
Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [John \[1\]](#) on Sun, 11 Jun 2006 16:45:35 GMT

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mplement

> >> it

> >> > as an audio interface as well so this may (possibly-as in 1000 mile

> long

> >> > shot) be part of the problem though I doubt it.....plus, NI is

> >saying

> >> > that they are trying to correct this PDC oversight so we'll see.

> >> >

> >> > Mr. Optimistic>

> >

Subject: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [Bill Lorentzen](#) on Sun, 11 Jun 2006 16:47:28 GMT

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doesn't have PDC for DSP

> >based

> >> > plugins like UAD-/POCO. However, methinks they may be trying to

> >i

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [Gary Flanigan](#) on Sun, 11 Jun 2006 17:58:46 GMT

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> >.....and now I'm sorta' glad I didn't instazll the software:

> >

> > http://www.native-instruments.com/forum_us/showthread.php?t= 37870

> >

> >This may be just an overblown paranoia on the part of the poster, but

> >another part of my little pea b

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [steve the artguy](#) on Sun, 11 Jun 2006 18:22:58 GMT

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rain is thinking that a trojan is a trojan
> is
> >a trojan.....
> >
> >Sorry guys. I'm gonna likely renig on being a betapig for this thing.
It's
> >already back in the box and ready for the RMA#.
> >
> >Deej
> >
> >
>That looks like my old Pacer on Xanax

:)

el Miguel

"Kim" <hiddensounds@hotmail.com> wrote in message news:44c46970@linux...
>
>
> Hehe, well some may say I'm stretching the word "new" for it to apply to
> cars built in 1979, but hey, it's new to me...
>
>yes DJ i am trying to find the FreQ.

where can i pay for this thing.... "yo Chuck?"

somebody??

thanks.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44cb6c56@linux...
> If this is the FreQ he's talking abou

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems
we face
Posted by [excelav](#) on Sun, 11 Jun 2006 19:02:47 GMT
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>

>I have Paris 3.0 authorized on one computer Im trying to Authorize a second computer but it wont authorize .the first computer was running Sys 9.1 and its good.the second computer only runs sys 9.2 could this be my problem. Paris runs in 9.2 but it wont authorize I type in the reponse and nothing happens
Its been ten years since I authorized the first computer maby I have forgot something'

Need HELP

Thanks

Clifforddo you have any specs on the unit...jitter...etc?

thanks

rick"Miguel Vigil" <nospam@nospam.com> wrote:

>Good interview, and don't forget to check out the
>> MP3s at the end, textbook Paris sound in the hands of a skilled
>> engineer/producer/musician.

>

>

>And don't forget to check Tommy's online examples (2nd button from left)
>to listen to over two dozen full length songs.

>

><http://www.steelguitartracksonline.com/index.html>

>

>Thanks for the heads up Bill...!

>

>

>El Miguel

>

>

>

>"Bill Terry" <bterry73@gmail.com> wrote in message news:44ca3643\$1@linux...

>>

>> My pal Tommy Detamore recently did an interview on this web site:

>> <http://rocketsounds.com/index.php>

>>

>> As many of you know, Tommy runs a Paris based studio in Floresville, TX,
>> near San Antonio. The interviewer was apparently quite interested in
>> Paris,

>> and why Tommy uses it.. Good interview, and don't forget to check out
the

>> MP3s at the end, textbook Paris sound in the hands of a skilled
>> engineer/producer/musician.

>

>"Tommy Detamore" <cherryrdg@aol.com> wrote:

>

>"Miguel Vigil" <nospam@nospam.com> wrote:

>>Good interview, and don't forget to check out the
>>> MP3s at the end, textbook Paris sound in the hands of a skilled
>>> engineer/producer/musician.
>>
>>
>>And don't forget to check Tommy's online examples (2nd button from left)
>>to listen to over two dozen full length songs.
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>><http://www.steelguitartracksonline.com/index.html>
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>>Thanks for the heads up Bill...!
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>>El Miguel
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>>>
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>>> near San An

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [Bill Lorentzen](#) on Mon, 12 Jun 2006 02:23:29 GMT

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id." -- David St.HubbinsOn Tue, 01 Aug 2006 01:18:00 GMT, cygnus_diespamdie@ctgonline.org (Paul Braun) wrote:

>Since I rarely use automation, this is the one reason I went to grab
>the moldy manuals that I threw out last week....
>
>How the hell do I record fader automation?
>

Nevermind. I figgered it out myownself. Hold down "mute" and "solo"
at the same time until "solo" blinks fast. Then hit the channel
select button for each track until they blink fast.

Play, rewind, and watch the magic happen.

pab

"Enjoy every sandwich." -- Warren Zevon

"It's a fine line, between clever and stupid." -- David St. Hubbins
Yeh, but where's the bit where two giant dogs romp through the house chasing a skunk...?

;o)

Cheers,
Kim.

"Jeremy Luzier" <j.luzier@comcast.net> wrote:

>setup....

>

>a7n8x-e deluxe.

>xp2800

>4 ide drives

>1- usb drive

>1- usb dvd drive

>3 uad-1

>1- digi 9652

>1 - digi 9636

>antec true power 2 480 watts

>

>my computer sits in a 'machine' room that has no heat or a/c. i have the
>case open and a fan blowing on it. during the summer the average mobo temp
>is 27 C and cpu temp is 44 C while under full load (70-90% perf meter in
>nuendo). the west wall of the 'machine' room is the west wall of my house.
>during the winter when temps outside are much cooler... the average mobo
>temp is 25 C, cpu around 39/40.

>

>before december 05 my system didn't not have the 9636... only the 9652.

i

>was very happy with the setup.

>

>in december 05 i installed the 9636 which runs out to a rosetta 800...

>everyone gets clock from the big ben.

>

>everything worked like a frickin charm... i was stoked. pci bus jammed

>packed....

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [uptown jimmy](#) on Mon, 12 Jun 2006 03:08:22 GMT

ran like a frickin champ!
>
>around may 06, the temperature outside started warming up. when the mobo
>temp reached 28 C... the 9636 would not put out signal. i took a uad-1
out
>to reduce the mobo temp... it helped but mobo would still reach 28 C...
and
>poof... 9636 goes silent.
>
>ADMITTEDLY.... there is alot of stuff on this pci bus... it may just be
to
>much with 3 uad's and 2 digi's. but with 2 uad-1's and 2 digi's?. i am
>ASSUMING heat was the reason the 9636 went silent.... because that is the
>only condition that seemed to make it work.... reduce temp.... it comes
to
>life.... increase temp.... its silent. the 9652 was has NEVER been
>problematic.
>
>yes i tested the the 9636.
>
>i switched them around.... made the 52 a 36 and mad

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Dedric Terry](#) on Mon, 12 Jun 2006 03:16:29 GMT
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e the 36 a 52.
>
>nothing changed.
>
>
>i have tried every pci configuration with 2 uad-1's and the digi cards.
>
>can someone help?? maybe there is something i am missing in order to get
>these digi cards working together.
>
>thanks!
>
>jeremy
>
>
>
>
>
>
>OK.

>
>Its fixed right now and seems to be as rock solid as it ever was.
>
>Here is what i did.
>
>i switched around the i/o of the 9636 and 9652. Now the rosetta 800 goes
i/o
>of the 9652 and 8 PARIS channels go i/o of the 9636.
>
>Now everything in my setup gets clocked by a big ben. SO now the rosetta
800
>is connected to a card that is getting clock... and the rosetta is getting
>clock directly from the big ben.
>
>i setup a project with audio running through all the channels i use in a
>mix. loaded up all 3 uad's. removed the fan that was blowing on the mobo.
>the temp got up to 36 C... NOT ONE DROP OUT.
>
>i am keeping my fingers crossed... but damn this looks fixed. COULD THIS
>HAVE BEEN A CLOCK ISSUE ALL ALONG... and for some reason the extra
>temperature of spring just triggered the problem????
>
>my a7n8x-e is RAWKIN again... i know this is an old board but damn... all
5
>pci slots full... and it goes.
>
>what do you guys think?
>
>
>
>p.s. i must credit DJ. i could have never posted this had he not pioneered
>the art of "the frustrated-my computer is fucked-let me run 1239586 channels
>of lightpipe through 4 different computers clocked through a bnc cable stuck
>up my horses arss... and it works... ah fuck it i am mixing inside PARIS!!"
>
>;-)
>
>
>Hey Tommy, Great playing! The Paris news group could always use the company
of a pro player such as yourself. It's always good to have a pro paris user
give some insight and some tips and tricks. So drop by from time to time,
your always welcome.

James

"Tommy Detamore" <cherryrdg@aol.com> wrote:

>

>"Tommy Detamore" <cherryrdg@aol.com> wrote:

>>
>>"Miguel Vigil" <nospam@nospam.com> wrote:
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>>>
>>>And don't forget to check Tommy's online examples (2nd button from left)
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>>>
>>>http://www

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [DC](#) on Mon, 12 Jun 2006 03:52:42 GMT

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.steelguitartracksonline.com/index.html

>>>
>>>Thanks for the heads up Bill...!
>>>
>>>
>>>El Miguel
>>>
>>>
>>>
>>>"Bill Terry" <bterry73@gmail.com> wrote in message news:44ca3643\$1@linux...
>>>>
>>>> My pal Tommy Detamore recently did an interview on this web site:
>>>> http://rocketsounds.com/index.php
>>>>
>>>> As many of you know, Tommy runs a Paris based studio in Floresville,
>TX,
>>>> near San Antonio. The interviewer was apparently quite interested in
>
>>>> Paris,
>>>> and why Tommy uses it.. Good interview, and don't forget to check out
>>the
>>>> MP3s at the end, textbook Paris sound in the hands of a skilled
>>>> engineer/producer/musician.
>>>
>>>
>>
>
>Thanks guys...I'm proud of this one, both for myself and Paris :). A little
>embarrassed though, knowing that you killer steel players have listened
to

>some of my hacking!
>
>All the best to all,
>
>Tommy
>Paul, I have one of the original manuals around here
somewhere... if you need a section copied out of it, let me
know (I assume that would be ok to do, since they're out of
publication), and I can mail the pages to you.

Neil

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems
we face

Posted by [excelav](#) on Mon, 12 Jun 2006 05:53:45 GMT

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; of life.
>
>
>
>
> ;-)
>
>
>
> "Kim" <hidensounds@hotmail.com> wrote in message [news:44cecdd2\\$1@linux...](mailto:news:44cecdd2$1@linux...)
> >
> >
> > Yeh, but where's the bit where two giant dogs romp through the house
> chasing
> > a skunk...?
> >
> > ;o)
> >
> > Cheers,
> > Kim.
> >
> > "Jeremy Luzier" <j.luzier@comcast.net> wrote:
> > >setup....
> > >
> > >a7n8x-e deluxe.
> > >xp2800
> > >4 ide drives
> > >1- usb drive

> > >1- usb dvd drive
> > >3 uad-1
> > >1- digi 9652
> > >1 - digi 9636
> > >antec true power 2 480 watts
> > >
> > >my computer sits in a 'machine' room that has no heat or a/c. i have
the
> > >case open and a fan blowing on it. during the summer the average mobo
> temp
> > >is 27 C and cpu temp is 44 C while under full load (70-90% perf meter
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> house.
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> > >
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> > >packed.... ran like a frickin champ!
> > >
> > >around may 06, the temperature outside started warming up. when the
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> > >
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> > >
> > >i have tried every pci configuration with 2 uad-1's and the digi cards.
> > >
> > >can someone help?? maybe there is something i am missing in order to
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> > >
> > >thanks!
> > >
> > >jeremy
> > >
> >
>
>

> _
> > >_____
> > >
> > >
> > >OK.
> > >
> > >Its fixed right now and seems to be as rock solid as it ever was.

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems
we face

Posted by [John \[1\]](#) on Mon, 12 Jun 2006 11:04:34 GMT

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wrote in message news:44cecdd2\$1@linux...

>> >
>> >
>> > Yeh, but where's the bit whe

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Dedric Terry](#) on Mon, 12 Jun 2006 15:36:32 GMT

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nd.... made the 52 a 36 and made the 36 a 52.

> >> > >
> >> > >nothing changed.
> >> > >

> > > >
> > > > i have tried every pci configuration with 2 uad-1's and the digi
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> > > > jeremy
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> > > >
> > >
> >
>
>> _____

> >> _____
> >> > > _____
> >> > >
> >> > >
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Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [DC](#) on Mon, 12 Jun 2006 16:14:24 GMT

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it ever was.

> > > >
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> > > >
> > > > i switched around the i/o of the 9636 and 9652. Now the rosetta 800
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 > > > > ;-)
 > > > >
 > > > >
 > > > >
 > > > >
 > > >
 > >
 > >
 > >
 > >
 > >
 > >
 > That's the spec for the Hosa wdc-427.

thanks,

-Carl I'm not sure what the "ppm" stands for, exactly (parts per million comes to
 mind though I'm not sure how that would apply to a clock signal), but it has
 to do with the internal clock accuracy-the Lucid GENx192 has internal clock

<http://www.sweetwater.com/store/detail/GENx192/>

The Rosendahl Nanosync specs are :
temperature compensated VCXO; +/- 0.5 ppm @ ambient temperature 15 - 30
Celsius

<http://www.rosendahl-studiotechnik.de/nanosyncs.html>

This Rosendahl unit is a more expensive WC than the Lucid.

I'm using a Lucid GENX6 in my studio which probably has about the same specs
as the GENX192 and it's a step up from the Paris clock to be sure.

Hosa WC is **really** superior in accuracy to a \$700.00 Lucid WC is another
question altogether but then again, the HOSA unit is very basic...no frills.

..
I'd say that if you're hearing a positive difference, don't sweat it. After
all, we all know that a \$1000.00 Paris rig sounds better than a \$40,000.00
PTHD rig so there are a few nice surprises out there still.

If it sounds right, it "is" right.

;o)

Deej

a "Carl Amburn" <carlamburn@hotmail.com> wrote in message
news:44cff599\$1@linux...

> That's the spec for the Hosa wdc-427.

>

> thanks,

> -Carl

>

> Interesting. I think this little Hosa is a winner. I'm certainly going to
hang on to the little guy.

-Carl

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44d00c3c@linux...

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Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [dc\[3\]](#) on Mon, 12 Jun 2006 16:20:09 GMT
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"_blank"><http://www.sweetwater.com/store/detail/GENx192/>
>
> The Rosendahl Nanosync specs are :
> temperature compensated VCXO; +/- 0.5 ppm @ ambient temperature 15 - 30
> Celsius
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>
> ;o)
>
> Deej
>
>
>

>
>
> a "Carl Amburn" <carlamburn@hotmail.com> wrote in message
> news:44cff599\$

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [Tony Benson](#) on Mon, 12 Jun 2006 17:45:58 GMT

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>> >> > >jeremy

>> >> > >

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Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face

Posted by [TCB](#) on Mon, 12 Jun 2006 21:58:34 GMT

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rl
>>
>>
>
>thanx carl i really appreciate your efforts and help.

On Tue, 1 Aug 2006 18:31:40 -0500, "Carl Amburn"
<carlamburn@hotmail.com> wrote:

>So.... I wrote to Hosa, and got this response back within an hour or two
>(which I find very cool)..... I was also sent a pdf, which basically says
>the same thing.
>
>Carl,
>
>The WDC-427 Word Clock Generator is Clock-accurate to +/- 10 ppm. See
>attached cut sheet.
>
>It is also rack mountable by using our model PPP-000 19" mounting frame

>which will hold a total of four Hosa Modular Series units, including a
>fiber-optic patch bay, a fiber-optic splitter, an XLR patcher, and balanced
>and/or unbalanced 1/4" patch bay modules.

>

>More info:

><http://www.hosatech.com/hosa/products/WDC-427.html>

><http://www.hosatech.com/hosa/products/patchbays.html>

><http://www.hosatech.com/hosa/products/PPP-000.html>

>

>Please let me know if I can help further.

>

>Regards,

>LW

>Hosa

>

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:ek4uc2h1pu1lf9r0g6apod1o1mbm054jt6@4ax.com...

>> hey carl,

>>

>> yeah i've been to the site but i didn't see any specs on the jitter

>> rate...ie..10-20 picoseconds etc. i was hoping that the unit shipped

>> with a spec sheet as to it's stuff...wow, there's a technical term.

>>

>> thanx

>>

>> On Mon, 31 Jul 2006 13:35:13 -0500, "Carl Amburn"

>&g

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Dedric Terry](#) on Mon, 12 Jun 2006 21:59:51 GMT

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st the settings for the bandpass? I'd like to give it

>a shot to see if I can make this thing not suck.

>

>As long as I'm unemployed, dammit, I'm going to teach myself how to

>mix.....

>

>pab

>

>"Enjoy every sandwich." -- Warren Zevon

>

>"Here at Microsoft, Quality is job, oh, I dunno, maybe 7 or 8?"PPM = Peak Programme Meter.

--

Martin Harrington

www.lendaneer-sound.com

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44d00c3c@linux...

> I'm not sure what the "ppm" stands for, exactly (parts per million comes
> to
> mind though I'm not sure how that would apply to a clock signal), but it
> has
> to do with the internal clock accuracy-the Lucid GENx192 has internal
> clock

>
> <http://www.sweetwater.com/store/detail/GENx192/>
>
> The Rosendahl Nanosync specs are :
> temperature compensated VCXO; +/- 0.5 ppm @ ambient temperature 15 - 30
> Celsius
>
> <http://www.rosendahl-studiotechnik.de/nanosyncs.html>
>
> This Rosendahl unit is a more expensive WC.than the Lucid.
>
> I'm using a Lucid GENX6 in my studio which probably has about the same
> specs
> as the GENX192 and it's a step up from the Paris clock to be sure.
>

> \$80.00
> Hosa WC is *really* superior in accuracy to a \$700.00 Lucid WC is another
> question altogether but then again, the HOSA unit is very basic...no
> frills.
> .
> I'd say that if you're hearing a positive difference, don't sweat it.
> After
> all, we all know that a \$1000.00 Paris rig sounds better than a \$40,000.00
> PTHD rig so there are a few nice surprises out there still.
>
> If it sounds right, it "is" right.
>
> ;o)
>
> Deej
>
>
>
>
>
>
> a "Carl Amburn" <carlamburn@hotmail.com> wrote in message

> news:44cff599\$1@linux...
>> That's the spec for the Hosa wdc-427.
>>
>> thanks,
>> -Ca

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG problems we face
Posted by [Aaron Allen](#) on Tue, 13 Jun 2006 00:06:05 GMT
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mmercially on a limited basis? If
so there are a bunch of other considerations to deal with, but if it's just
a matter of some musician friends/acquaintances dropping by occasionally
that she doesn't know, this would likely happen anyway and until she knows
them, they are strangers anyway.

A marriage should be a win-win. Yes, it brings about change and
accommodation, but certain basic things are deal breakers and they are best
addressed "prior to".

Also.....think about all of the gear you can buy if you're not supporting
a family (OK.....OK.....sorry, I couldn't resist)

;o)

"Kim" <hiddenounds@hotmail.com> wrote in message news:44d09de1\$1@linux...

>

>

> Gee. I have no answers, but I just wanted to say I hope you work out a
compromise.

> That sounds like a toughie. The only thing I can suggest is something
like...

> ...finding another studio you can rent and work in to record other
acts,

> and perhaps keep a personal studio in your place for your own use and to

> do tweaks on other projects when you get inspired. etc etc.

>

> Ideally you'd need to find another studio that uses the same system
(Paris?)

> as what you use, but if you use Paris that could be difficult. I hate to

> say it but with this kind of dilemma it may be worth switching systems so

> you can find a local studio that is compatible with your system.

>

> I can't beleive I said that. ;o)

>

> Only option I can see... ...that way you could still work on music,
albeit
> in other places, and bring the tunes home to make tweaks etc.
>
> The other thing I would say, and this is kinda none of my business, but
she
> has to understand how important music is to you. I can see her issue for
> sure, especially with her having a daughter about and all, but she needs
> to make space for your needs as well. One thing I would be keen to find
out
> is whether or not down the track she may be willing to change her tact
once
> her daughter is older or whatever. I mean when her daughter is 15 it's not
> impossible that her daughter will bring home people just as scary as any
> muso. ;o) No reflection upon your girlfriend's daughter at all of course,
> as I wouldn't know her from a bar of soap... except the soap would likely
> to be smaller, shaped like soap, etc etc. ;o)
>
> It would be relevant to me, given the situation, to find out whether the
> ban is eternal or whether you could make a pact that "Once all the kids
are
> 15" (for example) you can get back to doing music in your own place. No
doubt
> you don't want to wait that long...
>
> ...hmm, I don't know.
>
> That's my 2 cents anyhow... from a guy who's girlfriend is still Paris.
> ;o) ...no, not THAT Paris. ;o)
>
> Cheers,
> Kim.
>
> "Anonym

Subject: Re: OT - Environmental - This could be the answer to a lot of BIGproblems
we face

Posted by [Jamie K](#) on Tue, 13 Jun 2006 03:21:37 GMT

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br />

Another guy built a double deep garage From the front of the house it looks
like a big two car garage. It's approximately 26 wide x 52 deep. The first
22' is garage and the rest is studio, about 26x 30 with separate entrances.

I hope this gives you some Ideas.

James

"Anonymous" <Anonymous@your.domain> wrote:

>
>I frequent this newsgroup , but would like to remain anonymous
>for this question for my own reasons.
>
> An interesting conversation arose last night at home.
>My girlfriend of 2 years (whom I am considering marrying) expressed her
objection
>to having my studio in the house or
>even as a seperate building next to the house that we may
>share in the future. Her concern is bringing strangers to
>our house. She feels that is "asking for trouble".
>Writing, recording and playing music is my passion and
>an emotional release for me. I can't imagine not having it
>further than arms length away from me. It also is not feasible
>to rent a studio space when I don't intend on doing it full
>time as a business. Any advise would be greatly appreciated.
>I posted here because I figured this would be the one place
>where people would understand where I am coming from.
>I understand where she is coming from since she has a little
>daughter, but music is a huge part of who I am.
>I am torn.
>
>Thanks.
>
>
>I played one set in a Biker Bar when I was about 19, called "The Brass Rail"
(every one I knew caled it the "Brass Knuckle") when the "gang" showed up,
one of the guys asked if he and his friends could play our instruments. Our
singer said something to the effect of "No, we came too far and are getting
paid too little to put up with this". After that, it was kind of a blur,
and all I can remember was the club owner walking up to the band...right
then, paying us for the night, and telling us to leave...immediatly....please.

No kidding.

Rod.....who is still alive.

ahh....the memories

"Aaron Allen" <nospam@not_here.dude> wrote:

>I'm afraid I have a similar story.... only it was my guitar player to a
big
>hairy ugly biker in a biker bar.
><shudders>

>
>His line.. "ok.. here's your free bird, pal {flip}"
>it was funny however to watch the rest of the band on stage split like the

>red sea from this particular gtr player and the crowd make the *oooooo*

>sound, followed by cricket noises.
>
>AA
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>news:44d10097\$1@linux...
>>
>> I once responded to that request by flipping the drunk parton "the bird"

>> and
>> yelling "HERE, NO CHARGE"
>> She got so pissed we finally had to play it to shut her up.
>> Rod
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>.....and it's so funny to watch a drunks play air guitar to the triple
>>>leads at the end. I actually saw one guy become so frenetic that he
>>>exhausted himself and passed out.
>>>
>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>news:44d0a289\$1@linux...
>>>> <http://www.allmusic.com/cg/amg.dll?p=amg&sql=33:9glvadzke8w3>
>>>>
>>>> it's a 9 minute redneck odyssey.
>>>> For a band here in the states, it's the reason you carry lollipops to
>> a
>>>show
>>>> :)
>>>>
>>>> AA
>>>>
>>>>
>>>> "Kim" <hiddensounds@hotmail.com> wrote in message
>>>> news:44d099a2\$1@linux...
>>>> >
>>>> >
>>>> > Freebird? Don't know that one...
>>>> >
>>>> > ...cover band generally do Tainted Love and Jessie's Girl to death

>>>> > down
>>>> > here though also... ...at least mine did. ;o)
>>>> >

>>>> > Cheers,
>>>> > Kim.
>>>> >
>>>> > "Aaron Allen" <nospam@not_here.dude> wrote:
>>>> >>Keep a bag of lollipops to bounce from the skulls of those that shout
>>>> >>Freebird, Tainted Love or Jessie's Girl at you.
>>>> >>
>>>> >>AA
>>>> >>
>>>> >>
>>>> >>"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote in message
>>>> >>news:44cf3109@linux...
>>>> >>> W.
>>>> >>>
>>>> >>> Off to Sri Lanka in a few hours. Spicey gig at the Columbo Holiday
>>>Inn.
>>>> >>>
>>>> >>
>>>> >>
>>>> >>
>>>> >>I choose Polesoft Lockspam to fight spam, and you?
>>>> >><http://www.polesoft.com/refer.html>
>>>> >>
>>>> >>
>>>> >
>>>>
>>>>
>>>
>>>
>>
>
>I'll second that one, got a little keybrd at my mouse hand for macros, what
a time saver, works awesome.

Rob

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:44cf8c5e\$1@linux...
>
> Macro express works nicley for this.
> Rod
> "Mark McCurdy" <gmmccurdy@hotmail.com> wrote:

> >Is there a keyboard command or C16 sequence to arm all tracks at once?
> >
> >
>thanks, John.

The other day, when I was delving i

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Deej \[1\]](#) on Tue, 13 Jun 2006 03:31:07 GMT
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nto the recesses of my brain for old cool
tunes, one that crossed my mind was "I just can't wit to get moving" from
Buffalo Springfield. That's the tune I'll always associate with him. Don't
know why.

I'll look for it the new CD. thanks again.

-steve

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>
>Richie Furay, founder of Buffalo Springfield and Poco
>has released his first secular CD in many, many years
>called "Heartbeat of Love". It features a stellar band
>of studio players from Nashville, and has lots of guests
>including Neil Young, Stephen Stills, Timothy B. Schmitt,
>Kenny Loggins, Paul Cotton, Rusty Young, Jim Horn and others.

>
>I had the honor of recording, mixing and co-producing the
>record. It was tracked at Quad Studios in Nashville (where
>"Harvest" and many other classic records were done) into
>ProTools, but all of the overdubs and the mix were done in
>Paris here in Colorado.

>
>If you are a fan of classic Southern Cal country rock, you'll
>like this one. It is currently available at Richie's website,
>along with a just released autobiography, at:

>
>www.richiefuray.com

>
>:)

>
>On 2 Aug 2006 17:40:52 +1000, "steve the artguy"
<artguy@somethingorother.net> wrote:

>

>Hey, Paul!

>

>just for the heck of it, I searched the archives and came up with this one:

>

><http://www.svn.net/artguy/paris.notes/9-30-02>

>

Dood!!! Sweet! That's what I was looking for.

Thanks.

I love this group....

With any luck, I'll finally learn how to do all this shit...

pabThis is a multi-part message in MIME format.

-----=_NextPart_000_004A_01C6B690.02BEC380

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I have a jazz session coming up and the producer wants to mix on Cubase at his place if my two mix isn't all there. We are=20 recording all tracks live here to Paris multitrack. We'll be at 24 bit=20 and don't expect overdubs. I think all tracks will automatically line = up right?

What do you use to convert 24bit .pafs to 24bit .wavs for Cubase 3.0?

Thanks for your suggestions as always!

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_004A_01C6B690.02BEC380

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charset="iso-8859-1"

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producer=20
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<DIV><FONT face=Arial size=2>mix on Cubase at his place if my two =
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href=2"\"http://www.polesoft.com/refer.html\">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

```

-----=_NextPart_000_004A_01C6B690.02BEC380--On 2 Aug 2006 22:11:13 +1000,
 "Anonymous" <Anonymous@your.domain>
 wrote:

>Writing, recording and playing music is my passion and
 >an emotional release for me. I can't imagine not having it
 >further than arms length away from me. It also is not feasible
 >to rent a studio space when I don't intend on doing it full
 >time as a business. Any advise would be greatly appreciated.
 >I posted here because I figured this would be the one place
 >where people would understand where I am coming from.
 >I understand where she is coming from since she has a little
 >daughter, but music is a huge part of who I am.

A friend of mine who is also a professional musician (has been his
 entire life, practically) built a fully-professional studio up above
 his 2-car attached garage. His wife had originally wanted it for
 another bedroom, but realized that by having the studio at the house,

he would have quick access when inspiration struck, the commute would be very short, and ultimately, she would see him more. The studio is mostly for his own use, whether it be one of his projects, the band he's in, or projects for other friends of his.

The studio is completely soundproof to the rest of the house. There is a heavy steel door between the studio and the upstairs hallway, and there is a completely isolated and separate outside entrance so that clients never actually enter the house. It's understood that his world is on the other side of the door, and it's off-limits to anyone else, unless he invites you in.

Works very well. And he lives in a very upscale neighborhood. And his family is completely on board with this - he and his wife have been married for 34 years now - he was a musician when they met, so she knows that music is what makes him tick.

pabIn the audio window, select "export audio object as" rinse and repeat.
"Tom Bruhl" <arpeggio@comcast.net> wrote:

```
>
>
>I have a jazz session coming up and the producer wants to
>mix on Cubase at his place if my two mix isn't all there. We are=20
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>
>
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>I actually have a macro that does each file for me. I hit 1 button, and go
get a drink.
Rod
"rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>In the audio window, select "export audio object as" rinse and repeat.
>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>
>>
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>>
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>This is a multi-part message in MIME format.

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Content-Type: text/plain;

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Can you not just select to record the project files as wav? I'm pretty =
sure I've done this before.=20

-Carl=20

"Tom Bruhl" <arpegio@comcast.net> wrote in message =
news:44d173db@linux...

I have a jazz session coming up and the producer wants to
mix on Cubase at his place if my two mix isn't all there. We are=20
recording all tracks live here to Paris multitrack. We'll be at 24 =
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as wav? I'm pretty sure I've done this before. </DIV>

<DIV> </DIV>

<DIV>-Carl </DIV>

<BLOCKQUOTE dir=3Dltr=20

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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <A=20

href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> wrote =
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-----=_NextPart_000_0015_01C6B691.8B6B0E40--This is a multi-part message in MIME format.

-----=_NextPart_000_0038_01C6B699.E6766C50

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Thanks Rod,

I select all files and do that while still in 24 bit mode right?

Do I need to rename or anything else ? Probably set a new
 record path to help isolate the files.=20

If all are recorded in one pass then no rendering should be needed =
 right?

When in Cubase what type of wavs are these? Single monos right?
 Are they considered broadcast wavs in Cubase?

Tom

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
news:44d182c5\$1@linux...

I actually have a macro that does each file for me. I hit 1 button, and =
go

get a drink.

Rod

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

>

>In the audio window, select "export audio object as" rinse and =
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>"Tom Bruhl" <arpeggio@comcast.net> wrote:

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```

>>wants to</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>mix on Cubase at his place if =
my two =3D
>>mix isn't all=3D20
>>there. We are </FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>recording all tracks live =
</FONT><FONT
>=3D
>>face=3D3DArial=3D20
>>size=3D3D2>here to Paris multitrack. We'll be at 24 bit =3D
>></FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>and don't expect </FONT><FONT =
=3D
>>face=3D3DArial=3D20
>>size=3D3D2>overdubs. I think all tracks will automatically line =
up=3D20
>>right?</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>What do you use to convert =
24bit .pafs
>=3D
>>to 24bit=3D20
>>.wavs for Cubase 3.0?</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>Thanks for your suggestions as =
=3D
>>always!</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
spam, =3D
>>and=3D20
>>you?<BR><A=3D20
=
>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/r=
efer=3D
>>.html</A> </FONT></DIV></BODY></HTML>
>>
>>
>

```

```

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<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Thanks Rod,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I select all files and do that while =
still in 24=20
bit mode right?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Do I need to rename or anything =
else&nbsp;?&nbsp;=20
Probably set a new</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>record path to help isolate the=20
files.</FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>If all are recorded in one pass then no =
rendering=20
should be needed right?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>When in Cubase what type of wavs are =
these?&nbsp;=20
Single monos right?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Are they considered broadcast wavs in=20
Cubase?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Rod Lincoln" &lt;<A=20
  =
href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
t;=20
  wrote in message <A=20
  href=3D"news:44d182c5$1@linux">news:44d182c5$1@linux</A>...</DIV><BR>I =
actually=20
  have a macro that does each file for me. I hit 1 button, and go<BR>get =
a=20
  drink.<BR>Rod<BR>"rod Lincoln" &lt;<A=20
  =
href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
t;=20
  wrote:<BR>&gt;<BR>&gt;In the audio window, select "export audio object =
as"=20
  rinse and repeat. <BR>&gt;"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt;=20
  wrote:<BR>&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt;I have a jazz session coming =
up and=20

```

the producer wants to
>mix on Cubase at his place if my two =
mix=20
isn't all there. We are=3D20
>recording all tracks =
live here to=20
Paris multitrack. We'll be at 24 bit=3D20
>and don't =
expect=20
overdubs. I think all tracks will automatically =
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=3D
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to 24bit=20
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>Tom
>
>
>
>I =
choose=20
Polesoft Lockspam to fight spam, and=20
you?
>http://www.polesoft.com/refer.html =20

>
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><STYLE></STYLE>
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</HEAD>
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>mix =
isn't=20
all=3D20
>th

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Jamie K](#) on Tue, 13 Jun 2006 14:33:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

arts per million
> > > comes
> > > to
> > > mind though I'm not sure how that would apply to a clock signal), but
> > > it
> > > has

> > > to do with the internal clock accuracy-the Lucid GENx192 has internal
> > > clock

> > >

> > > <http://www.sweetwater.com/store/detail/GENx192/>

> > >

> > > The Rosendahl Nanosync specs are :

> > > temperature compensated VCXO; +/- 0.5 ppm @ ambient temperature 15 -
30

> > > Celsius

> > >

> > > <http://www.rosendahl-studiotechnik.de/nanosyncs.html>

> > >

> > > This Rosendahl unit is a more expensive WC.than the Lucid.

> > >

> > > I'm using a Lucid GENX6 in my studio which probably has about the
same

> > > specs

> > > as the GENX192 and it's a step up from the Paris clock to be sure.

> > >

be

> > > \$80.00

> > > Hosa WC is *really* superior in accuracy to a \$700.00 Lucid WC is
> > another

> > > question altogether but then again, the HOSA unit is very basic...no
> > > frills.

> > > .

> > > I'd say that if you're hearing a positive difference, don't sweat it.

> > > After

> > > all, we all know that a \$1000.00 Paris rig sounds better than a
> > \$40,000.00

> > > PTHD rig so there are a few nice surprises out there still.

> > >

> > > If it sounds right, it "is" right.

> > >

> > > ;o)

> > >

> > > Deej

> > >

> > >

> > >

> > >

> > >

> > >

> > > a "Carl Amburn" <carlamburn@hotmail.com> wrote in message
> > > news:44cff599\$1@linux...

> > >> That's the spec for the Hosa wdc-427.

> > >

> > > thanks,

> > > -Carl

> > >

> > >

> > >

> > >

> >

> >

> >

> >

>

>oh hell tony the original put me out of business mac is dead this is the new core duo that replaced it. until this latest event it's actually been pretty decent. i intentionally bought a refurb figuring that it should work so i don't have a clue as to what happened. i've read that there has been an increase in the number of logic board failures and if it loses it's mind again i'm going to take it in for testing.

On Wed, 2 Aug 2006 11:31:10 -0500, "Tony Benson"
<tony@standinghampton.com> wrote:

>Rick,

>

>Did you piss off a Voodoo Priestess at some point? I think you may be
>cursed. ;>) Seriously, in the nearly 20 years I've been using Macs, I
>haven't had even a fraction of the troubles you've had with that one
>machine. If I could afford to do so, I'd send you out one of my (perfectly
>normal working) Macs, and let you use it for a while. If my hypothesis is
>correct, it should crash right after you turn it on. ;>)

>

>What does loosing half the OS even mean??? Really, I'm curious as to how
>that could happen. What were the symptoms, errors, etc.?

>

>Tony

>

>

>"rick" <parnell68@hotmail.com> wrote in message
>news:rq4uc2tv62t01ioqva29ebj65l2iu87ud6@4ax.com...

>>

>> "maybe if I turned the Mac on as well.."

>> unfortunately that doesn't always work either.

>>

>> ;o)...i'm still trying to figure out why/how half the OS disappeared

>> the other day...

>>

>> On Mon, 31 Jul 2006 17:49:25 -0500, Paul Braun

>> <cygnus_nospam@ctgonline.org> wrote:
>>
>>>On Mon, 31 Jul 2006 16:43:10 -0400, "Don Nafe" <dnafe@magma.ca> wrote:
>>>
>>>>Turn your amp on
>>>>
>>>>Sorry had to
>>>>
>>>Thanks! Well, that, plus maybe if I turned the Mac on as well...
>>>
>>>;-P
>>
>so now you know why the shovel sits just inside the door...;o)

On 3 Aug 2006 02:44:37 +1000, "john" <no@no.com> wrote:

>
>hey, i was drunk that night !!!
>
>rick <parnell68@hotmail.com> wrote:
>>my studio is 300' in front of my house and in the past 9 years i have
>>not had a single problem with the people coming here. i wish i had
>>the money when i built the place to add a bathroom out there but the
>>extra 20 g's was just too much. the house also closes at 9 pm. for
>>the potty trail. plus i've had to put signs up to wipe feet or take
>>off shoes when entering the house as most are not smart enough to do
>>so on their own if it's been raining or snowing.
>>
>>
>>
>>On 2 Aug 2006 22:11:13 +1000, "Anonymous" <Anonymous@your.domain>
>>wrote:
>>
>>>
>>>I frequent this newsgroup , but would like to remain anonymous
>>>for this question for my own reasons.
>>>
>>> An interesting conversation arose last night at home.
>>>My girlfriend of 2 years (whom I am considering marrying) expressed her
>>objection
>>>to having my studio in the house or
>>>even as a seperate building next to the house that we may
>>>share in the future. Her concern is bringing strangers to
>>>our house. She feels that is "asking for trouble".
>>>Writing, recording and playing music is my passion and
>>>an emotional release for me. I can't imagine not having it
>>>further than arms length away from me. It also is not feasible
>>>to rent a studio space when I don't intend on doing it full

>>>time as a business. Any advise would be greatly appreciated.
>>>I posted here because I figured this would be the one place
>>>where people would understand where I am coming from.
>>>I understand where she is coming from since she has a little
>>>daughter, but music is a huge part of who I am.
>>>I am torn.
>>>
>>>Thanks.
>>>
>>>
>>i think you could be standing right in front of "the thing that ate
deej's brain" for days and still miss something...in this case the you
i used means any bipedal creature that gets a woody over gear.

On 3 Aug 2006 11:08:30 +1000, "Neil" <OIUOIU@OIU.com> wrote:

>
>Deej, you shouldn't have to recable anything (OK, maybe I'm not
>thinking specficially about YOUR rig lol!). When you're doing
>Hi-Rez, just set your Cubase Project Setup menu to 96k (or
>whatever), and your Multiface software settings to "external"
>clock/sync; then when you're doing normal rez, set your Project
>Setup dropdown menu to 44.1k, and your Multiface software
>settings to "internal" clock/sync.
>
>Or have I missed something in your convoluted nightmare of an
>Eniac system? lol
>
>Neil
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>I may have to order one of these too. It's a real hassle to recable my
>>Cubase rig for Hi Rez recording. With this I could hook it up, set it to
>>96k, then keep it turned off while I'm using Paris, but if I don't want
>to
>>have Paris clocking the native DAW or need higher sample rates, I can keep
>>Paris turned off and just use the the little Hoser.
>>
>>;oD
>>
>>"Aaron Allen" <nospam@not_here.dude> wrote in message news:44d14071@linux...
>>> Nope, but I've ordered it.
>>> AA
>>>
>>>
>>> "rich" <studiodog_99@yahoo.com> wrote in message news:44d104c0\$1@linux...
>>> >

>>> > Thanks for the info - \$80 and it sounds better than the Paris clock
 >-
 >>> > outstanding!!
 >>> > Anyone else have one yet?
 >>> >
 >>> > "Carl Amburn" <carlamburn@hotmail.com> wrote:
 >>> >> That's the spec for the Hosa wdc-427.
 >>> >>
 >>> >> thanks,
 >>> >> -Carl
 >>> >>
 >>> >>
 >>> >
 >>>
 >>>
 >>> I choose Polesoft Lockspam to fight spam, and you?
 >>> <http://www.polesoft.com/refer.html>
 >>>
 >>>
 >>
 >> it's not truncated to 16 bit but just recorded at 16 bit.

On Thu, 3 Aug 2006 01:14:04 -0400, "Tom Bruhl" <arpeggio@comcast.net>
 wrote:

> Carl,
 > I think they are truncated to 16 bit. Maybe I'm wrong?
 > Tom
 > "Carl Amburn" <carlamburn@hotmail.com> wrote in message
 > news:44d1839f\$1@linux...
 > Can you not just select to record the project files as wav? I'm pretty sure I've done this before.
 >
 > -Carl
 > "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:44d173db@linux...
 > I have a jazz session coming up and the producer wants to
 > mix on Cubase at his place if my two mix isn't all there. We are
 > recording all tracks live here to Paris multitrack. We'll be at 24 bit
 > and don't expect overdubs. I think all tracks will automatically line up right?
 >
 > What do you use to convert 24bit .pafs to 24bit .wavs for Cubase 3.0?
 > Thanks for your suggestions as always!
 > Tom
 >
 >
 >
 > I choose Polesoft Lockspam to fight spam, and you?
 > <http://www.polesoft.com/refer.html> just when my natural color (pasty white) was returning i'm
 now a new

shade of green...but congrats anyway.

On 3 Aug 2006 10:19:03 +1000, "John Macy" <spamlessjohn@johnmacy.com> wrote:

>
>Richie Furay, founder of Buffalo Springfield and Poco
>has released his first secular CD in many, many years
>called "Heartbeat of Love". It features a stellar band
>of studio players from Nashville, and has lots of guests
>including Neil Young, Stephen Stills, Timothy B. Schmitt,
>Kenny Loggins, Paul Cotton, Rusty Young, Jim Horn and others.
>
>I had the honor of recording, mixing and co-producing the
>record. It was tracked at Quad Studios in Nashville (where
>"Harvest" and many other classic records were done) into
>ProTools, but all of the overdubs and the mix were done in
>Paris here in Colorado.
>
>If you are a fan of classic Southern Cal country rock, you'll
>like this one. It is currently available at Richie's website,
>along with a just released autobiography, at:
>
>www.richiefuray.com
>
>:)
>well that sure helps explain the other day when a band here was
getting frantic over a "missing" member and were ready to dial 911
when it was suggested to them that maybe they should check the amp
room first and see if the guy sitting on the floor playing guitar with
the headphones on was him... these are also the same guys that when
one puts a drink down on the floor it's almost a race to see who will
be first to walk by and kick it over.

On 3 Aug 2006 13:30:46 +1000, "Rod Lincoln"
<rlincoln@nospam.kc.rr.com> wrote:

>
>I played one set in a Biker Bar when I was about 19, called "The Brass Rail"
>(every one I knew caled it the "Brass Knuckle") when the "gang" showed up,
>one of the guys asked if he and his friends could play our instruments. Our
>singer said something to the effect of "No, we came too far and are getting
>paid too little to put up with this". After that, it was kind of a blur,
>and all I can remember was the club owner walking up to the band...right
>then, paying us for the night, and telling us to leave...immediatly....please.
>
>No kidding.

>
>Rod.....who is still alive.
>
>ahh....the memories
>"Aaron Allen" <nospam@not_here.dude> wrote:
>>I'm afraid I have a similar story.... only it was my guitar player to a
>big
>>hairy ugly biker in a biker bar.
>><shudders>
>>
>>His line.. "ok.. here's your free bird, pal {flip}"
>>it was funny however to watch the rest of the band on stage split like the
>
>>red sea from this particular gtr player and the crowd make the *ooooooo*
>
>>sound, followed by cricket noises.
>>
>>AA
>>
>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>>news:44d10097\$1@linux...
>>>
>>> I once responded to that request by flipping the drunk parton "the bird"
>
>>> and
>>> yelling "HERE, NO CHARGE"
>>> She got so pissed we finally had to play it to shut her up.
>>> Rod
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>.....and it's so funny to watch a drunks play air guitar to the triple
>>>>leads at the end. I actually saw one guy become so frenetic that he
>>>>exhausted himself and passed out.
>>>>
>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>>>>news:44d0a289\$1@linux...
>>>>> <http://www.allmusic.com/cg/amg.dll?p=amg&sql=33:9glvadzk e8w3>
>>>>>
>>>>> it's a 9 minute redneck odyssey.
>>>>> For a band here in the states, it's the reason you carry lollipops to
>>> a
>>>>show
>>>>> :)
>>>>>
>>>>> AA
>>>>>
>>>>>
>>>>> "Kim" <hiddensounds@hotmail.com> wrote in message
>>>>> news:44d099a2\$1@linux...

>of studio players from Nashville, and has lots of guests
>including Neil Young, Stephen Stills, Timothy B. Schmitt,
>Kenny Loggins, Paul Cotton, Rusty Young, Jim Horn and others.

>

>I had the honor of recording, mixing and co-producing the
>record. It was tracked at Quad Studios in Nashville (where
>"Harvest" and many other classic records were done) into
>ProTools, but all of the overdubs and the mix were done in
>Paris here in Colorado.

>

>If you are a fan of classic Southern Cal country rock, you'll
>like this one. It is currently available at Richie's website,
>along with a just released autobiography, at:

>

>www.richiefuray.com

>

>:)

>

>But when you export from audio bin as objects how can Cubase know where are
the starting and ending points of these wavefiles ??

I think the only way (please correct me if I am wrong) is to render all files
as to all have the same starting point so they can be loaded in Cubase...

Regards,

Dimitrios

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

>

>

>I have a jazz session coming up and the producer wants to
>mix on Cubase at his place if my two mix isn't all there. We are=20
>recording all tracks live here to Paris multitrack. We'll be at 24 bit=20
>and don't expect overdubs. I think all tracks will automatically line =
>up right?

>

>What do you use to convert 24bit .pafs to 24bit .wavs for Cubase 3.0?

>Thanks for your suggestions as always!

>Tom

>

>

>

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

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

>

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>and=20
>you?<BR><A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>
>Hi,
It would be great to share all these nice macro templates like the one that
extracts all audio to wavefiles etc...
Regards,
DimitriosMy apologies Carl, we were obviously, (looking back at the original post),
talking about 2 different animals.
--
Martin Harrington
www.lendaneer-sound.com

"Carl Amburn" <carlamburn@hotmail.com> wrote in message
news:44d1b48e$1@linux...
> Heya Martin - I'm sure that PPM "metering" is exactly what you are talking

```

> about. Apples and oranges here perhaps? The quartz crystal (what drive the
> phase locked loop (pll) circuits in these word clocks) specs I was looking
> to define are listed as this.....
>
> Quartz Crystal Application Notes
> Definition of Terms
>
> Nominal frequency: The specified center frequency of the crystal. Unit of
> frequency is Hertz (Hz). Quartz crystals are specified in kHz or MHz.
>
> Frequency tolerance: The maximum allowable frequency deviation from a

> Frequency tolerance is expressed in percent (%) or parts per millions
> (ppm).
>
>
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:44d1aac9\$1@linux...
>> With all due respect, Carl, on all modern recording systems, PPM metering
> is
>> peak programme.
>> --
>> Martin Harrington
>> www.lendaneer-sound.com
>>
>> "Carl Amburn" <carlamburn@hotmail.com> wrote in message
>> news:44d105c0\$1@linux...
>> > Ok, after a little research - DJ's guess is correct. ppm stands for
> > "parts
>> > per million", and is a measurement of oscillation - the amplitude or
>> > amplitude variance.
>> >
>> > -Carl
>> >
>> > "Martin Harrington" <lendan@bigpond.net.au> wrote in message
>> > news:44d06029@linux...
>> >> PPM = Peak Programme Meter.
>> >> --
>> >> Martin Harrington
>> >> www.lendaneer-sound.com
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> news:44d00c3c@linux...
>> >> > I'm not sure what the "ppm" stands for, exactly (parts per million
>> >> > comes
>> >> > to
>> >> > mind though I'm not sure how that would apply to a clock signal),

>> >> > but
>> >> > it
>> >> > has
>> >> > to do with the internal clock accuracy-the Lucid GENx192 has
>> >> > internal
>> >> > clock

>> >> >
>> >> > <http://www.sweetwater.com/store/detail/GENx192/>
>> >> >
>> >> > The Rosendahl Nanosync specs are :
>> >> > temperature compensated VCXO; +/- 0.5 ppm @ ambient temperature 15 -
> 30
>> >> > Celsius
>> >> >
>> >> > <http://www.rosendahl-studiotechnik.de/nanosyncs.html>
>> >> >
>> >> > This Rosendahl unit is a more expensive WC.than the Lucid.
>> >> >
>> >> > I'm using a Lucid GENX6 in my studio which probably has about the
> same
>> >> > specs
>> >> > as the GENX192 and it's a step up from the Paris clock to be sure.
>> >> >

> be

>> >> > \$80.00
>> >> > Hosa WC is *really* superior in accuracy to a \$700.00 Lucid WC is
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>> >> > question altogether but then again, the HOSA unit is very basic...no
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>> >> > .
>> >> > I'd say that if you're hearing a positive difference, don't sweat
>> >> > it.
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>> > \$40,000.00
>> >> > PTHD rig so there are a few nice surprises out there still.
>> >> >
>> >> > If it sounds right, it "is" right.
>> >> >
>> >> > ;o)
>> >> >
>> >> > Deej
>> >> >
>> >> >
>> >> >

```
>> >> >
>> >> >
>> >> > a "Carl Amburn" <carlamburn@hotmail.com> wrote in message
>> >> > news:44cff599$1@linux...
>> >> >> That's the spec for the Hosa wdc-427.
>> >> >>
>> >> >> thanks,
>> >> >> -Carl
>> >> >>
>> >> >>
>> >> >
>> >> >
>> >>
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>> >
>>
>>
>
>This is a multi-part message in MIME format.
```

-----= NextPart 000 005A 01C6B6D4.CB08C770

Content-Type: text/plain;

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charset="iso-8859-1"
```

Content-Transfer-Encoding: quoted-printable

render and export as....I th

Subject: Re: OT - Environmental - This could be the answer to a lot of BIG
Posted by [Deej \[1\]](#) on Tue, 13 Jun 2006 14:49:17 GMT

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

 $r / >$

the producer=20

wants to</DIV>

<DIV>mix on Cubase at his place if my two =

mix isn't=20

all there. We are

<DIV>recording all tracks live =

<FONT face=3DArial=20

size=3D2>here to Paris multitrack. We'll be at 24 bit =

</DIV>

<DIV>and don't expect <FONT =

face=3DArial=20

size=3D2>overdubs. I think all tracks will automatically line up =

right?

<DIV> </DIV>
<DIV>What do you use to convert 24bit =
..pafs to 24bit=20
..wavs for Cubase 3.0?</DIV>
<DIV>Thanks for your suggestions as=20
always!</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
=
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..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_005A_01C6B6D4.CB08C770--Good on ya, John!

Neil

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>
>Richie Furay, founder of Buffalo Springfield and Poco
>has released his first secular CD in many, many years
>called "Heartbeat of Love". It features a stellar band
>of studio players from Nashville, and has lots of guests
>including Neil Young, Stephen Stills, Timothy B. Schmitt,
>Kenny Loggins, Paul Cotton, Rusty Young, Jim Horn and others.

>
>I had the honor of recording, mixing and co-producing the
>record. It was tracked at Quad Studios in Nashville (where
>"Harvest" and many other classic records were done) into
>ProTools, but all of the overdubs and the mix were done in
>Paris here in Colorado.

>
>If you are a fan of classic Southern Cal country rock, you'll
>like this one. It is currently available at Richie's website,
>along with a just released autobiography, at:

>
>www.richiefuray.com

>
>:)

>
>Setting Paris to record as waves only works if your at 16 bit.
To export 24 bit waves. First render all files. I'd do this even if everything
was recorded in one piece. Make sure all jails are empty, etc, and only used
files are on the playing field. Set a new record path to a folder caled ("song
name)Waves" Open the audio window, and select unused, do a control B(NOT

control shift B)to clear out unused files. Do a save as under another name, like "(song name)wave export". Still being the audio window, do a select all, then lock files, then select locked. Then do a control E (export audio objects)and as each file pops up, select wave for the file type (you can rename it but you don't have to). That's it. The PAF to wave converter probably works also, but since I have the above steps on a macro, it's just as fast, so I've never used it.

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

>
>
>Thanks Rod,
>I select all files and do that while still in 24 bit mode right?
>Do I need to rename or anything else ? Probably set a new
>record path to help isolate the files.=20
>
>If all are recorded in one pass then no rendering should be needed =
>right?
>
>When in Cubase what type of wavs are these? Single monos right?
>Are they considered broadcast wavs in Cubase?
>Tom
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>news:44d182c5\$1@linux...
>
> I actually have a macro that does each file for me. I hit 1 button, and
=
>go
> get a drink.
> Rod
> "rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
> >
> >In the audio window, select "export audio object as" rinse and =
>repeat.=20
> >"Tom Bruhl" <arpeggio@comcast.net> wrote:
> >>
> >>
> >>I have a jazz session coming up and the producer wants to
> >>mix on Cubase at his place if my two mix isn't all there. We =
>are=3D20
> >>recording all tracks live here to Paris multitrack. We'll be at 24
=
>bit=3D20
> >>and don't expect overdubs. I think all tracks will automatically =
>line
> =3D
> >>up right?
> >>

> >>What do you use to convert 24bit .pafs to 24bit .wavs for Cubase =
>3.0?
> >>Thanks for your suggestions as always!
> >>Tom
> >>
> >>
> >>
> >>I choose Polesoft Lockspam to fight spam, and you?
> >><http://www.polesoft.com/refer.html> =20
> >>
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> >></HEAD>
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>and the
> >=3D
> >>producer=3D20
> >>wants to</DIV>
> >><DIV>mix on Cubase at his place if =
>my two =3D
> >>mix isn't all=3D20
> >>there. We are </DIV>
> >><DIV>recording all tracks live =
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> >=3D
> >>face=3D3DArial=3D20
> >>size=3D3D2>here to Paris multitrack. We'll be at 24 bit =3D
> >></DIV>
> >><DIV>and don't expect <FONT =
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> >>face=3D3DArial=3D20
> >>size=3D3D2>overdubs. I think all tracks will automatically line =
>up=3D20
> >>right?</DIV>
> >><DIV> </DIV>
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> >><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>spam, =3D
> >>and=3D20
> >>you?<BR><A=3D20
> =
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>efer=3D
> >>.html</A> </FONT></DIV></BODY></HTML>
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>Cubase?</FONT></DIV>
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><BLOCKQUOTE=20

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> =
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>t;=20
> wrote in message <A=20
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> =
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
>t;=20
> wrote:<BR>><BR>>In the audio window, select "export audio object =
>as"=20
> rinse and repeat. <BR>>"Tom Bruhl" <<A=20
> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
> wrote:<BR>>><BR>>><BR>>>I have a jazz session coming =
>up and=20
> the producer wants to<BR>>>mix on Cubase at his place if my two =
>mix=20

>live here to=20

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> .wavs for Cubase 3.0?<BR>>>Thanks for your suggestions as=20
> =
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>choose=20
> Polesoft Lockspam to fight spam, and=20

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> size=3D3D2>I have a jazz session coming up and=20
> the<BR>>>=3D<BR>>>producer=3D20<BR>>>wants=20
> to</FONT></DIV><BR>>><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>mix on Cubase at his place if my two =3D<BR>>>mix =
>isn't=20
> all=3D20<BR>>>there. We are=20
> </FONT></DIV><BR>>><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>recording all tracks live=20
> =
></FONT><FONT<BR>>=3D<BR>>>face=3D3DArial=3D20<BR>>>&g=
>t;size=3D3D2>here=20
> to Paris multitrack. We'll be at 24 bit=20
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>=3D<BR>>></FONT></DIV><BR>>><DIV><FONT=20
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> =3D<BR>>>face=3D3DArial=3D20<BR>>>size=3D3D2>overdubs. =
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> </DIV><BR>>><DIV><FONT face=3D3DArial =
>size=3D3D2>What do=20
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> </DIV><BR>>><DIV><FONT =
>size=3D3D2><BR>><BR>I=20
> choose Polesoft Lockspam to fight spam,=20
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>=3D
>>.html=20
> =
></DIV></BODY></HTML>
>>
>>&g=
>t;
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</BLOCKQUOTE></BODY></HTML>
>
>I see it is a .bat file....how or where is it installed

thanks

Don> Another guy built a double deep garage From the front of the house it
> looks
> like a big two car garage. It's approximately 26 wide x 52 deep. The
> first
> 22' is garage and the rest is studio, about 26x 30 with separate
> entrances.
>

This is the way I'm setup, love it. I do mostly commercial and some of my own stuff as well. Of course, things are pretty mellow around here, most session wrap-up by 11 or 12:00PM. I have never had any big issues in 4 years of operation. My wife does her thing (vet) and I do mine (biomed tech/studio) and we meet in the middle for some family time, no surprises, going on 14 years.

Good luck bro, straight up, no surprises, the only way to go.

<http://www.studiomanitou.com/Construction/images/house.jpg>Dear Dr. Neil and Uncle Ricky,

1. 4 x MECs and a Mytek A/D converter are being clocked by a Lucid GenX6
2. The GenX6 is an old one that is limited to 48k
3. Using the Mytek as a master clock hasn't been as successful as I had hoped with Paris, therefore it is slaved to the Lucid.
4. The MECs are clocking 3 x RME cards via ADAT sync.
5. Simultaneously hooking up a WC to the RME cards while they are synced to Paris ADAT causes the system to crash hard.
6. The Three RME cards have 75 ohm terminator caps on the BNC clock outputs.
7. The three RME cards do not have terminators on the BNC clock inputs
8. In order to use the RME cards in standalone mode at 44.1, I have to have the Paris DAW and MECs running and Paris booted.
9. Cubase cannot be run at over 48k unless it is using the RME clock
10. In order to use the RME clock, I would have to daisy chain the RME cards which would mean disconnecting and reconnecting certain cables which would have to be reconfigured after every session and this would require some minimal effort on my part involving approximately 5 bending and stretching

movements along with some possible rotational effort involving the wrist, not to mention the walk around the desk to the machine room.

11. If the Hosa clock was just hooked up to the the 3 x RME BNC inputs and the Mytek converter BNC input, and tuned off, It would not be sending a conflicting clock signal to the RME cards when they were being clocked from the MECs and I wouldn't have to crawl around in my machine room and recable a bunch of stuff.

12. If I wanted to record HiRez, I could just not boot the Paris DAW and flip a switch to start the HOSA WC, the boot the Cubase DAW, make a couple of changes to the settings in the HDSP control panel to change it from ADAT sync to WC sync (an incredible hassle, but nothing is perfect, I guess) and then I'd be good to go for 88.1 or 96k tracking to my Mytek A/D converter and my Multiface.

.....and truly guys, I can't possibly imagine why you would ask such a question at all when something like this is so obvious in the first place. I mean, this is on page 1 of the DAW 101 workbook.....right?

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:4pe3d2lkg9ag4ogni2p14hh9kbf7c3qidp@4ax.com...

> i think you could be standing right in front of "the thing that ate
> deej's brain" for days and still miss something...in this case the you
> i used means any bipedal creature that gets a woody over gear.

>

> On 3 Aug 2006 11:08:30 +1000, "Neil" <OIUOIU@OIU.com> wrote:

>

> >

> >Deej, you shouldn't have to recable anything (OK, maybe I'm not
> >thinking specifically about YOUR rig lol!). When you're doing
> >Hi-Rez, just set your Cubase Project Setup menu to 96k (or
> >whatever), and your Multiface software settings to "external"
> >clock/sync; then when you're doing normal rez, set your Project
> >Setup dropdown menu to 44.1k, and your Multiface software
> >settings to "internal" clock/sync.

> >

> >Or have I missed something in your convoluted nightmare of an
> >Eniac system? lol

> >

> >Neil

> >

> >

> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >>I may have to order one of these too. It's a real hassle to recable my
> >>Cubase rig for Hi Rez recording. With this I could hook it up, set it to
> >>96k, then keep it turned off while I'm using Paris, but if I don't want
> >to

> >> have Paris clocking the native DAW or need higher sample rates, I can keep
 > >> Paris turned off and just use the the little Hoser.
 > >>
 > >>;oD
 > >>
 > >>"Aaron Allen" <nospam@not_here.dude> wrote in message
 news:44d14071@linux...
 > >>> Nope, but I've ordered it.
 > >>> AA
 > >>>
 > >>>
 > >>> "rich" <studiodog_99@yahoo.com> wrote in message
 news:44d104c0\$1@linux...
 > >>> >
 > >>> > Thanks for the info - \$80 and it sounds better than the Paris clock
 > >>-
 > >>> > outstanding!!
 > >>> > Anyone else have one yet?
 > >>> >
 > >>> > "Carl Amburn" <carlamburn@hotmail.com> wrote:
 > >>> >> That's the spec for the Hosa wdc-427.
 > >>> >>
 > >>> >> thanks,
 > >>> >>-Carl
 > >>> >>
 > >>> >>
 > >>> >
 > >>>
 > >>>
 > >>> I choose Polesoft Lockspam to fight spam, and you?
 > >>> <http://www.polesoft.com/refer.html>
 > >>>
 > >>>
 > >>
 > >>
 > This is a multi-part message in MIME format.

-----=_NextPart_000_0157_01C6B6DA.041EF020
 Content-Type: text/plain;
 charset="iso-8859-1"
 Content-Transfer-Encoding: quoted-printable

Tom,

If you've got Wavelab, just render the .paf's so that they all have a =
 00:00 starting point, then batch process them as .wavs in WL. I do this =
 over a gigabit LAN network with the destination set to the audio file of =

a corresponding Cubase project and then they are ready to import to the =
Cubase project when I open it up. Very smooth procedure.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44d173db@linux...

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<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Tom,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Deej</FONT></DIV>
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-----=_NextPart_000_001B_01C6B6ED.27915C60

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Content-Transfer-Encoding: quoted-printable

DJ,

I have old Wavelab 3 and it only works with 16 bit pafs. It's also in another computer. I don't think it will be my best option.

Tom

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news:44d20dac\$1@linux...

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Content-Transfer-Encoding: quoted-printable

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>DJ,</DIV>

<DIV>I have old Wavelab 3 and it only works =
with 16 bit=20

pafs. It's also</DIV>

<DIV>in another computer. I don't =
think it will be=20
my best option.</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE dir=3Dltr=20
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<DIV>"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message <A=20
href=3D"news:44d20dac\$1@linux">news:44d20dac\$1@linux...</DIV>
<DIV>Tom,</DIV>
<DIV> </DIV>
<DIV>If you've got Wavelab, just render =
the .paf's so=20
that they all have a 00:00 starting point, then batch process them as =
..waves in=20
WL. I do this over a gigabit LAN network with the destination set to =
the audio=20
file of a corresponding Cubase project and then they are ready to =
import to=20
the Cubase project when I open it up. Very smooth =
procedure.</DIV>
<DIV> </DIV>
<DIV>Deej</DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
wrote in=20
message <A =
href=3D"news:44d173db@linux">news:44d173db@linux...</DIV>
<DIV>I have a jazz session coming up and =
the=20
producer wants to</DIV>
<DIV>mix on Cubase at his place if my =
two mix isn't=20
all there. We are </DIV>
<DIV>recording all tracks live =
<FONT=20
face=3DArial size=3D2>here to Paris multitrack. We'll be at 24 =
bit=20
</DIV>
<DIV>and don't expect <FONT =

face=3DArial=20
size=3D2>overdubs. I think all tracks will automatically line =
up=20
right?</DIV>
<DIV> </DIV>
<DIV>What do you use to convert 24bit =
..pafs to 24bit=20
.wavs for Cubase 3.0?</DIV>
<DIV>Thanks for your suggestions as=20
always!</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV>&l
