
Subject: Pics of the New Studio

Posted by [emaren0t](#) on Sun, 26 Nov 2006 00:05:41 GMT

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working

> it

>>as a busmixer yet.. I'll get it figured. Will post up when I have=20

>>something

>

>>worthwhile to mention

>>AA

>>

>>

>>"Neil" <IUOIU@OIU.com> wrote in message news:45987130\$1@linux...

>>>

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

>>>>

>>>>>I think the Sansamp's a good one for the money, and I've got

>>>>>one myself; I think it'd be hard to replace with anything

>>>>>better for that price range, but I'm sorta interested in trying

>>>>>one of those Hartke BassAttack ones, too. Only Seventy bucks,

>>>>>and it makes me wonder if I can get that aluminum cone sound

>>>>>out of a DI.

>>>>>

>>>>>Neil

>>>>

>>>>Neil, wouldn't a really fast preamp do about the same thing?

>>>

>>> I dunno, but I doubt it - the Hartke DI, like the Sansamp,

>>> appears to have some tone-shaping things going on that a

>>> straight-ahead preamp doesn't I've got an Avalon 737 that works

>>> great as a bass DI, but its certainly not what I'd consider a

>>> fast preamp. I've DI'd bass on my Grace's, which are faster

>>> than a shithouse mouse, but you can't quite get that "clank"

>>> out of 'em, tho.

>>>

>>> Neil

>>>

>>>

>>>

>>

>>

>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00D5_01C72E7D.AC0077D0

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Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Aaron,</DIV>

<DIV>XTC mode is smokin in Cubase =
2.</DIV>

<DIV>Pro card here.</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>"Aaron Allen" <<A=20

=

href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude> =
wrote in=20

message <A =

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href=3D"mailto:nobody@ishere.com">nobody@ishere.com> wrote in =
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If you=20

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Gotcha.
>>Happy New Year man.
>>Back to nose on the =
grind=20

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[illegible]

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..html </DIV></BODY ></HTML>

-----=_NextPart_000_00D5_01C72E7D.AC0077D0--I know 64 was recommended for FAT32 but
not sure for NTFS, I guess it would
be the same. Bigger the cluster size, more efficient the data transfer
,assuming large file sizes like audio.

Rob

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:459aafe5\$1@linux...
>

> I'm formatting a new 160 gig HD for audio. I'm using NTFS. What allocation
> unit size do I want...default, 16,32,64, etc,etc???
> I use to know this. Old age setting in, I guess.
> RodThanks,

I'll be firing up the DAWs later this evening for some more mixing and I'll
be giving this one another workover.

;o)

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:459a7f5b@linux...

> BTW, nice work man. Very present and believable mix you got cooking there.
> AA
>
>

> "Aaron Allen" <know-spam@not_here.dude> wrote in message
> news:459a7f26@linux...

>> Yeah, I hear the wash on the mando, but I'm not quite sure (I've got the
>> flu, head clogged at the moment so take it with that info) that the vocal
>> is out of place. Perhaps just a little EQing out of the mids/upper mids
>> on that verb to place it back a little? A spatializer might also do the
>> trick on the return insert to widen the verb.

>>
>> AA
>>
>> "DJ" <nowayjose@dude.net> wrote in message news:459a787c@linux...
>>> In fact, I may roll the verb off the vocal a bit too. It's a little
>>> washy to my ears this morning. That's the problem with the Quantec. I
>>> keep wanting to hear it a bit too much.
>>>
>>> ;oD
>>>
>>> "DJ" <nowayjose@dude.net> wrote in message news:459a772e\$1@linux...
>>>> Nevermind. I've got the green light to post his
>>>>
>>>> [http://saqqararecords.com/MiscAudio/I Knew How Far-Animix.mp3](http://saqqararecords.com/MiscAudio/I%20Knew%20How%20Far-Animix.mp3)
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>>>> I can't get this link to work but if you click on the part of it that
>>>> does, then copy the part that doesn't, It will play.
>>>>
>>>> I'll probably roll some of the verb off the mando in the intro before
>>>> it's all over.
>>>>
>>>> Cheers,
>>>>
>>>> DeeJ
>>>>
>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>> news:4599b94e@linux...
>>>>> I did.. not a thing in there from ya ;P
>>>>>
>>>>> AA
>>>>>
>>>>> "DJ" <nowayjose@dude.net> wrote in message news:4599b6ec\$1@linux...
>>>>>> POST SOME MIXES, DAMMIT - WE WANNA HEAR IT! lol
>>>>>>
>>>>>>
>>>>>> CHECK YOUR E-MAIL!!!!
>>>>>>
>>>>>> ;o)
>>>>>>
>>>>>> "Neil" <IOUOIU@OIU.com> wrote in message news:45993350\$1@linux...
>>>>>>>
>>>>>>> "DJ" <nowayjose@dude.net> wrote:
>>>>>>>> Nice setup Neil. You actually have computers that look like
>>>>>>>> computers
>>>>>>>> instead of stacks of components in disarray like me..LOL!!!
>>>>>>>>
>>>>>>>> Here's another dilemma for me. I am digitally interfacing four older
>>>>>>>> hardware reverbs (Lexi PCM 91, Quantec Yardstick, Sony DPS V77 and

>>>>>>>Roland R-880 with an RME ADI4-DD). These are only capable of 48k
>>>>>>>sample
>>>>>>>
>>>>>>>rate max but without them I will die. .
>>>>>>>
>>>>>>>Since I use these old hardware processors in parallel, I'm
>>>>>>>wondering if
>>>>>>> I
>>>>>>>would even hear any sonic degradation if I could somehow sync them
>>>>>>>to
>>>>>>>projects with higher sample
>>>>>>>rates, I was thinking of trying to upsample them using a SRC box of
>>>>>>>some
>>>>>>>
>>>>>>>sort.
>>>>>>>
>>>>>>> I doubt you'd hear any sonic degradation - they'd sound just
>>>>>>> like they ought to sound as long as you had a good SRC. But if
>>>>>>> you mean you could try it WITHOUT upsampling them, well, then
>>>>>>> this just won't work - the receiving device would either not
>>>>>>> recognize the input at all, or it would pass a signal that
>>>>>>> sounded something like: "blithr-blathr-bblbbblbbl-BLAT!"
>>>>>>>
>>>>>>>before I get to far into this higher sample rate stuff, I am going
>>>>>>>to need
>>>>>>>
>>>>>>>to jump through some more insane hoops.either that or start using
>>>>>>>convoverbs
>>>>>>>
>>>>>>>or trade my Pulsar Project cards in for Pro models so I can run
>>>>>>>those nice
>>>>>>>
>>>>>>>sonic timeworks and Masterverbs at higher samplerates. I'm thinking
>>>>>>>convolution reverbs would definitely be the cheapest, but then
>>>>>>>there's the
>>>>>>>
>>>>>>>CPU hit.
>>>>>>>
>>>>>>> And the Pulsarverbs & convoverbs aren't going to to give you
>>>>>>> the same sounds as you're getting out of the items you
>>>>>>> currently have & like, so you have three options:
>>>>>>>
>>>>>>> 1.) Never bother with anything above 48k and just keep your
>>>>>>> system stable as it is.
>>>>>>> 2.) Get one of those newer RME SRC's.
>>>>>>> 3.) Run your outboard verbs out & in via analog... ideally, I
>>>>>>> know you want to stay in digital, but don't forget, the vast
>>>>>>> majority of everything you've heard these reverbs on was done

>>>>>> in analog - they were designed to work primarily in the analog
>>>>>> domain & the digital ins & outs were more or less simply an
>>>>>> afterthought.
>>>>>>
>>>>>>>Now my head even hurts.
>>>>>>
>>>>>> Not as much as mine does when trying to figure out your next
>>>>>> move! lol
>>>>>>
>>>>>> Why don't you quit beta-testing for awhile & make some music
>>>>>> now that you have a stable-as-hell rig that you're loing the
>>>>>> sound of? POST SOME MIXES, DAMMIT - WE WANNA HEAR IT! lol
>>>>>>
>>>>>> Neil
>>>>>>
>>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>
>Hi Jeff,

The BG vocal latency is intentional.I'm looking at this and a few other things.

;o)

"Jeff hoover" <jkhoover@excite.com> wrote in message
news:459aa17c\$1@linux...

> DJ,

>

> Great mix. I'm hearing a little extra latency in th background vocals. Is
> that intentional? Could be giving a little of that "washy" feeling.

>

> My wife was loves it...what does Amy think?

>

> Hoov

>

> DJ wrote:

>> In fact, I may roll the verb off the vocal a bit too. It's a little washy
>> to my ears this morning. That's the problem with the Quantec. I keep
>> wanting to hear it a bit too much.

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>>>>>>Neil
>>>>>
>>>>>
>>>>
>>>
>>>
>>Gantt,

The lead guitar was a Collings dreadnaught.....not sure what model #. It was tracked mono with a KM-184 into a Great River MP2-MH > Paris 24 bit converter and then processed in the mix with a Distressor. The mandolin was also Distressor'ized.

;o)

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:459aacd7\$1@linux...

>
> Hey deej,
>
> What did you use on the lead guitar?
>
> gantt
>
> "DJ" <nowayjose@dude.net> wrote:
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>>[http://saqqararecords.com/MiscAudio/I Knew How Far-Animix.mp3](http://saqqararecords.com/MiscAudio/I%20Knew%20How%20Far-Animix.mp3)
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Leave it at default. It sets it according drive size. The old cluster
format thing was for fat32 under win98se. You will not get any
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Chris

Rod Lincoln wrote:

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> unit size do I want...default, 16,32,64, etc,etc???
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> Rod

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comThanks

r

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>Chris Ludwig

>

>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.comMy word, a voice of reason!

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>Chris Ludwig
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>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.comI'm not a Sonar user, so I can't help much. But there is a whole section
of
the planetz forums dedicated to XTC mode. Read those and then ask a few questions.

TCB

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
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>Pro card here.
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```

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> >>>
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> >>
> >=20
>
>
>
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>
> <!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> <HTML><HEAD>
> <META http-equiv=3DContent-Type content=3D"text/html; =
> charset=3Diso-8859-1">
> <META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
> <STYLE></STYLE>
> </HEAD>
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> <DIV><FONT face=3DArial size=3D2>Aaron,</FONT></DIV>
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>>&g=
 >t;
>>>=20
 > "Aaron Allen" <<A=20
 > =
 >href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
 > wrote:
>>>>
>>>>>>I think the =
 >Sansamp's a=20
 > good one for the money, and I've got
>>>>>>one =
 >myself; I=20
 > think it'd be hard to replace with =
 >anything
>>>>>>better=20
 > for that price range, but I'm sorta interested in=20
 > trying
>>>>>>one of those Hartke BassAttack ones, =
 >too.=20
 > Only Seventy bucks,
>>>>>>and it makes me wonder =
 >if I can=20
 > get that aluminum cone sound
>>>>>>out of a=20
 > =
 >DI.
>>>>>>
>>>>>>Neil
>&g=
 >t;>>
>>>>>>Neil,=20
 > wouldn't a really fast preamp do about the same=20
 > thing?
>>>
>>> I dunno, but I doubt it - the =

>Hartke=20
> DI, like the Sansamp,
>>> appears to have some =
>tone-shaping things=20
> going on that a
>>> straight-ahead preamp doesn't I've got =
>an=20
> Avalon 737 that works
>>> great as a bass DI, but its =
>certainly=20
> not what I'd consider a
>>> fast preamp. I've DI'd bass on =
>my=20
> Grace's, which are faster
>>> than a shithouse mouse, but =
>you=20
> can't quite get that "clank"
>>> out of 'em,=20
> tho.
>>>
>>>=20
> =
>Neil
>>>
>>>
>>>
>>>
>>>
>>>=
>>>=20
>gt;
>>>=20
>

</BLOCKQUOTE>
><DIV>

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

>Hey Chris....I sent that file that you gave me last week over to my buddy.
(this is the guy I built the comp for last year..used the shopping list
you gave me)I coached him'over the phone, how to install it, according to
your instructions.
Apparently it still didn't work. It my just be that he still didn't do it
right, but I was just checking. This will work in Cubase as well as in Wavelab,
right. (I've used this file in Wavelab before). Again, thanks for your help.

RodHow do you insert a compressor to a buss or Main? Also Didn't I read on the
forum that there is an issue about one of the compressors functions not being
what it says it is, but backwards or something?Is there a way to format with 256k clusters?
Wouldn't that transfer audio
much faster??? Maybe if we could format with 1MB clusters we could transfer
data so fast we wouldn't have latency!!!!!!.....yeah!!!!.....I need to
try this!!!!.....maybe 8MB clusters even!!!!

(oh wait, we were talking about a voice of reason.....I don't understand
why, but we were.)

;oD

"TCB" <nobody@ishere.com> wrote in message news:459abdf4\$1@linux...
>
> My word, a voice of reason!
>

> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>Hi Rod,
>>Leave it at default. It sets it according drive size. The old cluster
>>format thing was for fat32 under win98se. You will not get any
>>noticeable perform gain from any any setting other than the default.
>>
>>
>>Chris
>>
>>
>>Rod Lincoln wrote:
>>> I'm formatting a new 160 gig HD for audio. I'm using NTFS. What
>>> allocation
>>> unit size do I want...default, 16,32,64, etc,etc???
>>> I use to know this. Old age setting in, I guess.
>>> Rod
>>
>>
>>--
>>Chris Ludwig
>>
>>ADK Pro Audio
>>(859) 635-5762
>>www.adkproaudio.com
>>chrisl@adkproaudio.com
>Hey Steve

Benn a while. Hope you're doing well

I may be mistaken but there were some limits on NoLimit...in the look-ahead
I believe

As for the inserts are you talking hardware or plugs

Don

"Steve Cox" <stevec1@charter.net> wrote in message news:459ad4b4\$1@linux...
>
> How do you insert a compressor to a buss or Main? Also Didn't I read on
> the
> forum that there is an issue about one of the compressors functions not
> being
> what it says it is, but backwards or something?Hey Don, Good to here from you again. At best
case scenario, I was hoping
there was a way to do it like you do a channel. Just going to the top and
clicking on EDS insert and assining it to be a compressor.
I just went to the Buss/Master page and under settings hit "show inserts"

and they only pop up above the Global Master and not a Buss. I put all the drums in buss 3 and was hoping to set a compressor on that buss only.
Steve

"Don Nafe" <dnafe@magma.ca> wrote:

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>

>Not possible to do an insert across a submix buss. One of Paris's odd (retarded) quirks. I think some guys have ways of doing this by using an aux - although I haven't ever gotten a comfortable setup that way. Anyone else want to elaborate?

rock on,

-Carl

"Steve Cox" <stevec1@charter.net> wrote in message news:459adf74\$1@linux...

>

> Hey Don, Good to here from you again. At best case scenario, I was hoping
> there was a way to do it like you do a channel. Just going to the top and
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>

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> >> forum that there is an issue about one of the compressors functions not
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> >> being
> >> what it says it is, but backwards or something?
> >
> >
> If you're looking for a smash sound, push up the channel faders on that
submix, then back off the submix fader itself. Short of that there is no
sbumix FX insert which I agree to be pretty limiting (yes, ladies and
gentlemen, that is a pun).
AA

"Carl Amburn" <carlamburn@hotmail.com> wrote in message
news:459ae0f6@linux...

> Not possible to do an insert across a submix buss. One of Paris's odd
> (retarded) quirks. I think some guys have ways of doing this by using an
> aux - although I haven't ever gotten a comfortable setup that way. Anyone
> else want to elaborate?

>
> rock on,
> -Carl
>

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> news:459adf74\$1@linux...

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>> >
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>
>No buss inserts. This is one of the reasons why I've thought of going
to dual Paris rigs. Take the stereo output of the submixes over to the
second machine (preferably via lightpipe), use a pair of channels in the
second machine's submix (or mixes if it's multicasrd), and use EDS and
native inserts as desired on each buss. Paris hardware is getting to a
price point where this is economically feasible.

Hoov

Steve Cox wrote:

> Hey Don, Good to here from you again. At best case scenario, I was hoping
> there was a way to do it like you do a channel. Just going to the top and

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>>> forum that there is an issue about one of the compressors functions not
>
>
>>> being
>>> what it says it is, but backwards or something?
>>
>>
> You could send the drums to an aux - assign a comp then via wires bring the
mono or stereo returns back down two channels in the same mixer....that way
you also have the advantage of EQ-ing the return

Don

"Steve Cox" <stevec1@charter.net> wrote in message news:459adf74\$1@linux...
>
> Hey Don, Good to hear from you again. At best case scenario, I was hoping
> there was a way to do it like you do a channel. Just going to the top and
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> "Jeff hoover" <jkhoover@excite.com> wrote in message
news:459ae3d4\$1@linux...
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> native inserts as desired on each buss. Paris hardware is getting to a
> price point where this is economically feasible.
>
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If you're doing this in real time, you won't be able to do it with native
plugins. They will only work if you print the tracks, and if you plan on
doing that, why would you use a second Paris rig? Only EDS plugins or
external hardware would work as I think you are describing. Still it's a
tempting idea. I've thought about it a bit myself. You could have 4 Paris
rigs summing into one as long as they were timeline synced via smpte.

;o)

Deej

>

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>>Do natives only work on printed tracks, or will they work as they're being recorded? The recorded tracks would really be throwaways as I was really just looking at keeping a print of the Globals in this scenario.

Yiu'd have to sync them if there was any automation on the "mastering" pc. But if the automation were on the originating pc and levels were left alone on the master...

It's convoluted concept...sampleslide crazy probably...and right down your alley DJ!

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>

> ;o)

>

>

>

>

> Deej

>

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>>>
>>>
>>>>>being
>>>>>what it says it is, but backwards or something?
>>>>
>>>>
>
>No snags what-so-ever on the install and you can uninstall it if you run
into problems. Not sure what DEP is. I was running 3.0 standard and now
3.0 w/o pace. No problems. I am the only user so I have administrator
rights and don't use any user switching or log in passwords. Have a great
new year. Wayne

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:4595b4f0@linux...

> Awesome dude, thanks for getting back to me. Did you encounter any snags
> with SP2 DEP and Paris.exe, and what log in priv's do you log in with?
> Happy New Year bro'
> Thanks!
> AA
>
>
> "Wayne Carson" <carson_wayne@msn.com> wrote in message
> news:4595505d@linux...
>> Hi Aaron,
>>
>> My Paris rig (home project studio) is the same as I use for all my stuff
>> including email and known trusted interenet sites like banking. I put on
>> SP2 and no conflicts. I'm not considering Vista at this point in time.
>> The only problem I've had with XP since 2003 is the HP and I turn it off
>> when running Paris. Sorry, I'm so late with the post. Been busy. Have
>> a great new year. Wayne
>>
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>> news:45709d8c@linux...
>>>
>>> I'm blowing out my rig here and installing everything new. In the next
>>> few I'll be at SP1a. I've never put SP2 on my paris rig, never had a
>>> reason to and things like firewall and DEP made me nervous.
>>>
>>> I already have it back up and running with the required 3 displays, 2
>>> EDS cards, SBS 7 slot and a few PCI cards (USB, 1394, NIC, etc...). I
>>> want to keep this build simple and to the point and put the UAD/VSTi
>>> thing of on another machine so I'm more concerned about stability than
>>> things taking away CPU time (xp1900+, Asus A7s333). The heavy lifting
>>> for virtuals will be on the other box, yet to be built. Probably will
>>> also use a crossover cable to feed tracks back and forth as necessary.
>>> Machine will not ever touch internet.
>>>
>>> I wanted to poll the group on one thing:
>>> Has anyone found a reason that they -should- install Service Pack 2 to
>>> Paris for?
>>>
>>> AA
>>>
>>
>>
>
> "Jesse Skeens" <jskeens@gmail.com> wrote:
>
> "Neil" <IUOIU@OIU.com> wrote:

>>
 >>"Jesse Skeens" <jskeens@gmail.com> wrote:
 >>>
 >>>I saw on the planetz forum DJ mentioned there were some summing tests
 that
 >>>Neil did posted here yet I can't find them.
 >>>
 >>>Can anyone point me in the right direction?
 >>
 >>There's just this one posted so far... I've got a couple others
 >>almost ready.
 >>
 >> <http://www.saqqararecords.com/MiscAudio/DracoClip-ITBvsStemmedIntoPulsar.mp3>
 >>
 >>Neil
 >
 >Neil,
 >
 >Can you give a little info on the process here. I deffinatly see and hear
 >the Pulsar mix (second one) is about 1-1.5db louder rms wise and overall
 >it seems a bit more open (but I didn't compare at equal voluke yet).
 >
 >Anyways I'd like to recreate this and see what I come up with.

Jesse... here's what I did - it's the same mix on both cuts,
 but I did have to do a couple things differently in order to
 stem it out into 4 stereo submixes to sum it in Pulsar. The
 Native (CubaseSX) ITB mix had a limiter on the 2-buss - it was
 the limiter from Izotope's Ozone - which is a very good quality
 transparent limiter, so not being able to insert a vst plugin
 across the Pulsar 2-buss, I used their mastering limiter in
 Optimaster, set to the same settings, which was basically at -2
 or -3 db threshold... very light, just keeping any peaks from
 going over, basically & maybe smacking down some of the bigger
 hits a bit, in the case of both mixes.. Then I split the mix in
 Cubase into four stereo submixes going out via lightpipe...
 across each of these submixes I inserted a transparent peakstop
 limiter just to make sure I had no digital overs. On the drum
 submix there were only a handful of overs across the entire
 song, and across the lo-end submix there were even fewer, just
 3 or 4 IIRC, the other two busses had no overs registered , but
 I left the limiters on those just to be safe - in all those
 cases, the limiters were set for "0" threshold, and -0.03
 output level, so they were hardly affecting the sound, if even
 at all.

That's it, really. I split the mix as follows to go into Pulsar:

Submix #1: Drums & Drum Room 'verb

Submix #2: Bass, Lo-end Keys, and Rhy. Guitars (no verbs or delays)

Submix #3: Hi-end keys, most all other guitars (no verbs or delays)

Submix #4: Vocals, any solo or fill instr. that weren't on #2 or #3 and all reverbs & delays except for the one for the drums.

NeilSee what you hath wrought, Dimitrios - with all your Prior
Pulsar Preaching? lol

Neil

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

>

>Dear Aaron,

>Please email me , I lost all my inbox this week, Happy new year !!

>Regards,

>Dimitrios

>

>ps: If you email creamware info@creamware.de and give them the serial number

>of your card they will transfer it to your account.

>Ask them also directly for a 4.0 download for the card.

>The 4.5 version needs to be bought though.

>I myself still work with 4.0.

>There was no update or bug fix.

>Just some plugins to buy with...

>I already had 80% of them so did not bother...

>Regards,

>Dimitrios

>

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

>>I can't seem to get XTC mode to do what I want it to do with Sonar. I'm

>also

>>having to use an older version of Creamware until the previous owner of

>the

>>card gets it all sussed out / creamware returns from hiatus. I'd hate

>to

>

>>waste your time on dealing with 3.1 SFP when the expectation is to move

>it

>>to 4.0 asap.

>>

>>AA

>>

>>"Neil" <IUOIU@OIU.com> wrote in message news:45987576\$1@linux...

>>>
>>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>Back to nose on the grind stone with this Pulsar.. I'm really impressed
>>> so
>>>>far with the tone of the synths, having some config issues though working
>>> it
>>>>as a busmixer yet.. I'll get it figured.
>>>
>>> What kind of config issues?
>>>
>>> Neil
>>
>>
>"Brandon" <a@a.com> wrote:

>Hello all,
>
>Happy New Year!!
>I have a stereo mix of some live drums.
>My first serious attempt at recording live drums.
>I was wanting a critique.
>Is there somewhere I can upload this to on the web for your
>guys listening pleasure?=20
>What is the best format?
>Should I just upload the .wav?
>16/44.1
>I have a .cda of it with me now.
>Can any of you work with that?

A .cda file is nothing but a tiny little file with some coding on it that references some track info, it's not the actual audio file itself. Can you convert the wav file to hi-rez mp3 (320, not 128)? If so, that'll be plenty clear enough to get some fair comments & appraisals... I can host it for you if you e-mail it to me: neil DOT henderson AT sbcglobal DOT net

Neil"Jeff hoover" <jkhoover@excite.com> wrote in message news:459af5b3\$1@linux...
> Do natives only work on printed tracks, or will they work as they're being
> recorded?

Nope. Only on printed tracks.

The recorded tracks would really be throwaways as I was
> really just looking at keeping a print of the Globals in this scenario.
> You'd have to sync them if there was any automation on the "mastering" pc.
> But if the automation were on the originating pc and levels were left
> alone on the master...

Yes, but of course, you need lots of Paris rigs if you're going to bus more than one group and this would require at least the playback computers being synced.

>

> It's convoluted concept...sampleslide crazy probably...and right down your

> alley DJ!

Believe me, I've thought long and hard about it. I've got the makings here of such a setup (4 x computers and 4 x MECs). I could use three of the comps as playback rigs and bus the submixes to the fourth one as the summing rig. All I would need would be a smpte lockup on the three playback machines. The really sick way to do this would be to use 8 synced playback rigs into one summing rig. You could do this pretty elegantly with 8 EDS cards, 8 x MECs, a JL cooper Datasync II receiving ADAT sync from an ADAT module on the master playback computer outputting smpte to 7 x old Opcode Studio 64 XTC's interfacing to the 7 slaved and daisy chained Paris computers. Of course, you would also need 8 monitors and a helluva KVM as well as a way to sum the outputs of 8 stereo spdif sources into two ADAT modules on the summing DAW, or just do it via analog and strap a bunch of cool analog stereo comps across the mix bus of each of the 8 x Paris rigs.

I must confess, even "I'm" not this crazy.....yet.

;o)

>

> Hoov

>

> DJ wrote:

>> "Jeff hoover" <jkhoover@excite.com> wrote in message

>> news:459ae3d4\$1@linux...

>>

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>>>>clicking on EDS insert and assining it to be a compressor.
>>>>I just went to the Buss/Master page and under settings hit "show
>>>>inserts"
>>>>and they only pop up above the Global Master and not a Buss. I put all
>>>>the
>>>>drums in buss 3 and was hoping to set a compressor on that buss only.
>>>>Steve
>>>>
>>>>"Don Nafe" <dnafe@magma.ca> wrote:
>>>>
>>>>
>>>>>Hey Steve
>>>>>
>>>>>Benn a while. Hope you're doing well
>>>>>
>>>>>I may be mistaken but there were some limits on NoLimit...in the
>>>>>look-ahead
>>>>>
>>>>>
>>>>>I believe
>>>>>
>>>>>As for the inserts are you talking hardware or plugs
>>>>>
>>>>>Don
>>>>>
>>>>>
>>>>>"Steve Cox" <stevec1@charter.net> wrote in message
>>>>>news:459ad4b4\$1@linux...
>>>>>
>>>>>
>>>>>>How do you insert a compressor to a buss or Main? Also Didn't I read
>>>>>>on

>>>>
>>>>
>>>>>the
>>>>>forum that there is an issue about one of the compressors functions
>>>>>not
>>>>
>>>>
>>>>>being
>>>>>what it says it is, but backwards or something?
>>>>>
>>>>>
>>Oops.that would be 9 x of everything because I forgot about the EDS card,
MEC and monitor for the summing rig.

;o)

"DJ" <nowayjose@dude.net> wrote in message news:459b2f4a@linux...

>

> "Jeff hoover" <jkhoover@excite.com> wrote in message

> news:459af5b3\$1@linux...

>> Do natives only work on printed tracks, or will they work as they're being
>> recorded?

>

> Nope. Only on printed tracks.

>

> The recorded tracks would really be throwaways as I was

>> really just looking at keeping a print of the Globals in this scenario.

>> Yiu'd have to sync them if there was any automation on the "mastering"

>> pc. But if the automation were on the originating pc and levels were left

>> alone on the master...

>

> Yes, but of course, you need lots of Paris rigs if you're going to bus

> more than one group and this would require at least the playback computers

> being synced.

>>

>> It's convoluted concept...sampleslide crazy probably...and right down

>> your alley DJ!

>

> Believe me, I've thought long and hard about it. I've got the makings here

> of such a setup (4 x computers and 4 x MECs). I could use three of the

> comps as playback rigs and bus the submixes to the fourth one as the

> summing rig. All I would need would be a smpte lockup on the three

> playback machines. The really sick way to do this would be to use 8 synced

> playback rigs into one summing rig. You could do this pretty elegantly

> with 8 EDS cards, 8 x MECs, a JL cooper Datasync II receiving ADAT sync

> from an ADAt module on the master playback computer outputting smpte to 7

> x old Opcode Studio 64 XTC's interfacing to the 7 slaved and daisy chained

> Paris computers. Of course, you would also need 8 monitors and a helluva

> KVM as well as a way to sum the outputs of 8 stereo spdif sources into two
> ADAT modules on the summing DAW, or just do it via analog and strap a
> bunch of cool analog stereo comps across the mix bus of each of the 8 x
> Paris rigs.
>
> I must confess, even "I'm" not this crazy.....yet.
>
> ;o)
>
>>
>> Hoov
>>
>> DJ wrote:
>>> "Jeff hoover" <jkhoover@excite.com> wrote in message
>>> news:459ae3d4\$1@linux...
>>>
>>>>No buss inserts. This is one of the reasons why I've thought of going
>>>>to dual Paris rigs. Take the stereo output of the submixes over to the
>>>>second machine (preferably via lightpipe), use a pair of channels in the
>>>>second machine's submix (or mixes if it's multicasrd), and use EDS and
>>>>native inserts as desired on each buss. Paris hardware is getting to a
>>>>price point where this is ecomomically feasible.
>>>>
>>>>Hoov
>>>
>>>
>>> If you're doing this in real time, you won't be able to do it with
>>> native plugins. They will only work if you print the tracks, and if you
>>> plan on doing that, why would you use a second Paris rig? Only EDS
>>> plugins or external hardware would work as I think you are describing.
>>> Still it's a tempting idea. I've thought about it a bit myself. You
>>> could have 4 Paris rigs summing into one as long as they were timeline
>>> synced via smpte.
>>>
>>> ;o)
>>>
>>>
>>>
>>>
>>> Deej
>>>
>>>
>>>>Steve Cox wrote:
>>>>
>>>>>Hey Don, Good to here from you again. At best case scenario, I was
>>>>>hoping
>>>>>there was a way to do it like you do a channel. Just going to the top
>>>>>and

>>>>>clicking on EDS insert and assining it to be a compressor.
>>>>>I just went to the Buss/Master page and under settings hit "show
>>>>>inserts"
>>>>>and they only pop up above the Global Master and not a Buss. I put all
>>>>>the
>>>>>drums in buss 3 and was hoping to set a compressor on that buss only.
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>>>>>>>the
>>>>>>>forum that there is an issue about one of the compressors functions
>>>>>>>not
>>>>>>>
>>>>>>>
>>>>>>>being
>>>>>>>what it says it is, but backwards or something?
>>>>>>>
>>>>>>>
>>>
>despite my best efforts!!!

TCB wrote:

>My word, a voice of reason!

>

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

>

>

>>Hi Rod,

>>Leave it at default. It sets it according drive size. The old cluster

>>format thing was for fat32 under win98se. You will not get any

>>noticeable perform gain from any any setting other than the default.

>>

>>

>>Chris

>>

>>

>>Rod Lincoln wrote:

>>

>>

>>>I'm formatting a new 160 gig HD for audio. I'm using NTFS. What allocation

>>>unit size do I want...default, 16,32,64, etc,etc???

>>>I use to know this. Old age setting in, I guess.

>>>Rod

>>>

>>>

>>--

>>Chris Ludwig

>>

>>ADK Pro Audio

>>(859) 635-5762

>>www.adkproaudio.com

>>chrisl@adkproaudio.com

>>

>>

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762lol

DJ wrote:

>Is there a way to format with 256k clusters? Wouldn't that transfer audio

>much faster??? Maybe if we could format with 1MB clusters we could transfer

>data so fast we wouldn't have latency!!!!!!.....yeah!!!!.....I need to
 >try this!!!!.....maybe 8MB clusters even!!!!
 >
 >(oh wait, we were talking about a voice of reason.....I don't understand
 >why, but we were.)
 >
 >;oD
 >
 >"TCB" <nobody@ishere.com> wrote in message news:459abdf4\$1@linux...
 >
 >
 >>My word, a voice of reason!
 >>
 >>Chris Ludwig <chrisl@adkproaudio.com> wrote:
 >>
 >>
 >>>Hi Rod,
 >>>Leave it at default. It sets it according drive size. The old cluster
 >>>format thing was for fat32 under win98se. You will not get any
 >>>noticeable perform gain from any any setting other than the default.
 >>>
 >>>
 >>>Chris
 >>>
 >>>
 >>>Rod Lincoln wrote:
 >>>
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 >>>>I'm formatting a new 160 gig HD for audio. I'm using NTFS. What
 >>>>allocation
 >>>>unit size do I want...default, 16,32,64, etc,etc???
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 >>>>Rod
 >>>>
 >>>>
 >>>>--
 >>>Chris Ludwig
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 >>>ADK Pro Audio
 >>>(859) 635-5762
 >>>www.adkproaudio.com
 >>>chrisl@adkproaudio.com
 >>>
 >>>
 >
 >
 >
 >

--

Chris Ludwig

ADK

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

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

(859) 635-5762 answered you via email

Rod Lincoln wrote:

>Hey Chris....I sent that file that you gave me last week over to my buddy.

>(this is the guy I built the comp for last year..used the shopping list

>you gave me)I coached him'over the phone, how to install it, according to

>your instructions.

>Apparently it still didn't work. It my just be that he still didn't do it

>right, but I was just checking. This will work in Cubase as well as in Wavelab,

>right. (I've used this file in Wavelab before). Again, thanks for your help.

>

>Rod

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb44_9e

this should allow the download of a demo track I did for a band a while back. Reallllll bluegrassy stuff.OK then...scroll down until you see "Download for Free"

This takes you to another page.Scroll down until you see "click here for download"

Guess I may subscribe to the premium service so everything happen on one page.

This was a fun demo. 11 mics set up in the living room of my old place with the band strung out in a line just like a stage recording. Bleed all over everything and this bunch of guys saying wierd things to each other like "play somethin' lonesome". This was my first experience recording a bluegrass bandbut certainly not the last.

;00

"DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...

> http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb44_9e
>
> this should allow the download of a demo track I did for a band a while
> back. Reallllll bluegrassy stuff.
> works on Win XP SP2 with IE7.
Fun song man!

AA

"DJ" <nowayjose@dude.net> wrote in message news:459b500e@linux...
> OK then...scroll down until you see "Download for Free"
>
> This takes you to another page.Scroll down until you see "click here for
> download"
>
> Guess I may subscribe to the premium service so everything happen on one
> page.
>
> This was a fun demo. 11 mics set up in the living room of my old place
> with the band strung out in a line just like a stage recording. Bleed all
> over everything and this bunch of guys saying wierd things to each other
> like "play somethin' lonesome". This was my first experience recording a
> bluegrass bandbut certainly not the last.
>
> ;oo
>
> "DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...
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>>
>> this should allow the download of a demo track I did for a band a while
>> back. Reallllll bluegrassy stuff.
>>
>
> Hehehe!!!!....thanks. Here's a link to the first song they played for a
warmup.

<http://www.filefactory.com/file/b8da61/>

They were drifting all over the place during this song and wanted me to trash it. I,OTOH,,once I picked my jaw up off the ground, decided to talk them into keeping it and it was eventually included on the demo CD. This was a fun experience. They didn't have any money and I didn't have any experience with sessions like this so we eventually all got something positive out of the deal.

"Aaron Allen" <know-spam@not_here.dude> wrote in message news:459b5213@linux...

> works on Win XP SP2 with IE7.
> Fun song man!
>
> AA
>
>
> "DJ" <nowayjose@dude.net> wrote in message news:459b500e@linux...
>> OK then...scroll down until you see "Download for Free"
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>> This was a fun demo. 11 mics set up in the living room of my old place
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>> "DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...
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>>>
>>> this should allow the download of a demo track I did for a band a while
>>> back. Reallllll bluegrassy stuff.
>>>
>>
>>
>
>.....and here's the song they did right after that.
<http://www.filefactory.com/file/a10847>
I was picking my jaw up off the floor a lot that night. These guys called
themselves the Broke Mountain Bluegrass Band. Very young guys-early 20's and
extremely talented. They took this demo and it opened some doors on the
festival circuit. You can Google them these days and get quite a lot of
info. I'm glad they're doing well, though they have all scattered to other
bands now. This demo got their toe in the door and they won the best band
award at the Rockygrass Bluegrass festival in Lyons CO later that summer.

I wish I had taken more time with this session and known a little more about
WTF I was doing, but it is what it is and it got the job done for them.
;o)

"DJ" <nowayjose@dude.net> wrote in message news:459b53a2@linux...

> Hehehe!!!!....thanks. Here's a link to the first song they played for a
> warmup.
>
> <http://www.filefactory.com/file/b8da61/>
>
> They were drifting all over the place during this song and wanted me to
> trash it. I,OTOH,,once I picked my jaw up off the ground, decided to talk
> them into keeping it and it was eventually included on the demo CD. This
> was a fun experience. They didn't have any money and I didn't have any
> experience with sessions like this so we eventually all got something
> positive out of the deal.
>
> "Aaron Allen" <know-spam@not_here.dude> wrote in message
> news:459b5213@linux...
>> works on Win XP SP2 with IE7.
>> Fun song man!
>>
>> AA
>>
>>
>> "DJ" <nowayjose@dude.net> wrote in message news:459b500e@linux...
>>> OK then...scroll down until you see "Download for Free"
>>>
>>> This takes you to another page.Scroll down until you see "click here for
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>>> Guess I may subscribe to the premium service so everything happen on one
>>> page.
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>>> recording a bluegrass bandbut certainly not the last.
>>>
>>> ;oo
>>>
>>> "DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...
>>>> http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb44_9e
>>>>
>>>> this should allow the download of a demo track I did for a band a
>>>> while back. Reallllll bluegrassy stuff.
>>>>
>>>
>>>
>>
>>
>

>Sounds fantastic DJ.

-Carl

"DJ" <nowayjose@dude.net> wrote in message news:459b569d\$1@linux...

>and here's the song they did right after that.

> <http://www.filefactory.com/file/a10847>

> I was picking my jaw up off the floor a lot that night. These guys called
> themselves the Broke Mountain Bluegrass Band. Very young guys-early 20's
and

> extremely talented. They took this demo and it opened some doors on the
> festival circuit. You can Google them these days and get quite a lot of
> info. I'm glad they're doing well, though they have all scattered to other
> bands now. This demo got their toe in the door and they won the best band
> award at the Rockygrass Bluegrass festival in Lyons CO later that summer.
>

> I wish I had taken more time with this session and known a little more
about

> WTF I was doing, but it is what it is and it got the job done for them.

> ;o)

>

>

> "DJ" <nowayjose@dude.net> wrote in message news:459b53a2@linux...

> > Hehehe!!!!....thanks. Here's a link to the first song they played for a

> > warmup.

> >

> > <http://www.filefactory.com/file/b8da61/>

> >

> > They were drifting all over the place during this song and wanted me to

> > trash it. I,OTOH,,once I picked my jaw up off the ground, decided to
talk

> > them into keeping it and it was eventually included on the demo CD. This

> > was a fun experience. They didn't have any money and I didn't have any

> > experience with sessions like this so we eventually all got something

> > positive out of the deal.

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

> > news:459b5213@linux...

> >> works on Win XP SP2 with IE7.

> >> Fun song man!

> >>

> >> AA

> >>

> >>

> >> "DJ" <nowayjose@dude.net> wrote in message news:459b500e@linux...

> >>> OK then...scroll down until you see "Download for Free"

> >>>

> >>> This takes you to another page.Scroll down until you see "click here

for
> >>> download"
> >>>
> >>> Guess I may subscribe to the premium service so everything happen on
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> >>> page.
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> >>> This was a fun demo. 11 mics set up in the living room of my old place
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> >>> all over everything and this bunch of guys saying wierd things to each
> >>> other like "play somethin' lonesome". This was my first experience
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> >>>
> >>> ;00
> >>>
> >>> "DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...
> >>>> <http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb449e>
> >>>>
> >>>> this should allow the download of a demo track I did for a band a
> >>>> while back. Reallllll bluegrassy stuff.
> >>>>
> >>>
> >>>
> >>
> >>
> >
> >
> >
>
><http://gear.ign.com/articles/749/749883p1.html>"Neil" <OIUOIU@OIU.com> wrote:
>
>Jesse... here's what I did - it's the same mix on both cuts,
>but I did have to do a couple things differently in order to
>stem it out into 4 stereo submixes to sum it in Pulsar. The
>Native (CubaseSX) ITB mix had a limiter on the 2-buss - it was
>the limiter from Izotope's Ozone - which is a very good quality
>transparent limiter, so not being able to insert a vst plugin
>across the Pulsar 2-buss, I used their mastering limiter in
>Optimaster, set to the same settings, which was basically at -2
>or -3 db threshold... very light, just keeping any peaks from
>going over, basically & maybe smacking down some of the bigger
>hits a bit, in the case of both mixes.. Then I split the mix in
>Cubase into four stereo submixes going out via lightpipe...
>across each of these submixes I inserted a transparent peakstop
>limiter just to make sure I had no digital overs. On the drum
>submix there were only a handful of overs across the entire
>song, and across the lo-end submix there were even fewer, just
>3 or 4 IIRC, the other two busses had no overs registered , but
>I left the limiters on those just to be safe - in all those

>cases, the limiters were set for "0" threshold, and -0.03
>output level, so they were hardly affecting the sound, if even
>at all.
>
>That's it, really. I split the mix as follows to go into Pulsar:
>
>Submix #1: Drums & Drum Room 'verb
>Submix #2: Bass, Lo-end Keys, and Rhy. Guitars (no verbs or
>delays)
>Submix #3: Hi-end keys, most all other guitars (no verbs or
>delays)
>Submix #4: Vocals, any solo or fill instr. that weren't on #2
>or #3 and all reverbs & delays except for the one for the drums.
>
>Neil

Neil,

Thnaks for the info. I would like to hear a test on more fair ground though.
Removing the limiters and either letting the overs happen or lowering the
mix so they aren't present.

I'm actually finding I get more transparent results just clipping SX than
I do using limiters, even great ones. I recently had a mix that sounded
nice and loud and punchy but was clipping SX's bus. So when it came time
to actually bounce it I lowered the master and applied limiting instead.
Turns out the mix sounded much better without the limiting and just clipped.

Do you have any intention on doing a comparison with the limiters removed
from the equation?

Thanks,

JesseGood stuff DJ, I get to do a little Bluegrass around here as well from time
to time but there is a different twist to it, its in French. Did this one
back in 01 I believe, guy by the name of Paul Hebert.

http://www.studiomanitou.com/mp3demo/Paulh1_Elecout.mp3

Rob

"DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...
> http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb44_9e
>
> this should allow the download of a demo track I did for a band a while
> back. Reallllll bluegrassy stuff.
>Neil,

Thanks.
Expect an email tonite.

--
Thanks,

Brandon

"Neil" <IOUOIU@OIU.com> wrote in message news:459b1469\$1@linux...

>
> "Brandon" <a@a.com> wrote:
>
> >Hello all,
> >
> >Happy New Year!!
> >I have a stereo mix of some live drums.
> >My first serious attempt at recording live drums.
> >I was wanting a critique.
> >Is there somewhere I can upload this to on the web for your
> >guys listening pleasure?=20
> >What is the best format?
> >Should I just upload the .wav?
> >16/44.1
> >I have a .cda of it with me now.
> >Can any of you work with that?
>
> A .cda file is nothing but a tiny little file with some coding
> on it that references some track info, it's not the actual
> audio file itself. Can you covert the wav file to hi-rez mp3
> (320, not 128)? If so, that'll be plenty clear enough to get
> some fair comments & appraisals... I can host it for you if you
> e-mail it to me: neil DOT henderson AT sbcglobal DOT net
>
> Neil"Jesse Skeens" <jskeens@gmail.com> wrote:
>Neil,
>
>Thnaks for the info. I would like to hear a test on more fair ground though.
>Removing the limiters and either letting the overs happen or
>lowering the mix so they aren't present.

You can call it fair, you can call it unfair - having limiters
that are barely kissing the peaks isn't going to affect the
depth & detail to the degree you're hearing the diference in

these two files. If I lowered the gain on the submixes then someone would say it's unfair because I didn't have as hot of a level set going to Pulsar. All I can do is the closest comparison possible, and this is it, IMO. If anything, having the limiters on the out-busses from Cubase into Pulsar would tend to CLOUD the mix if they weren't transparent, rather than clarifying it - how do you explain that? You can't. If I took the limiters off, and had some heat going into the lightpipes, then someone would say that THAT wasn't fair because I had clips going out into Pulsar & that made the Pulsar mix "brighter & more present", whereas the 32-bit architecture in the ITB Cubase mix handled those overs in a difference manner. I guess there's really no point in me doing any more of these - everyone can just go buy their own Pulsar card now & see for themselves if they find it useful or not.

>I'm actually finding I get more transparent results just
>clipping SX than I do using limiters, even great ones.

I hate clipping in SX, personally - if you like it, then go for it. Poor management of gain structure in Native scenarios is part the problem with summing issues therein, IMO - I'm not saying you can't get a good mix out a pure Native ITB situation; in fact, I've argued that point ad nauseum herein & even some weeks ago posted some examples of the same mix summed ITB in Cubase; Stemmed out into five submix files, then reimported into a new project in Cubase; and also summed in Paris (no limiting across the submixes there, because I was going into Paris via analog, not digital), and while there were definite distinctions between the three, there was also no consensus that one mix stood out as being better than the other. If you're clipping stuff & liking the results, then who am I to criticize, but personally I think you're doing yourself a disservice by having 44,1000 mistakes per second in your songs if you're redlining the 2-bus, multiplied by however many tracks you've got going if you're redlining there, as well. If you like that kind of math, then go for it; personally, I don't.

>Do you have any intention on doing a comparison with the
>limiters removed from the equation?

Do your own - I'm not trying to gain converts here and I'm not trying to prove a favored position... I've just been posting some findings & my observations & clips of one thing or another so people who might be interested in this stuff could benefit from hearing the differences before they fork over the money. I could care fucking less if they agree with me or not, and now I'm frankly tired of one person saying I rigged an earlier test

one way or another because I wasn't "pushing Paris like it should be pushed", and another accusing me of hiding things because I didn't tell people in advance which version was which (well, than that wouldn't have been a true a/b, would it?), and someone telling me that the reason a Cubase ITB mix clip I posted that sounded better than another band done in the same musical genre but in PTHD & mixed through an SSL, sounded better in Cubase because I didn't know how to use an SSL....What the mother-fucking fuck is that???? Now you're saying you want to hear this on "more fair ground", and asking: "do you have any intention of...?".

The answer is: "No, I have no more intentions of...". Build your own damn summing rig & do your own damn tests... I'm not the Berklee College of Mixdowns here, ferchrissakes!

Where's my coffee?

Neil>I'm not the Berklee College of Mixdowns here, ferchrissakes!<

LOL!!!!.....sounds like someone woke up on the wrong side of the Tyrannosaurus Rex.

.....c'mon over and I'll brew you a cup of my organic Tthree Mile Island Thermonuclear.and we can try some summing experiments using coconut shells and hemp twine.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:459bbff3\$1@linux...

>

> "Jesse Skeens" <jskeens@gmail.com> wrote:

>>Neil,

>>

>>Thnaks for the info. I would like to hear a test on more fair ground

>>though.

>>Removing the limiters and either letting the overs happen or

>>lowering the mix so they aren't present.

>

> You can call it fair, you can call it unfair - having limiters

> that are barely kissing the peaks isn't going to affect the

> depth & detail to the degree you're hearing the diference in

> these two files. If I lowered the gain on the sumbixes then

> someone would say it's unfair because I didn't have as hot of a

> level set going to Pulsar. All I can do is the closest

> comparison possible, and this is it, IMO. If anything, having
> the limiters on the out-busses from Cubase into Pulsar would
> tend to CLOUD the mix if they weren't transparent, rather than
> clarifying it - how do you explain that? You can't. If I took
> the limiters off, and had some heat going into the lightpipes,
> then someone would say that THAT wasn't fair because I had clips
> going out into Pulsar & that made the Pulsar mix "brighter &
> more present", whereas the 32-bit architecture in the ITB
> Cubase mix handled those overs in a difference manner. I guess
> there's really no point in me doing any more of these -
> everyone can just go buy their own Pulsar card now & see for
> themselves if they find it useful or not.

>

>>I'm actually finding I get more transparent results just
>>clipping SX than I do using limiters, even great ones.

>

> I hate clipping in SX, personally - if you like it, then go for
> it. Poor management of gain structure in Native scenarios is
> part the problem with summing issues therein, IMO - I'm not
> saying you can't get a good mix out a pure Native ITB
> situation; in fact, I've argued that point ad nauseum herein &
> even some weeks ago posted some examples of the same mix summed
> ITB in Cubase; Stemmed out into five submix files, them
> reimported into a new project in Cubase; and also summed in
> Paris (no limiting across the submixes there, because I was
> going into Paris via analog, not digital), and while there were
> definite distinctions between the three, there was also no
> consensus that one mix stood out as being better than the
> other. If you're clipping stuff & liking the results, then who
> am I to criticize, but personally I think you're doing yourself
> a disservice by having 44,1000 mistakes per second in your songs
> if you're redlining the 2-bus, multiplied by however many tracks
> you've got going if you're redlining there, as well. If you
> like that kind of math, then go for it; personally, I don't.

>

>>Do you have any intention on doing a comparison with the
>>limiters removed from the equation?

>

> Do your own - I'm not trying to gain converts here and I'm not
> trying to prove a favored position... I've just been posting
> some findings & my observations & clips of one thing or another
> so people who might be interested in this stuff could benefit
> from hearing the differences before they fork over the money.
> I could care fucking less if they agree with me or not, and now
> I'm frankly tired of one person saying I rigged an earlier test
> one way or another because I wasn't "pushing Paris like it
> should be pushed", and another accusing me of hiding things
> because I didn't tell people in advance which version was which

> (well, than that wouldn't have been a true a/b, would it?),
> and someone telling me that the reason a Cubase ITB mix clip I
> posted that sounded better than another band done in the same
> musical genre but in PTHD & mixed through an SSL, sounded
> better in Cubase because I didn't know how to use an
> SSL....What the mother-fucking fuck is that???? Now you're
> saying you want to hear this on "more fair ground", and
> asking: "do you have any intention of...?".
>
> The answer is: "No, I have no more intentions of...". Build
> your own damn summing rig & do your own damn tests...
> I'm not the Berklee College of Mixdowns here, ferchrissakes!
>
> Where's my coffee?
>
> NeilThanks Robert. I like your clip as well. I checked out your studio website.
Nice setup.

;o)

"Robert" <studiomanitou@gmail.com> wrote in message news:459ba302@linux...

> Good stuff DJ, I get to do a little Bluegrass around here as well from
> time to time but there is a different twist to it, its in French. Did this
> one back in 01 I believe, guy by the name of Paul Hebert.

>
> http://www.studiomanitou.com/mp3demo/Paulh1_Elecout.mp3

>
> Rob

>
> "DJ" <nowayjose@dude.net> wrote in message news:459b4eb0@linux...

>> http://www.filefactory.com/dlf/f/deaa56/b/3/h/eb7d061a69bb44_9e

>>
>> this should allow the download of a demo track I did for a band a while
>> back. Reallllll bluegrassy stuff.

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

>
>"Jesse Skeens" <jskeens@gmail.com> wrote:
>>Neil,

>You can call it fair, you can call it unfair - having limiters
>that are barely kissing the peaks isn't going to affect the
>depth & detail to the degree you're hearing the difference in
>these two files. If I lowered the gain on the sumbixes then
>someone would say it's unfair because I didn't have as hot of a
>level set going to Pulsar. All I can do is the closest
>comparison possible, and this is it, IMO. If anything, having

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>tend to CLOUD the mix if they weren't transparent, rather than
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>the limiters off, and had some heat going into the lightpipes,
>then someone would say that THAT wasn't fair because I had clips
>going out into Pulsar & that made the Pulsar mix "brighter &
>more present", whereas the 32-bit architecture in the ITB
>Cubase mix handled those overs in a difference manner.

I do think the limiters (and quite possible more to do with Optimaster) have affected the test. The RMS level in the SCOPE version was as I said about 1-1.5db higher. We all know louder sounds better generally with this sort of thing.

And using limiters doesnt make the test any more meaningful than just letting it clip. Whether a limiter squashes a peak or if you just let it clip you're still sending hot signals that have been converted to integer format down the lightpipe. In comparison it sounds like the SX mix didnt have any limiting until the final 2 buss, correct me if I'm wrong.

If anything maybe what you've shown here is that it sounds better to limit a mix over a course of 4 stereo busses instead of just the master fader. That could explain why its more open, less stuff like drums triggering the dynamics of guitars, vocals etc..

Although not sure if you mentioned this but when you bounced the SX version did you have the peakstop limiters still turned on (the ones you used prior to sending out to Pulsar)?

Also when you used the Optimaster did you have it in multiband mode? I know from experience it can deffinatly liven up a mix.

Why not just make a mix that doesnt peak in the first place and use that. Then you can forgoe all this limiting affecting the sound. If the test is meant to cover summing then the absense of peaks in the mix shouldn't make a difference.

Saturation/limiting and summing are two different issues...

>I guess
>there's really no point in me doing any more of these -
>everyone can just go buy their own Pulsar card now & see for
>themselves if they find it useful or not.

Neil,

Sorry if I came across as criticizing your test. I understand you don't owe anybody info beyond what you have sought for your own needs in the first place. Just so you know I own a Pulsar sysyem, for about 4 years now so I can and will do my own tests. I was just curious if you had planned anymore, I'm not suggesting you should on my or anyone else's behaf.

>
>>I'm actually finding I get more transparent results just
>>clipping SX than I do using limiters, even great ones.
>
>I hate clipping in SX, personally - if you like it, then go for
>it.

Clipping in software is clipping no matter where its done unless the particular software is designed to limit via some sort of complex algorithm. Paris, SX, Logic etc... all just flat top the peaks, nothing special or different.

Now the old way some software (like Paris's native mode)handled overs was to wrap around signals which did sound bad. Hence the bad name clipping digital intialy got.

>Poor management of gain structure in Native scenarios is
>part the problem with summing issues therein, IMO - I'm not
>saying you can't get a good mix out a pure Native ITB
>situation; in fact, I've argued that point ad nauseum herein &
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>if you're redlining the 2-bus, multiplied by however many tracks
>you've got going if you're redlining there, as well. If you
>like that kind of math, then go for it; personally, I don't.

Well it matters what you define a "mistake" then. Hard clipping can be much more transparent than a limiter which in most cases imposes an envelope upon the signal. My SX example showed that. And everyone who has ever "pushed" Paris into the red has used the same exact clipping as what I'm talking about.

All Paris did was clip transients, SX does the exact same thing. Now perhaps Paris has other things going for it, but when it comes to saturation they are doing the same thing.

>>Do you have any intention on doing a comparison with the
>>limiters removed from the equation?
>
>Do your own - I'm not trying to gain converts here and I'm not
>trying to prove a favored position... I've just been posting
>some findings & my observations & clips of one thing or another
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>better in Cubase because I didn't know how to use an
>SSL....What the mother-fucking fuck is that???? Now you're
>saying you want to hear this on "more fair ground", and
>asking: "do you have any intention of...?".

As I explained earlier these comments weren't meant to be taken like that.
It seems some of your tests were meant for more subjective comparisons.
But with this one I feel like to truly test the summing you'd have to take
care of some of the variables here.

But again if you think you've learnt something useful from these tests more
power to you. What bothers me is then the results of this get posted on
forums, (such as Planetz) etc.. as "summing" tests and then people end up
forming an opinion based of it and spread it around when its not really testing
summing in its pure form.

JesseAnyone know how can I get a new key challenge key for 3.0? I changed computers
and now need a new unlock for my new challenge. I tried Support@intdevices.com
but no response.

Kevin"Kevin Bishop" <brokevin@bayspringstel.net> wrote in message
news:459be21c\$1@linux...

>
> Anyone know how can I get a new key challenge key for 3.0? I changed
> computers
> and now need a new unlock for my new challenge. I tried
> Support@intdevices.com
> but no response.
> Kevin

Betcha their not back from holidays yet.

heehehehehe

DOn"Kevin bishop" <brokevin@bayspringstel.net> wrote in message
news:45973d5f@linux...

> Can anyone send me the Paris Pro plugin Zip files? I know awhile back that
> had a file that was all the plugins. Or at least tell me where to get
> them.

<http://www.parisfaqs.com>

Happy New Year...

DougHey Neil,

While I disagreed strongly with your initial reaction/attitude to Pulsar stuff, I agree completely here. People, Neil is trying to give out useful information for free. If you think the tests could be improved, feel free to approve them. It's like free software projects where someone complains that a certain feature is really crucial but missing. The maintainer responds, 'Patches always welcome.'

TCB

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

>

>"Jesse Skeens" <jskeens@gmail.com> wrote:

>>Neil,

>>

>>Thnaks for the info. I would like to hear a test on more fair ground though.

>>Removing the limiters and either letting the overs happen or

>>lowering the mix so they aren't present.

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>The answer is: "No, I have no more intentions of...". Build
>your own damn summing rig & do your own damn tests...
>I'm not the Berklee College of Mixdowns here, ferchrissakes!
>
>Where's my coffee?
>
>NeilUse the cracked version and enjoy life. They don't get how to run a company
quite yet.
John

"Don Nafe" <dnafe@magma.ca> wrote:
>
>"Kevin Bishop" <brokevin@bayspringstel.net> wrote in message
>news:459be21c\$1@linux...
>>
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>> computers
>> and now need a new unlock for my new challenge. I tried
>> Support@intdevices.com
>> but no response.
>> Kevin
>
>Betcha their not back from holidays yet.
>
>heehehehehe
>
>DOn
>
>Or call and say you want to buy 3.0 and see how fast you get someone. hehe

Intelligent Devices, Inc.
300 RedLand Court, #204
Owings Mills, MD 21117

Telephone:
410.902.0091 Voice
410.902.0488 Fax

John wrote:
> Use the cracked version and enjoy life. They don't get how to run a company
> quite yet.
> John
>
> "Don Nafe" <dnafe@magma.ca> wrote:
>> "Kevin Bishop" <brokevin@bayspringstel.net> wrote in message
>> news:459be21c\$1@linux...
>>> Anyone know how can I get a new key challenge key for 3.0? I changed

>>> computers
>>> and now need a new unlock for my new challenge. I tried
>>> Support@intdevices.com
>>> but no response.
>>> Kevin
>> Betcha their not back from holidays yet.
>>
>> heeheehehehe
>>
>> DOn
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0074_01C72F41.E76A46B0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Chuck,

I see you are making some headway on the noise.youchill.com website.
If you need a tester I volunteer. Just let me know when and where.
:-)

--=20
Thanks,

Brandon

-----=_NextPart_000_0074_01C72F41.E76A46B0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial>Chuck,</FONT></DIV>
<DIV><FONT face=3DArial></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial>I see you are making some headway on the=20
noise.youchill.com website.</FONT></DIV>
<DIV><FONT face=3DArial>If you need a tester I volunteer. Just let me =
```

know when=20
and where.</DIV>
<DIV>:-)</DIV>
<DIV> </DIV>
<DIV>
--
Thanks,</DIV>
<DIV> </DIV>
<DIV>Brandon</DIV></BODY></HTML>

-----=_NextPart_000_0074_01C72F41.E76A46B0--I was going to say that the set up seemed TOO simple.

;-)

Rod

"DJ" <nowayjose@dude.net> wrote:

>Oops.that would be 9 x of everythijng because I forgot about the EDS card,

>MEC and monitor for the summing rig.

>

>;o)

>

>"DJ" <nowayjose@dude.net> wrote in message news:459b2f4a@linux...

>>

>> "Jeff hoover" <jkhoover@excite.com> wrote in message

>> news:459af5b3\$1@linux...

>>> Do natives only workon printed tracks, or will they work as they're being

>>> recorded?

>>

>> Nope. Only on printed tracks.

>>

>> The recorded tracks would really be throwaways as I was

>>> really just looking at keeping a print of the Globals in this scenario.

>>> Yiu'd have to sync them if there was any automation on the "mastering"

>>> pc. But if the automation were on the originating pc and levels were left

>>> alone on the master...

>>

>> Yes, but of course, you need lots of Paris rigs if you're going to bus

>> more than one group and this would require at least the playback computers

>> being synced.

>>>

>>> It's convoluted concept...sampleslide crazy probably...and right down

>>> your alley DJ!

>>

>> Believe me, I've thought long and hard about it. I've got the makings here
>> of such a setup (4 x computers and 4 x MECs). I could use three of the

>> comps as playback rigs and bus the submixes to the fourth one as the
>> summing rig. All I would need would be a smpte lockup on the three
>> playback machines. The really sick way to do this would be to use 8 synced

>> playback rigs into one summing rig. You could do this pretty elegantly

>> with 8 EDS cards, 8 x MECs, a JL cooper Datasync II receiving ADAT sync

>> from an ADAT module on the master playback computer outputting smpte to
7
>> x old Opcode Studio 64 XTC's interfacing to the 7 slaved and daisy chained

>> Paris computers. Of course, you would also need 8 monitors and a helluva

>> KVM as well as a way to sum the outputs of 8 stereo spdif sources into
two
>> ADAT modules on the summing DAW, or just do it via analog and strap a

>> bunch of cool analog stereo comps across the mix bus of each of the 8
x
>> Paris rigs.
>>
>> I must confess, even "I'm" not this crazy.....yet.
>>
>> ;o)
>>
>>>
>>> Hoov
>>>
>>> DJ wrote:
>>>> "Jeff hoover" <jkhoover@excite.com> wrote in message
>>>> news:459ae3d4\$1@linux...
>>>>
>>>>>No buss inserts. This is one of the reasons why I've thought of going

>>>>>to dual Paris rigs. Take the stereo output of the submixes over to
the
>>>>>second machine (preferably via lightpipe), use a pair of channels in
the
>>>>>second machine's submix (or mixes if it's multicasrd), and use EDS and

>>>>>native inserts as desired on each buss. Paris hardware is getting to
a
>>>>>price point where this is economically feasible.

>>>>>
>>>>>Hoov
>>>>>
>>>>>
>>>>> If you're doing this in real time, you won't be able to do it with
>>>>> native plugins. They will only work if you print the tracks, and if
you
>>>>> plan on doing that, why would you use a second Paris rig? Only EDS
>>>>> plugins or external hardware would work as I think you are describing.

>>>>> Still it's a tempting idea. I've thought about it a bit myself. You

>>>>> could have 4 Paris rigs summing into one as long as they were timeline

>>>>> synced via smpte.
>>>>>
>>>>> ;o)
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> DeeJ
>>>>>
>>>>>
>>>>>>Steve Cox wrote:
>>>>>
>>>>>>Hey Don, Good to here from you again. At best case scenario, I was

>>>>>>hoping
>>>>>>there was a way to do it like you do a channel. Just going to the top

>>>>>>and
>>>>>>clicking on EDS insert and assining it to be a compressor.
>>>>>>I just went to the Buss/Master page and under settings hit "show
>>>>>>inserts"
>>>>>>and they only pop up above the Global Master and not a Buss. I put
all
>>>>>>the
>>>>>>drums in buss 3 and was hoping to set a compressor on that buss only.
>>>>>>Steve
>>>>>>
>>>>>>"Don Nafe" <dnafe@magma.ca> wrote:
>>>>>>
>>>>>>
>>>>>>>Hey Steve
>>>>>>>
>>>>>>>Benn a while. Hope you're doing well
>>>>>>>

>>>>>>I may be mistaken but there were some limits on NoLimit...in the
>>>>>>look-ahead
>>>>>>
>>>>>>
>>>>>>I believe
>>>>>>
>>>>>>As for the inserts are you talking hardware or plugs
>>>>>>
>>>>>>Don
>>>>>>
>>>>>>
>>>>>>"Steve Cox" <stevec1@charter.net> wrote in message
>>>>>>news:459ad4b4\$1@linux...
>>>>>>
>>>>>>
>>>>>>>How do you insert a compressor to a buss or Main? Also Didn't I read

>>>>>>>on
>>>>>>
>>>>>>
>>>>>>>the
>>>>>>>forum that there is an issue about one of the compressors functions

>>>>>>>not
>>>>>>
>>>>>>
>>>>>>>being
>>>>>>>what it says it is, but backwards or something?
>>>>>>
>>>>>>
>>>>
>>
>

>My question is -- why does Saddam appear to be so calm as he is about to face his end. He even seems to be laughing/smiling at one point. I don't know. If you pause it at that flash toward the end of the video, his neck looks pretty snapped. Whatever. I'm just glad he's gone, cuz I feel so-o-o-o much safer now. :)

S

"John" <no@no.com> wrote in message news:4597be9e\$1@linux...
>

> What is your take on the lack of a real video of this execution. I'm
> really
> wondering if this happened at all. They didn't do it in public where lots
> of people could have filmed it. I know, it was for security reasons, but

> the video released is meaningless. Even the black and white picture of him
> "dead" is the worst quality I have EVER seen.
>
> Did they take it with a fisher price camera.
>
> I mean with all the digital technology even if they showed a video of him
> being hanged in private in high def I still wouldn't believe it though.
> Video editing is too good. The only way I would believe it is if it was
> done in public with lots of cameras taking video from multiple people.
> What do you guys really think about this amazingly crappy video?
>
> Plus, he would be great in ZZTop !
>
> JohnOK, I read this Brussels sprouts thing and felt inspired to
comment/question.

First, secularism is not hedonism. Secondly, a secular society is not necessarily devoid of spirituality, in fact, by decreeing a separation of church and state, wasn't our own constitution designing a secular state? Third, many non-Christians (such as myself) are rife with spirituality and Christian values, while many who call themselves Christians seem to value only wealth and power. Fourthly (sounded better than "fourth") Christians are not the only people who reject and oppose radical Islam. Onward Christian soldiers, by all means, but don't forget the rest of us who are not going to be told what to believe by fundamentalists of any species. Lastly, I don't see how encouraging more fear of Islam is going to do anything but create more hatred, violence, and radicalization.

What did any of this have to do with Saddam, anyway? He was a secularist.

And why is it OK to talk politics again? Last time I made a political comment SOMEBODY scolded me . . .

Sarah
www.sarahtonin.com/wayward.htm

"DC" <dc@spammersinhell.com> wrote in message news:45980725\$1@linux...
>
> Here's one more, that takes faith into account. Not a belief, but as an
> important
> part of a culture.
>
> <http://www.brusselsjournal.com/node/852>
>
> DC
> not that i was freinds with any of you gents, but about 3 years ago i went
on tour with my band (thornbird.com) and figured Paris would be dead and

buried by the time i got off,. well here we are in 2007 and its really heart warming to see many of the same names using it as was a few years back,. funny there was a time when i read this news group every single day,. sometimes 2xs per day.. any ways...

heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's etc,. and my entire studio is built around paris, of course everybody has switched to hd or bought an older mix plus system, or logic, or ??? and i cant help but wonder if that would increase my \$ viabilaty, but my heart has loved paris, and still does, so the question is..

is there anything that's worth switching to for the price?

if not is there any thing new that i missed in the last few years?

is there anyway to sum the mix bus and run it though a comp 1st (ie slam the entire drumset?) i assume not, don't bother responding to that unless you found a work around. (no i dont wanna bounce my drums down to 2 tracks 1st.)

anybody have people that work FOR them in their studio,. and with that said, thinking about getting some pt stuff, just so i don't have to always be the man..

any and all thoughts or feelings are welcome, especially if this is your business,.

again, good to see the same fine folks still working these great peices of gear!

Eric Marlo Rathgeber aka "Bella"

thornbird/ Cement RecordsGood to see you around Eric. How's life been treating you?

AA

"marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message news:459c725e\$1@linux...

>

> not that i was freinds with any of you gents, but about 3 years ago i went
> on tour with my band (thornbird.com) and figured Paris would be dead and
> buried by the time i got off,. well here we are in 2007 and its really

> heart

> warming to see many of the same names using it as was a few years back,.

> funny there was a time when i read this news group every single day,.

> sometimes

> 2xs per day.. any ways...

>

> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's

> etc,. and my entire studio is built around paris, of course everybody has

> switched to hd or bought an older mix plus system, or logic, or ??? and i
 > cant help but wonder if that would increase my \$ viabilaty, but my heart
 > has loved paris, and still does, so the question is..
 >
 > is there anything that's worth switching to for the price?
 >
 > if not is there any thing new that i missed in the last few years?
 >
 > is there anyway to sum the mix bus and run it though a comp 1st (ie slam
 > the entire drumset?) i assume not, don't bother responding to that unless
 > you found a work around. (no i dont wanna bounce my drums down to 2 tracks
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 > anybody have people that work FOR them in their studio,. and with that
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 > any and all thoughts or feelings are welcome, especially if this is your
 > business,..
 >
 > again, good to see the same fine folks still working these great peices of
 > gear!
 >
 > Eric Marlo Rathgeber aka "Bella"
 > thornbird/ Cement Records"Jesse Skeens" <jskeens@gmail.com> wrote:
 >
 >I do think the limiters (and quite possible more to do with
 >Optimaster) have affected the test. The RMS level in the
 >SCOPE version was as I said about 1-1.5db higher. We all know
 >louder sounds better generally with this sort of thing.

Louder doesn't sound wider & clearer, plus what if I had
 reduced power on the Pulsar mix so that the RMS levels were
 identical, then I would've been accused of manipulating THAT
 in some unfair manner... you know, I didn't realize there was
 going to be a fucking test or else I would've maybe studied
 more back in grade school.

You need to do three things:

1.) Go read my reply to your post on the Pulsar forum - if
 you're going to use my name in public & state that I said
 something, you'd better be fucking clear about what it is that I
 stated, and not leave out information or infer something as you
 did therein.

2.) Do your own comparison & arrive at your own conclusion -

I'm sure you're the OOOONLY one who can do this "fairly" and "without a difference" between the two.

3.) Send me a check if I am to give you any more teutelage, or if you want any more of your questions answered... my open rate is \$100 an hour.

As I've said, I don't have a dog in this race, and I'm not "Pimpin' for Pulsar", so WHY WOULD I SKEW THE TESTS????

And now to paraphrase that famous barbershop scene in 'Coming to America': "Fuck you, fuck you, fuck you, and fuck you... who's next!?!?"

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

>

>Hey Neil,

>

>While I disagreed strongly with your initial reaction/attitude to Pulsar
>stuff, I agree completely here. People, Neil is trying to give out useful
>information for free. If you think the tests could be improved, feel free
>to approve them. It's like free software projects where someone complains
>that a certain feature is really crucial but missing. The maintainer responds,
>'Patches always welcome.'

Thanks Thad, I appreciate it (fucking ingrates!).

What did you disagree strongly with me about?

- a.) That the Pulsar reps misrepresented their product, or just don't know it as well as they should?
- b.) That they will whine if you mention this to them?
- c.) That the platform doesn't sync to a not-so-uncommon samplerate & will temporarily render your system a little bit fucked-over if you try this.
- d.) That I think the Pulsar Plugins are very clean, but rather so-so & kinda "plain vanilla", for the most part?
- e.) That six SHARC chips render a remarkably low level of DSP power at samplerates over 48k, perhaps explaining their staunch defense on their forum of 44.1k as the samplerate to use, contrary to everyone else in the industry who makes multisamplerate-capable stuff not giving a big shit about which samplerate you choose to employ?
- f.) Something else that I perhaps missed here?

:D

Neill guess what I'll do is mute the first two of my three busses and with the drums on my third, I will bring up the compressor on the Global Master and

make a "Disk Record" that way I will have a stereo file of the drums compressed, then bring that stereo file back into Buss three and mute all the other drum tracks in Buss three. Should work ok shouldn't it?

Stevl guess what I'll do is mute the first two of my three busses and with the drums on my third, I will bring up the compressor on the Global Master and make a "Disk Record" that way I will have a stereo file of the drums compressed, then bring that stereo file back into Buss three and mute all the other drum tracks in Buss three. Should work ok shouldn't it?

Steve...have ever bought a microphone because:

- a.) You heard that's what quite a few famous singers use and you like the way they sound through it?
- b.) You heard that's what certain well-known producers or engineers prefer for "x-type" of guitar sound (or kick sound, or - you get the point) and you're going for that sound?
- c.) Someone recommended it personally to you?
- d.) It's the hot new mic or the newly-hot vintage mic?
- e.) Any combination of any of the above?

PART TWO: Now if that mic happened to be a vocal mic, did you personally...

....a/b it against another mic with Gladys Knight, Christina Aguilera, Vince Gill, and Luciano Pavarotti (or whomever you heard that you liked on it) each taking turns on both mics?

If that mic happened to be a mic that you were going to use primarily on guitar cabs, did you a/b it against another mic using the same signal chains on all the records/CD's that you've heard it used on that you liked the guitar sound of, and having the same players as on the CD's do the playing while you a/b'd the mics?

If that mic happened to be a kick drum mic, did you do the same thing as above, using the same kick drums used on the recordings you liked the sound of, and running through the exact same console, etc....?

....and finally, if you did all of the above, did you then listen to a mix of an entire song around these mic tracks, using the same mix guy, the same studio, exact same console, and have it mastered by the same mastering engineer using the exact same settings as he used on the CD, then have the CD replicated in the same facility, not burned off on a CD-R, and THEN after all that decided that you liked mic "A" better than mic "B"?

If you haven't (done all of Part Two), then quit giving me shit about my comparison files & tests, because they are a LOT

closer to every single element of Part Two above than the criteria you use to make anywhere from 95% to 100% of your purchases. Got some perspective now?

And you've gotten it for free. You're very fucking welcome.

And that is the last thing I am ever going to say about this topic.

NeilHappy New Year everybody!

Since it's the beginning of another year, I decided to take a look at all of the domains that I manage and see what could be done to improve them.

As I was looking at ParisFAQs.com, I realized that I've uploaded lots of files, but never actually put links to them on the web page! Sheesh...

So, I've fixed a lot of that - you can now download versions 2.1, 2.2 and 3.0 of PARIS for both Mac and Windows, plus I've added the links so that you can get all of the plugins. I've also added the links for the PDF files of the introduction and reference manuals as well as the PDF files of the booklets that came with the MEC, the 8 in, 8 out and smpte cards. I don't have a copy of the one for the ADAT card. Does anyone have a PDF of that?

What else is missing from the site?

Doug

<http://www.ParisFAQs.com>"Doug Wellington" <doug@parisfaqs.com> wrote:

>What else is missing from the site?

A coupon for a free ice cream from Baskin-Robbins?

:)This is a multi-part message in MIME format.

-----090000090008090700030500

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

Good as I could do on short notice

;-p

Hoov

Neil wrote:

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

>

>

>>What else is missing from the site?

>
>
> A coupon for a free ice cream from Baskin-Robbins?
>
> :)

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fe1p/Ff35vXT7r2vMfeOpPuba8rXXXT4U+X28Af/2Q==
-----090000090008090700030500--"Sarah" <sarahjane@sarahtonin.com> wrote:

>OK, I read this Brussels sprouts thing and felt inspired to

>comment/question.

>

>First, secularism is not hedonism. Secondly, a secular society is not

>necessarily devoid of spirituality, in fact, by decreeing a separation of

>church and state, wasn't our own constitution designing a secular state?

The point was not about religion, it was about whether a culture to whom personal pleasure and comfort is paramount, can defend itself from fascism. The source from which one draws the will to resist fascism is

a

seperate issue from the fact that Europe may or may not be able to resist it.

>don't forget the rest of us who are

>not going to be told what to believe by fundamentalists of any species.

Good. Glad to hear it. What's your plan?

>Lastly, I don't see how encouraging more fear of Islam is going to do

>anything but create more hatred, violence, and radicalization.

Your characterization is off. He is asking for an understanding of the true nature of the threat, not asking for fear in and of itself. How is he wrong?

If he is right, what are the consequences?

>What did any of this have to do with Saddam, anyway? He was a secularist.

Which day of the week?

It had nothing to do with Saddam. It had everything to do with me posting a joke about Saddam and having several people go off because of it.

It went:

Saddam Executed - New York Times goes into mourning!

Now, can you chuckle at that, or do you feel the need to give me a good dressing down for it?

Your answer will reveal your level of tolerance for a variety of views.

How are you BTW?

DCNeil, if "old" me remember correctly, I served some of the same questions here

some years ago. I think it was in the last century;-) Didn't get any answers as far as I remember.

I think I will not speculate why some people can have so strong meanings in the mouth

and not the brain about so much;-)

But, have it something to do with our form for democracy, that we have the rights to have a meaning about everything, without thinking it over at all, what we have meanings about?;-)

I must say, people that's staying here year after year have something to have their "true" meanings in.

I think it must be one of the things why this site have survived for so long with a "dead concept" like Paris.

Your "Creamware" tests here are just in the right spirit of this sites "think it over mentality", as far as I can see.

I have really enjoyed the tests, without thinking it over to buy a "Creamware" card at all.

Hmmm....what have my "feelings" now written?;-).....

Erling

"Neil" <OIUOIU@OIU.com> skrev i melding news:459c8ece\$1@linux...

>

> ..have ever bought a microphone because:

>

> a.) You heard that's what quite a few famous singers use and

> you like the way they sound through it?

> b.) You heard that's what certain well-known producers or

> engineers prefer for "x-type" of guitar sound (or kick sound,

> or - you get the point) and you're going for that sound?

> c.) Someone recommended it personally to you?

> d.) It's the hot new mic or the newly-hot vintage mic?

> e.) Any combination of any of the above?

>

> PART TWO: Now if that mic happened to be a vocal mic, did you personally...

> ...a/b it against another mic with Gladys Knight, Christina

> Aguilera, Vince Gill, and Luciano Pavarotti (or whomever you

> heard that you liked on it) each taking turns on both mics?

>

> If that mic happened to be a mic that you were going to use

> primarily on guitar cabs, did you a/b it against another mic

> using the same signal chains on all the records/CD's that you've

> heard it used on that you liked the guitar sound of, and having
> the same players as on the CD's do the playing while you a/b'd
> the mics?

>

> If that mic happened to be a kick drum mic, did you do the same
> thing as above, using the same kick drums used on the
> recordings you liked the sound of, and running through the
> exact same console, etc....?

>

> ...and finally, if you did all of the above, did you then
> listen to a mix of an entire song around these mic tracks,
> using the same mix guy, the same studio, exact same console,
> and have it mastered by the same mastering engineer using the
> exact same settings as he used on the CD, then have the CD
> replicated in the same facility, not burned off on a CD-R, and
> THEN after all that decided that you liked mic "A" better than
> mic "B"?

>

> If you haven't (done all of Part Two), then quit giving me shit
> about my comparison files & tests, because they are a LOT
> closer to every single element of Part Two above than the
> criteria you use to make anywhere from 95% to 100% of your
> purchases. Got some perspective now?

>

> And you've gotten it for free. You're very fucking welcome.

>

> And that is the last thing I am ever going to say about this topic.

>

> Neilcheck your inbox brotha, put a few goodies in there for you.

AA

"Doug Wellington" <doug@parisfaqs.com> wrote in message
news:459c9186\$1@linux...

>

> Happy New Year everybody!

>

> Since it's the beginning of another year, I decided to take a look at all
> of the domains that I manage and see what could be done to improve them.
> As I was looking at ParisFAQs.com, I realized that I've uploaded lots of
> files, but never actually put links to them on the web page! Sheesh...

>

> So, I've fixed a lot of that - you can now download versions 2.1, 2.2 and
> 3.0 of PARIS for both Mac and Windows, plus I've added the links so that
> you can get all of the plugins. I've also added the links for the PDF
> files

> of the introduction and reference manuals as well as the PDF files of the
> booklets that came with the MEC, the 8 in, 8 out and smpte cards. I don't

> have a copy of the one for the ADAT card. Does anyone have a PDF of that?
>
> What else is missing from the site?
>
> Doug
>
> <http://www.ParisFAQs.com> welcome back and sorry they wouldn't let you return home for 3 years

On Wed, 3 Jan 2007 21:36:01 -0600, "Aaron Allen"
<know-spam@not_here.dude> wrote:

> Good to see you around Eric. How's life been treating you?
>
> AA
>
> "marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message
> news:459c725e\$1@linux...
>>
>> not that i was freinds with any of you gents, but about 3 years ago i went
>> on tour with my band (thornbird.com) and figured Paris would be dead and
>> burried by the time i got off,. well here we are in 2007 and its really
>> heart
>> warming to see many of the same names using it as was a few years back,.
>> funny there was a time when i read this news group every single day,.
>> sometimes
>> 2xs per day.. any ways...
>>
>> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's
>> etc,. and my entire studio is built around paris, of course everybody has
>> switched to hd or bought an older mix plus system, or logic, or ??? and i
>> cant help but wonder if that would increase my \$ viabilaty, but my heart
>> has loved paris, and still does, so the question is..
>>
>> is there anything that's worth switching to for the price?
>>
>> if not is there any thing new that i missed in the last few years?
>>
>> is there anyway to sum the mix bus and run it though a comp 1st (ie slam
>> the entire drumset?) i assume not, don't bother responding to that unless
>> you found a work around. (no i dont wanna bounce my drums down to 2 tracks
>> 1st.)
>>
>> anybody have people that work FOR them in their studio,. and with that
>> said,
>> thinking about getting some pt stuff, just so i don't have to always be

>> the
>> man..
>> any and all thoughts or feelings are welcome, especially if this is your
>> business..
>>
>> again, good to see the same fine folks still working these great peices of
>> gear!
>>
>> Eric Marlo Rathgeber aka "Bella"
>> thornbird/ Cement Records
>"TCB" <nobody@ishere.com> wrote:
>
>Hey Neil,
>
>While I disagreed strongly with your initial reaction/attitude to Pulsar
>stuff, I agree completely here. People, Neil is trying to give out useful
>information for free. If you think the tests could be improved, feel free
>to approve them. It's like free software projects where someone complains
>that a certain feature is really crucial but missing. The maintainer responds,
>'Patches always welcome.'

Thad,

I appreciate the info from Neil. But I don't see how a constructive critizism of how the test could be improved is a bad thing. I've spent a lot time doing tests on how Paris clips, was laughed at for my findings, even told I must be smoking crack to hear what I heard yet I kept posting info to try and show people what I'd found. And eventually some people at least opened their minds a bit to take it in and saw what I had discovered.

If Neil stands by his tests then I repsect that and I'll just concentrate on doing my own.

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

>

>"Jesse Skeens" <jskeens@gmail.com> wrote:

>>

>>I do think the limiters (and quite possible more to do with
>>Optimaster) have affected the test. The RMS level in the
>>SCOPE version was as I said about 1-1.5db higher. We all know
>>louder sounds better generally with this sort of thing.

>

>Louder doesn't sound wider & clearer, plus what if I had
>reduced power on the Pulsar mix so that the RMS levels were
>identical, then I would've been accused of manipulating THAT
>in some unfair manner... you know, I didn't realize there was
>going to be a fucking test or else I would've maybe studied

>more back in grade school.
>
>You need to do three things:
>
>1.) Go read my reply to your post on the Pulsar forum - if
>you're going to use my name in public & state that I said
>something, you'd better be fucking clear about what it is that I
>stated, and not leave out information or infer something as you
>did therein.
>
>2.) Do your own comparison & arrive at your own conclusion -
>I'm sure you're the OOOONLY one who can do this "fairly"
>and "without a difference" between the two.
>
>3.) Send me a check if I am to give you any more teutelage, or
>if you want any more of your questions answered... my open rate
>is \$100 an hour.
>
>As I've said, I don't have a dog in this race, and I'm
>not "Pimpin' for Pulsar", so WHY WOULD I SKEW THE TESTS????

Neil,

I never said you were trying to skew the tests one way or another. And yes I could have explained your use of limiters more on the PlanetZ forum. My point of writing that was that it wasn't a straight up comparison regardless of how lightly they were being used. And I really suspect Optimaster has something to do with this. But of course I could be wrong.

You seem to be taking these comments quite personally, its just a summing test man. If you're not inclined to take them into consideration fine, I understand but why all the hostility?

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

>2.) Do your own comparison & arrive at your own conclusion -
>I'm sure you're the OOOONLY one who can do this "fairly"
>and "without a difference" between the two.

I just have and here it is reposted from PlanetZ:

"Ok I just did a test on my own. Took a track and divided it amongst 4 stereo busses. Drums in 1/2, Bass in 3/4, Vocals in 5/6, and synths in 7/8.

I lowered these 4 busses by an equal amount so they did not clip. I then sent them out to SCOPE and summed there and recorded the mix via STS5000.

I then bounced 4 pairs of audio files within Cubase from the same busses at the same level they were at for SCOPE. I imported these into a new project and summed them in Cubase.

I then took the two files and compared them in Cubase. I looped small sections over and over on 2 separate tracks. Didn't hear anything different. Even turned down the monitor so I couldn't see which was which, let it loop and tried to spot one take from the other, no luck.

I did try inverting the phase of one in relation to the other and they didn't cancel, there was high end info present. But due to capturing the mix using the STS the bounces weren't exactly aligned. And I didn't hear a change anyhow so this delta doesn't seem important anyways.

I have to say I would love SCOPE to provide better summing and clearer mixes just by running busses to it yet I don't see that happening here. I truly don't believe summing is an issue in mixing today, it's always down to other factors.

Jesse "I just don't buy any of it. The video was lame. I'm amazed the American people accept that as proof. I don't.

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

>My question is -- why does Saddam appear to be so calm as he is about to

>face his end. He even seems to be laughing/smiling at one point. I don't

>know. If you pause it at that flash toward the end of the video, his neck

>looks pretty snapped. Whatever. I'm just glad he's gone, cuz I feel

>so-o-o-o much safer now. :)

>

>S

>

>

>"John" <no@no.com> wrote in message news:4597be9e\$1@linux...

>>

>> What is your take on the lack of a real video of this execution. I'm

>> really

>> wondering if this happened at all. They didn't do it in public where lots

>> of people could have filmed it. I know, it was for security reasons, but

>> the video released is meaningless. Even the black and white picture of him

>> "dead" is the worst quality I have EVER seen.

>>

>> Did they take it with a fisher price camera.
>>
>> I mean with all the digital technology even if they showed a video of him
>> being hanged in private in high def I still wouldn't believe it though.
>> Video editing is too good. The only way I would believe it is if it was
>> done in public with lots of cameras taking video from multiple people.
>> What do you guys really think about this amazingly crappy video?
>>
>> Plus, he would be great in ZZTop !
>>
>> John
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0044_01C72FCF.63609C00
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3> 3

All,

Happy New Year!!

This is my 1st attempt at a live drum recording.

I have always used Drumagog and electronic samples in the past.

This is a cheap TAMA kit setup with....

Kick =3D open front

Snare =3D Steel (I dont know maybe 5 or 6 inch deep N'Dugu signature = series)

Zildgen =3D Dark crash, Dark Ride, Dark HiHat

Tom =3D 11 or 12 inch with bottom head

Floor Tom =3D without bottom head

1 - AKG414 in Cardioid w/20db pad laying on blanket inside the Kick.

1 - SM57 in the usual spot on the top of the snare.

2 - Matched pair Rode NT5s in a XY stereo configuration...3 feet above the cymbals centered between the Ride and the Crash...directly above the Tom.

I applied EQ and compression to the Kick and Snare tracks. The compression is a typical

3.99:1 ratio with 20ms attack and 50ms release. Using Waves C1 compressor.

Also I applied a PARIS Gate on both tracks.

I scooped out the lows and mids of the OHs just allowing the meat of the snare back in.

I gave a couple db to the highs and compressed it using the same settings as on the other tracks, but with a 26ms attack.

I then mixed all the tracks together to taste.

The room was very live...hardwood floors and vaulted ceiling.

No attempt at Isolation.

I am pleased with the seemingly even cymbals/hat.

The Kick doesn't quite have the snap I would like, but I was using a felt beater. Also my technique SUCKS...Can you hear the beater roll on the =

head?

I leave the beater up after I kick which greatly reduces punch of the =
kick.

The snare I am not pleased with. I really dont like the snare itself. =
Dont like its sound. This snare actually sounds better tuned like a =
piccalo.

Critiques are very Welcome!!

Thanks Again!

Brandon

-----=_NextPart_000_0044_01C72FCF.63609C00

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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size=3D3><SPAN style=3D"FONT-SIZE: 12pt"></SPAN></FONT>&nbsp;</P></DIV>
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size=3D3><SPAN=20
style=3D"FONT-SIZE: =
12pt">Brandon</SPAN></FONT></P></DIV></FONT></DIV></BODY ></HTML>
```

-----=_NextPart_000_0044_01C72FCF.63609C00--I'm going to assume my suggestion to route the drums through two auxes and back down two channels (via wires) didn't work then?

Why not try running a mix of just the drums (without Compression) and put those two tracks into a mixer and apply compression to those tracks...at least you won't be locked into one compressed sound that way

DOn

"Steve Cox" <stevec1@charter.net> wrote in message news:459c7ba9\$1@linux...

>
> I guess what I'll do is mute the first two of my three busses and with the
> drums on my third, I will bring up the compressor on the Global Master and
> make a "Disk Record" that way I will have a stereo file of the drums
> compressed,
> then bring that stereo file back into Buss three and mute all the other
> drum
> tracks in Buss three. Should work ok shouldn't it?
> SteveCheck out Steve Cox's threads...there are workarounds for your question on
slammin the 2 buss in those threads

DOn

"marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message news:459c725e\$1@linux...

>
> not that i was freinds with any of you gents, but about 3 years ago i went
> on tour with my band (thornbird.com) and figured Paris would be dead and
> burried by the time i got off,. well here we are in 2007 and its really
> heart
> warming to see many of the same names using it as was a few years back,.
> funny there was a time when i read this news group every single day,.
> sometimes
> 2xs per day.. any ways...

>

> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's

> etc,. and my entire studio is built around paris, of course everybody has

> switched to hd or bought an older mix plus system, or logic, or ??? and i

> cant help but wonder if that would increase my \$ viabilaty, but my heart

> has loved paris, and still does, so the question is..

>

> is there anything that's worth switching to for the price?

>

> if not is there any thing new that i missed in the last few years?

>

> is there anyway to sum the mix bus and run it though a comp 1st (ie slam

> the entire drumset?) i assume not, don't bother responding to that unless

> you found a work around. (no i dont wanna bounce my drums down to 2 tracks

> 1st.)

>

> anybody have people that work FOR them in their studio,. and with that

> said,

> thinking about getting some pt stuff, just so i don't have to always be

> the

> man..

> any and all thoughts or feelings are welcome, especially if this is your

> business,.

>

> again, good to see the same fine folks still working these great peices of

> gear!

>

> Eric Marlo Rathgeber aka "Bella"

> thornbird/ Cement Records"DJ" <nowayjose@dude.net> wrote in message

news:459af10d@linux...

> "Jeff hoover" <jkhoover@excite.com> wrote in message

> news:459ae3d4\$1@linux...

>> No buss inserts. This is one of the reasons why I've thought of going to

>> dual Paris rigs. Take the stereo output of the submixes over to the

>> second machine (preferably via lightpipe), use a pair of channels in the

>> second machine's submix (or mixes if it's multicasrd), and use EDS and

>> native inserts as desired on each buss. Paris hardware is getting to a

>> price point where this is ecomomically feasible.

>>

>> Hoov

>

> If you're doing this in real time, you won't be able to do it with native

> plugins. They will only work if you print the tracks, and if you plan on

> doing that, why would you use a second Paris rig? Only EDS plugins or

> external hardware would work as I think you are describing. Still it's a

> tempting idea. I've thought about it a bit myself. You could have 4 Paris

> rigs summing into one as long as they were timeline synced via smpte.

>

> ;o)
>

Actually I believe I did this in real time using Reaper without printing tracks...at least I think I did. I was trying so many variations of things at the time I was experimenting that I might be mistaken but the reason I say I did is because Reaper had no "sync to" option, yet I still got all FX inserts to work in real time

as always YMMV

Donwell, it doesn't like me :)

We're sorry. There's a problem with the e-mail address(es) you're trying to send to. Please verify the address(es) and try again. If you continue to have problems, please contact Customer Support at.....

Have another address to try?

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:459cc3df\$1@linux...

> check your inbox brotha, put a few goodies in there for you.

>

> AA

>

> "Doug Wellington" <doug@parisfaqs.com> wrote in message

> news:459c9186\$1@linux...

>>

>> Happy New Year everybody!

>>

>> Since it's the beginning of another year, I decided to take a look at all
>> of the domains that I manage and see what could be done to improve them.

>> As I was looking at ParisFAQs.com, I realized that I've uploaded lots of
>> files, but never actually put links to them on the web page! Sheesh...

>>

>> So, I've fixed a lot of that - you can now download versions 2.1, 2.2 and
>> 3.0 of PARIS for both Mac and Windows, plus I've added the links so that
>> you can get all of the plugins. I've also added the links for the PDF
>> files

>> of the introduction and reference manuals as well as the PDF files of the
>> booklets that came with the MEC, the 8 in, 8 out and smpte cards. I

>> don't

>> have a copy of the one for the ADAT card. Does anyone have a PDF of
>> that?

>>

>> What else is missing from the site?

>>

>> Doug
>>
>> <http://www.ParisFAQs.com>
>
>hi
>Afriend of mine bought a Paris system from the states and at great expense
>had it shipped to Australia.
>it did not include a CD or lisenche.
>Anyone got CD with license for sale or just license
>Thanks
>Hank"Hank" <hkovac@bigpond.net.au> wrote:
>
>hi
>>Afriend of mine bought a Paris system from the states and at great expense
>>had it shipped to Australia.
>>it did not include a CD or lisenche.
>>Anyone got CD with license for sale or just license
>>Thanks
>>Hankanyone know where to get a paris crack that works on XP\
>>Thanks
>>HankWay to go Doug, thanks for your ongoing efforts brotha, long live Paris.

Rob

"Doug Wellington" <doug@parisfaqs.com> wrote in message
news:459c9186\$1@linux...
>
> Happy New Year everybody!
>
> Since it's the beginning of another year, I decided to take a look at all
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> What else is missing from the site?
>
> Doug
>
> <http://www.ParisFAQs.com>"Aaron Allen" <know-spam@not_here.dude> wrote:

>well, it doesn't like me :)

>

>We're sorry. There's a problem with the e-mail address(es) you're trying

>to send to. Please verify the address(es) and try again. If you continue

>to have problems, please contact Customer Support at.....

>

>

>Have another address to try?

Huh... One thing got through at least... (Calibration doc.) I'll reply
to that email with another address...

Thanks!

Doug

<http://www.ParisFAQs.com>"Hank" <hkovac@bigpond.net.au> wrote:

>A friend of mine bought a Paris system from the states and at great expense

>had it shipped to Australia.

>it did not include a CD or licence.

>Anyone got CD with license for sale or just license

Why not just download version 2.1 or 2.2 from my web site? No license required...

Doug

<http://www.parisfaqs.com>> My question is -- why does Saddam appear to be so calm as he is
about to

> face his end.

Valium?

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:459c55cc@linux...

> My question is -- why does Saddam appear to be so calm as he is about to

> face his end. He even seems to be laughing/smiling at one point. I

> don't know. If you pause it at that flash toward the end of the video,

> his neck looks pretty snapped. Whatever. I'm just glad he's gone, cuz I

> feel so-o-o-o much safer now. :)

>

> S

>

>

> "John" <no@no.com> wrote in message news:4597be9e\$1@linux...

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>> What is your take on the lack of a real video of this execution. I'm

>> really

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>> lots

>> of people could have filmed it. I know, it was for security reasons, but

>> the video released is meaningless. Even the black and white picture of
>> him
>> "dead" is the worst quality I have EVER seen.
>>
>> Did they take it with a fisher price camera.
>>
>> I mean with all the digital technology even if they showed a video of him
>> being hanged in private in high def I still wouldn't believe it though.
>> Video editing is too good. The only way I would believe it is if it was
>> done in public with lots of cameras taking video from multiple people.
>> What do you guys really think about this amazingly crappy video?
>>
>> Plus, he would be great in ZZTop !
>>
>> John
>
>I have a thing about Death Penalties in general, but it is primarily based
on my issues with killing innocent people. That was not an issue with Hussein.
His death was surly justified, but just below the surface lies the real reason

and innocent alike.

When leaders start wars for any reason less than the actual preservation
of their country or to stop a clear danger to the majority of their population,
they are doing it without just cause. That kind of war is about the ultimate
power of leaders. In our case, I believe we went to war to show our willingness

you will be stripped of your country and we will hang you and the rest of

General Pervez Musharraf writes in his new book that we did just that to

go far past showing your willingness to attack other countries from afar,
you must show your willingness to sacrifice the lives of your military to
show your true resolve.

Ultimately, wars without just cause are just a different form of human sacrifice.
To die for the Emperor. It certainly aint new.

Historically, many leaders have required human sacrifices of their own people:
Aztec warriors, Imperial Rome, Hitler's Germany, et al.

On a much larger scale has been the sacrificing of entire armies. Millions
have died over the millennia for the uncontrolled hubris of a few.

Once again we have all-powerful leaders in the US willing to trade lives for their personal Cause de Jour. We have not come far in the last few thousand years. This is the exact reason the US Constitution goes to great lengths to insure the limited and controlled power of the President, and one again we have failed as citizens and allowed this to happen.

Bush is our Caligula! - Hail Cesar!

Gene

As to the question about the validity of the tapes and if Hussein is actually

Ken Lay is dead. Sort of none of the above. First, you are NOT working in a vanilla environment. Of the main sample rates 44.1/48/88.2/96 88.2 is BY FAR the least common, so I'm not all that surprised that of the four it caused the most problems. In the end it was possible to make it work, and yes the CW folks should have an internal database of previous trouble tickets that they could search to give you a fix. However, when you were not happy you sent the card back and gave you your money back. No blood, no foul. So I'd say their performance was B-/C+, I've had much, much worse from pro audio companies. Like one who tombstoned their gear, screwed their users, and left me with a near worthless DSP system named after a famous city in Europe.

But the real problem I had was the 'Why doesn't this just fucking work' thing. Like it or not, doing things like DSP summing for high track count audio projects at 88.2 means you're an early adopter. Early adopters get their noses bloodied, it's part of the deal, you get cooler toys with better performance than the rest of the world but you get to find some answers for other people. I've been doing that in the audio world for 10+ years now, posting on forums and mailing lists with what I've learned, and by now I've had my nose bloodied so many times I've quit expecting anything else. When I posted a few suggestions and encouragement to you I got a screed about how it all should 'just fucking work.' Which was actually a useful, watershed moment for me, because I realized that there's no real reason I should fucking help fucking anyone anymore. 10 years seems like a very reasonable contribution to the computer audio community, I'm sure there are lots of people more capable than me these days to do the job, and I work a demanding enough day job that I should really concentrate whatever music time I have on my own music, not on fixing other peoples' computer problems.

To me, someone completely self taught in digital everything, that has taken time and effort and frustration and mistakes to get this knowledge, it's like a novice guitarist buying a strat and complaining he doesn't sound like Hendrix. 'I went to the store, and I bought a strat. It's a fucking '65 reissue, and the guy in the store said it's exactly the same model Hendrix used, and it doesn't fucking work. I don't sound anything more like Hendrix. So, do I need to get a Marshall too or does this strat just suck?' Exaggeration,

yes, but at the core it's the same thing.

And I want to stress, I'm really not pissed off, it's nothing personal, and it was a very useful thing to think about. I think it's time for me to pitch in occasionally with silly jokes and advice about highly specific things and leave the rest to other people, while concentrating my real effort on things like the Catalyst web framework and my own music.

TC

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

>

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

>>

>>Hey Neil,

>>

>>While I disagreed strongly with your initial reaction/attitude to Pulsar
>>stuff, I agree completely here. People, Neil is trying to give out useful
>>information for free. If you think the tests could be improved, feel free
>>to approve them. It's like free software projects where someone complains
>>that a certain feature is really crucial but missing. The maintainer responds,
>>'Patches always welcome.'

>

>Thanks Thad, I appreciate it (fucking ingrates!).

>

>What did you disagree strongly with me about?

>a.) That the Pulsar reps misrepresented their product, or just
>don't know it as well as they should?

>b.) That they will whine if you mention this to them?

>c.) That the platform doesn't sync to a not-so-uncommon
>samplerate & will temporarily render your system a little bit
>fucked-over if you try this.

>d.) That I think the Pulsar Plugins are very clean, but rather
>so-so & kinda "plain vanilla", for the most part?

>e.) That six SHARC chips render a remarkably low level of DSP
>power at samplerates over 48k, perhaps explaining their
>staunch defense on their forum of 44.1k as the samplerate to
>use, contrary to everyone else in the industry who makes
>multisamplerate-capable stuff not giving a big shit about which
>samplerate you choose to employ?

>f.) Something else that I perhaps missed here?

>

>:D

>

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

-----=_NextPart_000_0076_01C72FF4.587BE9F0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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Brandon

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Posted by [Rob Arsenault](#) on Sun, 26 Nov 2006 03:22:53 GMT

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

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-----=_NextPart_000_00A6_01C72FFA.F0B12860

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Another very important point which you alluded to are the drums =
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Don

"Brandon" <a@a.com> wrote in message news:459d2b99@linux...

First off get that 414 off the blanket and floating in the air =
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OK

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Just a few variations on a theme here

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<http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3>

All,

Happy New Year!!

This is my 1st attempt at a live drum recording.

I have always used Drumagog and electronic samples in the past.

This is a cheap TAMA kit setup with....

Kick =3D open front

Snare =3D Steel (I dont know maybe 5 or 6 inch deep N'Dugu = signature series)

Zildgen =3D Dark crash, Dark Ride, Dark HiHat

Tom =3D 11 or 12 inch with bottom head

Floor Tom =3D without bottom head

1 - AKG414 in Cardioid w/20db pad laying on blanket inside the = Kick.

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Critques are very Welcome!!

Thanks Again!

Brandon

-----=_NextPart_000_00A6_01C72FFA.F0B12860

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Content-Transfer-Encoding: quoted-printable

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-----=_NextPart_000_00A6_01C72FFA.F0B12860--> think it's time for me to pitch
 in occasionally with silly jokes and advice about highly specific things<

hmmmm.....OK.....I need a vacation anyway....

;o)

"TCB" <nobody@ishere.com> wrote in message news:459d2539\$1@linux...

>

> Sort of none of the above. First, you are NOT working in a vanilla

> environment.

> Of the main sample rates 44.1/48/88.2/96 88.2 is BY FAR the least common,

> so I'm not all that surprised that of the four it caused the most

> problems.

> In the end it was possible to make it work, and yes the CW folks should

> have

> an internal database of previous trouble tickets that they could search to

> give you a fix. However, when you were not happy you sent the card back

> and

> gave you your money back. No blood, no foul. So I'd say their performance

> was B-/C+, I've had much, much worse from pro audio companies. Like one

> who

> tombstoned their gear, screwed their users, and left me with a near

> worthless

> DSP system named after a famous city in Europe.
>
> But the real problem I had was the 'Why doesn't this just fucking work'
> thing.
> Like it or not, doing things like DSP summing for high track count audio
> projects at 88.2 means you're an early adopter. Early adopters get their
> noses bloodied, it's part of the deal, you get cooler toys with better
> performance
> than the rest of the world but you get to find some answers for other
> people.
> I've been doing that in the audio world for 10+ years now, posting on
> forums
> and mailing lists with what I've learned, and by now I've had my nose
> bloodied
> so many times I've quit expecting anything else. When I posted a few
> suggestions
> and encouragement to you I got a screed about how it all should 'just
> fucking
> work.' Which was actually a useful, watershed moment for me, because I
> realized
> that there's no real reason I should fucking help fucking anyone anymore.
> 10 years seems like a very reasonable contribution to the computer audio
> community, I'm sure there are lots of people more capable than me these
> days
> to do the job, and I work a demanding enough day job that I should really
> concentrate whatever music time I have on my own music, not on fixing
> other
> peoples' computer problems.
>
> To me, someone completely self taught in digital everything, that has
> taken
> time and effort and frustration and mistakes to get this knowledge, it's
> like a novice guitarist buying a strat and complaining he doesn't sound
> like
> Hendrix. 'I went to the store, and I bought a strat. It's a fucking '65
> reissue,
> and the guy in the store said it's exactly the same model Hendrix used,
> and
> it doesn't fucking work. I don't sound anything more like Hendrix. So, do
> I need to get a Marshall too or does this strat just suck?' Exaggeration,
> yes, but at the core it's the same thing.
>
> And I want to stress, I'm really not pissed off, it's nothing personal,
> and
> it was a very useful thing to think about. I think it's time for me to
> pitch
> in occasionally with silly jokes and advice about highly specific things
> and leave the rest to other people, while concentrating my real effort on

> things like the Catalyst web framework and my own music.
>
> TC
>
> "Neil" <IUOIU@OIU.com> wrote:
>>
>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>Hey Neil,
>>>
>>>While I disagreed strongly with your initial reaction/attitude to Pulsar
>>>stuff, I agree completely here. People, Neil is trying to give out useful
>>>information for free. If you think the tests could be improved, feel free
>>>to approve them. It's like free software projects where someone complains
>>>that a certain feature is really crucial but missing. The maintainer
>>>responds,
>>>'Patches always welcome.'
>>
>>Thanks Thad, I appreciate it (fucking ingrates!).
>>
>>What did you disagree strongly with me about?
>>a.) That the Pulsar reps misrepresented their product, or just
>>don't know it as well as they should?
>>b.) That they will whine if you mention this to them?
>>c.) That the platform doesn't sync to a not-so-uncommon
>>samplerate & will temporarily render your system a little bit
>>fucked-over if you try this.
>>d.) That I think the Pulsar Plugins are very clean, but rather
>>so-so & kinda "plain vanilla", for the most part?
>>e.) That six SHARC chips render a remarkably low level of DSP
>>power at samplerates over 48k, perhaps explaining their
>>staunch defense on their forum of 44.1k as the samplerate to
>>use, contrary to everyone else in the industry who makes
>>multisamplerate-capable stuff not giving a big shit about which
>>samplerate you choose to employ?
>>f.) Something else that I perhaps missed here?
>>
>>:D
>>
>>Neil
>This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

Don ...do you have any suggestions on the mixing technique?....EQ or = compression??

--=20

Thanks,

Brandon=20

"Don Nafe" <dnafe@magma.ca> wrote in message news:459d34fb@linux...

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Kick =3D open front

Snare =3D Steel (I dont know maybe 5 or 6 inch deep N'Dugu =
signature series)

Zildgen =3D Dark crash, Dark Ride, Dark HiHat

Tom =3D 11 or 12 inch with bottom head

Floor Tom =3D without bottom head

1 - AKG414 in Cardioid w/20db pad laying on blanket inside the =
Kick.

1 - SM57 in the usual spot on the top of the snare.

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I applied EQ and compression to the Kick and Snare tracks. The = compression is a typical

3.99:1 ratio with 20ms attack and 50ms release. Using Waves C1 = compressor.

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I gave a couple db to the highs and compressed it using the same = settings as on the other tracks, but with a 26ms attack.

I then mixed all the tracks together to taste.

The room was very live...hardwood floors and vaulted ceiling.

No attempt at Isolation.

I am pleased with the seemingly even cymbals/hat.

The Kick doesnt quite have the snap I would like, but I was = using a felt beater. Also my technique SUCKs...Can you hear the beater = roll on the head?

I leave the beater up after I kick which greatly reduces punch = of the kick.

The snare I am not pleased with. I really dont like the snare = itself. Dont like its sound. This snare actually sounds better tuned = like a piccalo.

Critques are very Welcome!!

Thanks Again!

Brandon

-----=_NextPart_000_0065_01C72FF4.79819690

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<DIV>Don ...do you have any suggestions on the mixing =

technique?...EQ or compression??</DIV>

<DIV>
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Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon </DIV>

<DIV> </DIV>

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<DIV>Another very important point which =

you alluded to=20

are the drums themselves and without a doubt the player. <div>

</DIV>

<DIV> </DIV>

<DIV>Having a good sounding kit will make =

the process=20

much more enjoyable as will a competant groovin' drummer manning the =

stix.=20

Believe me the difference can be like night and day.</DIV>

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<DIV>that being said I would love to hear =

more as you=20

experiment with placement...could be the beginnings of a <div>

informative thread</DIV>

<DIV> </DIV>

<DIV>:-)</DIV>

<DIV> </DIV>

<DIV>Don</DIV>

<DIV> </DIV>

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blanket and=20
floating in the air somewhere near the kik drum....position to=20
taste</DIV>
<DIV> </DIV>
<DIV>OK</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>as for the snare, tighten the =
snares and add=20
a bit of dampening to kill the ring a bit...you could also retune =
to the=20
desired sound and adjust the dampening to taste</DIV>
<DIV> </DIV>
<DIV>Snares are =
tight.. I will try=20
retuning it though.</DIV>
<DIV> </DIV>
<DIV>Try putting the OH's at your =
position as the=20
drummer...approximately shoulder width and at least a foot above =
your head=20
(to start with) then try some experimenting with aiming...you may =
even=20
want to lower the mics above the respective toms ie: split =
the racs=20
and aiming slightly at the snare and then the other mic over =
the=20
Floor and then adjust their height to get the =
cymbals.</DIV>
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<DIV><FONT face=3DArial color=3D#ff0000 size=3D2>I was going to =
try just that=20
next.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Just a few variations on a theme=20
here</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>DOn</FONT></DIV>
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size=3D3><SPAN=20
style=3D"FONT-SIZE: 12pt">All,</SPAN></FONT></P>
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12 inch with bottom head</P></DIV>
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without bottom head</P></DIV>
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 at Isolation.</P></DIV>
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 very Welcome!!</P></DIV>
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 Again!</P></DIV>
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TE></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0065_01C72FF4.79819690--Wouldn't you be calm if you were going to Fiji
 !!Gene,

History will probably bear out a few "subtle" differences between Bush and Caligula

: -)

Hoov

Gene Lennon wrote:

- > I have a thing about Death Penalties in general, but it is primarily based
- > on my issues with killing innocent people. That was not an issue with Hussein.
- > His death was surly justified, but just below the surface lies the real reason

- > and innocent alike.

- >

- > When leaders start wars for any reason less than the actual preservation
- > of their country or to stop a clear danger to the majority of their population,
- > they are doing it without just cause. That kind of war is about the ultimate
- > power of leaders. In our case, I believe we went to war to show our willingness

- > you will be stripped of your country and we will hang you and the rest of

- >

- > General Pervez Musharraf writes in his new book that we did just that to

- > go far past showing your willingness to attack other countries from afar,
- > you must show your willingness to sacrifice the lives of your military to
- > show your true resolve.

- >

- > Ultimately, wars without just cause are just a different form of human sacrifice.
- > To die for the Emperor. It certainly aint new.

- >

- > Historically, many leaders have required human sacrifices of their own people:
- > Aztec warriors, Imperial Rome, Hitler's Germany, et al.

- >

- > On a much larger scale has been the sacrificing of entire armies. Millions
- > have died over the millennia for the uncontrolled hubris of a few.

- >

- > Once again we have all-powerful leaders in the US willing to trade lives
- > for their personal Cause de Jour. We have not come far in the last few thousand
- > years. This is the exact reason the US Constitution goes to great lengths
- > to insure the limited and controlled power of the President, and one again
- > we have failed as citizens and allowed this to happen.

- >

> Bush is our Caligula! - Hail Cesar!
>
>
> Gene
>
> As to the question about the validity of the tapes and if Hussein is actually

> Ken Lay is dead.
>
> "marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message
news:459c725e\$1@linux...
> not that i was freinds with any of you gents, but about 3 years ago i went
> on tour with my band (thornbird.com) and figured Paris would be dead and
> burried by the time i got off

Hope it was a good tour for you! I for one expect to be using PARIS for as long as the hardware holds out. I'm also planning to keep my Prophet T8 and my Chroma (and my Fizmo, SY-99, Z1, Microwave XT, etc, etc) going along with it! None of them are made any more either, but like PARIS, nothing else works or sounds quite like them. :-)

> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's
> etc,. and my entire studio is built around paris, of course everybody has
> switched to hd or bought an older mix plus system, or logic, or ??? and i
> cant help but wonder if that would increase my \$ viabilaty, but my heart
> has loved paris, and still does, so the question is..
>
> is there anything that's worth switching to for the price?

In a word, no. ;-) I do use other programs (Digital Performer, Logic, Live, etc) for other purposes, but IMHO in the studio, nothing beats PARIS...

Interesting thought about "viability" though. There was a while there when it seemed that you had to have some kind of PT system just to have people look your way. Personally, I think that time is over, and people are more interested in what actually comes out of your studio instead of what's in it...

Doug

<http://www.parisfaqs.com>This is a multi-part message in MIME format.

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>Wouldn't you be calm if you were going to Fiji !!

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---=_linux459d40ab--"Gantt Kushner" <ganttmann@comcast.net> writes:
> I listen to contemporary CD's - jazz, rock, R&B, C&W, you name it - and
> hear
> beautiful, bright snare drums that make my RTA bounce around in the 16K -
> 20K range. I can't make that happen without a ton of EQ.

OK, I admit it, I cheat to get that sound - Toontrack and Scarbee are my
friends. And for those big film score drums, I use Storm Drum... (Links at
my <http://www.softsampling.com> site.)

Doug (And what's wrong with cranking the EQ anyway?)

<http://www.parisfaqs.com>right on, you should have some goodies at the 2nd addy now.
Thanks man, may you find some use in that stuff!
AA

"Doug Wellington" <doug@parisfaqs.com> wrote in message
news:459d0eaa\$1@linux...

>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>well, it doesn't like me :)
>>

>>We're sorry. There's a problem with the e-mail address(es) you're trying
>>to send to. Please verify the address(es) and try again. If you continue
>>to have problems, please contact Customer Support at.....

>>

>>

>>Have another address to try?

>

> Huh... One thing got through at least... (Calibration doc.) I'll reply
> to that email with another address...

>

> Thanks!

> Doug

>

> <http://www.ParisFAQs.com> many mix always needs more cowbell!!

Brandon wrote:

>

> Don ...do you have any suggestions on the mixing technique?....EQ or
> compression??

>

> --

> Thanks,

>

> Brandon

>

>

> "Don Nafe" <dnafe@magma.ca <<mailto:dnafe@magma.ca>>> wrote in message
> news:459d34fb@linux...

>

> Another very important point which you alluded to are the drums
> themselves and without a doubt the player.

>

> Having a good sounding kit will make the process much more enjoyable
> as will a competent groovin' drummer manning the sticks. Believe me
> the difference can be like night and day.

>

> that being said I would love to hear more as you experiment with
> placement...could be the beginnings of a very informative thread

>

> :-)

>

> Don

>

>

>

> "Brandon" <a@a.com <<mailto:a@a.com>>> wrote in message
> news:459d2b99@linux...

>

> First off get that 414 off the blanket and floating in the
> air somewhere near the kik drum....position to taste
>

> OK
>
>
>
>

> as for the snare, tighten the snares and add a bit of
> dampening to kill the ring a bit...you could also retune to
> the desired sound and adjust the dampening to taste
>

> Snares are tight.. I will try retuning it though.
>

> Try putting the OH's at your position as the
> drummer...approximately shoulder width and at least a foot
> above your head (to start with) then try some experimenting
> with aiming...you may even want to lower the mics above the
> respective toms ie: split the racks and aiming slightly at
> the snare and then the other mic over the Floor and then
> adjust their height to get the cymbals.
>

> I was going to try just that next.
>
>

> Just a few variations on a theme here
>
>

> DOn
>

> "Brandon" <a@a.com <mailto:a@a.com>> wrote in message
> news:459cf9fb@linux...

> <http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3>
>
>
>

> All,
>
>
>
>

> Happy New Year!!
>
>
>

> This is my 1st attempt at a live drum recording.
>

> I have always used Drumagog and electronic samples in
> the past.
>

> This is a cheap TAMA kit setup with....

> Kick = open front

> Snare = Steel (I dont know maybe 5 or 6 inch deep N'Dugu
> signature series)

> Zildgen = Dark crash, Dark Ride, Dark HiHat

> Tom = 11 or 12 inch with bottom head

> Floor Tom = without bottom head

> 1 - AKG414 in Cardioid w/20db pad laying on blanket
> inside the Kick.

> 1 - SM57 in the usual spot on the top of the snare.

> 2 - Matched pair Rode NT5s in a XY stereo
> configuration...3 feet above the cymbals centered
> between the Ride and the Crash...directly above the Tom.

> I applied EQ and compression to the Kick and Snare
> tracks. The compression is a typical

> 3.99:1 ratio with 20ms attack and 50ms release. Using
> Waves C1 compressor.

> Also I applied a PARIS Gate on both tracks.

> I scooped out the lows and mids of the OHs just allowing
> the meat of the snare back in.

> I gave a couple db to the highs and compressed it using
> the same settings as on the other tracks, but with a
> 26ms attack.

> I then mixed all the tracks together to taste.

>
> The room was very live...hardwood floors and vaulted
> ceiling.
>
> No attempt at Isolation.
>
>
>
> I am pleased with the seemingly even cymbals/hat.
>
> The Kick doesnt quite have the snap I would like, but I
> was using a felt beater. Also my technique SUCKs...Can
> you hear the beater roll on the head?
>
> I leave the beater up after I kick which greatly reduces
> punch of the kick.
>
> The snare I am not pleased with. I really dont like the
> snare itself. Dont like its sound. This snare actually
> sounds better tuned like a piccalo.
>
>
>
> Critques are very Welcome!!
>
> Thanks Again!
>
>
> Brandon
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comThis is a multi-part message in MIME format.

-----=_NextPart_000_0066_01C73000.21C28D40
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charset="iso-8859-1"
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First thing I'd do is get that 414 out of the kick before you warp the =
diaphragm in it. Replace with a good Audix D6 or Shure Beta52. =20

If it's a cheap Tama kit (older swingstar, right?), that is probably =
the lack of sub-lows I'm hearing in the kick. The 52 will shine here. =
Make sure it's on a stand inside the drum, pointed right at the beater. =
Do 'not' place it in the center of the shell or it will have phase =
issues, rather just a little bit to the left or right and angled so as =
to point at the beater impact point. Some guys prefer to put it very =
very close to the batter head, some prefer to get some shell tone and =
back it almost all the way out of the kick drum. Experiment my bro, =
learning is good.=20

Snare.... spend a little more time in tuning it, and maybe pick up a =
little MoonGel for the top head. I'm hearing just a bit more metallic =
ring in the snare. Put a good coated/fiber head on the top, medium =
thickness on the snare head side. I use Fiberskin on my metals, or =
Aquarian.=20

"Brandon" <a@a.com> wrote in message news:459cf9fb@linux...
<http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3>

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Dont like its sound. This snare actually sounds better tuned like a =
piccalo.

Critques are very Welcome!!

Thanks Again!

Brandon

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href=3D"http://www.zzounds.com/item--AUDD6">Audix D6 or <A=20

href=3D"http://www.zzounds.com/item--SHUBETA52A">Shure=20

Beta52. </DIV>

<DIV> </DIV>

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phase=20

issues, rather just a little bit to the left or right and angled so as =

to point=20
at the beater impact point. Some guys prefer to put it very very close =
to the=20
batter head, some prefer to get some shell tone and back it almost all =
the way=20
out of the kick drum. Experiment my bro, learning is good. </DIV>
<DIV> </DIV>
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<DIV>Snare.... spend a little more time in =
tuning it,=20
and maybe pick up a little MoonGel for the top head. I'm hearing just a =
bit more=20
metallic ring in the snare. Put a good coated/fiber head on the top, =
medium=20
thickness on the snare head side. I use Fiberskin on my metals, or =
Aquarian.=20
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 <P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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 size=3D3>Happy New =
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 size=3D3>Kick =3D open =
 front</P></DIV>
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head</P></DIV>
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<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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head</P></DIV>
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<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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size=3D3>Also I applied a PARIS Gate =
on both=20
tracks.</P></DIV>
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<DIV>
<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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size=3D3>No attempt at=20
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<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT face=3D"Times =
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size=3D3>Thanks =
Again!</P></DIV>
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style=3D"FONT-SIZE: =
12pt">Brandon</P></DIV></DIV></BLOCKQUOTE ></BODY></H=
TML>

-----=_NextPart_000_0066_01C73000.21C28D40--Yeah, Doug! You said...

"Interesting thought about "viability" though. There was a while there when
it seemed that you had to have some kind of PT system just to have people
look your way. Personally, I think that time is over, and people are more
interested in what actually comes out of your studio instead of what's in
it..."

Absolutely--in fact, the more a client "demands" ProTools, the less likely
I will enjoy working with them anyway....

"Doug Wellington" <doug@parisfaqs.com> wrote:
>"marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message
>news:459c725e\$1@linux...
>> not that i was freinds with any of you gents, but about 3 years ago i
went
>> on tour with my band (thornbird.com) and figured Paris would be dead and
>> burried by the time i got off
>
>Hope it was a good tour for you! I for one expect to be using PARIS for
as

>long as the hardware holds out. I'm also planning to keep my Prophet T8
and
>my Chroma (and my Fizmo, SY-99, Z1, Microwave XT, etc, etc) going along
with
>it! None of them are made any more either, but like PARIS, nothing else

>works or sounds quite like them. :-)
>
>> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's
>> etc,. and my entire studio is built around paris, of course everybody
has
>> switched to hd or bought an older mix plus system, or logic, or ??? and
i
>> cant help but wonder if that would increase my \$ viabilaty, but my heart
>> has loved paris, and still does, so the question is..
>>
>> is there anything that's worth switching to for the price?
>
>In a word, no. ;-) I do use other programs (Digital Performer, Logic,

>Live, etc) for other purposes, but IMHO in the studio, nothing beats
>PARIS...
>
>Interesting thought about "viability" though. There was a while there when

>it seemed that you had to have some kind of PT system just to have people

>look your way. Personally, I think that time is over, and people are more

>interested in what actually comes out of your studio instead of what's in

>it...
>
>Doug
>
><http://www.parisfaqs.com>
>
>Wondering if anybody can recommend some type of Miracle Spray or Gunk
Remover to refresh the I/O jacks on my old Mackie board -- it's gotten
a little noisy lately, and I'd like to get it cleaned up before
selling it.

-- thanks -- chas.This is a multi-part message in MIME format.

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I would have to say no as the kit as you've recorded it must be dealt with as a single instrument and as such any EQ-ing will be totally dependent on the drums themselves. As for Compression...that would be dependent on the kit and the mix...I usually put a bit on the snare and kik just to tame the transients but as for a 2 buss comp on the kit...hmmm, sometimes it works, sometimes it doesn't

Sorry I couldn't be specific

Don

"Brandon" <a@a.com> wrote in message news:459d3834@linux...

Don ...do you have any suggestions on the mixing technique?...EQ or compression??

--=20

Thanks,

Brandon=20

"Don Nafe" <dnafe@magma.ca> wrote in message news:459d34fb@linux...

Another very important point which you alluded to are the drums themselves and without a doubt the player. =20

Having a good sounding kit will make the process much more enjoyable as will a competent groovin' drummer manning the sticks. Believe me the difference can be like night and day.

that being said I would love to hear more as you experiment with placement...could be the beginnings of a very informative thread

:~)

Don

"Brandon" <a@a.com> wrote in message news:459d2b99@linux...

First off get that 414 off the blanket and floating in the air somewhere near the kick drum....position to taste

OK

as for the snare, tighten the snares and add a bit of dampening =
to kill the ring a bit...you could also retune to the desired sound and =
adjust the dampening to taste

Snares are tight.. I will try retuning it though.

Try putting the OH's at your position as the =
drummer...approximately shoulder width and at least a foot above your =
head (to start with) then try some experimenting with aiming...you may =
even want to lower the mics above the respective toms ie: split the racs =
and aiming slightly at the snare and then the other mic over the Floor =
and then adjust their height to get the cymbals.

I was going to try just that next.

Just a few variations on a theme here

DOn

"Brandon" <a@a.com> wrote in message news:459cf9fb@linux...
<http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3>

All,

Happy New Year!!

This is my 1st attempt at a live drum recording.

I have always used Drumagog and electronic samples in the =
past.

This is a cheap TAMA kit setup with....

Kick =3D open front

Snare =3D Steel (I dont know maybe 5 or 6 inch deep N'Dugu =
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Zildgen =3D Dark crash, Dark Ride, Dark HiHat

Tom =3D 11 or 12 inch with bottom head

Floor Tom =3D without bottom head

1 - AKG414 in Cardioid w/20db pad laying on blanket inside the =
Kick.

1 - SM57 in the usual spot on the top of the snare.

2 - Matched pair Rode NT5s in a XY stereo configuration...3 =
feet above the cymbals centered between the Ride and the =
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I applied EQ and compression to the Kick and Snare tracks. The =
compression is a typical

3.99:1 ratio with 20ms attack and 50ms release. Using Waves C1 =
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Also I applied a PARIS Gate on both tracks.

I scooped out the lows and mids of the OHs just allowing the =
meat of the snare back in.

I gave a couple db to the highs and compressed it using the =
same settings as on the other tracks, but with a 26ms attack.

I then mixed all the tracks together to taste.

The room was very live...hardwood floors and vaulted ceiling.

No attempt at Isolation.

I am pleased with the seemingly even cymbals/hat.

The Kick doesnt quite have the snap I would like, but I was = using a felt beater. Also my technique SUCKs...Can you hear the beater = roll on the head?

I leave the beater up after I kick which greatly reduces punch = of the kick.

The snare I am not pleased with. I really dont like the snare = itself. Dont like its sound. This snare actually sounds better tuned = like a piccalo.

Critques are very Welcome!!

Thanks Again!

Brandon

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Page 193 of 225 ---- Generated from The PARIS Forums

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1 - SM57=20
in the usual spot on the top of the =
snare.</P></DIV>

<DIV>

2 -=20
Matched pair Rode NT5s in a XY stereo configuration...3 feet =
above the=20
cymbals centered between the Ride and the Crash...directly =
above the=20
Tom.</P></DIV>

<DIV>

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 </P></DIV>

I applied=20
EQ and compression to the Kick and Snare tracks. The =
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<DIV>

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ratio with 20ms attack and 50ms release. Using Waves C1=20
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<DIV>

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<DIV>

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<P class=3DMsoNormal style=3D"MARGIN-LEFT: 0.5in"><FONT=20
face=3D"Times New Roman" size=3D3><SPAN style=3D"FONT-SIZE: =

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out the lows and mids of the OHs just allowing the meat of the =
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<DIV>
<P class="MsoNormal" style="MARGIN-LEFT: 0.5in"><FONT=20
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-----=_NextPart_000_0018_01C73016.3997EC60--GW isn't qualified to depilate Caligula's tenth

favorite catamite! Say what
you will about Caligula (incest, lechery, murder, madness, just to get started)
by he had STYLE! If we're looking for an imperial Roman equivalent we need
to go for Theodosius perhaps, or Justinian. Or maybe Constantius, the first
emperor who really believed in Christianity.

Jeff hoover <jkhoover@excite-DOT-com> wrote:

>Gene,

>

>History will probably bear out a few "subtle" differences between Bush

>and Caligula

>

>:-)

>

>

>Hoov

>

>Gene Lennon wrote:

>> I have a thing about Death Penalties in general, but it is primarily based
>> on my issues with killing innocent people. That was not an issue with
Hussein.

>> His death was surly justified, but just below the surface lies the real
reason

>> and innocent alike.

>>

>> When leaders start wars for any reason less than the actual preservation
>> of their country or to stop a clear danger to the majority of their population,
>> they are doing it without just cause. That kind of war is about the ultimate
>> power of leaders. In our case, I believe we went to war to show our willingness

any

and

>> you will be stripped of your country and we will hang you and the rest
of

>>

>> General Pervez Musharraf writes in his new book that we did just that
to

to

to

>> go far past showing your willingness to attack other countries from afar,

>> you must show your willingness to sacrifice the lives of your military

to

>> show your true resolve.
>>
>> Ultimately, wars without just cause are just a different form of human sacrifice.
>> To die for the Emperor. It certainly aint new.
>>
>> Historically, many leaders have required human sacrifices of their own people:
>> Aztec warriors, Imperial Rome, Hitler's Germany, et al.
>>
>> On a much larger scale has been the sacrificing of entire armies. Millions
>> have died over the millennia for the uncontrolled hubris of a few.
>>
>> Once again we have all-powerful leaders in the US willing to trade lives
>> for their personal Cause de Jour. We have not come far in the last few thousand
>> years. This is the exact reason the US Constitution goes to great lengths
>> to insure the limited and controlled power of the President, and one again
>> we have failed as citizens and allowed this to happen.
>>
>> Bush is our Caligula! - Hail Cesar!
>>
>>
>> Gene
>>
>> As to the question about the validity of the tapes and if Hussein is actually

that
>> Ken Lay is dead.
>>

>>Here's another question -- I'm picking up a drive full of tracks done in PT on a Mac. Objective is to drag files into Paris for editing, overdubbing, etc. I have Wavelab 6 here -- I'm guessing I'll want to batch process whatever file types I'll find (sd2's or whatever) into .wav's or .paf's etc. Which I figure I can probably handle. But -- I'm wondering if I'm going to run into any sort of bottleneck regarding the drive itself (and/or file format weirdness), ie -- it's on the Mac and we're all PC here...

Advice? -- thanks -- chas."John Macy" <spamlessjohn@johnmacy.com> wrote:
> Absolutely--in fact, the more a client "demands" ProTools, the less likely
> I will enjoy working with them anyway....

Heehee, now that you mention it, same here...!

Doug (But what they really need is Autotune...)

<http://www.parisfaqs.com>Senor Deej,

Where'd ya get your quad colographics app? I'm finding them to be a little hard to find.

Thanks and a Tres Mondo Happy New year to you!

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

>

>GW isn't qualified to depilate Caligula's tenth favorite catamite! Say what
>you will about Caligula (incest, lechery, murder, madness, just to get started)
>by he had STYLE! If we're looking for an imperial Roman equivalent we need
>to go for Theodosius perhaps, or Justinian. Or maybe Constantius, the first
>emperor who really believed in Christianity.

>

>Jeff hoover <jkhoover@excite-DOT-com> wrote:

Your points are well taken! It was not my intention to insult the memory

GeneChas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

>Wondering if anybody can recommend some type of Miracle Spray or Gunk
>Remover to refresh the I/O jacks on my old Mackie board -- it's gotten
>a little noisy lately, and I'd like to get it cleaned up before
>selling it.

>

>-- thanks -- chas.

<http://search.express.ebay.com/merchant/jandmservices>

Gene"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> writes:

> Wondering if anybody can recommend some type of Miracle Spray or Gunk
> Remover to refresh the I/O jacks on my old Mackie board -- it's gotten
> a little noisy lately, and I'd like to get it cleaned up before selling
> it.

Silly as it may seem... If you're talking about the 1/4" jacks, I occasionally use one of those rifle cleaning brushes with a bit of WD-40 followed by a pass with one of those little pieces of cotton cloth. I think they call the cloth a "patch" and the rod that holds the piece of cotton cloth a "patch loop", which makes the synth programmer in me grin... (Make sure to use a patch loop and not a jag, otherwise it'll be hard to get the cloth back out!)

I don't know what jacks the Mackie uses, but for really bad problems, I've been known to open up the cover and use an auto ignition point file on

certain things... :-)

Doug (Point files aren't useful for all that much else any more...)

<http://www.parisfaqs.com> You're probably going to need a software utility to access the Mac drive from

Windows, unless they used FAT32 format on the Mac side (not likely).

Mac Opener can do it for \$59. Here's a link:

<http://www.dataviz.com/products/macopener/index.html>

Best of luck!

Mark

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

>Here's another question -- I'm picking up a drive full of tracks done

>in PT on a Mac. Objective is to drag files into Paris for editing,

>overdubbing, etc. I have Wavelab 6 here -- I'm guessing I'll want to

>batch process whatever file types I'll find (sd2's or whatever) into

>.wav's or .paf's etc. Which I figure I can probably handle. But --

>I'm wondering if I'm going to run into any sort of bottleneck

>regarding the drive itself (and/or file format weirdness), ie -- it's

>on the Mac and we're all PC here...

>

>Advice? -- thanks -- chas.Snarfed it on EBay for \$130.00. Hell'uva deal. Keep checking. they come up

occasionally. There are a couple of the PCI versions and a couple of the

PCIe versions there right now. The AGP versions are a little harder cto come across.

;o)

"Jon Jiles" <nomo@anymo.com> wrote in message news:459d6d2c\$1@linux...

>

> Senor Deej,

>

> Where'd ya get your quad colographics agp? I'm finding them to be a little

> hard to find.

>

> Thanks and a Tres Mondo Happy New year to you!

>

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

>

>Sort of none of the above. First, you are NOT working in a vanilla environment.

>Of the main sample rates 44.1/48/88.2/96 88.2 is BY FAR the least common,

>so I'm not all that surprised that of the four it caused the most problems.
>In the end it was possible to make it work, and yes the CW folks should have
>an internal database of previous trouble tickets that they could search to
>give you a fix. However, when you were not happy you sent the card back and
>gave you your money back. No blood, no foul.

But WHINING about giving me a refund is a no-no, especially when they misrepresented what the product was capable of doing... in that case there should've been no whining, it should've been more like: "You know what, Neil, I fucked up, let me offer to cover the shipping for you to send it back, as well".

>But the real problem I had was the 'Why doesn't this just fucking work' thing.

Only because I WAS TOLD it would 'fucking work' - I have no problem if I elect to take my chances & embark on attempting to make a DAW work underwater or teach a midget to play goalie for the Maple Leafs or some other kind of unnatural act. I'm not naive, but I do tend to trust people who are representing a product when they say will do a certain thing. I guess I figure that they should know all about the product they're selling... in most industries if you don't, yer fuckt. I guess if we as pro audio consumers continue to accept mediocre salespeople who don't know their product and I'm the only one that bitches about it, then I guess we all get what we deserve - an ongoing churn of people who are less than knowledgeable than they should be - or flat out & out misrepresent stuff without penalty.

>it's
>like a novice guitarist buying a strat and complaining he doesn't sound like
>Hendrix. 'I went to the store, and I bought a strat. It's a fucking '65 reissue,
>and the guy in the store said it's exactly the same model Hendrix used, and
>it doesn't fucking work. I don't sound anything more like Hendrix. So, do
>I need to get a Marshall too or does this strat just suck?' Exaggeration,
>yes, but at the core it's the same thing.

Not a good analogy to my situation, because in your example the dialogue between the purchaser & the sales clerk at the store did not go something like:

PURCH: "Will this Strat make me sound just like Jimi Hendrix,

and if so, do I need anything else like a Marshall, for example,
in order to accomplish this?"
tell the purchaser: "this

CLERK: "Yes, it will, in fact, make you sound just like Hendrix,
and no you don't need a Marshall, or for that matter, an amp of
any kind, nor anything else from my store in order for you to do
so."

NeilWas it just a dream I had?

Doug

<http://www.parisfaqs.com>I think anyone in the NY tri-state area might want to go check this out.

I'm gonna get me some designer hats!!

<http://www.ajwillnerauctions.com/index.cfm?fuseaction=home.auctionDetails&AuctionID=321>

PS- Drugs are bad ...mummkkkk

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comI'm thinking about the "Ass't Drums & Symbols".

Anyone know a good symbol player?

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>I think anyone in the NY tri-state area might want to go check this out.

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>

>

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>

>--

>Chris Ludwig

>

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>chrisl@adkproaudio.com"Chris Ludwig" <chrisl@adkproaudio.com> wrote:
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>
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>
> PS- Drugs are bad ...mummkkkk

I wonder if I could fit into the Bustiers? And who wouldn't want that Church Pew?

Seriously though, I was thinking about the EWI...

Doug

<http://www.parisfaq.com>Those aren't virgins!and where are the 67 other ones?
"DC" <dc@spammersinLA.org> wrote in message news:459d40ab\$1@linux...
>
> "John" <no@no.com> wrote:
>>
>>Wouldn't you be calm if you were going to Fiji !!
>
> I found him, and he is the guest star of a reality TeeVee show!
>
>Sorry professor but your test is flawed. The correct answer is "none of the above."

Cheers,
-Jamie
www.JamieKrutz.com

DC wrote:
> It had nothing to do with Saddam. It had everything to do with me posting
> a joke about Saddam and having several people go off because of it.
>
> It went:
>
> Saddam Executed - New York Times goes into mourning!
>
> Now, can you chuckle at that, or do you feel the need to give me a good
> dressing down for it?
>
> Your answer will reveal your level of tolerance for a variety of views.
>
>

> How are you BTW?
>
> DC
>"Mark McDermott" <nospam@stateofwail.com> wrote:
>
>I'm thinking about the "Ass't Drums & Symbols".
>
>Anyone know a good symbol player?

Why yes, I do... in fact, he's standing over there next to the "Sy Fills " (first page, then scroll down to the Auction Notes).

Lots of interesting stuff there, I guessss - it's kinda like walking into a state-of-the-art studio, circa 1989.

What I want to know is: WHERE ARE ALL THE c-12's AND ELA-M251's THAT I CAN SNAG FOR LIKE \$400???? :)

Sad thing is, if you look at this note...
**Pursuant to a N.J. Superior Court Order (Warehouseman's Lien)*
....it looks like they're going to lose all this stuff just because they didn't pay their storage rental fees.

NeilThere are a couple of Distressors and an ADL 1000 that wouldn't kill me to have here.

;o)

"Mark McDermott" <nospam@stateofwail.com> wrote in message news:459d8e19\$1@linux...

>
> I'm thinking about the "Ass't Drums & Symbols".
>
> Anyone know a good symbol player?
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>I think anyone in the NY tri-state area might want to go check this out.
>>
>>I'm gonna get me some designer hats!!
>>
>> <http://www.ajwillnerauctions.com/index.cfm?fuseaction=home.auctionDetails&AuctionID=321>
>>
>>
>>PS- Drugs are bad ...mummkkkk
>>
>>--

>>Chris Ludwig
>>
>>ADK Pro Audio
>>(859) 635-5762
>>www.adkproaudio.com
>>chrisl@adkproaudio.com
>Anyone using this chipset with Paris with success?
How about with an SBS expansion chassis?
Both?

Looking for answers pretty quickly, very good deal came up and I'm thinking about jumping on it if anyone can tell this is a go for them.

AAThat's her touring gear. Probably all so obsolete and in need of repair that the warehouse bills exceed the cost of bailing it out and getting it operational again. Most of that stuff can be replaced by a laptop and software nowadays.

I wouldn't mind having that Hammond/Leslie combo.

;o)

"Neil" <IUIU@OIU.com> wrote in message news:459db401\$1@linux...
>
> "Mark McDermott" <nospam@stateofwail.com> wrote:
>>
>>I'm thinking about the "Ass't Drums & Symbols".
>>
>>Anyone know a good symbol player?
>
> Why yes, I do... in fact, he's standing over there next to
> the "Sy Fills " (first page, then scroll down to the Auction
> Notes).
>
> Lots of interesting stuff there, I guesss - it's kinda like
> walking into a state-of-the-art studio, circa 1989.
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>
> Sad thing is, if you look at this note...
> **Pursuant to a N.J. Superior Court Order (Warehouseman's Lien)*
> ...it looks like they're going to lose all this stuff just
> because they didn't pay their storage rental fees.
>
>
> NeilLOL!!!

"alex plasko" <alex.plasko@snet.net> wrote in message news:459d98c2@linux...
> Those aren't virgins!and where are the 67 other ones?
> "DC" <dc@spammersinLA.org> wrote in message news:459d40ab\$1@linux...
>>
>> "John" <no@no.com> wrote:
>>>
>>>Wouldn't you be calm if you were going to Fiji !!
>>
>> I found him, and he is the guest star of a reality TeeVee show!
>>
>>
>
>Guys more to come...
I purchased a beta52a today.
Will post some results tomorrow.
Thanks again to Neil for hosting these clips.

Brandon

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>any mix always needs more cowbell!!
>
>Brandon wrote:
>>
>> Don ...do you have any suggestions on the mixing technique?...EQ or
>> compression??
>>
>> --
>> Thanks,
>>
>> Brandon
>>
>>
>> "Don Nafe" <dnafe@magma.ca <mailto:dnafe@magma.ca>> wrote in message
>> news:459d34fb@linux...
>>
>> Another very important point which you alluded to are the drums
>> themselves and without a doubt the player.
>>
>> Having a good sounding kit will make the process much more enjoyable
>> as will a competent groovin' drummer manning the stix. Believe me
>> the difference can be like night and day.
>>
>> that being said I would love to hear more as you experiment with
>> placement...could be the beginnings of a very informative thread
>>

>> :-)
>>
>> Don
>>
>>
>>
>> "Brandon" <a@a.com <mailto:a@a.com>> wrote in message
>> news:459d2b99@linux...
>>
>> First off get that 414 off the blanket and floating in the
>> air somewhere near the kik drum....position to taste
>>
>> OK
>>
>>
>>
>> as for the snare, tighten the snares and add a bit of
>> dampening to kill the ring a bit...you could also retune to
>> the desired sound and adjust the dampening to taste
>>
>> Snares are tight.. I will try retuning it though.
>>
>> Try putting the OH's at your position as the
>> drummer...approximately shoulder width and at least a foot
>> above your head (to start with) then try some experimenting
>> with aiming...you may even want to lower the mics above the
>> respective toms ie: split the racks and aiming slightly at
>> the snare and then the other mic over the Floor and then
>> adjust their height to get the cymbals.
>>
>> I was going to try just that next.
>>
>>
>> Just a few variations on a theme here
>>
>> DOn
>>
>> "Brandon" <a@a.com <mailto:a@a.com>> wrote in message
>> news:459cf9fb@linux...
>>
>> <http://saqqararecords.com/MiscAudio/BrandonGoodwinDrumMix.mp3>
>>
>>
>>
>> All,
>>
>>
>>

>> Happy New Year!!
>>
>>
>>
>> This is my 1st attempt at a live drum recording.
>>
>> I have always used Drumagog and electronic samples in
>> the past.
>>
>> This is a cheap TAMA kit setup with....
>>
>> Kick = open front
>>
>> Snare = Steel (I dont know maybe 5 or 6 inch deep N'Dugu
>> signature series)
>>
>> Zildgen = Dark crash, Dark Ride, Dark HiHat
>>
>> Tom = 11 or 12 inch with bottom head
>>
>> Floor Tom = without bottom head
>>
>>
>>
>> 1 - AKG414 in Cardioid w/20db pad laying on blanket
>> inside the Kick.
>>
>> 1 - SM57 in the usual spot on the top of the snare.
>>
>> 2 - Matched pair Rode NT5s in a XY stereo
>> configuration...3 feet above the cymbals centered
>> between the Ride and the Crash...directly above the Tom.
>>
>>
>>
>> I applied EQ and compression to the Kick and Snare
>> tracks. The compression is a typical
>>
>> 3.99:1 ratio with 20ms attack and 50ms release. Using
>> Waves C1 compressor.
>>
>> Also I applied a PARIS Gate on both tracks.
>>
>>
>>
>> I scooped out the lows and mids of the OHs just allowing
>> the meat of the snare back in.
>>

>> I gave a couple db to the highs and compressed it using
>> the same settings as on the other tracks, but with a
>> 26ms attack.

>>
>>
>>
>> I then mixed all the tracks together to taste.

>>
>>
>>
>> The room was very live...hardwood floors and vaulted
>> ceiling.

>>
>> No attempt at Isolation.

>>
>>
>>
>> I am pleased with the seemingly even cymbals/hat.

>>
>> The Kick doesnt quite have the snap I would like, but
I
>> was using a felt beater. Also my technique SUCKs...Can
>> you hear the beater roll on the head?

>>
>> I leave the beater up after I kick which greatly reduces
>> punch of the kick.

>>
>> The snare I am not pleased with. I really dont like the
>> snare itself. Dont like its sound. This snare actually
>> sounds better tuned like a piccalo.

>>
>>
>>
>> Critques are very Welcome!!

>>
>> Thanks Again!

>>
>>
>>
>> Brandon

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

>chrisl@adkproaudio.comHey Doug, how's my old T8 doing? I might be able to visit her in a week or so.

Speaking of analog, guess what I'm looking at right now...

A Buchla System 101 (my best guess, there's no model number on it). Looks like it has the Model 212 Dodecamodule, Model 258 Dual Oscillator module, and Model 217 Multiple Touch Controlled Voltage Source.

Cheers,
-Jamie
www.JamieKrutz.com

Doug Wellington wrote:

> "marlo eric Rathgeber aka Bella" <e666@earthlink.net> wrote in message
> news:459c725e\$1@linux...
>> not that i was freinds with any of you gents, but about 3 years ago i went
>> on tour with my band (thornbird.com) and figured Paris would be dead and
>> burried by the time i got off
>
> Hope it was a good tour for you! I for one expect to be using PARIS for as
> long as the hardware holds out. I'm also planning to keep my Prophet T8 and
> my Chroma (and my Fizmo, SY-99, Z1, Microwave XT, etc, etc) going along with
> it! None of them are made any more either, but like PARIS, nothing else
> works or sounds quite like them. :-)
>
>> heres the deal,. i got an 8 card system, magma, extra stuff, mecs ,442's
>> etc,. and my entire studio is built around paris, of course everybody has
>> switched to hd or bought an older mix plus system, or logic, or ??? and i
>> cant help but wonder if that would increase my \$ viabilaty, but my heart
>> has loved paris, and still does, so the question is..
>>
>> is there anything that's worth switching to for the price?
>
> In a word, no. ;-) I do use other programs (Digital Performer, Logic,
> Live, etc) for other purposes, but IMHO in the studio, nothing beats
> PARIS...
>
> Interesting thought about "viability" though. There was a while there when
> it seemed that you had to have some kind of PT system just to have people
> look your way. Personally, I think that time is over, and people are more
> interested in what actually comes out of your studio instead of what's in
> it...
>
> Doug

>

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

>

>Brandon, posted the other two files yu sent & shot you an e-mail with the links... personally, I like this one the best:

[http://saqqararecords.com/MiscAudio/BGoodwin-b52-3in2beater& amp;plasticbeater.mp3](http://saqqararecords.com/MiscAudio/BGoodwin-b52-3in2beater&plasticbeater.mp3)

The snare seems to have more body to it & the whole kit a bit more life in general than this one:

<http://www.saqqararecords.com/MiscAudio/BGoodwin-b52-3in&hardbeat&retunesnare.mp3>

(which I know you said is the one you liked best, but I guess it's a personal taste thing)

But I mostly wanted you to know that none of these clips are a fair comparison, since you're not playing the exact same riffs in the exact same tempo & with the exact same striking force on each & every hit in each of the three clips.

<evil grin>

Seriously, though, IMNSFHO, none of the last three suck - in fact, either of them could be eminently useable, depending on the context & the genre of the music... and when I say "useable" I don't necessarily mean "dialed-in & ready to RAWK", I mean: "a very good starting point from which to begin to tweak". Gotta remember, it's often easier to make drums sound good by themselves than it is to make them work in the context of whatever you're mixing (otherwise, would guys with shitoads of Grammys on their walls be endorsing Drumagog, and would there even BE a software app called "Sound Replacer"?).

One question, though - you said you had your snare mic "in the usual position"? I don't know what that means... IME, there IS no "usual position" every snare sound has it's own needs & snare is one of the instruments (Don looks at the kit as a single instrument, I look at it as a bunch of individual instruments that have to work together in a very specific manner - like a string section, for example) wherein a VERY SLIGHT move of the mic can make an ENORMOUS difference in the sound you get... a half-inch can make the difference between "thwump" and "BANG!"

Anyway, looks like you got some good advice from Aaron & others, I think the moon gel helped that particular kit, and switching kick mics made a big diff. Those sound good - I've

heard a lot worse.... you're ready to go, dude; you've got a good starting point... bring someone in there & start tracking!

Neil"alex plasko" <alex.plasko@snet.net> wrote:
>Those aren't virgins!and where are the 67 other ones?

With the Zarkman...

http://iowahawk.typepad.com/iowahawk/2006/06/paradise_blows.html

DCThis is a multi-part message in MIME format.

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

Hey Gene,
What about a burnishing brush or injectors for TTL patchbays?
What's the proven method. Mine are 5 years old and starting to talk =
back.

I found this. Is it good?
http://www.globalvideoconf.com/Page_219.pdf

Should I use Deoxit and the brush and be done with it?
Thanks,
Tom

"Gene Lennon" <glennon@nospMyrealbox.com> wrote in message =
news:459d731a\$1@linux...

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:
>Wondering if anybody can recommend some type of Miracle Spray or Gunk
>Remover to refresh the I/O jacks on my old Mackie board -- it's =
gotten
>a little noisy lately, and I'd like to get it cleaned up before
>selling it.
>
>-- thanks -- chas.

<http://search.express.ebay.com/merchant/jandmservices>

Gene

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_02AB_01C7307E.51A2BA20

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>What about a burnishing brush or =

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TTL patchbays?</DIV>

<DIV>What's the proven method. Mine =

are 5 years=20

old and starting to talk back.</DIV>

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<DIV>I found this. Is it =

good?</DIV>

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<DIV>Should I use Deoxit and the brush and =

be done with=20

it?</DIV>

<DIV>Thanks,</DIV>

<DIV>Tom</DIV></DIV>

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=

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wrote in message <A=20

=
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Chas=
..=20
Duncan <duncan5199ATsbcglobalDOTnet@> wrote:
>Wondering if =
anybody=20
can recommend some type of Miracle Spray or Gunk
>Remover to =
refresh the=20
I/O jacks on my old Mackie board -- it's gotten
>a little noisy =
lately,=20
and I'd like to get it cleaned up before
>selling =
it.
>
>--=20
thanks -- chas.

<A=20
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Gene </BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
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you?
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-----=_NextPart_000_02AB_01C7307E.51A2BA20--I have a friend with the below scenario. What should he be looking for?

My wife will be an absolute beginner, so I am looking for a rather expensive way for her to try, best with a used instrument.

Nonetheless, I do not want to go for any of these dirt-cheap Chinese or Indian imports, as they just sound horrible and make things even harder for a beginner.

I was thinking of either Yamaha or Jupiter (and Conn or other US brands should also work). It should be tuned in Bb. Double horn with F/Bb would also be possible but would probably be more expensive.

All said, I was thinking to spend less than \$1000.Neil,

Thanks for the input and kind words.

Yeah... we are probably thinking of different genres.

I am thinking of more along the lines of soft rock or something.

The one you choose I would think would be a good starting point for something along the lines of Nirvana.

I hear what you mean about the live feeling or open-ness.

The major difference between the two is the use of the C1 comp on the OHs instead of the PARIS comp. Perhaps I squashed them a bit too much even though they are the same settings. I forget, but the PARIS comps work a bit differently don't they?

--

Thanks,

Brandon

"Neil" <IOUOIU@OIU.com> wrote in message news:459dd984\$1@linux...

>
> Brandon, posted the other two files yu sent & shot you an
> e-mail with the links... personally, I like this one the best:
>
>
> [http://saqqararecords.com/MiscAudio/BGoodwin-b52-3in2beater& amp;plasticbeater.mp3](http://saqqararecords.com/MiscAudio/BGoodwin-b52-3in2beater&plasticbeater.mp3)

>
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>
>
> <http://www.saqqararecords.com/MiscAudio/BGoodwin-b52-3in&hardbeat&retunesnare.mp3>

>
> (which I know you said is the one you liked best, but I guess
> it's a personal taste thing)
>

> But I mostly wanted you to know that none of these clips are a
> fair comparison, since you're not playing the exact same riffs
> in the exact same tempo & with the exact same striking force on
> each & every hit in each of the three clips.

>
> <evil grin>

>
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> no "usual position" every snare sound has it's own needs &
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 >
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 >
 > Neil"Tom Bruhl" <arpeggio@comcast.net> wrote:
 >
 >
 >Hey Gene,
 >What about a burnishing brush or injectors for TTL patchbays?
 >What's the proven method. Mine are 5 years old and starting to talk =
 >back.
 >
 >I found this. Is it good?
 >http://www.globalvideoconf.com/Page_219.pdf
 >
 >Should I use Deoxit and the brush and be done with it?
 >Thanks,
 >Tom
 >

I use a burnisher and an injector. You need to be very light handed with
 a burnisher and only use it a few times over the entire life of the patchbay,
 but they do a good job. A quick twist with a burnisher once every year or
 so followed by some DEOXIT, is the best method I know. The problem is usually
 the normals, which are not addressed by burnishing and are closed tight when
 you spray. An injector can help somewhat, but if you have noisy normals,
 you need to clean the bay by hand :-(
 I also insert and twist. (No comments please.)
 GeneThe Broadway Musical Props are just plain creepy.

Doug Wellington wrote:

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote:
 >> I think anyone in the NY tri-state area might want to go check this out.
 >>
 >> I'm gonna get me some designer hats!!
 >>
 >> <http://www.ajwillnerauctions.com/index.cfm?fuseaction=home.auctionDetails&AuctionID=321>
 >>
 >> PS- Drugs are bad ...mummkkkk
 >

> I wonder if I could fit into the Bustiers? And who wouldn't want that
> Church Pew?
>
> Seriously though, I was thinking about the EWI...
>
> Doug
>
> <http://www.parisfaqs.com>
>
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com I have a lovely old H.N. White "King" horn that you could get for about half that. It needs a basic cleanup and maybe an adjustment or two as far as I can tell, being a guitar player and all.

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

Here's a pic.

DCThis is a multi-part message in MIME format.

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Content-Transfer-Encoding: 7bit

Actually, here's the pic:

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Subject: Re: Pics of the New Studio

Posted by [Neil](#) on Mon, 27 Nov 2006 16:34:04 GMT

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