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

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

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

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

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

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

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

Gantt Kushner wrote:

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

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

>

> Gantt

>

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

>

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

>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>John,

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

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

a damn fast machine.

Chuck

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

>

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

>Passmark Charts.

>

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

>

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

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

>

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

Mr. Simplicity wrote:

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

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

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

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

r />

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

drive - for 650 bucks last week.

Chuck

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

>

>John,

>

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

>

>Chuck

>

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

>>

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

>on

>>Passmark Charts.

>>

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

>>

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

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

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

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

ut 1500 on the charts like an e6600

>core

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

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

>>

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

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

>>

>>Thanks,

>>John

>Hi John,

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

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

what you planing with the system.

Chris

John wrote:

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

--

Chris Ludwig
ADK

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

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

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

Chow
Rob

"Dimitrios" <

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

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

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

might like to know,
>Rich
>
>
>

>
>Rich,

Did they miss this?

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

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

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

;o)

;o)

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

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

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

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

>
> http://www.space.com/scienceastronomy/antarctic_020822.html

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

>
>
>
>
>

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

"Neil" <OI@OI.com> wrote in message news:47ed8055\$1@linux...

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

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

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

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

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

Deej

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

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

>

> Rich

>

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

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

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

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

> > Rich

> >

>

> We'd better skedaddle

> ;o)

>

>

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

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

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

Thanks !

JohnHotel California-Eagles....

rick <parnell68@hotmail.com> wrote:

>there's a song there somewhere...

>

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

>wrote:

>

>>

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

>>you like but... you may never leave"!
>>
>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>
>>>
>>>Hi Nappy,
>>>Please hang. Skip the OT stuff.
>>>I'll miss you for sure.
>>>
>>>Be well.
>>>Tom
>>>
>>>
>>>
>>> "Bill L" <bill@billlorentzen.com> wrote in message =
>>>news:47e806de@linux...
>>> Damn Nappy I was afraid to read this post 'cause I thought it like =
>>>your=20
>>> suicide note or something.
>>>
>>> Nappy wrote:
>>> > I've had a long run here,but I think its time for me to say goodbye.
>>=
>>>Since
>>> > I no longer
>>> > own PARIS and I don't care to talk about politics and religion I'm
>>=
>>>moving
>>> > along.
>>> > All the best to everyone. Life is to short.
>>> >=20
>>> > respect
>>> > Nappy
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
&g

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

t;>><BODY bgColor=3D#ffffff>
>>><DIV>Hi Nappy,</DIV>

>>>stuff.</DIV>
>>><DIV>I'll miss you for sure.</DIV>

>>><DIV>Be well.</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>"Bill L" <<A=20
>>> href=3D"mailto:bill@billlorentzen.com">bill@billlorentzen.com> =
>>>wrote in=20
>>> message <A =
>>>href=3D"news:47e806de@linux">news:47e806de@linux...</DIV>Damn=20
>>> Nappy I was afraid to read this post 'cause I thought it like your =
>>>
suicide=20
>>> note or something.

Nappy wrote:
> I've had a long run =
>>>here,but I=20
>>> think its time for me to say goodbye. Since
> I no =
>>>longer
> own=20
>>> PARIS and I don't care to talk about politics and religion I'm =
>>>moving
>=20
>>> along.
> All the best to everyone. Life is to short.
> =
>>>
>=20
>>> respect
> Nappy</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=

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

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

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

Posted by [ottawarocks](#) on Thu, 24 Jan 2008 13:49:58 GMT

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

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

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

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

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

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

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

Deej

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

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

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

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

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

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

S

"rick" <parnell68@hotmail.com> wrote in message
news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com...

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

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

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

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

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

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

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

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

Cheers,
-Jamie
www.JamieKrutz.com

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

rick wrote:

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

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

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

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

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

>>>>

>>>>

>>>>

>>>>

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

>

> Here we go again, indeed. :^)

>

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

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

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

> for gas is an infringement on your liberties.

>

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

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

>

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

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

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

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

>

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

>

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

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

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

would die! ;^)

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

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

wanting a 5 string for a while.

Cheers,

-Jamie

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

> Mr. Simplicity wrote:

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

>> schedule.

>

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

> would die! ;^)

>

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

>

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

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

;o)Mr. Simplicity wrote:

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

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

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

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

Cheers,
-Jamie

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

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

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

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

S

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

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

S

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

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

;o)

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

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

>> you still in rock star shredder mode?

>

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

>

> At gigs I'm still shredding on guitar and violin. The new fusion/prog band

> has me doing Dixie Dregs, Jeff Beck and UK/Holdsworth covers, plus

> originals that are even more shredderific. Definitely giving me a workout!

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

>

> By contrast I have a solo singer/songwriter concert coming up at Swallow

> Hill in April - mostly acoustic guitar and piano, maybe a little violin,

> maybe some other stuff. Come on up!

>

> Cheers,

> -Jamie

> www.JamieKrutz.com "Sarah" <sarahjane@sarahtonin.com> wrote in message

news:47ef1f97\$1@linux...

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

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

>

> Here's a thought . . . is it possible that the Earth's natural warming and

> cooling trends could override any effect that we humans have?

>

> Or what if the Earth could actually respond to our efforts to warm it by

> cooling itself triggered by some huge thermostatic mechanism?

>

> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium

> for some highly advanced race of intergalactic aliens, and they're

> adjusting the temperature before they harvest us for food? Bill . . . any

> help on this? Where's my tin foil hat . . . ?

>

> S

>

>

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

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

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

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

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

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

>>
>> Rich
>>
>>
>

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

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

S

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

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

>>
>> S
>>
>>
>

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

>

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

>

> <http://youtube.com/watch?v=-pH5WXlsgHo&feature=related>

>

> Start the timeline at 9:00.

>

> ;oD

>

>

>I'm gonna need a bigger stethoscope.

S

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

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

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

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

;o)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

>

>

>

>You're most welcome.

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

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

Shoot me your email privately if you have a sec.

- Kerry

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

> Thanks so much, Kerry!

>

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

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

>

> Cheers!

>

> Mike

>

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

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

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

> >

> >- Kerry

> >

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

porting

presets too so the plugs start off with a library?

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

- K

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

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

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

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

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

gt; Yeah, Les Paul was no slouch either!

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

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

Cheers,

-Jamie

www.JamieKrutz.com

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

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

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

S

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

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

S

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

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

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

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

-----=_NextPart_000_0074_01C892D4.27FD68A0
Content-Type: multipart/alternative;
boundary="-----=_NextPart_001_0075_01C892D4.27FD68A0"

-----=_NextPart_001_0075_01C892D4.27FD68A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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

S

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

```

news:47f01179$1@linux...
>=20
>=20
> Levon is one cool dude.
>=20
>=20
> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>Wow, Levon's daughter . . . who'd 've thunk? I love the Band, =
especially
>=20
>>"The Band" and "Stage Fright". Sounded pretty cool . . . I'll have to =
check
>=20
>>more clips out when I have time.
>>
>>s
>>
>>
>>"DC" <dc@spammersinhell.com> wrote in message news:47ef38b5$1@linux...
>>>
>>> Just saw this band on Mountain Stage on PBS.
>>>
>>> Holy freakin' moly are they good!
>>>
>>> http://www.ollabelle.net
>>>
>>> DC
>>>
>>>
>>> Sarah, you have to hear these guys.=20
>>
>>
>
-----=_NextPart_001_0075_01C892D4.27FD68A0
Content-Type: text/html;
  charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2>It's terrible resolution, but here's a =
funny pic of=20

```

The Band in '64 when they were Levon and the Hawks.</DIV>
<DIV> </DIV>
<DIV>S</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV><IMG alt=3D"" hspace=3D0 =
src=3D"cid:006f01c8930e\$d4562620\$0400000a@sarahsathlon"=20
align=3Dbaseline border=3D0></DIV>
<DIV>"Cujo" <<A=20
href=3D"mailto:chris@applemanstudio.com"><FONT face=3DArial=20
size=3D2>chris@applemanstudio.com<FONT face=3DArial =
size=3D2>> wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47f01179\$1@linux<FONT face=3DArial=20
size=3D2>...</DIV>>
> =

> Levon is=20
one cool dude.
>
>
> "Sarah" <<A=20
href=3D"mailto:sarahjane@sarahtonin.com"><FONT face=3DArial=20
size=3D2>sarahjane@sarahtonin.com<FONT face=3DArial =
size=3D2>>=20
wrote:
>>Wow, Levon's daughter . . . who'd 've thunk? I =
love the=20
Band, especially
>
>>"The Band" and "Stage =
Fright". =20
Sounded pretty cool . . . I'll have to check
>
>>more =
clips out=20
when I have=20
time.
>>
>>s
>>
>>
>>"DC"=20
<<FONT face=3DArial=20
size=3D2>dc@spammersinhell.com<FONT face=3DArial =
size=3D2>> wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47ef38b5\$1@linux<FONT face=3DArial=20
size=3D2>...
>>>
>>> Just saw this band on =
Mountain Stage=20
on PBS.
>>>
>>> Holy freakin' mo

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

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

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

m0ApSVBgn

KNdXggQVhJu2kRzMqACC+0BFNTy5nvo0RTpyaenVMVyslztE5IUzg66RWOM
8V+w0aZcpacy2Sz3

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

sKlcyku1i+n9YC4H

H5aHlIXkwb6P+kZUjiRfl5FSvMmbjMz/AEihqqeccylK6gvGQidNQSsTC46q N4DpNLitNWIHNIImF

7MT+naM2ZkWGQbdY5dS4hOkTS0yaANwo/S8XjAMVRVShJmTApfUqc7nrAbsE
ocbwRsyRdQhgLMq6
t2/SBCiFPv3gDAUXKx2+HWGXMSiSpZsIAJ+UOTmGrHuYw8UnJk4bMJLWI97G
AofEGKzK3FVSIB5K
LgdWUe3Qxqi7+YkMM1u0TzJNTNqJ00SFrClKCVBBNn6xGpE0qTLMsoNktilc
/vABlZArUWHXqYSc
wdafw7xuMO4YxTESRLppuQDMDkUx07d4KfgGJ009EubQzQhyCUyVXbq4gNwV
ZkKBmZk7qZmjJwTE
6jCq4Sk+g+INuhJux6wNdSzMOyhUIZZ3Ck66fvGrK1oqQsq10JNxaA6tMMtL
TZfoXqb2a0Y0w5Fk
KVnf1Bm9oGgnifh0tZGbV067mHlypSokKKXcm+b92gCbyUzAT6hy94gd1JWo
OQGbt0g1qIWEvmSn
QkuT7wKk2zEhN3bT+xAM4USQG7dlUCUg3BI9oUB6HV6jd4gmdCo6vraJylja
42iNSQ+mtjAACKpC
RpAkDNYnRoMJSLF9WENI5iDARhQKiGulfMAoAg3hjlQTq5PxpUAqJOvQGAMz
gktilLe2sDnAGa94N
gWziHKEs1i0BEV5SLqb+cOFKmX5QO0OQC+UJI2eHCQOYEX6QAL1so372hwwq4
Ay9/6QeUMQySOogR
L53sSNk6QBKUbCwHbUw/pTmYO2g1/wB4csDoNPkYiWoAuc3wgGWOKEYEK1iOY
Q1nsNDpDmakqCiFA
aRHNS6nUBARIRawIPQQJUSHU494MIJTqR0VAFmAKkq+LwAEukPc9UxEuXsb
ntEy8znJkbbpDOpR
zBKb7gaQEHPoCCO8MxKWCKv73iZQZ3y/CGKEhzyvs0BA2W7WNgDDLci7BtBE
+UM5+AiJYKwQzEbw
GDMcrZQ7j37RGtVu43jLUZbMtgoW5o12IVdLSyFLUq46EXLGARGZyH/cxBMc
auB21jXyelpM5bBB
SkWJYD9Y2KJyKpLpylOrwATFvJYP8NYDzMqWH01jJKEGWpt4iMsBLfj7wGKM
yUJZLm+0SKSUIUAS
SWYwZGVJzC50hKci4AaAhTyA5hpu0AUJQoAuRreMkgAkEOfpEbAO4Js7mAgI
Azq2AKr9I5xxDTzM
Yx9EIKiZYWAADocxHfrHSp4lpZsy3oIA+EUjChLmY/UTlpPKpQFrOFAwFdxv hafh8IJSVKzJBs56
207RWISTLKZapSwoKDISf7tHeTQyMQkDzkpl2cC1u/vAyODcFqFPPkod7qyo
0+KYDh8mlnzFFNPS
zVqJLESyR9Iz0YJXzWUKecCNUICvraPQIBwtgVHLSJFJJURcFUtBOjbClqnC
KKRMeVlIF9eQftAe
dqmkqqZa0zJRSzMVJIEbHBZvIV7oUoJPe+hi/wDG2DSZuHmdlkssfkSH1SNh
HOsDUZIYZWUKm7AB
3sYDqCiBMFr/AM4A3WCB8ImmlSISFEuoPYQOXNzAZVdBYQCZKmJ2s0arGwFy
EIWQEIQ+TG0bZNI6
tj841ePyVVFLmSCkJ1IH6YQG6wDBsOqcOlgS5KIMCWCSXYdoyv8AgzDV1Xmq
kAsp2yJ6/wDTFFw2
vq8MSJ1PWApsplIXNolibA9ov2FcToxChzJAM5CeYJ6gB931MBZMOpKalkiV
lpkISkNmKADoOkY9
fLpIlgInWoEuGBMVKp4iqF1vIKqhlljXLMKDr7xm0tRQzIPJxMzJ2pHnpN99 L9YCV8b0NMmmKhly
q6hAG6Y5NNBQASCoD0vf5x3PiKITW4arzDzBv5j9o5HJwSpxGoXJp2EtLZlr
fo+oHaAuOBcuFOQV
EdLn1GMiYkhCgpnS2X8P7QdBTCjoUyVTZcxYdzKU41Jv84jLrK8zpJbsPjAC
UhBUlb5ho0CcpBJC

8uXK56/tDKUSt8qwD+YX+MOZgcBSeVmsNO/vABdhlZu8KBzEE5Q4exaFAei1
khhoR0gCdZDTFHLr
fa8QKmMGJ1MA61gKc+waB8x8xUfZogmTLIL9xGNMqRKlqmTIBKU3dtlDKWs
gPYEnVXSH82WhIJq
KdJNi6/7vHNcf44m/bV09KVZEApzIfUEjZUV9fFIQo88+droVn1fPSA7ahXm eibKX3CnhlLKVNYD
qY5LhXiPjW2bkqDNmZgAwY6A9Vd4tdFxP/jUvzKedJlI285WXR0J6QFrTPOa
4CU+14kQtRLcrdU6
RqKQqXPBQtUtStiC4jNRPyrZgG2gMwqCeUfIQQsbWeMdc5IEpF09YHzFGzqv
8xATTVZS/MfallTb
DM7Ev3iMzylZCgpQ06t3iJc1IUCymfU6f7QEqlJJdyE/WBSFTiyQoh4xZs5E smYqYyN3No0tftxJ
wwMmTImTtQFS0BQe/RQtaAtsmgOZ5qrbJSbRIqhkJJLkdwRHN6bxPnTKlIQz
Hlyg4ACCFG/dcRYt
x/XVgErDpaky91qSoHbdKveA6FNpVEEyFpKR0P7RjFSwyQAH1G8UbDOKMYzg
lp6haNwpCz17xdJd
ROrZiVpkqlpU7hSSD/doCUkgfhV31gCWAOVNTtCqD5BysX6dYgVOJVmdVvwn
9oCVQ1Lq+BjS4/j0
jCKJSiLaYQcrkasW3HSNmqcES1LUTYEthG+M8amVuNrlJJWmWopEsXAIUrZ+
8BYDxVNnJ+0maQB+
EqPv1jWYrxT9opyJaM5/EAH2PfWKVPq5+fy85QkcxSCR8IaVPWtBa12tqYDd
ScZIWckq1cp/Q3i4
4XXzqyiSZC8qrOHI2HQ945f98JpEmXMJzZiwN/lFs4aOLJKvLlapJYpW20B
0XD6hVRJKJrJUN9C
dYyCXy5mzD6xT8Xx5EqslyaVWQpfOxYlwCNDFwMxEyTLmpAYu8AvV6g5hLCV
BgebvCB62aGbKpiL
7HeAjCsqiFgdusLK+vxEHNT94Mze8PIKQQoXNoCFcsLITEOGIIAirfY5VJiC
z6M8wvoBcxa2uQbM
PnFM4nl1k+eBTCYCDqh+qukBbqPy1y0pTMQwTsqM2W6SAfS7W6RySnncQ0FS
IWaoXLCnIJmEM/8A
SLYvHMYGFIqEUqrM7y16ZX6wF+lzJqEZhnyjTWIJs9SgVPc9/wCUc+p/ELEZ
ask+kVkSSCBLU5+a
o3VJxVT4mvypUmahfQpAb6npAYvF+LSqOi8pxmV7dU94pnBeDzaquVVqQBLT
6VAF7hQ1aLDxZh07
EkITklqUq+iST+Ht2jb4ZhowjC0SkFpl8wT/ANRbYdYCSYAZ6IGyTp8oQCQu
+m3SHnAm5Ay+0Oli
zh3+QgGOQl20OkQVaEzqdabZSC4+ETTUKMQA0RzUqNOSNNT8oDBw/hSTNees
zDKKsxFm2LaRu8Aw
imp8SmCUgiU5zAgdRbSNQjiNFFQTPtupJUAkau3v2jKwTi1S5SpdPh8ybULO
vk5hdtWL6wGyxThi
mq6xUxCQAFIRCQH1PaMui4XoaZPmy5WSYQC5SkP9O8JE6uqJXnzZSqdYLIov
SH3aDI47rLUkZk20
/rAQYsECnWg5XLP8xGrwjhiVRUqqjIUJjZgpizEjp3gserkiQZiBml/DqTcR qaPjGpxOSco+yrkK
TrMEspB/FY5j0gAq0SJFQUU2cy1ez6bNGMtJK5gWWJZ78vxiZaFZlcwCi2Vz
cdYBIK3E0MZmw7QG
OISs4VMFn16w04NMCn5FaNp7QaAFSnmFiBygwCrjKdNe0AwKR0EKBJ6JcCzk
QoD0CtT3Fz0jHWbH
c6/0hFQBSkhyHcdIZSrgvoPIAQTCEpv6iY0HFFWmmwIapSiOUhg+uVUb+YrM
Fq3AJeOW8YVc+urD
ThTZV5WYaAqH6wFTqK5GeZMKWCibvGApM6qJXIQVAaDMzn4x0nhPAaeZLC6x

GdKTmCXluMt7H3i2
nC6bloypOVldhmJ/WA8+zaNZU00+WskudSDvpE1DjNTSEyfNmy20SmaW3O0d
qrMKpZiQFSWJe+Y/
vFNxXgGnqCFSI5G3Ynp/FAZnDWPTFz5YTOmzWfMDMI2PWOkIJCwojN7mOVYb
wmnDzLnYJ7TEvy5N
dRue8dUoZ/n0stai6r8zdzAZGuqtdYQ6lZBiQsGzKY9WhnypYrzK9mgliYX dZIPb6RjzMqw2ezs
zRkhar5r3tEUx75rgwGg4kqPs2HKDkJynmB7HaMbg2ikViFTammlT5ai481A U/p6xBxsFDCydhP/
2qjWcFVM9VOpKQ7ONtGTAbzG+HMPnYkVyZNPKSNUJpwALmI5WCU6EJRLkyT3
EoB42qqdRQVBDKJc
l94CTLnJWoZso3sDAZuF09PSkKm0spKOuUF9ekberny6en8yTJSQNMvLv7Rq
lKmqIplmOq9sojEx
esnUOFTDKPNZtPzD94DJXUorkmalTEfT+2gEZUkKJzE9RGj4Jrp1dTz1TUsD
l3HVX7RYHLIT3gMO
tYUVRMBt5Sr9LaxyWipZNRxHWTv5ZozLfMh25xe8dfrJ8qTQTl1MzkCFPY9D
OjkFPOk/8UVU2mVm
lLWvYhnX3gMPGOH5iqudPp0pXLIUGACcpcnrGvwzhvEqyrRLlOlGYPzJ0cX1
jo9AEmdmE1lO/p9o
3gVMCHC3DXDQGlWThKlw6UZtd5K15XZcgHpu56GM5SqWQoinp5abs6EhNvlG
aUyjlUoqYs5LGNVO
XLdkTN78sBz3HFeXjAQeUr1UNmSl6jQoUrCpSnd3b/uMcmximm1HEyCi6Uu+
luQR1+kEr7LLII5S
h31OpeAkspLNprBFJCXlc9ekEUIKQsm536Q+UKAKrNtAQhBVMIV9bxKbi6bm
0DkUVFRHslmAs+0B
iLQcxLOGb4xqEqI/4plmAHsQ/wCKLAUlaSRcA3ih8TGbTYolaFM99AfxGA3W
lLpvOEIMtGaYrKBl
3LjpG5lUiJeHypM2WjKoAkFIIOaOVKxKomVySF5ZiVAJLAuX9oteHVlfVBP+ l1eSUIIAHlpNg35f
jAb1XDVMmmYESSCSW8gWiWbhFHREqlYJCF7qRKAP094rc7HxheIAUq86A5d
mVcbgxuavGkVFNnl
XzfS/tAHQTJSqkGYAW2lfYxJPH3xLOIUYGE0kkzjU5800/hYh9RGzKGUyjc6
94DEmS88x/SkbbQA
lKBjBWMzyQdS46RARoCde2sBCpBlvoDAKTmSpKTYggjp3idilxsS0MqWXYfO
A5jlOumrlMolCnc
i13MbXhaYpUtWRapSkEnOk3YZY2mOYaKmkJlFkC3yB7xpMOpKmRNvJzy1WfM
AybQFgqJuK1J8umq
aiakYq84pb4ExkU8mZTS1faCVTSBqXL73jNwyRMk04UmVkQRrmd7CNdjVfK
pxzK5iS1j1EBrcQn
GdUBESIT7O2wgqajlqvNTLSHGxAF7Rk8N4NPxyuE5CXSN3HQjqOkR+JXE1Ng
1Xlw+gGZac3mC42Q
oag9TARzUOSM3NsreBmJJQcvq2MZUmbKraZFRTHMA7i43bf2iBSVZbFn0MBj
TEGdLQUIA1+EYxQV
KyhRccpHeMxlnNUpOVx1faMUS84UXZkk6PACwlOlRu8KGKkoACTms52vCgO7
qzBIKQx2MRhYWkg+
oG5iWaQUgl2iPKCzes/28BDNYU05ZuyVH6RXLH6wzOI54Il2Wp/fObR2evnm
kkroqiCP5xzDH8Fm
VGKS62nXmnrWCUMLuonUltYCy8J0804emao5E5QTYGzJjaVPEeDUajln1mWY
LH7pZbbYdo15lzzw
3Lko+7qAgJULH8DHtrFExDBq5Uxb8xJJfIF794C9f47hIWpQp6jzL/kUn+Yg zNpQg+epk+xv8opu
A4MqVPK6kOwFvgehiDikzBNEqTMypX2fTKd4C9mRIxKiWaCZnKWYZSHv39jG

2wBaU4MpCRIUGtr+
IxyDBsJxamqUFMrzUB+fMhOx2eOv4OqUqgIID31vcwG180EMtWZe9mghMRoV
82wbWACSKsFOR2hi
UJvnvtaAS1gHKVurUJalpmby2JcPpEmYKN7velppSlVYwa0BWeJ1zqiiVTrX llsQEsC9iNY1eElm
U+BzvKOVaCrKddEiN3i0ICZ6Z61MgNZtbkwqWciagpCcqcCLF3fvAUStxLH1T
FAK0Jy2I3G20bDAM
YxlqMitU/RLJ7nUD2iz1a6WTL5hd2zXjHp6YTwqpk2Sn/aAqmKcTY5lrVU6J /ISwzjIhTWB6RcsF
xWdjFFMkVi/MBZIMBuToAOgiCnnyEV2SfyTFaG5dh2jLxOqmmT5SlZgdmA3E
BicNTPsEifTpTynK
yn7k/rFiDJchTna2kYdHTy6eYhctTBT5g0bEsIRLuDvAaPiKkE3Bp6ILcJSp WmrJMcqlyTPRPMks
UKVf2947ZVUoqaRcqZdKgQ/waKDX8LVmG1E+rISc8hRUXzAMHJ6volDnqOx
XzJ02RNdQKIDITb5
mLNw5UV9QfstUt5iU6snUMNo29BUUxppxmhyh+tlAC0Q4Q1Vi0ybLDSkkgj/
AFCA0OK4RjNRiEzJ
UtLchl8tFrIjrB4Nw1XyqhcyfP1SR6E3Li9jFzXWSpM9Utct5ZV1PWARJ0vi IVNypLONb/GAjrMC
llqpVclf3iX2O4brG9w/MuUZkyy+vzjU0NBuv6RMFkbi1tf2ixS5ZlysqdYA SyWcX3EMGDHXtBMU
qBA12hOfqdr9OsAJQpS33EToQJqCs7WiMIUsFR+cZUKBQL2Au8BEJbsPi3aK
9xbgqsQw5SkWWH1P
1YKtr3geJuO8NwJK5KVZ6kOAGUL3H5SNRHKcW4yxbFqiYsryyS+RLINnLXyj
YwG/psl8ySpSZeeb
LORQdtNd429Hg5qkpRMkZAzet7fOKlw5i9ZLVMmoOdSAXSwGjHpG6meIMxEm
ZJ8rKsA/idzo3pgN
3VYThlBLcS/vkgXzK1djvGmRPVVVYo6csIXpV8H3jUlrcV4gq0iXKbO4BzJ2
dXaL9T4TTcB4JMxK
vU9WWZLH82XYqGixtAVPHsX/AMExunppi+/5vMPTIBGoIOMXnD8cocYLyFff
bhlX16gDQRwipru
JV0yunh5s1mFtg23YRk0GKTaJcpUs5IXyqYBtXs3eA7uqQpBKZhtElkhjmDg 6RXsJ8QKetAl1qbp
/E53fonsltUqZS1KAZEzN0GUj+cBhkMpkjS79IZj5qXuCHjInSyF5SGDWvDI lrlYD0k3MBBNQFPK
UHSodd4rdZNRMBqVTcvmUi1Em4GVz8SbCLNiuKUmC0aptSvRFkseh6A9I5zX
8eLrp82WILUWUjXW
5/hfQwGyqeO0Ijk045IDJ7PbdMZXD3COI8T1nn1YyUvrKuUuFAkWCgdhGT4d
8K0GNrm4souELKgj
m2yK1cdekdfxvFafh7CPOIZEtKUs56gdD1gNHxRxhF3AWA+TR8s5Xp9RdlJJ
1CtImPPdRVTaupNf
UqzTI/hYDQNtbSMrHMDqOI8RVX1A5Boi1rAagD8sawnLmSITpPbWA2+DY9VY
JOypPJum3fsesdJo
6mTilL9ppi/VN+rbt0jj4yjKTzdU6RI4fiNth80TpCmCNbDdxuO8B1EtMBdL TE6B9DECwZiCnQgu
R36xr8K4ppK9JFSry5oIGZiXcnoPaNwqUmbKCpauRRzBTawGtXYgEaCFGQpB
QohQ9u4hQHd1EBdg
6oYy3vu7/wBIkUBtrsYFTsAf9+0Bh1IMJ8haeolHYtFYpKZVDWTibzHUB2D/
ANluaUk2JsbNGhxm
mTKmGYOVR+PWA1syalNSDOOvMfd+0a/Fa2jTaVeYdBe5vAYhO8yWEtcW/nGk
nSquWpNRIDIKh099
4DNRUIKQKg+SCPV6v5RnVulYd9kXITozrsxyqG4MaefWlrKcon1HlqSzDI/v
p7RWq/PRTvLSnORp
dth+8Be8FxmXW0Yo5w+96/EnYdoueHUyKKI8oXKtT8T+8cu4dpZqsVkpyuVu
9xZkmOvTk5VIADNv
1gBICK5fxK+kGEpKVNqBrApUFMkWffrBMCAAt+gaAAISQsSudoimISbE+waJ

y6TcuWt2iMsxzl9x
aAwplKJqVJmozS1AhnZ4qWO0qaBxTpyJXs76v19ouigoupmlFvaK9xVSLm4c
ZwS6kocF+yjAUKfX
pp5iEVc9sygU8mg20+MJc2VNWhcnFPsuvN9nK/of7vG0kyxW4eJK0ZVoGYLd
2IDO3xiOUrFqMKk0
uPeTLLcn2NCu+pgMGtxfDZtN9nFd508/j8lSdwdGbSNthBqJs+XSVas6b5Sw
D2JOnwiAS1Cb5lZU
fbCn0qyeW3wHw+UWLhWiFRPnV07/ACxlv8FDaAsSZEuizSZVI7n6/rBjlgus 6aiDUrMHJbNrbVoa
ZMk06VT568qEs5YnttAEp+tjs0YNdS+dRz0s7pV8LGKIW+KdFJqISaaX5xSR
+Ips3dEaPEfFeoYp
kUTZjl/zRu/VEBqcWnCirKmmlyjMpfXcj9lXMMrKuZOH2K5zMrTRxe/wiVdW vFiuvqE+WognK7ud
Ws3WJKLEqmgmBciZ5lUNMoU+nUdoDYzMTFOWmJzzlcig7M+uzaxJNniXJlhn
zgLbo8SyK6qqZa58
5WZABUVMB30EBhuFT8exCauXL+7SgjUXllvqOsBeeHJKJWCBSv8AMXt7KMZ6
wSSj59orXGeM0+CT
qKlIHnRnzG93ykbHrFvdFQINTJH3anfttvAYgRypeyhoYbywQLZfrE4GZKQN
tYQSCxbXaAxQQUJf
UbRpeNcX/wAH4eqV6LUhQT75Fdj0jfppl8xKlFYn45f4uzyKGnkKLlSkvlhM
DwHLJs1dVOXUzFPM
mLM120SbwBIWC1wC6h17wwcZU+n7sJG7wg9ybrQGA6NvAbTBMdVg88zgjOCM
uR2YODqx6Rc+FMKo
+JqqpratXISxMVMKWKnuks4l/MY5xKI+dMSCXJVcdusdX4Q4KzUMiuEzLLWt
LjK+oSX9UB0HC52H
YbRiXR/dy5ZYHmOwD37RxHxB4om8S415EpWanl6hgHdKT0B1TG+8QcVp8ME3
DKaY83y0kFjqFkHU
H8vWOZSZbDI2ZZ0OkBMcozAWlr0V7Q4JzFIGVafQNW6xCsMoADEal9YQUQkg
Gx1gMmVUiTN5CyRo
ekb/AA3GlyJpyHLMRpvq/aKylQSBfMD6k6Q7qElipknQNrAdo4Z4tRiCkUVd
ZWUIQrvYCwHcxseL
MbRw1hap3qWtJEsdXSog6H8scNpqmZKyqlrZSCDoLJEbDGOl6jGMLkUdQcwk
lISbBwEkDQDrAYOI
YrUYvXKqqpbhSiQGFgSTsB1iBJK56UJuFHIB2eIAQE20EPKWpM1BS

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

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

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

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

2qknVBVKmLkFaiFp
S5Sb2dmAaKaMnQp9f5VHOqkhOiAojbcAe8BZaqsmeKSk+9mq6MrZ9vjG1xL
HDwZS00hOWauZm8x
Hq0Ils4/NGTw9wwLwmmFZiLedt5vq1l/EAdCI5VxXxJOx3iRQTITKk6s4d0J 0uekB27DOLsExlap
cuplU8yzS560IUNdsx6RS/FXiydhld9ipJ2SZM3Qog2KDse5jkc6qqaEqE2V
Omon7GWoh7N76Rn1
VUnHlgV1TOVnK6LmzHd+5foIDWCrWJQQtSirQzgbn/V/ekTU851DOVKAsCq/
xjHn4dU06AotMQD+
B1D+URCapCkpZgdc23t2gOg4amUcAnT5kyUCMwSMwvyg27wqLGJMISJc7D0T
RIDLMkKG2pJ1ilzZ
837JLRKqpyUqmAZEzCHt0jr3AdDSV+ColVIBLVMIpCxMXJBKgEpGp11MBi0C
arGpqaamovlp1tmW
JRSGLA3DjQxdBMwzhDDJWcSwpRCVzFZXKim97W5YyKiZR4Rhqp5RJpZEpJJl
AQ7B22Gg+kcL424x
qeJK9dPTTVS6ORMISrMQFFJUAbKINjAR49xZO4ixo1Sgr7OjTW7pAtcjUR0D
hDjtMtKaeqmebKU7
EqzENmO6o40jlyoRZnypNvnGVQVq6WdLWPSp3A2Z9ID1IPKWhM2TMStB/KQf
m0MpLJSUh1dl5nw1
xdOoJnlz1+bIV+clTa9VNqY6dTz5FXIE+mWFpVskgkXbb2glVAIZQuO+kcL8
UMSXV4IRSgValLHT
VfeO8qQnyrix0Ajzlx9M8zGaVyABKQWGvqVAVtZclIBTDz16CGCiVO6Qww/
ABQ5JKiWSBlmGvf
3iKAlITMk0qsCdOgMdq4Sxv7LwNOM1Exl8mWpSSD0IJY3McPJ7ju8bubxDO/
wEYbIKkpUllm4fly
nQ/pAYWOYpNxnG6irWvOjzFpTmJPLmJG56xhZsnMCQ3SlwciGAvuR1grKPYf
lwBaawtNYGyv2gSX
cX7iAlCspcgH30hi5a5YaB4Am7EEkatpDZzcuHGjbwEgLOx7FoURgkF+t/hC K8xYOIBIK5i1rXeE
g3BzEEed4ZrtpqYGA29XjNTVYbJoM5TKQxiBIBADdY1gl02GgG8CCTb6wwOV
VtoCTQ7FR+QhtLfh
Gh3hZgGldt4F2sWLadlAtm+ZG8O7GzfDT4wBNgQb9BtBPro42G8A4sLgsd94
MaQAPqDuBCBdtujQ
F84YxUownlflwLjy4JT3hRU6Otm08kol52Kn5fhCgLjX4rkFppyq0dVjp3irV leupmKJUSM5SkPZ+
sYs6smzpfOu59ISTyxCFIgos2hA19/fvATpmMdAA+Ut+b9osHB2OnAeJKeoC
1ZDMSFObDnSSNR0i
shRPMlp0bf39+8EhRCyoEFk5h79T3gPWCp1PieGyKtGVcqoQIS2YjMoOR8jH
MuOeHqeRkm1kqYKd
lcl1BD+o9IzPC7iZFXgU2grJpV5KSuWMzlwIAADn3iLj1QxLC5q1zVSZCHTI
KsrkJV8NDAVXgSgw
evxofb54ShGis6A7pVq/sIzOMcTn0fGYVTTfLlp9PkKIT/lpdmPeKNhFQafE m81UuSkkBSVM4Ytf
SNni+KoxCtVMTmUENkJuouA+/aA6JgHiPUyyiRWrTNTfmmEqUNTqVe0dPkVU
mukoqKVatKW+pFmL
Xb2jyzLrFJUvKd9mjsnhvxGiowKplzJhUUZWzF9VL0vAa/xl4yXR1krDqWpW
CXzeSvSyFB2V3Mc2
rMfn1AIVNmCxygKP0vGuxnFTi+L1dUFLVmyZMxc+kAtc9lwc5mAkNm6H9ICe
fPVOAKlrWvoS59j2
gJGVU0Z1MkapJ9PtEecBIOhFj1J79ojKkIRLqDi7df2gNnUTJWVAkLDggG4b
6bxZ/DzEvsHftKVL
ZKloe/8A7iNb6WikiJIHpbQgbd/6xsMFqjKxulUVMIE1DqBuUhQ1MB2PxK4t q5EldPhiJakKQZkx

cwEsGWDIKVezRUeAuKa6nxBU+fh9PVSZmq1yVLIYKFiS2v8AKD8S8UkDD8NF
HladTSkzFBnJIW4s
dNI2/g6mir6WZQVMiSTbKsoTm1mE3PtAWfxl4gk4Zw+Z8maTn9HMMwZaAXY9
48/UwWmUpSlqVUFn
Ki/z30i7eKuMIqsRRh0lbykvmCTbRChoesUJUwvykgddz7wGY4TMMxRCj/Hc
CMMIQDgrCvxP9IRm
EKsSpPRV4dbAK5lOrQE3+MBmSsQmywBMCiNMq3y/zjJE2kq0qCpSUG4Kgd5
RqM6gWW5G4O0ILUE
IKHZ3cawGdTyeqCWhMxSkJWGDuReO38JVCZeGpCA3ISwokdgnWOJ4FNlpxO
UJ2XKpQudTzCLZjX
E0/AmlUK0tOkZSkE6F72l6CAyvEzjReJTk4PQzFIlpA84oUwtnSp2V3Gojnh yJlpQr0jppqT19oEz
Iz6qbUTIEzJqioknqXYvtALJKi5f20gJMxBE4tmVoBp0hk5kTE8wYOxJtCCCh mStbFN+UbfCJ6MSF
TpSZ6vu1PmuOW1mfSA32DYgkoAU5/wCvTfvHQOF+KzhNSBOWpdOvVKi7MFdS
BqY5ji0+hpMTljCF
mbTqd7pU3KPy21eMxGJo8pKs6WO6jf8AnAek5nITqdM6mUJlOt8q0kHQsbiz
seZeN0FGPSAcxBpk
s9y+ZUdO8L+OET0rwTEZ3Lby1rVYEtZYqV7bRRfE6jNjJdGCCCZSLD1NmX+0
BTFgggEvbrp2hIKd
rAMGtDrLq0Zrd/jATCVJDABhtvAMTowB2MMTt0O2nxhAMxB1uRCPqubdBAM+
azMNzDuCCACG6QPq
XI0HaDJZ2F/5wCJZ2Z4YMq+j6dYcgAbv9YYgA2PwGwvgBKlQ4sd2hFr6B9H2
hjd2BvolIMS6gX6Q
C9Khd7bw2l+p2/IDZrlxobQTv0ft/esAKrpfQaEQIVdme0EvptDAfAQDQSSw Jt8YEhzZ9YUA4LP/
AGIQYtr3aE4bvtCT6g5aAQHKSfHgBgWAG+hgHtd+0O5UAQwbRoAgbOwD6/wBI
ZiCejPCLFjsdBdJv
9Rp/faAmkzTKQyWIJe8KJaamE2WVDMbtaFAQQoYEEOlEAlEBNiQr6ND0OV1H
M2ltCe8BBJXIBBDg
jToesBbOAq9VFxBIzKCZcxaQpJLBitLlvhFt8Tq9QwxKKZI8uZMBUwsxStza
OY4ZUGnxCnm5lOJi
QwLWcRZeM8XTPkUIPLWpRVIQpQc2soHa8BUhMWtACS2UWANzGT5hEwsQkJ1J
tGHJSStKQpj1gpk3
zNE5et9YB5k9S1cplAjonh5O+zYXVTVKSIaYpMlPzLFo5wVApSGYjU9YstLi
AouC6rltQmnlwSSD
/mdfYwFVpWCUqJVfUg3iViMpBudANRASkBICSph1aCsAkhV/5QBpS7m+dNy+
jQgB6iAFepjoRDqC
ikKFIZbgbjrAgMoGYdA4Bu/aAKWRzEkDM6W6f0h0KVLnJVZORja2Zv5w2YLU
oplj06dO8l5ipBKP
SkFn1EBnYpiE3EaOnlqOZMspbUmwNte8Wvw+x1OBzFTVjKpLa2/N3HWKIVOs
JQrW7aMYypU9cpOQ
KV5m4BZ/jARvtZOxGrmVU0qUpTXLlrAfpESwUnIQHG43gEuEs57wXqBKlc2z
7wDJGZTOB3MOedmz
Fe8MACKkliNA2sEkmTNuLjZ4ASSS5LnvDAKOxaFBIIbLixDP07wCQtUpaJg1
SoEHvBVVTMqpgmT1
qUQMocksPjAH8rul7QCmZv7EA4IbV23h4FLMzf1goAkPmDJzHozwMIeGuCx7
Qav8tHK2t+sAyCmX
lUgcw1taCQVJdJCidknT5RHBIZITsoaqe5gMjDayZQ10udLmKQUvcFtiP1i5 eIk//EsPpMTmEeem
oRIDfIzavfU9YoUbHE8XOIUMumBWojnCaXUTsRofeA1xOpN4jJlSe97wYupw
ezQBIJZ3u/8ASAZL

vvpvDkaj4/DpBAMHP+0AXzOC4Z/hAKxII26aw4zKDjX+9ISSBdrdekJym2yd
YBEu532G4hM+Yux7
7Qvw3sRqeklgseqtoAXYuHYdYclQ5dT1h0nMoMlhvDFKgrqesAwBvb5wi1j0 sWhZmcNsxhg2ut9I
B1Xv/vDEAAMbw6jmuzDSGfIZt9YAQST2h4WpaEbQDkdHbvDjvd+mslsoi7Dp
0hBk2JY9ekA4Ayhx
7NDCzpe+x6Q5UWdmfTtDNlle53EAhdme2r6QQ9JBfXaEkFAuHfXtDdT1Fh2g
NthqEGmV97k52bMz
2F4UNhz/AGY/dBfNqSOghQGscglzpr3hElx0J1hgplI/toW+rvf27wDghzsH Zu8HApB12/n3hWDu
Gc/OAJKruNQYJJM9SIKN0g/Slw5QGc/SD0EA4lyKEOToX0h5mbOc/q3hkkB
QJDjo8ApzbK494Bw
QQ4hgsqTIHpPqH8oHM9gXUNDCSBlfTvAOSQrWw1gswtfWGDA5QNNNe0OpQSLw
EgUBLIJe9k/rDLy8
uXpf3hkkZQsHmfRolqIJKVOVC9oBsj+kuwc9oYEB3D2t2gsoKczZQA3VzAzE
tk5GsDr9YBEgswa1
+8FLSuYry0XKtusCGJDIh1h15QwTdvxdYA6iVOp1iTOTIUNA4PfalouGoGWM
r3PqHSACFBTM2c5/
VvAwDFrP1tDxECM7kv3iROhLM5gHgFKBLb7e8EoEi0Rm5bp9IApZ1B1eDiNH
QHd4MubC3eAYWU2p
3MJzmAG2sE4BA6wlvstpsASAZcqlJdJ76wMKHKSEgkWOkA0Mr0w8REISLneA
LK7EdPICiY30/WGz
MI3tp/WF6lhw9oB1e92v3EJR5OgaHy6jszwzMcotu8AyUmw1SbmHcBi3KN4V
wsDrcwwBSW67wDMx
Ow3EEMxNzcfSGIBYNcfhhg7ZyNPrAC7qc3iRytLtbo+sR2c2107Q60ZS72Og
6QDliT2TA3T8RBfh
DC4vCYq0uHcwDOTpsGhiXSzWhySztoWgM172cwD6WhiQA5hzYPDPZxeAeDCg
AO31hku9hfaEkjRW
kA1mFodJUASPjAwgRcbwBB75S43hyXCfy2eE9go3J+klAFi9317wG+wanXNo
1KTcZyPoIUWPhDBz
U4OuYU5nm7t+FPeFAC/cEEem2bSEhwSHsziBT1Fm1MEHJbs494AsxbW4Le8J
iGYM5vAAFRIPu0E4
cdtukAKk39zrBA3AGosfaEFNpcE6wkOMxJs8AlKYuLtrDFOY5RYCBsoq6nSE
q2npMASMq5iUqOVP
ziaqMINWryLSizG97d+8YwZi+u0ECzKNyYAgFJFi/aAIU9g2XbpEqSCNX+EA
s+km0AQLAEnWCiNJ
tr+LprBkgawBAAu5a1u8OClgXLU77dIYqKmc6BhDQCUB2Fn06QoSWD5g76d
oUAQGfKIKeb31gYc
EZSCHJ0L6Q0A+fKkh2B1iM35nt16RloAKYFx1allNoVX3tAOhLXB1HSCBcau
0MhThnvDkAv1ZoBE
ggnVoE3PSzvBMQkNt9YjO41JOnQwDg5RIB1uDCdhq3U94Z1JIDv2h8zFvTv1
gErmURvtDAv2A36Q
xUQCImgkFIMLvAGk5g8PdzelkLax0g1EEKBs28AwcAApuNLwKnbm9X6QRLE
FX+0CoksXcP7QDdH
sWsYJIGpvu8A+2zu0EkEsw5XeAJiovtP8IbQ2PYH9IRGVydz9IFwxGzuIA2U
CGHv7wIUU6XSIEHK
oEXiQG6QPTAMSAC39mGDuA/sYcu6SkuTvAptc2fQwAlnsGiR+UhSr+0DfKWH
vCKSB7a9oAhIDIJu
0CVHOH/Lp1hBgQ1z/lwg7uRd2+MAyi50a0MW2EPa72PWEgu/S0A0OIABdtdu
sEkM/cfSDZ0gM4gG

WzKbWzwPKpRs/SHJSzgurrA5rENaAGFBKTzsBAuCS1u0AokSySLXMA+jC43i
amTnqZaQbqUHPxgP
QHhjh6FcloUTdUwH/wC2jvCjZcJyIYXw1Qy5VxNky5pPcoT+0KA80pSoEsLj vpD7+9j7wJJcl/ID
ITM3T6wCZksdM0Odfg/w6QDluoME7MOo1gE4CLGxMO7AA9bQxDfrXDwvdtA
AYNzEjN3hioq1MIF
kqG5hiXPSAcpIHtr2ggHJyh09ldQOUmzHpBIDJ2+EA5JJYfE9IjWOYkluneJ PSNzEUz1htN4BJa3
V4lBd+xaAYBm6/WCGI212gChG4aFDE9CO8AmFu0OQCGMM4Z3h9YBgQQ4h3Dg
dYZgCNu0JwSN/wBI
BOHA6wBGZAZP10gnYCyj8IYFkkhieggEksltRsesHAoHllcPu0AjoTs2kREA
G+4cRIVC4cabwKu7
O3waABIBd+kPoxVfolQI9nt8ldlCiUnQbwA3SCkjWGBvcWh15jezwJBLjbtA SKJUH6bdISSHbVtl
SSwuA384Y8thruYB8xyuTfaGUFAQhyQb2y9NxDKUTq4MAwBlDnAg0JIU7MDD
JYdWNmg0uHtYQDzC
7FRuAwMAACCSXHtBKQvKJhSfKKmzEfi6QxlfKBrZhq8AzBSSTsWBhJJ9TuTt
EkumqJv+XlmeCzZD
eBCVJDeTNt/DAAQQCNW36Q4a7FgNDEq6echjNkrR1CkkQCQGZj8RARJSXzK9
MGUFLZdesZtHh1Vi
MwSqSnXNJ3SgqA+Q7GNnUcHY1lpVTzTklOqQhb3LaZYCvFDF1FnhtD0t84lq
JUySoy58tUtaTzBQ
b+cKRImVC0y5SFTFEhmD2glnBDaD+Zh0XDDV7+0XrBOAjPpDU1hKZirol6WI
BDgp94lXwDNq0zfK
QZXIO6mKQQP9MBRCwSejQJAUeHtdO0ZmJYfPwusXTVCWNygsWUlyAbgdIwiX
l2bp+kAIJZ39MMqx
0aFoNddoZ3Ot4BKlBMT7w13F4TB7nXYw8A41ETU68lQhWmRQPwB0iEFthBB7
ZQe5gPSnCE37dwxQ
zE6Jky0f+Cf3hRrPCedNXwerMQRLUZRmcsBLRYdoUB5+AcsWD7DaGCb2lsWv
DtrcudztD6gA2D6j
rAMeYsLMLiExAve3ygkpZR1vvCUAQea4HWAA/hfXb2gmu/b5GHkypITplyZY
51kJSOpJYQdXR1NB
O8iqQUtDzBwQ40e/tAQpPMym7vBMi4DmGCCpwdOsK45mvtAOQDL5XttBaHsN
hCA0lbu0ONSbN2gE
S2vwAiJZc6NEhTzgvAKSx/EepgEAQB7u8EE8zknr2hkvllY9ocPZwWZmgHzA
3swO8LMNANTDZczg
gAPtDsEgb9+kAwO3L+kESwsaEk8hGUepwWvCKQQR1gBJzB2LbNrAgM55glI
pZy5bYCFdyVOW2Gk
Ajsea+wgSdCAye0GWUQytOhgVEBlt8IAk3SNuwhPqCfltDgska/GBICtLXvA
CzkmxAEMpybsLQRS
oaadBDKLh2HSAAHUM3v/ADgkEg2YWa8lgKY9mhZbs7W3gGUoqNrE6vpDNcGF
IJYgGECBrpAEWcDY
dldiQQ9+vWBjB2vBAuQLgbGAHLbv0gnzXLldQ1VcKHgYXuXS1ukAWg0f+f+
0SIYgO7bwAlAa7kR
k4emWvEqWXMyiWqYjOVaM4d4DPw/BcSxeUKerIWkfzfMCyhWthqARoYt+Hcl
4XhYTMxKdLXNyhQR
nSb2sykjoYjGPTKeb9gwanSoZPLzoQ6c2juk+0ZVHh6fMNZjdcVTEpziSmc9 xdiI9xAb2noaKol
pXT4fTy5lGXMJIBNtbfCITHWEmcFCjpiR+ESkN8Q0Gitq6qUINFTeRTMAFqQ
UpLaEkWuGgZaZNPm
EqVNM5R9UwqCgNxcQGFjOFUdTtlaKVJUNkSx1HaKnxlQ4XlnSZuEqSpAfzAg
plHpb0/HWLnWV8qh

QPNWglPqJlt0a/eObzZ6K3E6iXJBFNOy6/hYbNbUQEuA8RzcBUvy5KFhbXKS
Sln0uOsbzDOOqg+a
K7MvOzJDkWfYq9opCXWUtr0EWN0GyMNkyjU5VVMx3SWPlsdwQ4cH4wFoTPwH
HJBmLw8qnBXMUSUG
zXfU6mNhSYLhNEEVUmnSkqAbOhAY67DtHOqbF6nDZtQKdKMi1q1Ba/se0bqh
4nrK5CKMyXC1BBmJ
SWQ7B3ezPAdFITWQIZFgOUJ09hAYrjacLw2ZVFkgIPiq2axLM4d2iOV9zh0g
LV6JSeZRsoqavv7x
zDiriOpxSsnUiTlkSJhRyuMxSVB9SCGMBg43iy8bx1i0hAAypSzAJcnRz1j WBJKj0fWAZe2fS1o
QWVEJfK3W0AIKSTZm2gGsxsT0hy2UCwbcQjqNIBxzMWvD6OGhAnQC8LNpYGA
SdDp8YIKZhCOIEB2
Z+8FrqNlf33gOxeGmKLo+GJkt1F6gn/wR37Qol8LMN+08LTlsFf+qUOe5HIj
tCgONNvYvq0OWYHT
pFlruCqykmFSV/8AptluX23ytrGFIPC+J4bSlqljyMp1gKExKVFgQS5LNolD UF8toZgE6aj4wQ0h
mcF/hAFTTIU9VKnpYKlqCh8C/wA42fE9enEq2iqEAWoUJmH+J1E/zjT30Acu
wHWLNgPDM7EGqKx0
SAniTcE6EWIZmJgK0gu3MOzQJCnyqJB3B2946BX8KUlkJ8p5a+vKBt2ipzqG
ZOQUiWPtUrVKUI5j
9BqWHygMDypkuXLmLQQia+QsWLawJZIJ26Rc+OMFGA4Nw1RqAFQn7V5vU8yS
I7A6HeKa2r3eATs9
jaGUTfpvCAYtcvDulKFOFEtb+sAA9NsZC/eCCrCx03hkuzHQh36QnD72G8AQ
sHv1gcyipizM/wAl
cKJZw/tDlmJI2gAC2VI6n6QZvZ2iNluTbV76gRJY9DAIM5v8IdriFDEa3leA BwliRftDLU7WNusE
U8zNY/SBUktfbfrASJ9O/wAYfQG0Ch8of6w5faAa5udNbawCgwd9S7RIC8Rr
PNps14AXIDHQ9Ydl
CvUfrDbO/aHCXsDfWAKwSxJBHTeli2ha8TWUQSGA1cRDIII7ddYB4JrMXfYQ
6AHcn5w1+Un6awBX
VmBlvp0hIEkvlOm4h9BI3HTX4QiSxuNPh/vAMLkPYj+UOkkzgyG6dHgX0J2 slcFruyJ/KAslBiw
okS5VFKzTFEKUtSXINgbg6WEbWiqUoqhV4rOMzOu0tKnSxINwr4iKZKznJCw
UG+W5jllYiqXMeaD
MGrKv+sB06VXVuKyVJpfKo6BKvLBOaWGFwbOL2DxrsR4gw7CFCnpJiZz+pai
IR2Ool6mKQelq9Ep
ciVPUiSs5siVKAHZgW2EatairMFLUsluYlzAbrE8eVic9llYpug10Gt21EYN QpFJUTJdPMzosy0K
fbqlwiQVbgdBDOWl6wFk4aw6lnrn1dWpKZVPlsSAFZnG4vtGBiOJKrKkzHW6
91G9gO/aMWXXzZVN
Mp0lkLbNIJuxcbxikksX+W0Bky5zEIUKEFV8w+sdvo+HMPp+DaKqoaBEyonU
cubMUqSkLzLckMH1
aOFputF7qAEel8BSqXwvqgFXBw2Q46jLLe0BxjiniepVNI0NMpUoSECWtiUs
U5gQWMUxaTJq1qP
MtRKj1Jiw8aSBL4nxBSQEBVRMJSLfjVtFc2s9i7QDWB1GsKFIA6F7+0Jwd4B
iHFm+MPChxrYP2gG
3Bc2hBnvpDhnvpCZmJ0PSAdL3IOkO9gdnv7wmy73GveHt8G26wHoPwXIKmcf
1BEsK/8AWq1H/ty4
UR+C2IS5HBdSgqyn7crUt/y5feFAY1dJGL4UaWS0pexAf8QPbpA0FKK3CavB
KwgTEylpQpYzuMoQ
C22p3jWyETJUnNTr8ySNQzN876xX+MMXM2XKTIHlzZSAha3d2zOGI+sBSsRp
fsOK1tl7+RULlgsz
5VEabaRjQalmarPMmOoqv7QKmZhq/q6iAy8Jp01OL0kpQDKnlBcO/MI6zMR

Jo5VnKSEgOlBypZh
o8c/4I+zoXqbNqJuRKZB/CT+JPSN4qfNxvi2VKoxlpZDFa7FymZexY6EQFhr qVUylWZYCjbLtulr
uE0yZ2Ool+UhU1Ts4D+k7xYsXxISZKaaSXmJdL+xHURI8DYADjk/EzPdNHly jJrnSpJ3/SArPjJU
S53E1JISu0nO5Y2dEs6RziL74szkK41mSyc5INmGjPLQ0UUoCVAKUx3tpARK
XBeAUxvnlBiblyMx
LPp3iEspQLt0PWAcBxY2ZoTML9Mo7wV3b6wiAb/CASWAA3aHgkFCXzIzWYXZ
j1gEhSIN8AIASLtq
Xf4Q7BLNaCUkhXQixgWGYFvi8AULXWHSs5SAbHWEoAKYFfx1gGiOYX021g3Dk
dlRBe2+8Aztyjmlh
8w/SGBZAa4hwzW3vAllhEawQLjXf9IPLdyf9oRAzN2Zu0BCLIoNKSSbtDKSN
huzQ7FAfQ6QDg5kZ
fmYBZBU4u+vaDSp2ALP9IHLcjfpAJiQkAf1hMxHNbYwQTmyluXp0h0m2ZRgG
KSVg6EwzggSntP1g
3ykJa20KTKVMRMIPoSVN7QENm1v0hyzi72hGxBO4cwnDaQBhQKTsQIZtXucr
3hnl13DQzNqNRaAa
7hO5DtCh2cgC5hMSLaaQDF2sHh7MLwieXRyNLwQSSRs8AAci4aCyKchtIdO
7eraHLfK0GkBscC
oTX4/h9I4JnVEuXcOzqA/WPS1PKTSUILSkj/ANNTIk6fIdfCPOPCOlPwwivD KIV0CplZ+wzpJ2PS
PSKZkueqVUI9NSkTUdwq4gPPXG6geJK7dQqJh+GdUVki9t4s3HCQOKsRvf7R
NDdBnVeKxYBncPpA
NoYQDmwuYcqD82mg7Q28AocO9tYcWAKdRrA2YXgFD6i500ElupzDhswKR8IA
dTcxIBsOn9mBSLOA
5/lBpYjSx1PeA6/4WLYcMVizH/8AvFf/AARCGfC2QJvDNSRtWKH/AllhQGnV MqsPmPLIMrcZh/e8
V3iTFF4hkSsMUEBV9w/bvCHGNcKVVPNGZJ35Ru/5Y0U6d59RMmHVaitvcwAE
glPLfV3gSSz7N8oR
5VWvu0C93e+/YQGxh1T9lqkqayiEu/Ui8XLC8WrZp8mk5QTIKrHoHuPaKGSp
tdTb2jKpquZTLQEr
YBQUQwgOj3VT1AKMq3HnTXd1Pq3cvpHQOBMMVQYGuYoZBVM6dfSpW794oXAk
wcV4iKCatpcoBKkN
6+VRF7M2WOzrIZOzvaA86+JyF/8A4j4yohwPlv8A/RRFUIOYIWcoHZ2i/wDi
3IT/AMbZp4TmVOZ7
s7S5Yigy7oWDZJZ1dIATLUMzj06xGpLkF9ly5BQJ8uXOIz0pd05mdx1EY6bK
Bdr69IBg/WGv73+U
SZzmbNbM7t9YZTFzmcv017wANd9+sGkEnRwLkdoYAgBZDpdokDMryxchyeG6
QDZS6uSxTmAfQQBS
oBKtAfrElkhKkjlyq7neErIEy1hFi7h4CFIIdDn4Nsi2Wi21DwxlygAMdy+ sOVeoJGVJ21gGCSU
kgWGsMQWsWg1spSiVubNbWBiGUEFydQ2kANIDSYcoUkh7AhwlZg77w8Ai2Vw
buzdusR3Kiws/wBe
sShJU7DQOYAMd3YwCcO730eHyghm3eEARpdzDM5IV7iABaQIJALPpDBKmUPp
EpYnKRrp3iPKSQ

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

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

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

ivwqlZ T/8AP2gOXr5UAJ9K

vxfmiMEggjURcuJuA5PD2Hqq5OKpqUp/5aZLakDXMev0ioFOSYGVZ7K2gHSt

KC4GYqLr2fqlltMB
ypylewd7wyyczZSUg5j37w4DMQrkHO3fo8AyHyqRoUHM/tDzVAIJUHJQPnDJ
WSokhkITg9DBiRMV
5i5ZKkhJKlpS47wEQIQQxcEcw/SECjMVEWGiX1+MCKgPmD2iTMUSkKdzfL2g
EgBSUIRdCXcNpEzS
QkEix0iVf+X6fh+T/eGWkBBIQxO35f8AeAFkBKw7m2UtAkISio6nWJEoKZwC
VeymiKAYJa+p6wZy
hIAudSenalgpTkkFmaggXAMA8MGBYa6wRBGoal35nbtAEQ7di8Av06NeJIs3C
mBysTXMmzgSACBY/
w9D3gNbRcNV9elakIZlbdJf69o2SuFUSEhCpv3o9XL8t4uNfjMmlmimHlqUn
VPmB9jpCoadFThyZ
9SkoJ1KnG5HaA5bVUy6OcqVMuzc3WlosvEak+XMygZktlObXSKz5C5rSkBRK
/SkByW1brAdG4Y8P
JXEHAAXKUr/18z/LsdpqknVQGg6RztgUa3dmj1Vh1FlwmilU9MGRlFlcnUkn
V+scb8V+GJOC1dNV
UiFiQqWmWTIUU5nWWzEm7AWgOaKDjKLnX4QN7EnQtBKcJ9zDAAN11/pAPYpb
4+8M2UPTqPeE7joc
00TIB72b9YBsxBehgioEBxYwAAAc/KHCSWD/TsAYkhKel3HWCULgZbbXhJU
SoPvqesMlyMp0Ohg
GBCcpGu8FLkTaYp5CM8xWocDvvAkkgE3O8d18KcJp5XCNNiBIEVU/Nzkm2W
YtOjtpAbXgjd10PB
1FS1Et/MSiYpD9ZaQbg9o3UjBsPpalc+mpvKmwZaznUpwouRcxnIGZbv/DE
qBkmJGgK/mYDzbxt
TopeLcQlpLDzphb/AOoqK0pgrq4eLPx2MvGWJki/2ia3f7xUVkhIjqb+0ADH 1fh0aCG5bl3EOU/B
7HvDaWlcJtANlle2msPYJN9dIYuHALiGa0AQCgphrDh1AtcnWBJVd99YaAO2
XMPw3aOncGeGCcZp
JOJV0/LTzUJWJWR3BCVahYOhI0jneF0a6/FqCkSISkzahEteVJLBSgLTqhqb
qNFHg9HSA5t5FKiWH
/hSBpAPhmF0mFYfKo5MvLLIJCU3JcAAA3J6QozyvKlly/hEKA8hki7tCfYdl
bLzEnQwTWaAZwVNu
0LWwZu0DZ2HxMJO/baAPaDASmtwVEg9m7wCTcFu7GJOU8qsvNcEbHpAOjmmE
FiQeUfhjqfgpiZl1
GI4ZMmBJHleQhSmOkxSmD/yEcqS6Qtilxv8IsPBOKDB+OKGoMxpX3mclXq+
7UA9xuYDtfH7JwWh
mZvLqE+Z5bFieZL99lqdHMqIS0mbOnFRd3UbRI+JuLeXj9HRZuSmz+o25koN
7xhlScToFCkn+XOs
xQtmvsznQGAYF4XLxqgXTTpqVJmsxzPoX3B6Rx2flmSphkLKQqXt1e8dYwCo
GHOiumlLekTFMRq+
vul5xxDKISsanJQp08uRQI/KNTAa2WeRiFODq1vY9oa4ABCWzuw39u0FmFkh
78qjse/vDFwpy2UH
I+47wCNixAylTjsehgbMnS0rTLWpKVEghJISSYJwEqBIIcNHUnv2jLwSWmdx Fg6ZqUrkrxCSlctQ
dKgVhwRozQGvCSXBIBAU8SWUiWkpUwfQa+0WvxEWXg3EaEyUSpcqolCelKB
ICQpa2sAG0isSrLQ
IV2fKRoesAwtlfmbVr5v3aHQCsgEOB53+jw0v/kf6okQkgoVdlO3X/V+kBAC 6ZQZdnunf2hsrSks
HK320bpEqQVBASOQuytXES+TLI8wN+b9IC18EcIS+JJiJIVPRJp1S1Kcrymy
wndJHWLpP8HKRYKq
PFJF7ALqB87I9o1HBllqThFMpE2aFFKwQIVgM5i3ylzUBhUz7assv/tAc14h
8PMSwOWqoVNIzZCV

FAWhSIDcs+UDQRUZkhcgsoG946xxjVYhMwNciXPKpWczCJilFQ5VBxHLahS1
S0uoKAYEu5eAxCCS
b2ZoueGcRUeDYVIEiWZISUpC0pSD+EOWBB1EU6MqgVK+1IU0pSBLZrAG4gLZ
TyaCZiP26qqVTM2q
RMSdA2/wjfvNWuuT5VOkSaZOqiMove7W1EVQTqWVLSpUsIKX9CQxjbza1S0n
Iny0H/lpDZvhAabH
qSbWGGQjD5E6dMGBOlCConRrD2MWDgJw+xGbiuHYliVOtFIPNzIWhQPpUkWUI
tW3iweFtlKrGsTrZ
smVOKp8ryQtGYDIWFN8ekdTcBUtCEJRKuyEhgPhAR+Xns0UDxhQqZwXTLSnM
1ekEs/8Ay5kdEbMx
TYbxTPFOUF+H42atcHofKXAed8rnKbXa+0CpJBYPv3iRYDuHPUnrAKHKYCM
J3JuDvDq5gHH4m+E
LUBJZ9YVyz7KZhAlxH16QTMCM5Ydd4YC5JsH02ghfUW6GAZnAIDEaAwBNyAC
+3aDXewJBgQHudQ/
XWAFYJQyRzn8I1+Een8Bww8AwfAZFAhgmTmb4qJ6DrHCvD/Av8d4pkiYgKpp
D+aFB3zIVI2I1G8e
jRLKILToLM+hgACSMI72Nt4IQXWlw/OB7QijlWpW/vpEksZZqUnVV4Dzd4gS ijJLEcQpjPmEFQ/9
xWkVYp5nd+kXvxPkGVxVOsAFqUQfda4oq7TGzad7GAeqv8PrAkaC4fV4MpCS
TciBUXAc+39YBKA5
iDbbvCNIMBfcbQglwRp0eE7ENdQ36wDEc2tuph2yqYfF9IZ8wsPppDKU0tzA dS8I8Bl1hrMSqZQI
SuSuQSkapK31HUDQx2yS2dmH+WwioeH2CTMH4Ro5E0JE4583f7xRGoB0MXCW
k2A9QPz7QBIQDBYB
IDbhCh1SgsupeU9HaFAeQgXD/wA4Ymx294f1DcRssAwn/HMW/wAOCwla5by3
LOsqCQND1gNUoO2V
3Z4dN02DHQmM7FMMn4Ric+iqEFK5K1luCHYkPcC1oxGaAa49miUBKQA4KlDD
AP3gQE5SpR7ADV4M
BKUuxOZLAHV+vtAlZHyAFT6kX+UQRKpSBNlqZY0KTcRMojKcNlUkMdiYYhKi
kZFZNmFzAdS44wnE
ulJi8ewpH2qnns8sBS1jLIRYJBGoL32ilyMUrsKLLM6mmp1l1GZBL9A46/WO t+EdX9r4MkSpqgta
Mz5i5vMmRZMV4KwHF0pm1FDJ85P4hJlvtuUnYQHJJXEOHT8aVLxOVNQNy5Uj
8P8AEfaKbjc6RVYI
PnU4mGWQMps3pA27iLp4s4fRYfxPMkUUqVJys+RISzoQdh3MUFh5kxyQILHK
NIByJYloyhQPljXT
N27xEioJIBBF227nvBoYpUpRU1yE9B1EPISCIX4Vpy93O8BEtKWGgLSO46x
YOB8POlcY0UkJUpM
hSKgsHumYkPppeNGlIKSksWVldWrdov3hDSCZxNU1BJIRIVKDa2XLMBtvGnD
yKzDKIKOUUkpBUBq
XmFtNY5R6PzZP/JP7R6E8UsLGlcHyp6X86RUByfyJlrLadTHApick6YGzM2Y
M+1mgBShXmgm2XUD
T4Q4ISIjdbH+U6mEkHBWHWohne/yhBJExLuQHyn94BkpUgyk3YO7aRF5Mycq
VLTnMxbsne3SJyCp
agCoDc/tGy4WoF4pxhRSEKGN5ieUfdqPQ9IDpmHUH+F4UZk5UqXKIS1qOUs
bEncRrpHEdNWVapc
hZBBygEjMD62N4iOI1c2SE4iklp5x8tSQCAHt+lto8HTYDRyq6XUUXl+XIBB
cM7uxYawGdiZkVGH
TJcyxmSigEtqQdl5LiEvyaqbTpDpQo3HYkPF640xmXSeVS0q0Km5QVBjdjzA
6GKBuzVTJucq5IDm
vudYCCG3ezNBZeV3GrNvAkgbfAQGdT14IU6ZcwFaho9wb+8bOdjcmllchVMm

fmUxA9rxoUgpWOR1
DYiGWgzZaZMpJXNmVYByGvAd/wDCihmUnB1LOmAifOz5s2tpiwH30i9O607D
pGHg1FLoMMISJaQA
h7AaOon9Y2GX8TfFoCMK5kBm1cCK7x7Siu4Cq0AK+7WuY29pSv3izFIUq1u8
YWNyhP4XxiTkdqGc
sW3yEQHIFaVJKk3yhTfGBUMrXBcPbaMqtlqk1c+WATdTg7FzeMUpygBwXEBG
WCgwcM7w5SAXvrCL
BXdmHSEHvAPlc3+UJ8qXP0hEhluYEuUO1+kALEEG369YXqlJLdW2ggllkkm2
5gVpUZSykHawGkB2
LwbwdaMPmVMvg5arJ5ZH8JmJO36x1gEuekV3gvDFYVwrR0uXKEZ7AMbrUeg6
xY8uUKST0YwDrR6X
I2OukBMUpCwzGzulcoKk5HN9CTCy+WIQU5ISzwHFfGGn8nGaaYx+8kJWfcqm
RzEvqR7NrHbfGOgC
6GjrEgEploQT0tMPSOKXfZoASSdNwx6CAIAT+/6QatXD63HWGUkWN/aAV8yS
XbvAhw7a/WCAzpF/
e8MklwSD+8AybKdOneNlgGEnG8dpcPGbLMzu2oZJVex6Rr0h7lr7R0zwcwf7
XidViM2WMsvJ5aiN
HEXJYtAdrkpTLISKJSGBLADS8TgkCzZs2sJglCcQQTvaEkKlckPme0AViTny
vCh2BLkCFAeQmIAL
WOKb3g+rTRcZ4XNW3NNIISU/m8xJD/KNMnIAUu4/Ck7xnYKkq4jwhlQATXyV
P0GcQHqfGLBpcmvO
sSkpA+0yUFZAtmUZiidP1jl2QgkEgMHv7R3/wASsPOI8A089KU+ZTrShRID 5Uyll3+OkcCUizqX
YKywDBr5W9N83XtBIXmJKmGVDCEEhNvUVWSO3WCRKAzElwEkEtoYAFIJAKUr
JOplg0krDAgKV6W/
D19odAWHq5iR+FL+oQgAJudAsfSNH6wHU/BOsZelUCir7vy8oV38wlo7SQkj
LYe0ef8AwoqxS8V1
SVaTMjX6iXHoAKCkKZPN16QHAfFwKVx1XiaWH3dXp/IS4oUzL6iVpK7NoPjH
RPGAJTxvVIRdPJqP
/blxzuYWuseu175YBkqSVEXZMti0IFkhJzG+ZJ6DZ4dmSnIAGxH4u3xh5gKz
kAyqyvb+UATOtJAD
sCfy/DvHVvBikSJfVLSUq+0TEpLMSGImOU83lqlgMUyszvpHbPCGUP+HVqs
SZpOm+SXAXXiKnFZ
wtikopfJSzZwcbhBH6x5orkKk1k4Ftl9lvoI9VTZYn0FdIYPMppkvKRqSGj zjxrQnD+JamnMtKC
nLZIA/Ak7e8BWAfS1kAuV6FXbrEg58quYNsYSkOtKn9Lwy+UhZUyRqOsA9go
811bExa/Cqn+0cf0
ymAIS82dKtLyLtfUSU55gPMqzP8Ah9ovfg8IK+JcQnBjk8trdUTBAaHjCrXG Ris6hWoypMtaClip
JBKAb7bmNNT43ilKlpdZMWAqyFTVEP1Z4uPitSCI4rrACF/eyRoz/dCOfpCL
mMi4B/0wBVNTPqqh
c6etSpqiSSSS13s8Q6lzCJcuYIMGUS5B9PaAGFvDkuokBnOkOkJJ5lZR1Z4B
FWigVZ9y8bnhWIRW
cWYblyuhXmuww/lqN/IGoQkpmhJRmP5YuXhfQmq4rVOSyk025H5kLEB6Jk5Q
kBlSdXiQpIltuOkB
LSErUX5RpEigoeZrZt4ACnIHUbbxHMIGfSVcjabTrln4honshfmattASi1TK SC4UoAn4wHlZiiR9
j4lxCSElkzZksMN86h+kaNSQEgg30IOrdPEqiNNxjXgEALnzJrgMwMxcUyZ
zcwFhyv1PWAjKXMJ
u50giMpAOpDj2gXdwPnAAUsSTc7CD0TY/EwwBBvfYThiolwYBOFaggDrG04
dpFYjxFS0KEoV5uf
MIQcWQTf5Rqs2YWS/URb/DKmm/jaVMABMt9R1lrgPQ9NLCJYR6Up0e0HmJVm

IF9AYMZJoBSWI1DQ
C05kJYtld4BKWDbRTWgVuqWUIVyGd4JMo73LOHglp0tcB4CneJVIJ/BFw65U
7M+5AlrtHnlfrW4a
5t0j05xpS/aeDqpALKCVrdtD5arR5pm08xdVPlpGdSCoqv0MBinXYd9mhF7O
zdYSkILBX5tOkCXJ
ldkgwDggUggbtCsGTt1haPt17QtCE6kfWASjkSVEXHyjv8A4SUQpeDpMxcS
JmKzZ3DG0yY0efpp
+5Wk3Zrx6l4TpEOASJACSRmuAz8yj+sBvJZ5Qld2JBbXaGT6ew0MRuc43c3
gJQoHeFABGYm7XhQ
HkwZIZVi0w6H837RkUc4UuJ4fUp9curllXuC5jGIDBKl6D6VNp1tBjMF0jlx 9oRIPaA9SYUJeN8L
op5p5KyKCPYrQA+3WPPHF+CL4f4hqaQp+6FQtSVPqM6gLOekeg+EMg4XoMpv
9nlv/wBiY0HipgKM
VwGXiUoff07SyX/CIK1PqBqekB59UCKLV6Qp2Vq46QSMgQkguPy/xQ6gy1S0
h1omOe7bwLbu7r0b
0q/WAkuJqM9yXb+H94SQVKWpJYKZjAoUMy0A5Vk+rV4JJK0+azn8KX0gNzwf
VGm4zw6aguF+Z9Ja
hHplIBp1q2DW+MeUZVV5FdSVAUyZedi2jho9T0kwLpErOh07XgOQ+NCAnitU
wXWWt15JccxKnC+R
iRz30jsXjbTkTKapWPupma/t5YjjileWplpfNYqfX4QDpBI9DjKwL6iGUATI 9BCLnW3SHCSUks78
oL6JhyShkhWib207/wBIB1MKVYAzfdkDbaPQXhnQGj4Po1i65yELPsZaP2jz
7LH31LLSbTp6EqPV
zHpvhWnVT8MYfKSmwkyyC/8AAmA3ku8xCiHKVB7xxzxjw+XLxov/pXP21fKm
W0sdhUI03F9X/SKd
4n0SKnhamnM65OZr9VoEBwJwsKUpXNZg2sRZVZGz835mgoJWUME3bfrAMogq
cBh0i8eEQKccxOWk
5U/dX1blmRRVqXMKnLGzK6xevB+3EelhKcifuuV3/BM3gN74v0MtVbVVP3h
my3HVPWn0jjiVHL
l5gWF9B0j0H4r0yZ3B4qDda57E//AE1/tHn4tlUgB8r2/X+kBEQQSDqIkYoC Up9Sxr2O0AcpSCLH
Qjr3iVbklyp5kpCnfaiKFAEKWBb4xPLQkgS1BwRnhggZkrNswDH+KHKT MJU
U5inlZ2+MBGghSUp
lzm7DRo6d4LyFLxLEahZdK/KbuwmCOaGYEDOk5m9ZZvaO3+EWEROEg/PmDnm
bP0XMHXvAdKbIXF2
1iVagkqIFhpEQBWpRNn9MSwEZTysdtDBEtMCt080ErllE77QEwKSpQl1Qx9o
DjHjTR+VjFNUgWmU
6V/6iqYY5RM/AHYKAUffrHevGKiRMwSlqjYy0IQD0ZMwxwU5kkgDmX+LqDAR
qSUnsbg9RAqlqSXV
dxYdokSkuaFLkA76Qy83Lm6W9oCPICzjaHHR3lhyAQxhrKHUQCAbuTHTfBvD
lz8Qrqv/AJf3bd7T
B1jmRWpF0evaPSPAHDq+HOHpNNNU81TuW/jUep2MBZQkJCQA53MTpBOQjVTv
8ljly9LcsHdKkJFw
XeAZQUFZQHlv7QakkByLka9oBRIZSRyKgsxKFLA1sbwGuxGQazCsSkn0ikmk
e+Uh481YjMnYbjVY
JamUc8o2FxmP7R6VxKeKXBCsqWv9mmoT2OUI48xYvO8/FqqY7IU1ZPvmMBgr
OdRUq5JcwBAVqddL
QlszM51hEKKEGdLwDuokjT9IYggsnb6QV3N4Flu35YDLwyjNbi1NSJD+Zmt7
JJ/SPVdHK8qlTJ3D
5u13jzVwNJ+08a0KTZKPMc+8tUenwoCWpXXbrAlrZ0g3MCI89y5aCPoKieYi
8AkuQxcgf2IBwpKS

Q+/SFDhTeqhxQHkpKQpMkEOOaCZKZkhKS4NQke0Ez+Ykpzqs5dnhSkGdVUUo
G6qqWkW0vpAeneCx
/wD0tQpZx9nl3f8AgTG7nU8uolzaSYHI1MkyVDsq0arhSQZHDtHLJzZZCH2/
AmNwcqSCVaXFt4Dz
Zx7w6cB4hnykryyVTVGWGf8AGptydBFYlqSAXsczP1Mdf8aKMJqqOpSHK5SC
T7mYY5ASUzQsjU5A
H+sAmyiYW8u/q1eCKAwQEOje+kRpQAtaViyzbvBAHMST5i06BmZ4AK0kUiyo
38xHqLh+f5uByFFV
jms2nMY8uVaAKJaUi1v5x6d4SznBJdrB27cyoCveL1NNncNYetBcl8x02u65
ccHIMsEAPLOo/KN4
9K8e4emv4RmJCH8hmvpmMj79o83mxQ13PN/D+8BFICsqc+hChbaDKMygSbC4
HeDsFdQ/ziNa1GYq
WByFObL394DKw6V53EOFSkX/APVSVHb8YDR6hw6UZOGUoKsrlRZnawjzXwpl
P/GGHJBb/LXlb/3E
7x6XpyfskpJLcoccAmWCS5VmB0s3xjQ8cSlr4NqgbtkYdPvExvrypAzuXsG 2jT8W5v+FK9RS6fu
3D/xpgPMYiCXAYdlQSSCQLDWGXZYCeZPXSHKSEgkWOkAzKmTmQnKnYO7x1Dw
bkl+zTaoWKmfuxmC
OYGYSQtQoXJ1PSOh+DVS0yfR6lOW/v5hgOn8a0ZxDgOdKSGXLTmmH4IX+8eZp
yTKqZklQYpUW7qdn
j1VMkGbR18pnM2lmlb3DR5o4kpV0ONVcg6/aFhu2YhvpAaVRAObRYNx36xNd
ZTbmKHJ6jpALChYC
+W/ZPSJZRAlpyB7819IBwg5A4ci6R07RDOZSMxLqzN7domHOog8wBcHRj0hF
BmE5xyjQfrARTQCJ
4P8ADHfPCadMn8lyQu/qc2//AFFx5/nAKopi0/ga35XP1j03wNLiSeGqZEKZ Xzbnk/jV1gLHLSVXU
q/5mgwglSQkaPDSw7ElN1tE8tAcg7+rtAAQc2TVoZQSxGolaJWfNZZxEZST
MdeuVhAVDxlpjP4D
mgBzLnlQ+EpcebVJKJi0EZVkljq/aPVfFFlarhDEpQ9SJc2b8pahHlrEEGVV zUtyCYX7IzAYqARO
SDqFQ0z/ADF+5h+Za8yRdlT2AgFcxJO+sAoULQqoBpiymVnCMXL9FuuseoOF
67/EuH5FQ7jmv151
D9l8xy0lZ8t2CtY7f4OVi6jh3y1qzFHbquZAdISrKi49u8MJqEy7c3eGIJCs 3ZxDMEpJR+H6wBBR
CA9wpbiDUQzvoYiJyqSTqoj5wblUf7eA0fF800/BdetWizMHZlqjzNOKV1M 5TsCpRFtbx6F8UKi
ZK4REqWphMW6rbmWuPO63C1OXLm8ADhj2gSSbNbYdYSmChu92gbc3fXtAOxT
Ya/zgmHpAtvC9IKi
NdoRcqIB/pAWvw2nS5XGkoL9Snyi9/u1vHpJQcKA13jyngdWigx2iqSlky/M
zF9XSR+sepqWZ51M
mYA4U/0MBKpZdROqte0NoczXyt8lcpd73Gp6wKgVlzaMGgGBG4c+8KlIKIY
7QoDyuFiYoa6Vah/
TDJKvPpWe1SgJts9oZQDzAkMITMraMjD5CqjF8OpZQutZqJSuobMBAem+Dkk
cM0QWeYyEFiG/AmN
6sJTJJ3NvaMDA6Y02BUQIZaZMsEeyRGxKBMyJfVQUrsICheLNLIncKSZ8xSR
OQpKUgm5AQsiz9Y8
/rLKUQm4QeaQleLvEX2nEEYdlU8qSyFBJtmBmJOH6RyhRJUoE9raN+8A6iSm
WTYt6+kOFhElwlm/
C+kDmC0MLZLMvQ+8EhKVAauNQrU+8BkSJH2mvkUqnaZmdLXLB49Q4NTClw6V
KYjK7PbUkx574Awp
eNcVomKSpSJLsVBxdCux6R6OS5S4Ch0gBxSITWYNW07FpuSwvooH9I8u18oy
agyyp22Zmsl9Wye
YJX59CO0eYOJ6SZR4zOQsZZInBDNjy94DU3WplJ6AQgnKoywWSVuffrAh05S

u25lhyjzHUFEJBcF
9e0BteFZgpOMaKYSA65acxLOPMTHpelUF0kqYCC4CgRvaPKkuf8AZqyjQs8
qoQpR2CAXMemeFMT
kYpw/ST5UxCgJKHDg82RJ6nrAbhRzIJzjMdt41HEEgTuF8STMOnIMSP4xG2C
QpWYgAvZt4gxKQqp
wfEKfKSveWwa55gYDyqshaklmCXyjpAomE50j02v1jJrZKpFUtC0BJDWAYaR
iy0zVKTLRLzG+YIB
LdIACopSkhec9B+KL14T/dcV1kmWXRyXG3IsxRkoUIQAyIA0J1i8+EjJ4krT c+jKrryTHgO7S+Wp
IAJsVpBPaOG+K+FppOJ5IQHPmvMCWluVrOrx3JSwFcuoveOceMOH+bTUdaEB
xLQISgI6TDe0BxJa
WQsb5ubL07w6FEJYqzJyad+kJYUFWKAopLpL6t2gZVgSASAXvo37wErDKFos
plYjX4QuVcv7xQIf
Q2btAAkBW4dWf3HT3gspWCoBGvpOnx7wCXLNRKyq5QdQRHc/CfGzinDsqrNW
jzUPbMHDrrWdAO0cN
usllEA6gm4iy8DY3NwTiqUEryU9Q/IkkAZUK2cDUwHpJAcJL6RIFswJLNGlj KpKVIIKb36xkkZ8m
azvAPZEtKjre0BnUR1ILvBouoKUX6CGIDggEXZoDGnS/Opa6WovnpPg+Yjy3 xNTil4kr5V386Ybh
nGc2j1YMvnZSAyxt3Meb/E2g+w8W1SshAmTVkWveYvT5QFICHKieUB9f5QE
Gp2PMWzaE3glAgU5
CMt+rwIBJYBz2hbQgSC4LHtAHLUUAZQHPQR2rwTk/wD5DNWdFMxb+KZHFJfr
Hq/06x1LwZxmZLmz
8KOicrf/AHFdf0gOzi6FFQva3WBUgDMXZmYdYMeknlJ67CHOQuknmOnaAgll
ZZJ5iTbtEimAl1L/
ACh3CFgAbaw6gCDYOYCr8eU32rgqoJcqRMUQw0AlqvHm2cgJnzE9Fn+cerMV
pU1uA4jTKa1PMUD3
ykfrHl7F5Ap8WqpQ/DNWP/lwGvy8x6a+xhhdTNY694dRdR1sldwEgnpAANE3
9j0gmKSWFunWFksR
8nhBRUvoBtAJTfZ5rahsvzvHpgjavVXcMyFqIWeZ2ltzq6e0eaqdlmKCDpvH a/BzEFTsCNKpZKk6
Of4ph6wHTVBcum0CoZIO2m3eDbKeZ7aNEal6qAOrQEU4ErGUtaFEU9ZKwxl
teFAeXE/5RlquNsu
8b3gtAVxvh4ZwPLsf/8AlmNOEKUZaDIS7uoWaLX4Z4fMruMkzwMyKdkkgPdM
xBfTvAekKchNPLTy
jlHyaMHiLE0YLw9WVukwy1olv1yEhrjpGclOVKUkC6QB7xzjxfxcSMOkYcic y1JSpSQrtMSbPacY
xnEJul4nU1M2YormLUWcsHUS9z3jXkjKgNcKBpfv/WJJmVsyj/XtEWbnBYXT
Yfw9PeARzHOoI0Ng
BZXv1gpi0pSqYm2XfYwgASyVsDqHuPaBmS1T0op0JBMx/QOI7QHZ/B3BfLwg
1k5GWavdmNITBul6
ohJCMt7bxo+EcPThuASJWTKeZ3DfiV27xvkFhv7GAjSoylBaXcado474t4ZL
p8eM2XJAzJJKgnVk
l7R2YhChooA69YpXiZhAxPD01yXzCTPUQOyU9j0gOAMVhi5YfSAKliYf8voN
jExTkMrRzOHTal1M
EFwSrcdoBgkTiZeyk6nQx1rwgxPzKeooFLbylqSIJPQSw+ukcllsFpXcANYx cvDCsFHxSuXmDzyV
AKP5lo/aA9AJLEC5a7xNT809RUXFmHW0Y6VZiFGzB2G/aJ6YpXWISAUhb6W0
EB5j4ISTjUxLIQLM
1m5RrGmlqmlmgy1hD+ou0WbjWnTScQTpZuk5b7+hMVu6j6UpCtyGAgAi3eGt
bKw/iuZJmFGVbMQz
WQs/rFTcBDAXOpP6RIYVU/Y8coZoYH7xyP8ApOsB6e1UQkAgixliueIdCqu4
OmKQl1SidBe0tf7x
Zacg0qFbi5N/iYhrkpXhWllnJSuWaeYQCHvln77wHlaoQZcwpXnCGNDYE9li

SxJzWIGYpRp8e8bT
HZbY1VsCJYWwsJSNRzHSNUxC1AsHRbqffvASIQOQBIALEZhb4d4HOJRUSDIKv
i/7RGVEJSCCdBbb+
sGHZjzGyZbZv17wBAMuWUkkF3PX3iakmCVilFMzccqPMdb3unrEEphLTmUxS7
h2+cBUqy0aloGUjS
zEXgPWOGTU1FBKVLLpL3+JjZqBsB8zFZ4LqftPDdOsE5hmf/AL1RZ0rzAde0
AkB3VZthAKcWF25r
wSQQyemsCpQLKDvo0BCpWSYiYXsQqOQeM9CEVINXZHC5aS7dTMMdhUkFKiod
bRRPFij+0cNS54QF
eWAKuHYBCzAee5jKHmDKS7sOnelTzKsNTolkUkpWdgVMw1lgCSVgWSxYbfOA
bKpiWLDW0NBcxJSC
S52u8DAOHFW9txtF18MahNHxfMTnABaxNz92v94pZ/FkzZd3jZ8Nz1UvE1FO
zq5s+bKb+giA9UMC
hYSRdoZcp2UPUNhrEcoqKQQ14lcgPmv1JgI8pMwJu7PeDUQOU6tDJzZszwSk
skq13fpARJ+982SU
2mSzLuNXtHm/j/DzQ8U1aGQkGYsjLb8au3aPScstUSipvUP5xw/xgoTJx/z0
oZMy7t1VMMBzHdjY
Dc7wLEODqB0h1M3fVoEjKxYudtoB0quz2HXWGLkkjU7bwgQbAX6kQwBY7Hcm
Alp1JQsLPxAjpPg/
WKpccn0Slpy8rOf4ZhjmidSRbtFt4Dq/snGgJLZvq0tUB6MXmSsbgdYBRAVm 0

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

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

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

qBcxKCz26wE2YC5K9dmilz J05aX8xz1yiMWYah
JJM4n/QIC9SpiCogr7afSJUrQSQVWGlvpHPUzagaTD0PKIkM6oSj/MPbIFoC
9qmlKVlZwD9lieWE
m7NcW3jn5qKgLzeZd9cogTMqSrNnIJL+gQE3i2EnAJC0qckJcN/DMjgygAXF
u/SOp8cGbNwQCYsk
avlb8Ko5WBILtcfWAlqAKi2jQBZBsXP8oQuLnXU9IZViQNDAI6sbAfGCIbwA
9Jv8IOWWLZfcwG74
UniRjiCdfPkt849C089M+ikLNvu0v3tHmejM+XiMhQFxnQXful65QVM2bQSV gtygaDoIC9KmS5hf
paFFL8xZOskA5hw3iAwzGhXWzJ9KdvSQbOOSZHFHEE3HKtBW2VCQAz7FXc9Y
0aAykld7J1EPYIS
SwALknX2gBSpQsLvoO8GnKC+Yg6EE79+0BmYMkbuDvDsAxfMsl+o/wB4CZL5
tx0J0J6DtG74LIGf
xXISpiQpLvtzpjSFRIdTBhtoP6xn4BiAwrfpNanMUhSQp9fUCTqLWgPS0IXI SZMt0tIAB9hGZ50v
KBIDdWirYHxLhuMypKJc9AneWklIpUslYwcnYxvyJ1gqUQNzILQGR5jmw5R
8jBTTZgQT2NowxMW
XQAA2ijvCznIQpbdS+kBOLakplLk7mCSvbX+l6xiy5ua+VbHUtEwCkgjV9G2 gJPMIWIIDurUxznx
YpM0iVPEtS1MAGS+yzaOgKI2yhawTuToe0VTjWvXhOFkzaWRWOHSqol+ZI5V
M2jafWA4UqRPTzza
WolpZx5ksgHuliWxUCc4DO2x7e8bGvxKfXz1LWciTpLQ4SkObAP3jWkgpUxJ
5/xa/CAFaXGUuEkZ
g/XpF88L+J5eFYtLoarMiWp2JsPSs3cjrFCUwUg5lnmD5jYf1jJo5okYgKhZ y+lt7MYC1+l01CuI
Jq7KRbS49CIqCbLCTzNodSPeNhjFevFqnzVqBB1KT2GmvSNecwUcqQ6tC384

Bs6UgM8wjcxIjo3h
Ohp8yfkSFwZFI7LAjnEwFEtZSAkWbLYx1nwrlyzha5hSy1N6R0UuA6X5uazh
t2gFqloIWqYAKXPN
Zu8AVIRKUpiAAS5ij8V8S09JSTZMuoX5inSyFhw4UOsBvMf4zwrB6OcEz5U2
cpKkhCVpVdJtmB1E
cKxrEzimlZqvKQFrUyQNYSW1NrwNXUfaZq5hmTJtyec5i8YM1KsmcAi7sP5n
vACIR80EJLHIOYWH
YRKsZRIDau69B2jHd/SshhmOY79okE0EggCikJa4e8BMkpSkOFB9Sr9YhAZJ
AJHQq/D79HjKlyDM
KUgqU3W4PvGNMCGlZluWzdOzQE9FLnTcQkqopSlqOZWJLWPT4x6PoJqv8KI
JUFeaHd9fUf0ik+G
eD4WcJFQqTLnVJ/GpKVD1LFiz6RfmA9CQ/RrQBpm5UB2KogmzSVC4gSt1cuu
8OTKKQSLv2gEZwyM
14iE11sToPpDrYk7WSP1iAqAv+LS28Ac1YXLnoSLmWpukcA4q+74hqtARMXp
1zqjvodTlglw3SKB
xTgeBSJ66ysM1SlKJV5eQ3JUdx7wHKgorWCCEltdIEl0gMLb9YzcTXQLqI/Y
UzEyhZOCJD3PTs0Y
JBBYhj3gFGx4amLI8QlyM5e/+gxrVXBAN4ko6lVFWpqqape3uG/WA715i8rh
A7BogVNUh86nbS8Y
WDY7KxbDkzEWmDXTqe56RkzVpBNwrubwEqJo9Rt2OhgJkxSluDyt8ljSxUCo
8uvaJTlyqV+HpAAp
gkKIs7wHmku+jWMAuYDLN3SToIFK0hJSSSCIDU8XJMzAVAUQHII3OVUcomEB
Qcmzu2sda4jWF4It
luACW/0mOSTw05dxdRgGDu1mG+0CS7AaCHZi12O28MQ3dtxANDhRBcXMNDuA
qztATy5a1VMsoSpR
zDQPvHVsGl1CcJklDuVLgvplH1imcCSU1FaVzZCZyUTZRIKMzBz+0dN+0UdT
UrkyUpl+W6fLSANC
2ggNeUKUSSojplMKJamUBNspQDaAtCgOPmXMTLCykoA0LEExGBmJJI63Osba
WqXNw3L6yn81yL7x
r106nUoM1yAICCCJEyKhSPMlyJq0jdCCYYoyh1Pptsehi38L4vRYdRqRV00mc
FOwmlCtQnqexgKep
RSQ6VpOpTMDXg5UwBZZelW20WfHa7Ca1/Io5cpavxllITe/T3irFJSssHAUw
cawG6w7EqjDpyZtP
NUggWKVENYizHvHQsN8Ta0Jy1RSpR0Csx66uv2jICSoF819g9k+8SKmTCczk
A9PXAdwk+IkhKGnS
ZS1bCUkH5uqNth/EdBj0sGIUZKt0zilL67AnpHApM6oBCgpRUNWJi68IUC1V
32g1+RJ/5fnNsoWD
QHW5c4kFGdIHUGJE1K2ZTdin9YwUnpl7tGLiGPUMEEInKRMUxOVBBNrsxl6w
G4n1hp6dS2CixYm4
do5jxhVVuIKWJs7NJKSAIKIFKTzbaCxjlxnj2VPlqlyaeolAP6kBIa/RUUYt xudUKKgsGUqxBJ1L
94Cv1H3cxUsEFIMSDoOsYyiw1ALsH6fm9+8TVewKmqZLqUspYC5HalJiJktI
K0EAKsFi7ftAA3MU
rJY3BexPWJEpUFIyuSHuFTAEZ9XCtQDo3QRLKlZAl3IOySbfGA2NTIoZASim
mzVrS7upJF/aMVMm
eE+aUnldSxYe0KUgKqSCcqT6iq21mjlqp4lykyEKmZUu6X130gNatSIU6Ehy
VP72MdT4c4pwLhJC
USgZi5t8zFBHqJtcfmjIYJEpwWPf9IkIKwSoZhvlv/2/rAdLxLxNmVUlcqnk GWIVgcjHRTlxUqyq
ViAXMnrIpSQVZIFIP2J9406ioB03bX2hIJVMIFOdd7gE6doA/tkiRLmSpcsL UXGZaQfiDGIPPqCy

ELVsyATBU8plqE+cIXlpLqYah+8dH4crOF5CJb0qVTGCiZ0uUQ9vpAc1myJ6
EuuQuWANSgiNph1B
JmUPmVBVddsrNoOsW3jyrwytkypeHU9MhRZ/IQkfmtb3EVSoVnk0EiQjKIQC
SXCHeRoDGQsi6FEdw
YiITOTcqDaj94x0qVLTiUSAdgbiMkhllZIA7b+8B0/w1qxlojThZtsT3WY6D mXlcKZQ7xzngKm8y
YqcgFCbWNvzCOieobiAThJ1AMRrmgrBAAtpAp5IF3tGLU1IDhcozayqSkC/N
MSD9fYwGYuaFJYNm
/u0CIKSm5GbpFWqvEHAEOJZmKILOnyy/tzRrZ3ilh0kPJpZq1CwzS0n+S4C9
VOWVRTJk1YkhIJBU
cr2ji/F2PmqrJ1NLMCYhKIAI3Gqh1iXiPxAXDG5flSh5Ehm5Myev8RGhinKU VKKIKckuSTqYBoKY
mYIX3iVBX8QvDJSpYdKVEe0ZM5a6lWeZISrtYD3gMQpVIBNgd4YbggP/ADiR
SSEgKP8ApO0RAvpf
oTtAXXgKrWmrm05PIW12soxfVZUk5khvaOe8AJBrZijclvhZWsdBmzkrIRk+ kAylgMAklxZhb/el
3mEEXYImLxMolCUIknRm2iGfUJkSjNmshALIRtaAhEqalZz/AAAdm/eMmVTO
HWoXHWNBVcaYdTki
UoTS7FyIX/8AtGqqOP0EKCJJBDty2/8AlAWPHpITg9QA5OVTEf8ASY5DUEec
sMxCi8WfEOM51dQq
kZSnNYkAjYj83eKtn8ya5Yly8AxVez++8M4Zgb7wUyWZS8qiCR0iOwwAOCxe
Ezwnh0KYhRBgLR4d
KyqqSCkDNkd97qjIOKLpONpsvzFZFzCGe15m94h8PQmXS10xaQblltoxXGlx
CcQZxhmBIJnt8PMM
B1KeoLKFpvmQC/WFGNTkmlk5iS0tOvtCgOW4a6qgocZD6g/YtGwmUwDAaFTk
9oxclpSvPPJsGdPz
EbNeUyyAWaw7GA1y6VIEBIkfULf3eF5QAAAUeXYaHpEkycU8qTcaml/OUPTZ
7nuYCCaiZmAyW3tc
d4aVKKgtOVROYta/vEwn5wbur0k9ukZIDJTOqEplnmyhx8RABT4cSHKAqwcM
/wA7RnS8DWrkSsPh
1bMn+kWPDsFJIM2W+YAgP6re9os1PhKUIBmlsNL6fWAosnh6bLIDNLWCNXSb
/SLDw7hCqeaFrUv+
EP79osn+GIJZX6ev9mJpFH5agEJbLop4DZUyjlUFLVL91GxjnHH60ysUKpc5
RDE/dKtZKdl6GqSt
YShVgHt1ijcZYJOM1YKE5Usq7g7J7wHPVzpk8hIVKkFPMVF/hEeReQhAWQLB
xv3jdy8lqEDIIPK7
kuPnrEM6hm04YnKCrNsXgNLkmJnlmsnlYFxoYGomzJ00JWnMQHSEgn2eM6bJ
WymLhyojpGOHLTPM
FikOVdAIBU1OErH2nLLJ5k+ZZvnE9RKIJ5pc+Ssn8KFgxDU1AnlBmo84+IBf
K3SMVAZZyyeZP8cB
nyK2WgnPIIFA1UufyiCeUVOwPsvMLXcOlxgp0JSEZkr0S+jd4Fsq/KCc3W7P
ACqWoJJd0p72+EW3
A8B+3UipwSMttR3ltbtFUOZSEpR6VOyejd46lwcEqwzKn0nTvzKgNDOWEISV
CWGH8P8AO0aqow/I
VFKQ7HQW/IHS59AJkpQSjKFBtXiu12EKlBeUsGJP17wFJXIKIBIADJva0CiW
tC2SpgBcoP0jbVNM
Eeke56mNapXkrUl2c5vftATYVKNXioQtZUGBgFF2OYQHECvIrvLSA6BIY9iY
ioq4UFUqoKGdVr9w
X+kR4rVlrJ/2lQZlVtW3JgMAqBOYMQn82piYTUBBSOKLbK1MYkG5WlaiHNrv
pAdY8PJ5m0hUAz/u
uL0M5S+Zn1IOsc54EqBS0pDcu19Lqi7TcRShOVNm0H9iAzgSkhW41beKlxlh

MjEalzZ9aqSUJskT
QkKICtiL6xZaer85nGX4u8VTi+VUVtNlp15QEubA7Kvf3gOUVUiXInmUiYFM
pncEawkzUgMZcp0h
icuo6+8bGbgc/OSRmKtTYX66/SIF4PNQnKfW/bT5wGAubmGUJAS7hhECywNn
H6xmTqGdJldLjq4j
H8tSlhA9WZm7wGwoaZlovNmLyh3uWawjBIEKQpU1SgbWB1jLmyqqTRIK1NLI
BKWHbeMFYKFc1m1E
AU6YTdaQCNWERAM7Ow6bxlpYmhyL7l9YjTyqKSfaAt3AhMupmK2U2mzBUX8L
IzEkgIhoYovBKACo
q5XbLv8Ami6lKZYylsOkBOgHLdbh+sYeLiXNwycioUESsqmUCx0PXtEiqqXI
DLL2+UYteZWlYdMk
hWqSoWPQj9YDleISZEusX9mUSkE3URq56RiKY7l+8b6uwOZLmKKTyn9+8a84
ZOVOEpKXLdRa/vAa
9CFTFhKQTe56RmzJUillhQKVTSLAMQ+7xLNpRhiXUp1mxS36/CNdMWZiyo7l
2gEC8zMokv1MBq4l
h4Ylvc7QCI1ZnhwL2cvtDXc3hwSC4gLpwCoikxDdghgdPxxpVpVN4wPlpUpX
2n0s7fedOkbjgMTV
01YiSnmOQG4ueZtY3uEcLop8VnYhVKzVHmqUIDM3MFC4LavAWukw5Bo5BnrE
tZlpOUFmt3EKMpGH
YhVS0zGypYBI5TbbeFAcFI5c4z+neLHIQVUcstysAk/CNXhtOFrEwm40t7xb JVIINGkvqlz8oCuz
pSRMKWylsxVrERkJUydSBnBja1MhBORVxqO0Y6EBYjYBhAYsuWjKykup2Bff
8v8AWNthEplqpaUp
yEkA3e7iMIS8i7l1Gz9B0jaYJK/9elKjmuCLM1xAX3DypCUpXoEgA9bRtUzF
KWHLLvGtpUhCS93Aj
KlZilKAMVb9IDL5vRM+AieWcpyq+URU6StgpTk7tpGamWp1Mtm1trAAMzPny /ls8YdfT+apl8wuB
s0baUIUx0qX9ICdKVkAz2UDZtICuLokzE+X5TpFmzRV+lqeTSjy0S2PqNz3i +zypKSgKsBe2sUvi
RZKgjRrv84Ci1AIJKVZRro7CMNR8s65geYHS/WNrVJlMEAsWzAtpGAvoUzKz
s6XJbWAwJwXMNtRz
P3iHJOKVgpcqa7iM2ZL8tTO9nhgl0KU/paAx0jOtQUn1NmD+npAkJShXKzep
D69LxKoiTKcCw2eD
8lKES1Du3aAgy5vVL9Xqvo2kdP4OpZhp8xV92dA2t1Rz+jljMle+3aOoYAFS
qVISq17N3MBuZoW5
AukXaMGopvMQVBN9dY2RkiZJBj5TtGDUSk075d7wFRxKjyqmNdyVH6xVK50r
ZIsVM3XWL/ihKKcq
B9dj8QYpOIhKSq1i5l66wGlmys6VOlg7C+hjGmU5AGS50l/WNIMSJctKgLEA
gdD1iALUIRUDc6wG
MZCEJBUBDXvGQmUczhN199WhKIKiWYdlyqQjlu2jP3gL3wlToKHVYH//AKi2
hEhwFC+xveKVgFSp
CUkhz1+cXCXUqmyyohm17wGUtKFqARoPpEU2SJ8ohmG4g0rSIQOT6wMycSCk
BrQGsnUMIQyKaHvc
xjropWYApdramNmpIBBAu0AVEApfvAVfGMJILkrUhDAA5rnoe8UZNNLI4oFz
Q8uUrNlvzAK6x1LF
Qk0ay1ygv8jHLMbYVCgQ/S+lzAR4xigr5qpaJPlykjkZnsDbaNKokDJ0gl1 BLuHy8ovEYmjZLE
7vAP6TcfCJZLKUcym7tEBmpAB8vXvEqFOWa51MB0LhynCFBZSx6O7axYAqYJ
qUK0vzdY1XDswTql
LKWI0v3MbmXMy5pQHllrdd4ATKQpJBFiXN4gXLkiWJYTzqHU2HWNivmk9CBY
9l1q6FKyoIV1aloD
WYniGF4YI56cygW1UL36DtFUxDimZPCpdLKyJJISrM9r9R7RHxJIIU+KKShF

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

-----=_NextPart_000_0074_01C892D4.27FD68A0--<http://youtube.com/watch?v=2ceM2gWp5C0>
Wow, those are beautiful.

"W. Mark Wilson" <xpam_mark@avidrecording> wrote:

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

>

>the prompt on my computer says...

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

reinstalling the application may fix this problem.

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

by the way all the other stock fx run fine.

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

>

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

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

>etc.

>

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

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

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

>

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

>

>

>

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

>>

>>Dear Mike,

>>I got your email with 1.4 amp thanks.

>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1

>?

>>I would like to try all three versions from the update where you have put

>>an input attenuator...

>>Thanks !

>>Dimitrios

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

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

DC

"W. Mark Wilson"

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

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

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

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

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

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

>
>It's a whole 'nuther world out there since I built my last DAW.
>
>If I can get Chris to build me a DAw that can run my UAD-1 cards and my
RME
>hardware and I work at 1.5ms latency while tracking (which I can do now
on
>my current Opteron 185, though once the track counts get higher, it starts

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

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

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

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

>
>
>
>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47ee9f37@linux...
> Here we go again. A few years ago scientists put 3,000 "buoy robots" into
> the oceans of the world, which are all part of the Argos System to monitor
> world climate patterns. Oh no it looks like the ocean is cooling, not
> warming.

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

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

>
> http://www.space.com/scienceastronomy/antarctic_020822.html
>

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

Interesting...

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

Uh...yea sure.

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

Sarah wrote:

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

>

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

>

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

>

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

>

> S

>

>

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

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

>>

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

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

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

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

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

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

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

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

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

http://en.wikipedia.org/wiki/Global_warming

Cheers,
-Jamie

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

> - Kerry

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

Cheers,

-Jamie

www.JamieKrutz.com

W. Mark Wilson wrote:

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

>

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

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

Any ideas?Hi Bill,

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

So, I'm no help.

Wayne

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

>

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

>

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

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

David.

Bill T wrote:

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

-----=_NextPart_000_002B_01C8935A.0E62E100

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

Tom

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

Hi All,

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

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

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

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

All the best,

Mike

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_002B_01C8935A.0E62E100

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I'm ready for a new sweeter Paris verb =

Mike. =20

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

=

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

All,

I just thought I'd let you know that I got one of the two =

hall=20

algorithms
working this morning. I forgot to implement a =

rather=20

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

finish. =20

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

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

Thanks, bud,
Rich

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47f0367e\$1@linux...

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

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

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

>

> AA

>

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

> news:47f031ed@linux...

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

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

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

> >

> > Rich

> >

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

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

> >>

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

> > from

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

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

> >> XP is great for Paris.

> >> Rod

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

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

Cuz

> >> I

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

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

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

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

Cheers!

Mike

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

>algorithms
 > working this morning. I forgot to implement a rather important =
 >control,
 > but I don't expect it will be difficult to finish. I also have to =
 >make the
 > interface layout work a bit better.
 >
 > I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or =
 >if it
 > is an updated version of it. But, it sounds incredibly smooth, full,
 =
 >and
 > wide. Just listening to the outputs is awesome. It sounds beautiful
 =
 >all
 > by itself. To my ears, it is an improvement over the dp/4 hall, but =
 >that
 > may be because of its 24 bit input and output, or because all the =
 >analog
 > circuitry is bypassed.
 >
 > Anyway, it's coming soon, and it rocks!!!!
 >
 > All the best,
 >
 > Mike
 >
 >
 >I choose Polesoft Lockspam to fight spam, and you?
 ><http://www.polesoft.com/refer.html>
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>I'm ready for a new sweeter Paris verb
 =
 >Mike. =20
 >Can't wait !</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>"Mike Audet" <mike@..> wrote in message <A=20

```

> =
>href=3D"news:47efc24d$1@linux">news:47efc24d$1@linux</A>...</DIV><BR>Hi=20
> All,<BR><BR>I just thought I'd let you know that I got one of the two
=
>hall=20
> algorithms<BR>working this morning. I forgot to implement a =
>rather=20
> important control,<BR>but I don't expect it will be difficult to =
>finish. =20
> I also have to make the<BR>interface layout work a bit =
>better.<BR><BR>I'm not=20
> sure if this is a simple esp2 port of the DP/4 Hall algo, or if =
>it<BR>is an=20
> updated version of it. But, it sounds incredibly smooth, full,=20
> and<BR>wide. Just listening to the outputs is awesome. It =
>sounds=20
> beautiful all<BR>by itself. To my ears, it is an improvement =
>over the=20
> dp/4 hall, but that<BR>may be because of its 24 bit input and output,
=
>or=20
> because all the analog<BR>circuitry is bypassed.<BR><BR>Anyway, it's =
>coming=20
> soon, and it rocks!!!!<BR><BR>All the best,<BR><BR>Mike</BLOCKQUOTE>
><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
>and=20
>you?<BR><A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>.html</A> </FONT></DIV></BODY></HTML>
>
>Hi Rick,

```

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

Good luck!

Mike

```

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

```

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

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

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

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

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

>> Start the timeline at 9:00.

>>

>> ;oD

>>

>>

>>

>

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

Good luck

Erling

>

>

> rick <parnell68@hotmail.com> wrote:

>>the prompt on my computer says...

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

>>reinstalling the application may fix this problem.

>>

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

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

>>

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

>>

>>>

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

> renamed,

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

>>>etc.,

>>>etc.

>>>

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

>>>just

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

> smack

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

>>>

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

>>>

>>>

>>>

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

>>>>

>>>>Dear Mike,

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

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

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

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

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

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

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

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

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

te:

>>>>>>>

>>>>>>>Hi All,

>>>>>>>

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

>make

>>>>>>>the

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

>>>>>>>

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

>or

>>>>if

>>>>>>>it

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

>>>>>>>and

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

>>>>>>>all

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

>>>>that

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

>analog

>>>>>>>circuitry is bypassed.

>>>>>>>

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

>>>>>>>

>>>>>>>All the best,

>>>>>>>

>>>>>>>Mike

>>>>>>>

>>>>>>>

>>>>>

>>>>

>>Hi Mike!

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

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

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

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

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

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

Also, what about the Leslie emulator from the DP4?

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

Henry.Hi manic,

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

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

All the best,

Mike

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

>

>Hi Mike!

>

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

>since i stopped using paris.

>

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

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

>No Limit.

>

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

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

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

>

>1) Tape Emulator (!!)

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

>

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

>for those babies!

>

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

>

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

>Paris.

>

>Henry.Hi Rick,

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

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

Good luck!

Mike

rick <parnell68@hotmail.com> wrote:

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

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

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

>

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

>

>>

>>Hi Rick,

>>

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

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

>>

>>Good luck!

>>

>>Mike

>>

>>

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

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

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

>>>reinstalling the application may fix this problem.

>>>

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

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

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

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

>

>Hi manic,

>

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

>

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

>

>All the best,

>

>Mike

>

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

>>

>>Hi Mike!

>>

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

>>since i stopped using paris.

>>

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

>>

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

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

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

>>

>>1) Tape Emulator (!!)

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

>>

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

>>for those babies!

>>

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

>>

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

>>Paris.

>>

>>Henry.

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

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

>

>

> How to use your rebate

>

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

>

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

Doesn't this thread belong on the prostitution newsgroup?

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

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

TCB

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

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

>just unplug the network connection :)

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

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

>tell it to.

>

>AA

>

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

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

>>

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

>> ship?

>

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

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

TCB

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

>

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

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

The Q6600 when first released was \$1000.

Chris

Mr. Simplicity wrote:

> Maybe next year when they are \$225.00

>

> ;)

>

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

>

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

>> :)

>>

>> "Aaron Allen" <

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

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

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

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

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

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

> out

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

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

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

incredible

>

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

> a

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

> and

> >performs at roughly the same level.

> >

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

> >

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

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

> on

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

>

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

> >

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

>

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

>

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

> >

> >

> >

> >

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

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

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

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

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

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

Not even one cowbell played???

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

>

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

>

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

>

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

>

>:D

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

;)

Chris

James McCloskey wrote:

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

>

--

Chris Ludwig

ADK

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

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

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

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

James McCloskey wrote:

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

>

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

>

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

>

> Not even one cowbell played???

>

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

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

>>

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

>>

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

>>

>> :D

>>

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

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

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

AA

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

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

>

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

>

> James McCloskey wrote:

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

>>

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

>>

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

>>

>> Not even one cowbell played???

>>

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

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

>>>

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

>>>

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

>>>

>>> :D

>>>

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

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

AA

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

>

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

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

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

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

/>

plugin.
For instance.

A. You put a=20
=3D

waves

=3D3D

=3D
renvox=3D3D20

=20

on track 1 on slot two either standalone or =
from
withing=20
the =3D

FFX4 =3D3D

=3D3D20

=20
chainer...
Now the actual latency this plugin introduces is=20
=3D

64=3D3D20

=3D
samples.
That =
MEANS that=20
all other Paris audio tracks are 64 =3D3D

=3D
samples=20
ahead=3D3D20

=3D
of track
1 or if you =
like ,track=20
1 is 64 sample latent.
NOW =3D

=3D3D

=20

having=20
in=3D3D20

=3D
mind that you have put Faderworks =
on every=20
track then BY =3D3D

=3D
JUST
pushing=20
the=3D3D20

=3D
ON button track 1 of the Waves =
renvox preset=20
then =3D

Faderworks

DELAYS

=3D3D

=20

all=3D3D20

=3D
other Paris audio tracks by 64 =
samples=20
LEAVING intact the =3D3D

=3D
audio
track 1=20
for=3D3D20

=3D
which faderworks ignores the=20
latency.
OVERALL latency is =
=3D

displayed

=20
=3D3D

=3D
on every=3D3D20

=3D
track =
too=20
!!
It even substract latency !!!!
So by putting a=20
=3D

=3D3D

=3D
waves=3D3D20

=20

rencomp (64=20
samples) on track 2 that does NOT mean
that=20
=3D

faderworks

=3D3D

=20

will=3D3D20

=3D
delay all others again by 64 =
samples !=20
, thus overall
latency =3D

WILL

=3D3D

=20

REMAIN=3D3D20

=3D
at 64 samples, ONLY track 2 =
which was=20
already 64 samples
latent
=3D
=3D3D

=20

because=20
of=3D3D20

=3D
track 1 now faderworks just =

64 samples
for this=3D
=3D3D
 =20
&tack=3D3D20
 !!
&t;Anyo =

>)
Regards,
Dimitrios=3D3D20
>=20

$$=$$

> =

>plugins=3D3D20
> > =20

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

click the on button
anytime
>&am p;gt; you load=20
the=3D3D20
> plugin...
>>=20

Dimitrios

size=3D3D3D2>

I choose Polesoft Lockspam to =
fight=20

=3D
>>href=3D3D3D"<A=20

=

>.html =20

```
><BR>>  ><BR>><BR>><BR>><!DOCTYPE HTML =
```

"-//W3C//DTD HTML 4.0=20

Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20

```

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

```

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

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

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

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

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

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

FFX4?

=20

=3D20

JH

=20

wrote:

 =
 =3D

=20
 I=3D20

 tried the beta1 and it is =
 marvelous.

=20

 It holds =3D

64=3D20

 presets with =
 latencies so you=20
 can just click the on=3D20

=20
 =3D3D

button

=20
 anytime

=20

 you =3D

load the=3D20

=20
 plugin...

=20

 Regards,

=3D20

=20
 Dimitrios

I =
 choose=20
 Polesoft Lockspam to =3D

fight=3D20

 spam, and=20
 you?

http://www.polesoft.com/refer.html
=20
 =3D20

=20

 !DOCTYPE HTML PUBLIC "-//W3C//DTD HTML =

4.0=3D20

=20
 =
 Transitional//EN"

HTML

HEAD

=20

META=3D20

=20
 http-equiv=3D3D3DContent-Type =
 content=3D3D3D"text/html;=3D20

=20
 =3D3D

charset=3D3D3Diso-8859-1"

META =

=3D

content=3D3D3D"MSHTML=3D20

=20
 6.00.2900.2180"=3D20

=20
 =
 =3D

name=3D3D3DGENERATOR

STYLE

/STYLE

/HEA=3D

D

BODY=3D20

=20

=20
 bgColor=3D3D3D#ffffff

DIV

FONT=20
 face=3D3D3DArial=3D20

=20
 =
 =3D

size=3D3D3D2

Dimitrios,

/FONT

/DIV

DIV

F=3D

ONT=3D20

=20
 face=3D3D3DArial size=3D3D3D2

This all makes sense.

 Thank=20
 you=3D20

=20
 =3D3D

for=3D3D20

that.

 Now=20
 do=3D20

=20
 the

/FONT

/DIV

DIV

FONT =
 face=3D3D3DArial=20
 =3D

 size=3D3D3D2

Paris automation lines still =
 work on=20

track 1 on=20
 slot two =3D
>either=3D20
> standalone or =
 from
>withing=20
 the FFX4 =3D
 >=3D3D
>>or=3D3D20
& mp;>> =
 =3D20
> =20
 chainer...
>Now the actual latency this plugin introduces=20
 is=3D20
> 64=3D3D20
>> =
 samples.
>That MEANS=20
 that all other =3D
>Paris audio=3D20
> tracks are 64 =

 =3D3D
>>samples ahead=3D3D20
>> of=20
 =3D
>track
>1 or=3D20
> if you like ,track 1 =
 is 64=20
 sample latent.
>NOW =
 =3D
>=3D3D
>>having=3D20
> =20
 in=3D3D20
>> mind that you have put Faderworks on =
 every track=20
 =3D
>then BY=3D20
> =
 =3D3D
>>JUST
>pushing =20
 the=3D3D20
>> ON button =3D
>track 1 of=20
 the=3D20
> Waves renvox preset then=3D20
> =20
 =
 Faderworks
>DELAYS
>=3D3D& am p;
>>all=3D3D20
&g=
 t;> =20
 other =3D
>Paris audio=3D20
> tracks by 64 samples =
 LEAVING=20
 intact the =3D
 >=3D3D
>>audio
&g t;track =
 1=3D20
> =20
 for=3D3D20
>> which faderworks ignores the=20
 =3D
>latency.
>OVERALL=3D20
> latency is=20
 displayed
>=3D3D
>>on =
 every=3D3D20
>> track=20
 =3D
>too=3D20
> !!
>It even substract =
 latency=20
 !!!!
>So by putting a=3D20
> =20
 =3D3D
>>waves=3D3D20
> ;> rencomp (64 =
 samples) on track=20
 2 =3D
>that does NOT=3D20
> mean
>that=20
 faderworks
>=3D3D
>>w ill=3D3D20
>> =

 =3D
>delay all=3D20
> others again by 64 samples !! =
 , thus=20
 overall
>latency=3D20
> =20
 WILL
>=3D3D
>>REMAIN= 3D3D20
>> at =
 64 samples,=20
 ONLY track =3D
>2 which was=3D20
> already 64=20
 samples
>latent =3D3D
>>because=20
 =3D
>of=3D3D20
>> track=3D20
> 1 =

now faderworks=20
just SUBTRACTS that 64 samples
for this=3D20
> =20
=3D3D
>>track=3D3D20
> =20
!!

Anyone=20
=3D
>understood what I=3D20
> typed in here =
?=3D20
> =20
=
=3D3D
>>)
>Regards,& amp;
>Dimitrios=3D3D20
g=
t;>=20
=3D20
>
>
>eff H =
<<A=3D3D20
>> =20
href=3D3D3D"<A=3D20
> =20
=
=3D
>href=3D3D'mailto:jkhoover@excite.com">jkhoover@excite.com&l=
t;/A>>=3D3D20'>mailto=3D
>:jkhoover@excite.com">jkhoove=
r@excite.com >=3D3D20<B R>&g=3D
>t; =

=3D20
> =
wrote:
>>Dimitrios
>& amp;>
>>How=20
does this =3D
>
> function with=20
=3D3D
>>plugins=3D3D20
 g>> inside a =
wrapper,=20
=3D
>for example=3D20
>
>>autotune =
wrapped=20
inside=3D3D20
>> =3D20
> =20
=
=3D
> >FFX4?
>>
>&am p;>JH
>>
>>=
;wrote:<=3D
>&BR>>>=3D20
> =20
I tried the =3D3D
>>beta1=3D3D20
>> and it =

is=3D20
> marvelous.
>>> It holds 64 presets =
with=20
latencies so=3D20
> =3D3D
>>you=20
can=3D3D20
>> just click the on=3D20
> =20
button
>anytime
>>&am p;> you load=20
=3D
>the=3D3D20
>> =3D20
> =
plugin...
>>>=20
Regards,
>>>=3D20
> =20
=
Dimitrios
></BLOCKQUOTE>&l t;&BR>>><DIV><FONT=3D=
20
> =20
size=3D3D3D2>
>
>I choose Polesoft Lockspam to =
fight=20
=3D
>spam,=3D20
> =20
=
=3D
> >=3D3D
>>and=3D3D20
 amp;>>you?
><A=
=3D3D20
>>href=3D3D3D"<A=3D20
> =20
=
=

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

-----=_NextPart_000_000E_01C8A569.59D1CD10--This is a multi-part message in MIME format.

-----=_NextPart_000_001A_01C8A569.D5689850

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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

Tom B.

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

Hi,
I would like to start a post here where everyone that will sign this =
will
commit to buy-pay a 50\$ (I cam up with that price) fee for the =
completion
and release of this super plugin.
Imagine a Faderworks type of plugin where all vst (well almost all...) =
will
be automatically recognised and so the latency compensation will be =
done
automatically.
If that graps any interest from any Paris users please reply with your =
name
signing and committed to pay-buy this plugin.
If enough Paris users will sign then maybe the Faderworks author might =
work
this out.
Regards,

Dimitrios

1. Dimitrios Bitzenis

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001A_01C8A569.D5689850

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I'm in for the automatic version too at =

\$50.</DIV>

<DIV> </DIV>

<DIV>I've owned the existing one since you =
<FONT=20

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

<DIV>I may donate for the update too once I =
see how it=20

works</DIV>

<DIV>for me.</DIV>

<DIV> </DIV>

<DIV>Tom B.</DIV>

<DIV> </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>"Dimitrios" <A=20

href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote in =
message=20

<A =

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

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

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

>on =3D
 > >=3D3D
 > > >other slots=3D3D20
 > > > it does not matter because faderworks
always does what is =3D
 > >supposed
 > > =3D3D
 > > >to=3D3D20
 > > > do.

Tom, yes why should you use sampleslide when =
 >Faderworks
 > =3D
 > >has
 > > =3D3D
 > > >been=3D3D20
 > > > written
to do this for us only BETTER !

1. You put =
 >=3D3D
 > > >faderworks=3D3D20
 > > > 1in/1out on every Paris audio track.
2. If you wanna use a =
 >=3D
 > >stereo =3D3D
 > > >pair of=3D3D20
 > > > tracks the put the 2in/2out faderworks.
3. I made a Default =
 >=3D
 > >project
 > > =3D3D
 > > >with 64=3D3D20
 > > > (4 cards) faderworks instances already
loaded so no =
 >hassle=3D3D20
 > > > thereafter...
4. If you make a list with plugins and =
 >latencies =3D
 > >(64
 > > =3D3D
 > > >for now=3D3D20
 > > > is more than
enough) these will be remembered with every =3D
 > >new=3D3D20
 > > > project.
Just remember to have the button in the OFF =3D
 > >state.
5. =3D3D
 > > >Even if=3D3D20
 > > > you use FFX4 and/or chainer or other wrpper on other slots =3D3D
 > > >faderworks
will=3D3D20
 > > > do whatever is asked to do.
6 HERE IS HOW IT ACTUALLY =3D
 > >WORKS:
The
 > > =3D3D
 > > >default=3D3D20
 > > > status of the plugin is to ignore the latency status for =3D3D
 > > >the
track=3D3D20
 > > > you are putting the plugin.
For instance.

A. You put a
 =
 >=3D

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

```

> >=3D3D
> > >because of=3D3D20
> > > track 1 now faderworks just SUBTRACTS that 64 samples<BR>for =
>this
> =3D
> >=3D3D
> > >track=3D3D20
> > > !!<BR><BR>Anyone understood what I typed in here ? =3D3D
> > >:)<BR>Regards,<BR>Dimitrios=3D3D20
> > > <BR><BR>eff H <<A=3D3D20
> > > =
>href=3D3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20
> > > wrote:<BR>>Dimitrios<BR>><BR>>How does this function with =3D3D
> > >plugins=3D3D20
> > > inside a wrapper, for example <BR>>autotune wrapped =
>inside=3D3D20
> > > FFX4?<BR>><BR>>JH<BR>><BR>>wrote:<BR>>> I tried the =3D3D
> > >beta1=3D3D20
> > > and it is marvelous.<BR>>> It holds 64 presets with latencies so
=
>=3D
> >=3D3D
> > >you can=3D3D20
> > > just click the on button<BR>anytime<BR>>> you load the=3D3D20
> > > plugin...<BR>>> Regards,<BR>>> Dimitrios<BR></BLOCKQUOTE>
> > ><DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
>fight =3D
> >spam, =3D3D
> > >and=3D3D20
> > >you?<BR><A=3D3D20
> > =3D
> =
>>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
>/re=3D
> >fer=3D3D
> > >.html</A> </FONT></DIV></BODY></HTML>
> > >
> > >
> > >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> >charset=3D3Diso-8859-1">
> ><META content=3D3D"MSHTML 6.00.2900.2180" name=3D3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D#ffffff>

```

```

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

```

[illegible]

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

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

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

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

/>

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

> > waves rencomp (64 samples) on track 2 that does NOT=3D20
 > > =3D3D
>mean
> that faderworks will delay all others =3D
 > > again by 64=3D20
 > > samples !! , thus =3D3D
>overall
> latency WILL REMAIN =3D
 > > at 64=3D20
 > > samples, ONLY track 2 which was already 64 =3D
 > > =3D3D
>samples
> =3D20
 > > latent because of track 1 now faderworks just SUBTRACTS that =
 > > 64=3D20
 > > =3D3D
>samples
> for this track =3D
 > > >!!
>
> Anyone=3D20
 > > understood what I typed in here ? :)
> =3D
 > > Regards,
> =3D20
 > > Dimitrios=3D3D20
>
> eff H <<A=3D20
 > > href=3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com>=3D20
 > > wrote:
> >Dimitrios
> >
> =3D
 > >>How=3D20
 > > does this function with plugins inside a wrapper, for =3D
 > > example=3D3D20
> =3D20
 > > >autotune wrapped inside FFX4?
> >
> =3D20
 > > >JH
> >
> >wrote:
> =3D
 > >>> I=3D20
 > > tried the beta1 and it is marvelous.
> >> It holds =3D
 > > 64=3D20
 > > presets with latencies so you can just click the on=3D20
 > > =3D3D
>button
> anytime
> >> you =3D
 > > load the=3D20
 > > plugin...
> >> Regards,
> >>=3D20
 > > Dimitrios
>
>
>
>I choose Polesoft Lockspam to =3D
 > > fight=3D20
 > > spam, and you?
>http://www.polesoft.com/refer.html =3D20
 > >
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=3D20
 > > Transitional//EN">
><HTML><HEAD>
><META=3D20
 > > http-equiv=3D3D3DContent-Type content=3D3D3D"text/html";=3D20
 > > =3D3D
>charset=3D3D3Diso-8859-1">
><META =3D
 > > content=3D3D3D"MSHTML=3D20
 > > 6.00.2900.2180"=3D20
 > > =3D
 > > name=3D3D3DGENERATOR>
><STYLE></STYLE>
></HEA=3D
 > > D>
><BODY=3D20
 > > bgColor=3D3D3D#ffffff>
><DIV><FONT face=3D3D3DArial=3D20
 > > =3D
 > > size=3D3D3D2>Dimitrios,</DIV>
><DIV><F=3D
 > > ONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>This all makes sense. Thank you=3D20
 > > =3D3D
>for=3D3D20
>that. Now do=3D20
 > > the</DIV>
><DIV><FONT face=3D3D3DArial =3D
 > >

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

```

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

```

> > faderworks.
3. I made a Default project
=3D3D
>with=3D20
 > > 64=3D3D20
> (4 cards) faderworks instances =3D
 > > already
loaded so=3D20
 > > no hassle=3D3D20
> thereafter...
4. If you make a =3D
 > > list with=3D20
 > > plugins and latencies (64
=3D3D
>for now=3D3D20
> is =3D
 > > more=3D20
 > > than
enough) these will be remembered with every =3D
 > > new=3D3D20
> =3D20
 > > project.
Just remember to have the button in the OFF=3D20
 > > state.
5. =3D3D
>Even if=3D3D20
> you use FFX4 =3D
 > > and/or=3D20
 > > chainer or other wrpper on other slots=3D20
 > > =3D3D
>faderworks
will=3D3D20
> do whatever is =3D
 > > asked to=3D20
 > > do.
6 HERE IS HOW IT ACTUALLY=3D20
 > > WORKS:
The
=3D3D
>default=3D3D20
> status of =3D
 > > the plugin=3D20
 > > is to ignore the latency status for=3D20
 > > =3D3D
>the
track=3D3D20
> you are putting the=3D20
 > > plugin.
For instance.

A. You put a=3D20
 > > waves
=3D3D
>renvox=3D3D20
> on track 1 on slot two =3D
 > > either=3D20
 > > standalone or from
withing the FFX4 =3D
 > > =3D3D
>or=3D3D20
> =3D20
 > > chainer...
Now the actual latency this plugin introduces is=3D20
 > > 64=3D3D20
> samples.
That MEANS that all other =3D
 > > Paris audio=3D20
 > > tracks are 64 =3D3D
>samples ahead=3D3D20
> of =3D
 > > track
1 or=3D20
 > > if you like ,track 1 is 64 sample latent.
NOW =3D
 > > =3D3D
>having=3D20
 > > in=3D3D20
> mind that you have put Faderworks on every track =
 > > =3D
 > > then BY=3D20
 > > =3D3D
>JUST
pushing the=3D3D20
> ON button =3D
 > > track 1 of the=3D20
 > > Waves renvox preset then=3D20
 > > Faderworks
DELAYS
=3D3D
>all=3D3D20
> other =3D
 > > Paris audio=3D20
 > > tracks by 64 samples LEAVING intact the =3D
 > > =3D3D
>audio
track 1=3D20
 > > for=3D3D20
> which faderworks ignores the =3D
 > > latency.
OVERALL=3D20
 > > latency is displayed
=3D3D
>on every=3D3D20
> track =3D
 > > too=3D20
 > > !!
It even substract latency !!!!
So by putting a=3D20
 > > =3D3D
>waves=3D3D20
> rencomp (64 samples) on track 2 =3D

> >that does NOT=3D20
> > mean
that faderworks
=3D3D
>will=3D3D20
> =3D
> >delay all=3D20
> > others again by 64 samples !! , thus overall
latency=3D20
> > WILL
=3D3D
>REMAIN=3D3D20
> at 64 samples, ONLY track =3D
> >2 which was=3D20
> > already 64 samples
latent =3D3D
>because =3D
> >of=3D3D20
> track=3D20
> > 1 now faderworks just SUBTRACTS that 64 samples
for this=3D20
> > =3D3D
>track=3D3D20
> !!

Anyone =3D
> >understood what I=3D20
> > typed in here ?=3D20
> > =3D3D
>.)
Regards,
Dimitrios=3D3D20
> =3D20
> >

eff H <<A=3D3D20
> href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'mailto:jkhoover@excite.com">jkhoover@excite.com>=3D3D20'm=
>ailto=3D
> >:jkhoover@excite.com">jkhoover@excite.com>=3D3D20
&g=3D
> >t; =3D20
> > wrote:
>Dimitrios
>
>How does this =3D
> >
> > function with =3D3D
>plugins=3D3D20
> inside a wrapper, =3D
> >for example=3D20
> >
>autotune wrapped inside=3D3D20
> =3D20
> > =3D
> >FFX4?
><

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

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

> <DIV>Tom=20

>face=3D3D3DArial=20

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

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

> href=3D3D3D"<A=20

> =

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

> =

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

>but maybe=20

>.)

You=20

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

> right?)
I put it on the first one.
Then whatever you =
>put on=20

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

>sampleslide when=20

>for us only=20

>audio=20

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

>2in/2out=20

> faderworks.
3. I made a Default =

>cards)=20

> faderworks instances already
loaded so no =

>and=20

>these will be=20

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

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

>the=20

> plugin.
For instance.

A. You put a=20

>from
withing=20

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

>MEANS that=20

>like ,track=20

>>having=20

>on every=20

>renvox preset=20

>samples=20

> latency.
OVERALL latency is =

>too=20

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

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

>samples !=20

>which was=20

>>because=20

>SUBTRACTS that=20

>

>href=3D3D3D"<A=20

> =

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

>wrote:
>Dimitrios
>
>How does=20

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

> =

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

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

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

> Regards,
>>=20

>><DIV><FONT=20

> size=3D3D3D2>

I choose Polesoft Lockspam to =
>fight=20

>=3D
>>href=3D3D3D"<A=20

> =

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

>PUBLIC=20

> "-//W3C//DTD HTML 4.0=20

> Transitional//EN">
><HTML><HEAD>
><META=20

> http-equiv=3D3DContent-Type content=3D3D"text/html";=20

> =3D
>
> charset=3D3Diso-8859-1">
><META =

>content=3D3D"MSHTML=20

> 6.00.2900.2180"=20

> =

>name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=

>D>
><BODY=20

> bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20

> size=3D3D2>D.,</DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>How do you offset the automation=20

> after
=3D
>it's=20

> =

>been=3D20
>written?</DIV>
><DIV><=

>FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>The king of stupid=20

> =3D
>questions.</DIV>
><DIV>=20

> </DIV>
><DIV><FONT face=3D3DArial=20

> size=3D3D2>Tom</DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>=20

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

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

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

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

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

>with their=20

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

> =
>released...
Regards,
Dimitrios

"Tom =
>

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

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

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

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

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

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

>box"=20

> another
>mono instance for the =

>experience=20

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

> =

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

>nbsp;=20

> =

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

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

> =

>=3D3D

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

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

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

/a>> wrote:

>>>>>

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

>>>>>

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

>>> I

>>>>>don't

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

>>>>>>paintings

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

>>>>>>current

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

>>> should

>>>>>>volunteer.

>>>>>

>>>>>

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

>>>>will

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

>

>>>>>>sing,

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

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

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

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

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

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

Here they are if anyone is interested:

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

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

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

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

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

Well anyway....FWIW

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

Yep!!!

;o)l

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

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

Flame away!

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

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

I give you the Apple i

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

Thanks!

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

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

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

>

>AA

>

>

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

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

>>

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

>> the

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

>> processing

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

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

>> using the batch processing in Wavelab?

>>

>> Thanks!

>

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

Tyrone

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

>

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

>

>Thanks!

>

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

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

>

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

>>

>>AA

>>

>>

>>&
