

---

Subject: Am I being an \*\*\*hole here?

Posted by DJ on Wed, 04 Jul 2007 19:15:43 GMT

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a href="mailto:chrisl@adkproaudio.com" target="\_blank">chrisl@adkproaudio.com

<mailto:chrisl@adkproaudio.com>

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

(859) 635-5762Happy Birthday Kim. Hope you have a good one. Thanks for keeping this going.

Rod

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o)Have a good one, mine was this previous Wednesday. I was, um, overserved as

the night went on and had neglected to take Thursday off. Wasn't pretty.

Avoid this your self but have a good time.

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o)Thanks Kim! Happy BDay!

Take the day off and do something fun...

Cheers,

-Jamie

www.JamieKruz.com

Kim wrote:

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

>> HB man. lemme take the opp to appreciate your hosting and hard work to keep

>

>> us all tied here together.

>

> Honestly it's a privilege. Mostly the place just runs itself. Once a week

> I have to press one button which runs the backup. ;o)

>

> But I appreciate the thought. Cheers!

>

> Cheers (again)

> Kim.

>

>> AA

>>

>>

>> "Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...

>>>

>>> Just thought I'd say that... ;o)  
>>  
>"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>Just thought I'd say that... ;o)

Well, have a beer or two!

:)You could come to the U.S. in October. World Beer festival in Durham, then

Happy BD  
G

"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>Just thought I'd say that... ;o)Happy Birthday as well..

"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>Just thought I'd say that... ;o)What time should we come over? hehe

Happy Birthday !Fishing for attention eh??? OK, I'll bite...

Happy Brithday! ;-)

David.

Kim wrote:  
> Just thought I'd say that... ;o)Happy happy B-day kim!

"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>Just thought I'd say that... ;o)Happy Birthday dude.

Rich

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...  
>  
>  
> Just thought I'd say that... ;o)"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>Just thought I'd say that... ;o)

hey! thanks for everything, Kim! Happy winter!

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

-----=\_NextPart\_000\_0060\_01C7CAD7.891802A0  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Hey Kim,  
Have the happiest birthday ever !  
Tom

But don't hurt yourself in the process.

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_0060\_01C7CAD7.891802A0  
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 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hey Kim,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Have the happiest birthday ever =
!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>But don't hurt yourself in the=20
process.</FONT><BR><BR></DIV>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>
```

-----=\_NextPart\_000\_0060\_01C7CAD7.891802A0--get drunk and go roo tipping.... Happy B day

"steve the artguy" <artguy@somethingrother.net> wrote:

>  
>"Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>Just thought I'd say that... ;o)  
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>  
>hey! thanks for everything, Kim! Happy winter!

>  
>-steve I have been looking at the current popular alternatives to Paris (sans PT) and I'm not impressed. I have no reason to change systems right now, but looking forward I know I'll need to update sometime.  
I was just wondering what some of your reasons were to change?

Right now the biggest asset to me would be Nuendo's latency compensation. I love Nuendo/Cubase SX 's work flow and editing. They make you want to work AND makes the recording process enjoyable.

LaMont

"Mikep" <mikep@hometownrecords.com> wrote:

>  
>I have been looking at the current popular alternatives to Paris (sans PT)  
>and I'm not impressed. I have no reason to change systems right now, but  
>looking forward I know I'll need to update sometime.  
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>My music means I have to have good MIDI and VSTis. I got tired of slaving machines to each other, found it made both the creative and work parts of music less fun and more time consuming.

TCB

"Mikep" <mikep@hometownrecords.com> wrote:

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>looking forward I know I'll need to update sometime.  
>I was just wondering what some of your reasons were to change?  
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>Right now the biggest asset to me would be Nuendo's latency compensation.

>  
>That's interesting. I had just the opposite opinion, for mixing at least.  
I keep looking for the aux sends and a bigger overview of the EQ. Do you  
tend to use plug-in eq more than the track eq?

I guess I just love the analog look and workflow of the Paris mixer.

"LaMont" <jjdpro@ameritech.net> wrote:

>  
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>  
>LaMont

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-----=\_NextPart\_000\_0012\_01C7CB20.5DE3F140  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Gratulerer med dagen, Kim. Drink a beer for me too:-)

Erling

"Tom Bruhl" <arpeggio@comcast.net> skrev i melding =  
news:46a0fb6a@linux...

Hey Kim,  
Have the happiest birthday ever !  
Tom

But don't hurt yourself in the process.

I choose Polesoft Lockspam to fight spam, and you?

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too:-)</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Erling</FONT></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" &lt;<A=20
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt; skrev =
i melding=20
  <A href=3D"news:46a0fb6a@linux">news:46a0fb6a@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>Hey Kim,</FONT></DIV>
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  you?<BR><A=20
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..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>
```

-----=\_NextPart\_000\_0012\_01C7CB20.5DE3F140--That makes sense. If I were using VSTi's I would look for something else as well.

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

>

>My music means I \_have\_ to have good MIDI and VSTis. I got tired of slaving

>machines to each other, found it made both the creative and work parts of  
>music less fun and more time consuming.  
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>>  
>I got tired of her running off to.... oh, wait, wrong thread... ;-)

David.

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> I was just wondering what some of your reasons were to change?  
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> Right now the biggest asset to me would be Nuendo's latency compensation.  
>  
>"EK Sound" <askme@nospam.com> wrote in message news:46a1235f\$1@linux...  
>I got tired of her running off to.... oh, wait, wrong thread... ;-)  
>  
> David.  
>

.....she was probably just looking to get some PDC.....you know  
how they can be sometimes.....So did you get the pony I sent UPS?

HBD

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...  
>  
>  
> Just thought I'd say that... ;o)Cubase rocks !HAPPY BIRTHDAY KIM!!!!

have a pint for me,

-Carl

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a05e19\$1@linux...

>

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

> >HB man. lemme take the opp to appreciate your hosting and hard work to keep

>

> >us all tied here together.

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> Honestly it's a privilege. Mostly the place just runs itself. Once a week

> I have to press one button which runs the backup. ;o)

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> But I appreciate the thought. Cheers!

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> Cheers (again)

> Kim.

>

> >

> >AA

> >

> >

> >"Kim" <hiddensounds@hotmail.com> wrote in message news:46a0511a\$1@linux...

> >>

> >>

> >> Just thought I'd say that... ;o)

> >

> >

>On 20 Jul 2007 16:07:22 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just thought I'd say that... ;o)

Happy Effin' Birfday!!!

pabl haven't left it either, only augmented it. The reason I see will be midi, virtual synths and higher sample rates. On the hardware side, when we can no longer get compatible motherboards or expansion chassis and all my stock of them dies, it's time to get native full bore.

AA

"Mikep" <mikep@hometownrecords.com> wrote in message news:46a116f2\$1@linux...

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> PT)  
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> I've used Auto-Tune for some time now - still have V1-point-  
something on Floppy disks, in fact; and now am on v5-point-  
whatever, but hadn't tried Melodyne until a few months ago.  
Had the occasion recently to do a good deal of work on a  
vocalist who needed a bit more correction than what I could get  
out of A-T without it really sounding like an Auto-Tuned  
vocal... if you know what I mean. Tried the Melodyne Plugin &  
it was the ticket in this particular case. I know we've had a  
couple of threads on this topic over time, so, based on having  
done a few songs with it now, I now offer up my take on one vs.  
the other:

1.) If you need a little bit of gentle correction, Auto-Tune 5  
on autopilot is definitely the way to go - from what I can  
tell, A-T passes more of the unadulterated qualities of the  
signal through, while Melodyne EVEN IF YOU DON'T APPLY ANY  
CHANGES TO THE NOTE will sound altered - it's not a harmonic  
kind of alteration like AutoTune doing a severe correction  
would display, but it's almost as if it "rounds out" the sound  
a bit... maybe takes a bit of the edge or air off. It's not  
severe, but it's noticeable. AT5 sounds really fucking good, by  
the way, and has a couple of features that previous versions did  
not, such as "Humanize", which, when used in gentle degrees can  
sound good, and an option where you can set the pitch  
correction to ignore vibrato - something that's VERY useful in  
the case of any singers who have a wide vibrato!

2.) If you need more serious pitch correction, then Melodyne is  
the way to go - in this type of application it displays LESS  
artifacts than does Auto-Tune.

A couple other observations:

a.) Melodyne can also adjust/alter timing, ether automatically  
(not recommended, IME) or manually (better - if you need to do  
it at all).

b.) Melodyne does not handle "noise" as well as Auto-Tune  
does... for example, if you have a nice, clean vocal track -

someone singing softly through a clean mic & preamp, it may not make much of a difference; but if you have someone singing a typical rock, country rock, or if you're recording Tom Waits, you may have some problems with Melodyne... especially if you're tracking Tom Waits through a u-67 & a nice woolly Neve preamp - get my drift? Let's say Tom sings the phrase: "Baton Rouge" and phonetically it sounds something like: "Brhaaghtnn Hrooozzgzzzh", then you, my friend, are going to have a lot of noise/non-note kind of artifacts that Melodyne will not know how to deal with. This includes breaths, by the way, so a breathy female vocal may also give you fits. It'll be up to you to do one of two things with those short bursts of noise that Melodyne will be incapable of recognizing as notes:

1.) Leave 'em where they are & don't try to correct the pitch on 'em & just hope it works.. or: 2.) manually edit those artifacts out of the Melodyne display screen & extend the note right in front of or right behind were it was to take it's place. If you haven't worked with Melodyne yet, then you obviously don't know exactly what I mean by that, but suffice it to say this can be laborious on some singers & genres. I would suggest trying "1" before automatically jumping to option # "2" - you may find that some of the noise bits are OK, leaving you only to have to manually tweak the remainder.

Final Tip:

When using Melodyne, ALWAYS make sure to set the record path to a new subfolder you can create within the project directory or folder tree - don't use the default. In this manner (setting the record path yourself), the Melodyne files always go with the project, even when you back it up, archive it, etc.

Anyway, just some observations.

NeilHAPPY BIRTHDAY!

And thanks for keeping the NG going.

DCDJ,

Thanks for the call,I've been busy going for labs and clinics and everything is going great! My blood pressure is in the normal range my weight is 173 lbs

down from 205,I'm 6'2",so life is good so far. I'll be under close watch for the next 11 weeks at UCSD medical center one of the best in the world for Kldney transplation. I pick a good place to be if you've got kidney failure.

Thanks to all for the well wishes and prayers.

respect

NappyDJ,

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NappyLife IS good isn't it!

Have an exciting one!

Bill

Nappy wrote:

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> respect

> NappyThere is a Melodyne-like feature in Samplitude 8 that works pretty darn well too, aside from a few idiosyncrasies.

Neil wrote:

> I've used Auto-Tune for some time now - still have V1-point-

> something on Floppy disks, in fact; and now am on v5-point-

> whatever, but hadn't tried Melodyne until a few months ago.

> Had the occasion recently to do a good deal of work on a

> vocalist who needed a bit more correction than what I could get

> out of A-T without it really sounding like an Auto-Tuned

> vocal... if you know what I mean. Tried the Melodyne Plugin &

> it was the ticket in this particular case. I know we've had a

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> project, even when you back it up, archive it, etc.  
>  
> Anyway, just some observations.  
>  
> NeilHey Nappy!!!....glad to see you're back among us again. It's a good thing  
because Artguy and I were gettin' ready to come over there with our  
accordions if we didn't hear something.....soon.  
;o)

"Nappy" <mgrant62@googlemail.com> wrote in message news:46a163d3\$1@linux...

>  
> DJ,  
> Thanks for the call,I've been busy going for labs and clinics and  
> everything  
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> Nappy"Aaron Allen" <know-spam@not\_here.dude> wrote:  
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>> Right now the biggest asset to me would be Nuendo's latency compensation.  
>>  
>>  
>  
>Who's leaving? :)

Still love it--use it everyday and make a good living with it...

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

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>virtual synths and higher sample rates. On the hardware side, when we can  
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>Nappy, good deal.. really glad to hear things are going well!

Neil

"Nappy" <mgrant62@googlemail.com> wrote:

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>DJ,

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>is going great! My blood pressure is in the normal range my weight is 173  
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>project, even when you back it up, archive it, etc.

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>Anyway, just some observations.

>

>NeilGood to hear from you..Get well soon

"Nappy" <mgrant62@googlemail.com> wrote:

>

>DJ,

>Thanks for the call,I've been busy going for labs and clinics and everything  
>is going great! My blood pressure is in the normal range my weight is 173  
>lbs

>down from 205,I'm 6'2",so life is good so far. I'll be under close watch  
>for the next 11 weeks at UCSD medical center one of the best in the world  
>for Kidney transplation. I pick a good place to be if you've got kidney

>failure.  
>Thanks to all for the well wishes and prayers.  
>  
>respect  
>NappyYes.. Plugin eq first, bu for some small adjustments, i'll turn on a band  
or 2

"Mikep" <Mikep@hometownrecords.com> wrote:

>  
>That's interesting. I had just the opposite opinion, for mixing at least.  
>I keep looking for the aux sends and a bigger overview of the EQ. Do you  
>tend to use plug-in eq more than the track eq?

>  
>I guess I just love the analog look and workflow of the Paris mixer.

>  
>"LaMont" <jjdpro@ameritech.net> wrote:

>>  
>>I love Nuendo/Cubase SX 's work flow and editing. They make you want to  
>work  
>>AND makes the recording process enjoyable.

>>  
>>LaMont

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>>"Mikep" <mikep@hometownrecords.com> wrote:

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>>>Right now the biggest asset to me would be Nuendo's latency compensation.

>>>  
>>>  
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>I should say that I have not left Paris, only that I use Nuendo to track and  
edit and sometimes mix..

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"Neil" <OIUOIU@OIU.com> wrote in message news:46a16061@linux...

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> the record path yourself), the Melodyne files always go with the

> project, even when you back it up, archive it, etc.

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> Anyway, just some observations.

>

> NeilWell, it wouldn't hurt to check out both if you can. I'm not

> saying one's necessarily better than the other all-around, but

> rather that it more or less kinda depends on the application.

> At least in my view.

I'm kinda glad I have both, to be quite honest. I'm doing a jingle tomorrow where I'll be tracking a female singer that I used a gentle Auto-Tune setting on before & it worked great, but in this particular case I envision having to use Melodyne because I think the key of this jingle is right at the very top of her range... hence possibly needing more pitch correction on a few notes, like when she has to hit it high with power (and we all know this usually means singers going flat near the upper envelopes of their ranges). So again, glad I have both options.

Neil

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

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>I think Autotune5 would more closely fit my needs. thanks. You probably just

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>Hey John... are you using any native DAW software at all?  
Either integrated with Paris on a separate PC, or as a stand-  
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Neil

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

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>Who's leaving? :)

>

>Still love it--use it everyday and make a good living with it...

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

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>>longer get compatible motherboards or expansion chassis and all my stock

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>>them dies, it's time to get native full bore.

>>

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>>"Mikep" <mikep@hometownrecords.com> wrote in message

>>news:46a116f2\$1@linux...

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>>> and I'm not impressed. I have no reason to change systems right now,  
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>>> looking forward I know I'll need to update sometime.

>>> I was just wondering what some of your reasons were to change?

>>>

>>> Right now the biggest asset to me would be Nuendo's latency compensation.

>>>

>>>

>>

>>

>No prob. You're quite welcome.

Neil

"LaMOnT" <jjdpro@ameritech.net> wrote:

>

>Hey Neil..Thanks for the tips..

>

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

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>I was just wondering what some of your reasons were to change?

In my case:

a.) Higher sample rates & resolution.

b.) MIDI functionality.

c.) The ability to seamlessly integrate the bazillion  
inexpensive and/or free VST plugins that are available out  
there with no need for wrappers & hence features that may or  
may not work.

NeilJohn has more outboard gear in his racks than Mercenary audio.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:46a1846f\$1@linux...

>

> Hey John... are you using any native DAW software at all?

> Either integrated with Paris on a separate PC, or as a stand-

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>a total welcome back nappy. deej...you an a accordian...now that's halloween...

On Fri, 20 Jul 2007 19:53:46 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Hey Nappy!!!.....glad to see you're back among us again. It's a good thing  
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>"Nappy" <mgrant62@googlemail.com> wrote in message news:46a163d3\$1@linux...

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>> Thanks for the call,I've been busy going for labs and clinics and

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>> is going great! My blood pressure is in the normal range my weight is 173

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>> down from 205,I'm 6'2",so life is good so far. I'll be under close watch

>> for the next 11 weeks at UCSD medical center one of the best in the world

>> for Kldney transplation. I pick a good place to be if you've got kidney

>> failure.

>> Thanks to all for the well wishes and prayers.

>>

>> respect

>> Nappy

>Not trying to be a smartass here . . . genuinely curious . . . is the  
difference in those higher sample rates & resolution clearly audible? If  
you put us all in a room and did a blindfold test, how many of us would  
pass? I only ask because I'm not sure I would.

S

"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1@linux...

>

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> may not work.  
>  
> Neill loved Paris for tracking and mixing, but it started to tick me off--numerous  
bugs, lockups, plugins not working properly, mixes bouncing differently than  
how I mixed them on larger projects, etc. I just couldn't deal with it anymore,  
fortunately at that time I was taking a break from doing studio work and  
left it behind. I then picked up a Nuendo rig for live recording, I liked  
it...but wasn't in-love with the workflow. Since then, I've put in a pair  
of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.

Brad Lyons  
www.audioandmidi.com

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do seamless  
midi.

Won't even think of leaving till it all breaks down. :)

Loul'm trying how to figure out how to program it.....

"rick" <parnell68@hotmail.com> wrote in message  
news:n6k3a395amu020pugj5a3voevkgcdus0k3@4ax.com...

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:D

Seriously, though - I believe you'd hear a difference... I can, and I don't have super-human hearing... people who've recorded with me can, vs. stuff they've done elsewhere, but then there are so many variables in that kind of comparison it's really not a scientific one at all (but then, music isn't all about science, is it?). It's not so much about trying to get a "higher" high-end, it's that you're allowing content that occurs above the 22k Nyquist frequency (if recording at 44.1K) to pass through, and being able to then perceive the lower-order harmonics of those elements that DO occur below the final 22k/CD quality Nyquist frequency. It's not a dramatic difference, but it's not so subtle that you can't hear a difference... to me it sounds more natural, I guess. You're hearing elements of stuff that exists in the real world that you wouldn't be hearing if you never allowed them to be recorded.

I guess the only way to really confirm this would be to record a performance to two identical DAW rigs at the same time, with one DAW set at 44.1k & one set at 88.2k or 96k or whatever, then mix both identically, convert both down to CD-quality 16/44.1 & see if there's a perceivable difference.

Neil

Neil

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

>Not trying to be a smartass here . . . genuinely curious . . . is the  
>difference in those higher sample rates & resolution clearly audible? If

>you put us all in a room and did a blindfold test, how many of us would

>pass? I only ask because I'm not sure I would.

>

>S

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:46a18916\$1 @linux...

>>

>> "Mikep" <mikep@hometownrecords.com> wrote:

>>

>>>I was just wondering what some of your reasons were to change?

>>

>> In my case:

>>

>> a.) Higher sample rates & resolution.

>>

>> b.) MIDI functionality.

>>

>> c.) The ability to seamlessly integrate the bazillion

>> inexpensive and/or free VST plugins that are available out

>> there with no need for wrappers & hence features that may or

>> may not work.

>>

>> Neil

>

>My thinking is that it would be best to find a way to bastardize a system  
>running at 88.2 so that it sounded just as good as one running at 44.1.

;o)

"Neil" <IOUIOU@OIU.com> wrote in message news:46a22066\$1 @linux...

>

> All of you would hear a difference... except for DeeJ, who

> would purposely pick the wrong one just to be difficult.

>  
> :D  
>  
> Seriously, though - I believe you'd hear a difference... I can,  
> and I don't have super-human hearing... people who've recorded  
> with me can, vs. stuff they've done elsewhere, but then there  
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> hearing elements of stuff that exists in the real world that  
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>>> inexpensive and/or free VST plugins that are available out  
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>>> may not work.  
>>>  
>>> Neil  
>>  
>>  
>On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix \_ at \_ animas \_ dot \_  
net> wrote:

>I'm trying how to figure out how to program it.....

>  
>

You'll need a full patch manager loaded on a Core2Duo Vista machine,  
integrated with UnReason and the SqueezeBoxVSTI.

Only when you have that fully-integrated with Cubase, can you program  
the Accordion.

pabl knew I was missing something. Also, is there a plugin that can make an  
88.2 sample rate sound as good as 44.1?

;o)

"Paul Braun" <cygnus\_nospam@ctgonline.org> wrote in message  
news:sd94a352u0m2j1vrf94iist5s8somechl4@4ax.com...  
> On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix \_ at \_ animas \_ dot \_  
> net> wrote:  
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> integrated with UnReason and the SqueezeBoxVSTI.  
>

> Only when you have that fully-integrated with Cubase, can you program  
> the Accordian.  
>  
> pabGreat to hear from you, Nappy!

Is that boy taller than you yet?

Take care of yourself!

-steve (and bonnie)

"Nappy" <mgrant62@googlemail.com> wrote:

>  
>DJ,  
>Thanks for the call,I've been busy going for labs and clinics and everything  
>is going great! My blood pressure is in the normal range my weight is 173  
>lbs  
>down from 205,I'm 6'2",so life is good so far. I'll be under close watch  
>for the next 11 weeks at UCSD medical center one of the best in the world  
>for Kldney transplation. I pick a good place to be if you've got kidney  
>failure.  
>Thanks to all for the well wishes and prayers.  
>  
>respect  
>NappyGood to hear and have good days into the future:-)

Erling

"Nappy" <mgrant62@googlemail.com> skrev i melding news:46a163d3\$1@linux...

>  
> DJ,  
> Thanks for the call,I've been busy going for labs and clinics and  
> everything  
> is going great! My blood pressure is in the normal range my weight is 173  
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> for Kldney transplation. I pick a good place to be if you've got kidney  
> failure.  
> Thanks to all for the well wishes and prayers.  
>  
> respect  
> NappyAnyone here using a macbook pro & a firewire interface?  
I was thinking of using this sort of setup for tracking  
(my G4& mecs create a lot of fan noise)  
I would then port the tracks over to paris for mixing.

This project would be recorded through either api or demeter mic pre's (with a 1176 or dbx160x if i use a comp) then to a ua 2192 converter acting as a master clock. Thanks EugeneNative plugs on auxes would be nice. Perhaps the UAD Plate.

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

>  
>"Mikep" <mikep@hometownrecords.com> wrote:  
>  
>>I was just wondering what some of your reasons were to change?  
>  
>In my case:  
>  
>a.) Higher sample rates & resolution.  
>  
>b.) MIDI functionality.  
>  
>c.) The ability to seamlessly integrate the bazillion  
>inexpensive and/or free VST plugins that are available out  
>there with no need for wrappers & hence features that may or  
>may not work.  
>  
>NeilThat's what I'm doing, except that my midi slave is Cubase V or something.  
Nice, simple setup for non-techheads like me. :)

S

"Louis Guarino Jr." <kateeba@snet.net> wrote in message  
news:46a20dcd\$1@linux...

>  
> Never left. Use it exclusively with Performer slaved to it to do  
> seamless  
> midi.  
>  
> Won't even think of leaving till it all breaks down. :)  
>  
> LouYeah, well it certainly makes logical sense that the higher resolutions  
would provide a more detailed translation back into audible sound, maybe I  
just doubt my own ability to hear those details.

What about the fact that so many consumers now are listening to massively  
squished versions of all that resolution (mp3, iTunes, etc)? Do you think  
the sonic elements provided by the higher resolution survive the squishing?

S

"Neil" <IOUIOU@OIU.com> wrote in message news:46a22066\$1@linux...

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> would purposely pick the wrong one just to be difficult.  
>  
> :D  
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>>> Neil  
>>  
>>

>I have an Avid branded 7 slot Magma expansion chassis. Since the power supply sounds much like a jet aircraft, I am going to replace it. I've identified (I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex connectors and a 20 pin connector to the motherboard. All of this is provided by the quiet PS I am looking at, and the PS form factor is the same.

However, right next to the 20 pin mb connector is a small 3 pin connector as well. What is this called?

Thanks for any help."Sarah" <sarahjane@sarahtonin.com> wrote:

>Yeah, well it certainly makes logical sense that the higher resolutions

>would provide a more detailed translation back into audible sound, maybe  
I

>just doubt my own ability to hear those details.

>

>What about the fact that so many consumers now are listening to massively

>squished versions of all that resolution (mp3, iTunes, etc)? Do you think

>the sonic elements provided by the higher resolution survive the squishing?

I think that's even more reason to start out with the highest-possible quality that you're able to.

NeilThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_0018\_01C7CBE8.4E1DB750

Content-Type: text/plain;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Gary,

I don't own a 7 slot Magma but I'd put a huskier supply in there if you can. Do they come in ATX form?

I don't know the answer to your question. Sorry.

Good luck either way.

Tom

"Gary Flanigan" <garyf\_94103@yahoo.com> wrote in message = news:46a2a05d\$1@linux...

I have an Avid branded 7 slot Magma expansion chassis. Since the = power supply

sounds much like a jet aircraft, I am going to replace it. I've = identified

(I think) that it require an ATX 300 watt PS, and it needs three 4 pin = molex

connectors and a 20 pin connector to the motherboard. All of this is = provided

by the quiet PS I am looking at, and the PS form factor is the same. =20

However, right next to the 20 pin mb connector is a small 3 pin = connector

as well. What is this called?

Thanks for any help.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_0018\_01C7CBE8.4E1DB750

Content-Type: text/html;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>Gary,</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I don't own a 7 slot Magma but I'd put =  
a huskier=20  
supply in there</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>if you can.&nbsp; Do they come in ATX=20  
form?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>I don't know the answer to your =  
question.&nbsp;</FONT>=20  
Sorry.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Good luck either way.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Gary Flanigan" &lt;<A=20  
href=3D"mailto:garyf\_94103@yahoo.com">garyf\_94103@yahoo.com</A>&gt; =  
wrote in=20  
message <A=20  
href=3D"news:46a2a05d\$1 @linux">news:46a2a05d\$1 @linux</A>...</DIV><BR>I =  
have an=20  
Avid branded 7 slot Magma expansion chassis.&nbsp; Since the power=20  
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it.&nbsp;</DIV>=20  
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<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20  
you?<BR><A=20  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_0018\_01C7CBE8.4E1DB750--I've been remixing a track that I recently  
mixed but this time I'm strapping  
a Demeter VTCL stereo comp after the Portico 5042. This compressor is a  
little bit fussy, but with a little work, it can create a lot of the BIG  
thing. I've got plenty of plugins that can do this too, but the more I go to  
the effort to use hardware (and deal with all of the work that goes with  
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can A/B hardware vs plugins on the mix bus and the hardware just provides a  
different level coutour and dimensionaliy to the sound. More 3D. I think a

lot of it has to do with the genre I'm working with-lots of  
folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks  
with electric bass and a full drum kit with 10 mics on  
it.....more like the Dirt Band than Nashville style country  
music. The more hardware I add to the mix, the closer it sounds to what I'm  
looking for.

I can see a VariMu and a Nightpro EQ in my future somewhere down the road.  
If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and 4  
x LA-3A's, I'd be happy.....well .....maybe....for a little while.

;o)Deej

You've heard of the expression "Less is More", haven't you????

Martin Harrington  
www.lendaneer-sound.com  
0414 913 247

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46a2d5f1\$1@linux...

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> sound. More 3D. I think a lot of it has to do with the genre I'm working  
> with-lots of folky/country'esque sounding acoustic guitar, fiddle and  
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> 4 x LA-3A's, I'd be happy.....well .....maybe....for a little while.  
>  
> ;o)  
>  
>

--Hi Gary,  
If you can take a picture of it and post it. I could tell you.

Chris

Gary Flanigan wrote:

> I have an Avid branded 7 slot Magma expansion chassis. Since the power supply  
> sounds much like a jet aircraft, I am going to replace it. I've identified  
> (I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex  
> connectors and a 20 pin connector to the motherboard. All of this is provided  
> by the quiet PS I am looking at, and the PS form factor is the same.

>

> However, right next to the 20 pin mb connector is a small 3 pin connector  
> as well. What is this called?

>

> Thanks for any help.

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 I've heard it....what does it mean?

;oD

"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
news:46a2ff02\$1@linux...

> Deej

>

> You've heard of the expression "Less is More", haven't you????

>

> Martin Harrington

> www.lendaneer-sound.com

> 0414 913 247

>

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>> work that goes with it), the closer I get to what I've been looking for

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>> the hardware just provides a different level coutour and dimensionality to

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>> working wit-lots of folky/country'esque sounding acoustic guitar, fiddle

>> and mandolin tracks with electric bass and a full drum kit with 10 mics

>> on it.....more like the Dirt Band than Nashville style

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>> 1176's and 4 x LA-3A's, I'd be happy.....well .....maybe....for a  
>> little while.  
>>  
>> ;o)  
>>  
>>  
>  
> --  
>Unfortunately, the Demeter comp isn't properly calibrated for stereo use. If  
I'm going to use it in any serious way on a stereo bus, I'm going to have to  
get the calibration equalled out. Definitely give me some ideas though.  
  
;o)

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46a30480@linux...  
> I've heard it....what does it mean?  
>  
> ;oD  
>  
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message  
> news:46a2ff02\$1@linux...  
>> Deej  
>>  
>> You've heard of the expression "Less is More", haven't you????  
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>> www.lendaneer-sound.com  
>> 0414 913 247  
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>>> little while.  
>>>  
>>> ;o)  
>>>  
>>>  
>>  
>> --  
>>  
>  
>Hmmm.....forget it, you're yet too young in your mind to  
understand.....hmmm.....

erlilo

"DJ" <animix \_ at \_ animas \_ dot \_ net> skrev i melding  
news:46a30480@linux...

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>

> ;oD

>

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>>> little while.  
>>>  
>>> ;o)  
>>>  
>>>  
>>  
>> --  
>>  
>  
>Your CD have great sonic qualities too, so why worry?

Erling

"Sarah" <sarahjane@sarahtonin.com> skrev i melding news:46a29ad9@linux...  
> Yeah, well it certainly makes logical sense that the higher resolutions  
> would provide a more detailed translation back into audible sound, maybe I  
> just doubt my own ability to hear those details.  
>  
> What about the fact that so many consumers now are listening to massively  
> squished versions of all that resolution (mp3, iTunes, etc)? Do you think  
> the sonic elements provided by the higher resolution survive the  
> squishing?  
>  
> SMacbook Pro with Metric Halo 2882 or ULN2, depending on the I/O you need.  
You can record directly into the record panel of the MIO console.  
For details:[http://www.mhllabs.com/metric\\_halo/products/](http://www.mhllabs.com/metric_halo/products/)

Ab

"Eugene B" <martinlancer@hotmail.com> wrote:  
>  
>Anyone here using a macbook pro & a firewire interface?  
>I was thinking of using this sort of setup for tracking  
>(my G4& mecs create a lot of fan noise)  
>I would then port the tracks over to paris for mixing.  
>This project would be recorded through either api or

>demeter mic pre's (with a 1176 or dbx160x if i use a comp)  
>then to a ua 2192 converter acting as a master clock.  
>Thanks Eugene5043

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Unfortunately, the Demeter comp isn't properly calibrated for stereo use.  
If  
>I'm going to use it in any serious way on a stereo bus, I'm going to have  
to  
>get the calibration equalled out. Definitely give me some ideas though.  
>Hi Gary, I had to replace mine because it died, so I've been through this.

The power supply has to be an older one because it has to be able to have  
no load on the 12 volt lead. PCPowerAndCooling.com at least used to have  
refurbished units for sale that would be quiet and fit the specs.

Hope this helps.

Mike

"Gary Flanigan" <garyf\_94103@yahoo.com> wrote:

>  
>I have an Avid branded 7 slot Magma expansion chassis. Since the power  
supply  
>sounds much like a jet aircraft, I am going to replace it. I've identified  
>(I think) that it require an ATX 300 watt PS, and it needs three 4 pin molex  
>connectors and a 20 pin connector to the motherboard. All of this is provided  
>by the quiet PS I am looking at, and the PS form factor is the same.  
>  
>However, right next to the 20 pin mb connector is a small 3 pin connector  
>as well. What is this called?  
>  
>Thanks for any help.Neil, although I have not used Mel, the one in Sam is similar and I  
agree the graphic type and the auto type both have their places and are  
not interchangeable.

Neil wrote:

> Well, it wouldn't hurt to check out both if you can. I'm not  
> saying one's necessarily better than the other all-around, but  
> rather that it more or less kinda depends on the application.  
> At least in my view.  
>  
> I'm kinda glad I have both, to be quite honest. I'm doing  
> a jingle tomorrow where I'll be tracking a female singer that I  
> used a gentle Auto-Tune setting on before & it worked great,  
> but in this particular case I envision having to use Melodyne  
> because I think the key of this jingle is right at the very top  
> of her range... hence possibly needing more pitch correction on

> a few notes, like when she has to hit it high with power (and we  
> all know this usually means singers going flat near the upper  
> envelopes of their ranges). So again, glad I have both options.  
>  
> Neil  
>  
>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>> Good info Neil. I was looking hard at Melodyne, but from your analysis here,  
>  
>> I think Autotune5 would more closely fit my needs. thanks. You probably just  
>  
>> saved me a couple of C notes.  
>>  
>> ;o)  
>>  
>> "Neil" <OIUOIU@OIU.com> wrote in message news:46a16061@linux...  
>>> I've used Auto-Tune for some time now - still have V1-point-  
>>> something on Floppy disks, in fact; and now am on v5-point-  
>>> whatever, but hadn't tried Melodyne until a few months ago.  
>>> Had the occasion recently to do a good deal of work on a  
>>> vocalist who needed a bit more correction than what I could get  
>>> out of A-T without it really sounding like an Auto-Tuned  
>>> vocal... if you know what I mean. Tried the Melodyne Plugin &  
>>> it was the ticket in this particular case. I know we've had a  
>>> couple of threads on this topic over time, so, based on having  
>>> done a few songs with it now, I now offer up my take on one vs.  
>>> the other:  
>>>  
>>> 1.) If you need a little bit of gentle correction, Auto-Tune 5  
>>> on autopilot is definitely the way to go - from what I can  
>>> tell, A-T passes more of the unadulterated qualities of the  
>>> signal through, while Melodyne EVEN IF YOU DON'T APPLY ANY  
>>> CHANGES TO THE NOTE will sound altered - it's not a harmonic  
>>> kind of alteration like AutoTune doing a severe correction  
>>> would display, but it's almost as if it "rounds out" the sound  
>>> a bit... maybe takes a bit of the edge or air off. It's not  
>>> severe, but it's noticeable. AT5 sounds really fucking good, by  
>>> the way, and has a couple of features that previous versions did  
>>> not, such as "Humanize", which, when used in gentle degrees can  
>>> sound good, and an option where you can set the pitch  
>>> correction to ignore vibrato - something that's VERY useful in  
>>> the case of any singers who have a wide vibrato!  
>>>  
>>> 2.) If you need more serious pitch correction, then Melodyne is  
>>> the way to go - in this type of application it displays LESS  
>>> artifacts than does Auto-Tune.  
>>>

>>> A couple other observations:  
>>>  
>>> a.) Melodyne can also adjust/alter timing, either automatically  
>>> (not recommended, IME) or manually (better - if you need to do  
>>> it at all).  
>>>  
>>> b.) Melodyne does not handle "noise" as well as Auto-Tune  
>>> does... for example, if you have a nice, clean vocal track -  
>>> someone singing softly through a clean mic & preamp, it may not  
>>> make much of a difference; but if you have someone singing a  
>>> typical rock, country rock, or if you're recording Tom Waits,  
>>> you may have some problems with Melodyne... especially if you're  
>>> tracking Tom Waits through a u-67 & a nice woolly Neve preamp -  
>>> - get my drift? Let's say Tom sings the phrase: "Baton Rouge"  
>>> and phonetically it sounds something like: "Brhaagghtnn  
>>> Hrooozzgzzzh", then you, my friend, are going to have a lot of  
>>> noise/non-note kind of artifacts that Melodyne will not know  
>>> how to deal with. This includes breaths, by the way, so a  
>>> breathy female vocal may also give you fits. It'll be up to you  
>>> to do one of two things with those short bursts of noise that  
>>> Melodyne will be incapable of recognizing as notes:  
>>> 1.) Leave 'em where they are & don't try to correct the pitch  
>>> on 'em & just hope it works.. or: 2.) manually edit those  
>>> artifacts out of the Melodyne display screen & extend the note  
>>> right in front of or right behind were it was to take it's  
>>> place. If you haven't worked with Melodyne yet, then you  
>>> obviously don't know exactly what I mean by that, but suffice  
>>> it to say this can be laborious on some singers & genres.  
>>> I would suggest trying "1" before automatically jumping to  
>>> option # "2" - you may find that some of the noise bits are OK,  
>>> leaving you only to have to manually tweak the remainder.  
>>>  
>>> Final Tip:  
>>> When using Melodyne, ALWAYS make sure to set the record path to  
>>> a new subfolder you can create within the project directory or  
>>> folder tree - don't use the default. In this manner (setting  
>>> the record path yourself), the Melodyne files away go with the  
>>> project, even when you back it up, archive it, etc.  
>>>  
>>> Anyway, just some observations.  
>>>  
>>> Neil  
>>  
>Deej -

I hear what you're saying. I go back and forth searching for both a flexible DAW (or multi-DAW) studio and a functional analog one. Currently, I am leaning towards the computer solution, with a digital

mixer at the center of it all and select outboard gear. The spectrum of affordable plugins and VST instruments makes this a pretty simple decision, and hopefully, the addition of my new digital mixer/control surface will bring the tactile control that mousing it just lacks.

On the shameless plug side, if you are interested in a pair of excellent, 4-band parametric EQs, I am selling two Speck ASCs. Give me a ping of you (or anyone else reading this) would like more information.

- Paul Artola  
Ellicott City, Maryland

On Sat, 21 Jul 2007 21:53:01 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>I've been remixing a track that I recently mixed but this time I'm strapping  
>a Demeter VTCL stereo comp after the Portico 5042. This compressor is a  
>little bit fussy, but with a little work, it can create a lot of the BIG  
>thing. I've got plenty of plugins that can do this too, but the more I go to  
>the effort to use hardware (and deal with all of the work that goes with  
>it), the closer I get to what I've been looking for with this new system. I  
>can A/B hardware vs plugins on the mix bus and the hardware just provides a  
>different level contour and dimensionality to the sound. More 3D. I think a  
>lot of it has to do with the genre I'm working with-lots of  
>folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks  
>with electric bass and a full drum kit with 10 mics on  
>it.....more like the Dirt Band than Nashville style country  
>music. The more hardware I add to the mix, the closer it sounds to what I'm  
>looking for.

>  
>I can see a VariMu and a Nightpro EQ in my future somewhere down the road.  
>If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and 4  
>x LA-3A's, I'd be happy.....well .....maybe....for a little while.

>  
>;o)  
>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>I can see a VariMu and a Nightpro EQ in my future somewhere down the road.

>If I had a those, a Massive Passive, a couple of LA-2A's, 4 x 1176's and  
>4  
>x LA-3A's, I'd be happy.....well .....maybe....for a little while.

I've been thinking about hardware comps for use across the 2-buss, as well, and one of the ones that I've been eyeballing is the Cranesong STC-8. They go for about \$3800 street. I noticed that Brad Blackwood at Euphonic Mastering uses one, so

I e-mailed him about it, and one of the things he said was - and I quote: "I suggest you try one out for yourself, but be prepared to buy it". So now I'm scared to try one until I'm ready to cough up that much cash! lol

Deej, the Vari-Mu might be a little dark or soft-ish for your needs... I've played around with one before, and that's the way it came across to my ears. Worth trying, though, and maybe I'm wrong, but I'm just thinking about the genres you normally work in with combinations of acoustic guitars, banjos, mandolins, fiddles, etc., each with lots of different kinds of subtle hi-end character, might not be best served by that particular unit. Then again, if you're looking for yet another "warmth machine", the Vari-Mu might be right up your alley.

NeilNeil, that logic does not quite track for me. I understand your idea that at least you can control the initial media and you are doing everything within your scope to improve the final sound. But IMHO the difference is far too slight.

The better the reproduction the better able we are to hear a difference in any part of the audio path, right? Thence the worse the reproduction the less difference can be heard and the less significant it becomes.

I believe the return is too insignificant for Sarah to go through the trouble of switching to another rig if the end product is to be replayed through a 128 mp3 codec.

OTOH if you are doing music that people will hear on really good quality systems, then darn right one should use high quality media files throughout.

Neil wrote:

```
> "Sarah" <sarahjane@sarahonin.com> wrote:  
>> Yeah, well it certainly makes logical sense that the higher resolutions  
>  
>> would provide a more detailed translation back into audible sound, maybe  
> I  
>> just doubt my own ability to hear those details.  
>>  
>> What about the fact that so many consumers now are listening to massively  
>  
>> squished versions of all that resolution (mp3, iTunes, etc)? Do you think  
>  
>> the sonic elements provided by the higher resolution survive the squishing?  
>  
> I think that's even more reason to start out with the highest-  
> possible quality that you're able to.  
>
```

> Neil

>

>Midi and I was having to do too many workarounds for plug latency. I went to a mixer also because I wanted the full studio infrastructure of a console.

Mikep wrote:

> I have been looking at the current popular alternatives to Paris (sans PT)

> and I'm not impressed. I have no reason to change systems right now, but

> looking forward I know I'll need to update sometime.

> I was just wondering what some of your reasons were to change?

>

> Right now the biggest asset to me would be Nuendo's latency compensation.

>

>Hey DJ,

I can get that vibe with using the Waves SSL (Stereo) comp. It has that "glue" and slamming vibe missing in Nuendo. Now, I can mix in Nuendo almost like I can in Paris just by inserting the SSL Stereo comp on the master buss..

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>I've been remixing a track that I recently mixed but this time I'm strapping

>a Demeter VTCL stereo comp after the Portico 5042. This compressor is a

>little bit fussy, but with a little work, it can create a lot of the BIG

>thing. I've got plenty of plugins that can do this too, but the more I go to

>the effort to use hardware (and deal with all of the work that goes with

>it), the closer I get to what I've been looking for with this new system.

I

>can A/B hardware vs plugins on the mix bus and the hardware just provides

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>different level contour and dimensionality to the sound. More 3D. I think

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>folky/country'esque sounding acoustic guitar, fiddle and mandolin tracks

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>it.....more like the Dirt Band than Nashville style country

>music. The more hardware I add to the mix, the closer it sounds to what I'm

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>x LA-3A's, I'd be happy.....well .....maybe....for a little while.  
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>  
>Bill L <bill@billlorentzen.com> wrote:  
>Neil, that logic does not quite track for me. I understand  
>your idea that at least you can control the initial media and  
>you are doing everything within your scope to improve the  
>final sound. But IMHO the difference is far too slight.

It probably IS slight. - again, the only way to verify would be to track a project from scratch on identical DAW's running at different samplerates & take each one all the way down to the mp3 encoding level, and then a/b them at that stage. But then again, isn't so much of what we do or try or buy based on getting a SLIGHT improvement on something? How many mics or preamps or plugin's have you bought that give you a DRAMATIC difference over what you were using before in a particular application? Probably not many unless you were using absolute crap before & went to something really top-shelf. How many, on the other hand, have given you a slight improvement that you were happy with? Probably a lot more!

>I believe the return is too insignificant for Sarah to go  
>through the trouble of switching to another rig if the end  
>product is to be replayed through a 128 mp3 codec.

Hey, I'm not trying to get anyone to switch to anything... I'm just responding to questions as to why I went with the methods I've chosen. If my responses are so compelling that they sound like urges to convert when they're not intended to be, then maybe it's just the truth shining through & making you feel that urge! lol BTW, if we're all convinced that the MP3 standard is what we're really engineering for, then why doesn't everyone just record in 16/44 MP3 to begin with? No need for conversion in samplerate, bitrate reduction, or encoding of ANY kind, so the argument could then be made that it would come out even better in the end! Chew on that one for awhile.

>OTOH if you are doing music that people will hear on really  
>good quality systems, then darn right one should use high  
>quality media files throughout.

Look, I've always maintained - and I've said it here on this NG - that great music has been recorded on nearly every possible format & under almost every possible condition...

a slight sonic difference isn't going to make or break a song or a CD.... Eurhythmics "Sweet Dreams" - recorded on an 8-track in their apartment - sounds fine and was a major hit.

This is not about catering to the high-end audio crowd or taking the "if it's going to end up on mp3 then it doesn't matter" approach, either - nor is it about any increment in between those two extremes... for me it's about trying to find a certain texture & dimension; to me these higher sample rates just sound more natural & more open, and dare I say more "analog".... because remember - there's no Nyquist frequency in analog. ;)

Neil You like Pro Tools editing over Nuendo's?? And you like Pro Tools workflow over Nuendo??

I've never heard anyone who really used the 2 DAWs state that. Even the most ardent Pro Tools users. They will readily admit, that Nuendo/SX workflow and editing is in another league.

Just look at each update to Pro Tools now 7.3. Each update incorporates more and more Nuendo/SX like features .. Pro Tools workflow is still not there yet.. Yes, they have added the right-mouse clicks for getting to menus, but not as deep as Nuendo/SX..

And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

I have Pro Tools and use HDAccel at the studio in our church, and I'm always amazed at how it recognized as the DAW leader. I'm not that impressed

"Brad Lyons" <brad@audioandmidi.com> wrote:

>

>I loved Paris for tracking and mixing, but it started to tick me off--numerous >bugs, lockups, plugins not working properly, mixes bouncing differently than

>how I mixed them on larger projects, etc. I just couldn't deal with it anymore,

>fortunately at that time I was taking a break from doing studio work and

>left it behind. I then picked up a Nuendo rig for live recording, I liked

>it...but wasn't in-love with the workflow. Since then, I've put in a pair

>of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.

>

>Brad Lyons

>www.audioandmidi.com

>

>"Mikep" <mikep@hometownrecords.com> wrote:

>>

>>I have been looking at the current popular alternatives to Paris (sans  
>PT)  
>>and I'm not impressed. I have no reason to change systems right now, but  
>>looking forward I know I'll need to update sometime.  
>>I was just wondering what some of your reasons were to change?  
>>  
>>Right now the biggest asset to me would be Nuendo's latency compensation.  
>>  
>>  
>Hehe!!!!!!.....you mean like the one I sent back because I thought the  
UAD-1 33609 could fill it's shoes? I was thinking last night what a dumbass  
move that was ;o). I did finally get something I could live with by driving  
the Portico 5042 line outs fairly aggressively into a UAD-1 Fairchild,  
followed by the Precision Limiter.

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message  
news:46a35409\$1@linux...

>  
> 5043  
>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>Unfortunately, the Demeter comp isn't properly calibrated for stereo use.  
> If  
>>I'm going to use it in any serious way on a stereo bus, I'm going to have  
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>>get the calibration equalled out. Definitely give me some ideas though.  
>>  
>Well put, Neil. I don't think we are really talking apples and apples,  
but I also don't think the difference is even worth arguing about.  
That's the kind of mood I'm in.

There actually could be a fairily simple way to compare projects: take  
one recorded and mixed at 88 or 96 and knock the tracks down to 44.1  
with a good converter and run the mix again. Not perfectly scientific,  
but it would satisfy me I suppose. Have you got a mix you could do that  
with?

Neil wrote:

> Bill L <bill@billlorentzen.com> wrote:  
>> Neil, that logic does not quite track for me. I understand  
>> your idea that at least you can control the initial media and  
>> you are doing everything within your scope to improve the  
>> final sound. But IMHO the difference is far too slight.  
>  
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> to track a project from scratch on identical DAW's running at

> different samplerates & take each one all the way down to the  
> mp3 encoding level, and then a/b them at that stage. But then  
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> more "analog".... because remember - there's no Nyquist  
> frequency in analog. ;)

>

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

>Well put, Neil. I don't think we are really talking apples and

apples,  
>but I also don't think the difference is even worth arguing about.  
>That's the kind of mood I'm in.

You're just in a contrary state of mind - that's fine, let's go... we're not insulting each other over this, so I'm happy to argue semantics & philosophy with regard to samplerate & resolution.

>There actually could be a fairly simple way to compare  
>projects: take one recorded and mixed at 88 or 96 and knock  
>the tracks down to 44.1 with a good converter and run the mix  
>again. Not perfectly scientific, but it would satisfy me I  
>suppose.

This wouldn't really be a fair test, IMO, it would be adding another conversion step to the 44.1 files - you'd be rounding off two samples worth of 88.2k to produce each 44.1k event as opposed to grabbing two original/accurate 44.1's of the said event. IOW, I'm an 88.2k proponent and I wouldn't trust this as a fair comparison, or else I would've done so already.

>Have you got a mix you could do that with?

Yes, but Lamont would just accuse me of purposely manipulating the 44.1k version to sound worse. :)

NeilOh, and apart from the samplerate resolution, another reason that it wouldn't be a fair comparison is that the downconverted 44.1k files in this case WOULD have frequency content that contained lower-order harmonics of data that was originally above 22k in them, since they started out as 88.2k files, whereas if you started out tracking at 44.1k, they wouldn't have any of this content.

Neil

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

>

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

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>apples,

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>a fair comparison, or else I would've done so already.

>

>>Have you got a mix you could do that with?

>

>Yes, but Lamont would just accuse me of purposely manipulating  
>the 44.1k version to sound worse. :)

>

>NeilDo any of you have or know how to reset the Sony HR-MP5 processor? I have  
two of them. Neither of them will fire up. I have replaced the lithium  
battery in both about two years ago but have had them shut off and sitting  
on the shelf for about a year and a half. All I get is a very faint light  
blue glow on the screen.

Is it possible that even though the lithium batteries were new, 1 1/2 years  
is just too long to sit on the shelf? or Does it need to be reset? How?

SteveNo native here, though I sometimes export wavs to my 002R to do some things  
like melodyne and AT5 that is not on my Paris rig.

I am kinda old school--don't use MIDI, like the low latency of Paris so I  
use lots of analog inserts on tracks etc...

That said, I am shopping for an HD3 rig for the new studio (of course, that  
is for the independent engineers, not me... :)

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

>

>Hey John... are you using any native DAW software at all?  
>Either integrated with Paris on a separate PC, or as a stand-  
>alone app for certain projects? Just wondering.

>

>Neil

>

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote:  
>>  
>>Who's leaving? :)  
>>  
>>Still love it--use it everyday and make a good living with it...  
>>  
>>  
>>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>> I haven't left it either, only augmented it. The reason I see will be  
>midi,  
>>  
>>>virtual synths and higher sample rates. On the hardware side, when we  
can  
>>no  
>>>longer get compatible motherboards or expansion chassis and all my stock  
>>of  
>>>them dies, it's time to get native full bore.  
>>>  
>>>AA  
>>>  
>>>  
>>>"Mikep" <mikep@hometownrecords.com> wrote in message  
>>>news:46a116f2\$1@linux...  
>>>>  
>>>> I have been looking at the current popular alternatives to Paris (sans  
>>  
>>>> PT)  
>>>> and I'm not impressed. I have no reason to change systems right now,  
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>>>> I was just wondering what some of your reasons were to change?  
>>>>  
>>>> Right now the biggest asset to me would be Nuendo's latency compensation.  
>>>>  
>>>>  
>>>  
>>>  
>>  
>>  
>Now if we could just get the marketing to flip flop so it follows the  
reality of what you and many of us know about Nuendo vs. ProTools.

I completely agree - the workflow with PT always seemed a bit awkward (much like Avid vs. Vegas, or even Avid vs. FCP to some degree).

Lamont - Nuendo 4 is just around the corner with some really nice updates - new automation system for one.... maybe not a lot for music users, but a nice update list for post.

Dedric

On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"  
<jjdpro@ameritech.net> wrote:

>  
> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow  
> over Neundo??  
>  
> I've never heard anyone who really used the 2 DAWs state that. Even the most  
> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow  
> and editing is in another league.  
>  
> Just look at each update to Pro Tools now 7.3. Each update icorporates more  
> and more Neundo/SX liek features .. Pro Tools workflow is still not there  
> yet.. Yes, they have added the right-mouse clicks, for gettign to menus, but  
> not as deep as Neundo/SX..  
>  
> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.  
>  
>  
> I have Pro Tools and use HDAccel at the studio in our church, and I'm always  
> amazed at how it reconized as the DAW leader. I'm not that impressed  
>  
> "Brad Lyons" <brad@audioandmidi.com> wrote:  
>>  
>> I loved Paris for tracking and mixing, but it started to tick me  
>> off--numerous  
>> bugs, lockups, plugins not working properly, mixes bouncing differently  
> than  
>> how I mixed them on larger projects, etc. I just couldn't deal with it  
> anymore,  
>> fortunately at that time I was taking a break from doing studio work and  
>> left it behind. I then picked up a Nuendo rig for live recording, I liked  
>> it...but wasn't in-love with the workflow. Since then, I've put in a pair  
>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.  
>  
>>  
>> Brad Lyons  
>> www.audioandmidi.com  
>>  
>> "Mikep" <mikep@hometownrecords.com> wrote:  
>>>  
>>> I have been looking at the current popular atlternatives to Paris (sans  
>>> PT)  
>>> and I'm not impressed. I have no reason to change systems right now, but  
>>> looking forward I know I'll need to update sometime.  
>>> I was just wondering what some of your reasons were to change?

>>>

>>> Right now the biggest asset to me would be Nuendo's latency compensation.

>>>

>>>

>>

>OK, now I'm pretty sure you have not thought this through. Those "lower-order harmonics of data....above 22k" would necessarily still be there whether it was down-sampled or originally converted as 44.1. We are talking about air pressure waves. The waves are either there or not. They are not \*attached\* to the above 22K information, they are the \*result\* of the above 22K information, which was there in the room when the mic was used.

My guess is the reason that higher frequency content that is inaudible to us makes a difference is because the lower order harmonics sound wrong or out of place or even distorted in some way without the continued contribution of the upper end data that originally caused them. OR we can perceive the data in some way without actually hearing it.

Neil wrote:

> Oh, and apart from the samplerate resolution, another reason  
> that it wouldn't be a fair comparison is that the downconverted  
> 44.1k files in this case WOULD have frequency content that  
> contained lower-order harmonics of data that was originally  
> above 22k in them, since they started out as 88.2k files,  
> whereas if you started out tracking at 44.1k, they wouldn't  
> have any of this content.

>

> Neil

>

>

>

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

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

>>> Well put, Neil. I don't think we are really talking apples and

>> apples,

>>> but I also don't think the difference is even worth arguing about.

>>> That's the kind of mood I'm in.

>> You're just in a contrary state of mind - that's fine, let's

>> go... we're not insulting each other over this, so I'm

>> happy to argue semantics & philosophy with regard to samplerate

>> & resolution.

>>

>>> There actually could be a fairly simple way to compare

>>> projects: take one recorded and mixed at 88 or 96 and knock

>>> the tracks down to 44.1 with a good converter and run the mix

>>> again. Not perfectly scientific, but it would satisfy me I

>>> suppose.

>> This wouldn't really be a fair test, IMO, it would be adding  
>> another conversion step to the 44.1 files - you'd be rounding  
>> off two samples worth of 88.2k to produce each 44.1k event  
>> as opposed to grabbing two original/accurate 44.1's of the said  
>> event. IOW, I'm an 88.2k proponent and I wouldn't trust this as  
>> a fair comparison, or else I would've done so already.  
>>  
>>> Have you got a mix you could do that with?  
>> Yes, but Lamont would just accuse me of purposely manipulating  
>> the 44.1k version to sound worse. :)  
>>  
>> Neil  
>Oh, getting fiesty now, are you? :)

OK, try this... track something, anything, into your 44.1k DAW  
of choice, using a matched pair of mics, and split it equitably  
into two tracks - one that has a mic pre & an EQ engaged, but  
no EQ tweaking done - let's call that track "A", and one that  
has the same kind of mic pre and EQ engaged, but with a lo-pass  
at 10k - let's call that track "B".

Now, play back both tracks, but route track "A" through the  
same EQ & set your lo-pass at 10k just like you did when  
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difference between the two tracks; IOW, the fact that track  
"A" had content above the range that track "B" was allowed to  
have from the get-go, regardless of what kind of content  
they're allowed to pass on playback, then i'll quit arguing  
with you about 44.1k vs. 88.2k (i'll still record at 88.2k,  
i'll just quit arguing with you about it lol).

Neil

Bill L <bill@billlorentzen.com> wrote:

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>\*result\* of the above 22K information, which was there in the room when

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>to us makes a difference is because the lower order harmonics sound

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>>

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>>> a fair comparison, or else I would've done so already.

>>>

>>>> Have you got a mix you could do that with?

>>> Yes, but Lamont would just accuse me of purposely manipulating  
>>> the 44.1k version to sound worse. :)

>>>

>>> Neil

>> I'll also amplify & riff a bit on something you said:

"OR we can perceive the data in some way without actually

hearing it."

I've always believed this to be the case... there's a story that Rupert Neve tells about how Geoff Emerick found a bad channel in a Neve console that was being installed - I believe it was at one of the AIR studios - upon testing, it turned out that the channel had a bad capacitor that was oscillating at slightly over 30k. Now, can we hear 30k? according to lots of people, we can't - and maybe neither could Geoff; but have you ever noticed how 60hz hits you in the groin, 80hz hits you in the solar plexus, and 250hz hits you right in the throat? Crank up Billy Joel's "We Didn't Start the Fire" or "Downeaster Alexa" sometime - that kick is hitting you right in the throat... you can't listen to it too loud for too long! I have no idea why TLA hit the frequency so hard, but in those songs he sure did.

Maybe 30k hits you right in the 13th chakra or something like that.

Neil

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

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>

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>>>  
>>>  
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>>>>> Have you got a mix you could do that with?  
>>>> Yes, but Lamont would just accuse me of purposely manipulating  
>>>> the 44.1k version to sound worse. :)  
>>>>  
>>>> Neil  
>>>>  
>Hey, I'm not worried, just curious. Or maybe I don't want to be seen as  
stubbornly old-fashioned. :)

And thank you.

Sarah

"erlilo" <erlilo@nospamonline.no> wrote in message news:46a30a5e@linux...  
> Your CD have great sonic qualities too, so why worry?  
>  
> Erling  
>  
> "Sarah" <sarahjane@sarahtonin.com> skrev i melding news:46a29ad9@linux...  
>> Yeah, well it certainly makes logical sense that the higher resolutions  
>> would provide a more detailed translation back into audible sound, maybe  
>> I just doubt my own ability to hear those details.  
>>  
>> What about the fact that so many consumers now are listening to massively  
>> squished versions of all that resolution (mp3, iTunes, etc)? Do you  
>> think the sonic elements provided by the higher resolution survive the  
>> squishing?  
>>  
>> S  
>  
>I've had this problem ever since I moved to XP, but have only got time to  
address it now:  
When I launch paris, the boot up takes about a minute or so - checks  
hardware plugs etc. That's all OK, but when I close or launch a project it  
can take a minute or so to do its thing - its like a memory leak - anybody  
ever had similar behaviour?

I have an ASUS P4P800 Deluxe w/ 3.2P4  
1gig cosair ram

Task manager doesn't report any particular spikes while launching or closing in either cpu or memory.

David. Probable everyone has it. As I understood it, the only way to deal with the way paris was set up to see hardware in 'days of old' was to alter the start up hardware scan. You may see some improvement by keeping the install path as short as possible (IE, installing to C:\Paris instead of installing to C:\Emu\Paris Pro... some have even just installed direct to the root, C:\). I believe the issue was rooted in using the CPU to run the cycles. In those days, we were using stuff like Celeron 300 MHz CPUs. Now we all have much higher clock speeds, and the XP driver has built in timing loops, by necessity. I also believe that this is the problem with running more than 1 adat card per MEC, but that is a personal theory and should be taken as such.

AA

"espresso" <audio@espressodigital.com> wrote in message news:46a42c90@linux...

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> address it now:

> When I launch paris, the boot up takes about a minute or so - checks  
> hardware plugs etc. That's all OK, but when I close or launch a project it  
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>

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> 1gig cosair ram

>

> Task manager doesn't report any particular spikes while launching or  
> closing in either cpu or memory.

>

> David.

> Anyone here ever used one? I was wondering about using this on the Cubase  
mix bus. 11.2...192 it'll sound the same...that's their charm.

On Sat, 21 Jul 2007 10:11:57 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

> I knew I was missing something. Also, is there a plugin that can make an  
> 88.2 sample rate sound as good as 44.1?

>

> ;o)

>

> "Paul Braun" <cygnus\_nospam@ctgonline.org> wrote in message

> news:sd94a352u0m2j1vrf94iist5s8somechl4@4ax.com...

>> On Sat, 21 Jul 2007 07:50:17 -0600, "DJ" <animix \_ at \_ animas \_ dot \_  
>> net> wrote:  
>>  
>>>I'm trying how to figure out how to program it.....  
>>>  
>>>  
>> You'll need a full patch manager loaded on a Core2Duo Vista machine,  
>> integrated with UnReason and the SqueezeBoxVSTI.  
>>  
>> Only when you have that fully-integrated with Cubase, can you program  
>> the Accordion.  
>>  
>> pab  
>I don't know but when you find out, Steve, post here because I got one of'm  
too and it went the same route. Would love to use it again... really cool  
niche piece.

WMW

"Steve Cox" <stevenc1@charter.net> wrote in message news:46a3b39c\$1@linux...  
>  
> Do any of you have or know how to reset the Sony HR-MP5 processor? I have  
> two of them. Neither of them will fire up. I have replaced the lithium  
> battery in both about two years ago but have had them shut off and sitting  
> on the shelf for about a year and a half. All I get is a very faint light  
> blue glow on the screen.  
> Is it possible that even though the lithium batteries were new, 1 1/2  
> years  
> is just too long to sit on the shelf? or Does it need to be reset? How?  
> Steve  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0014\_01C7CCFF.66609180  
Content-Type: multipart/alternative;  
boundary="-----\_NextPart\_001\_0015\_01C7CCFF.66609180"

-----=\_NextPart\_001\_0015\_01C7CCFF.66609180  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Google and about 20 seconds showed this, hope it helps. I don't have one =  
to test with so I don't know if it's valid, let us know?

Product: Sony HR-MP5  
Price Paid: US \$255.00 used=20

Submitted 06/07/2001 at 10:23pm by Phil Frenz=20  
Email: pfrenz at setnet<dot>net=20

Ease of Use : 10=20  
To reset hold in bypass and exit while powering up.  
Takes care of most problems=20

<http://reviews.harmony-central.com/reviews/Effects/product/Sony/HR-MP5/10=/1>

AA

-----=\_NextPart\_001\_0015\_01C7CCFF.66609180

Content-Type: text/html;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16481" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2>Google and about 20 seconds showed =
this, hope it=20
helps. I don't have one to test with so I don't know if it's valid, let =
us=20
know?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Product: Sony HR-MP5<BR>Price Paid: US =
$255.00 used=20
<BR>Submitted 06/07/2001 at 10:23pm by Phil Frenz <BR>Email: pfrenz at=20
setnet&lt;dot&gt;net <BR><BR>Ease of Use <IMG=20
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class=3Duser_rating>10</SPAN> </FONT>
<DIV id=3Dcriteria_416156 style=3D"DISPLAY: none; FONT-SIZE: 80%"></DIV>
<DIV class=3Drating_text><FONT face=3DArial size=3D2><STRONG><FONT =
color=3D#ff0000>To=20
reset hold in bypass and exit while powering up.<BR>Takes care of most=20
problems</FONT></STRONG> </FONT></DIV>
<DIV class=3Drating_text><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV class=3Drating_text><A=20
href=3D" http://reviews.harmony-central.com/reviews/Effects/product/Sony/H=
R-MP5/10/1"><FONT=20
face=3DArial=20
size=3D2> http://reviews.harmony-central.com/reviews/Effects/product/Sony/=
```



too slow for some of your needs (like the faster-tempo bluegrass stuff).

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

```
>
>
>
>-----=_NextPart_001_0015_01C7CCFF.66609180
>
>Google and about 20 seconds showed this, hope it helps. I don't have one
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> http://reviews.harmony-central.com/reviews/Effects/product/Sony/HR-MP5/10=
>/1
>
>AA
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>$255.00 used=20
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```
>setnet<dot>net <BR><BR>Ease of Use <IMG=20
>src=3D"http://www.harmony-central.com/Pix/help-small.jpg">: <SPAN=20
>class=3Duser_rating>10</SPAN> </FONT>
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>R-MP5/10/1"><FONT=20
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>size=3D2> http://reviews.harmony-central.com/reviews/Effects/product/S ony/=
>HR-MP5/10/1</FONT></A></DIV>

><DIV class=3Drating_text><FONT face=3DArial size=3D2>AA</FONT></DIV>
><DIV class=3Drating_text><FONT face=3DArial=20

>
>-----=_NextPart_001_0015_01C7CCFF.66609180--
>
```

I have gotten a lot further. Check out what a guy named les told me:

From: Les Lambert <les\_lmbryahoo.co.uk>

Steve,

Replacing the battery requires a battery holder to be fitted unless you can find an exact replacement. Nasty job for someone in a hurry without the right parts to hand. The board has to be completely disconnected to make sure you don't stress the mini molex connectors. I normally take all the panels off and tighten the pots and sockets while I'm visiting.

Also worth checking the solder connections to the power in socket and the jacks, they take a direct hit when the unit slides off the top of the handle on your Mesa Boogie.

I use a solid sleeved wire to convert the holder to have pins which align with the holes in the board. I've done a few, and you have to reset the device after.

The lack of contrast is a give-away.

I failed to find the reset code immediately, but I tried the typical 2 or 3 button press sequences.

Holding the BYPASS and EXIT buttons while powering up erases all the user memory, andf everything looks

normal, saves to user memory etc. Could be wrong, mine wasn't previously scrambled, but I'm 99% sure that's it.

Then you need a dump of the presets you took before the machine got too flaky. When new they have a duplicate factory set, which I duped by copying all the P patches into the U patches one by one, good for testing the dump restore process which can be tedious over the changing platforms over the years.

I've used Sounddiver mostly, but Cakewalk 3.0 did it with sysx fine, although you can't see if the memory is worth anything until you reload it in a machine.

My two MP5's got new backlights for Christmas, they fade quickly when you leave them on for years at a time.

MIDI-rakete.de had them, and lots of others. Good service, decent prices I tried a copy and paist and it didn't take so I will try again. A guy named Les has given me a whole lot of great info:

From: Les Lambert <les\_lmbrtyahoo.co.uk>

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Then you need a dump of the presets you took before the machine got too flaky. When new they have a duplicate factory set, which I duped by copying all the P patches into the U patches one by one, good for testing the dump restore process which can be tedious over the changing platforms over the years. I've used Sounddiver mostly, but Cakewalk 3.0 did it with sysx fine, although you can't see if the memory is worth anything until you reload it in a machine.

My two MP5's got new backlights for Christmas, they fade quickly when you leave them on for years at a time.

MIDI-rakete.de had them, and lots of others. Good service, decent prices

"Steve Cox" <stevec1@charter.net> wrote:

>

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

>>

>>

>>

>>-----=\_NextPart\_001\_0015\_01C7CCFF.66609180

>>

>>Google and about 20 seconds showed this, hope it helps. I don't have one

>=

>>to test with so I don't know if it's valid, let us know?

>>

>>Product: Sony HR-MP5

>>Price Paid: US \$255.00 used=20

>>Submitted 06/07/2001 at 10:23pm by Phil Frenz=20

>>Email: pfrenz at setnet<dot>net=20

>>

>>Ease of Use : 10=20

>>To reset hold in bypass and exit while powering up.

>>Takes care of most problems=20

>>

>> <http://reviews.harmony-central.com/reviews/Effects/product/Sony/HR-MP5/10=>

>>/1

>>

>>AA

>>

>>-----=\_NextPart\_001\_0015\_01C7CCFF.66609180

>>

```

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>><META content=3D"MSHTML 6.00.6000.16481" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY>
>><DIV><FONT face=3DArial size=3D2>Google and about 20 seconds showed =
>>this, hope it=20
>>helps. I don't have one to test with so I don't know if it's valid, let
>=
>>us=20
>>know?</FONT></DIV>

>><DIV><FONT face=3DArial size=3D2>Product: Sony HR-MP5<BR>Price Paid: US
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>>$255.00 used=20
>><BR>Submitted 06/07/2001 at 10:23pm by Phil Frenz <BR>Email: pfrenz at=20
>>setnet<dot>net <BR><BR>Ease of Use <IMG=20
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>><DIV id=3Dcriteria_416156 style=3D"DISPLAY: none; FONT-SIZE: 80%"></DIV>
>><DIV class=3Drating_text><FONT face=3DArial size=3D2><STRONG><FONT =
>>color=3D#ff0000>To=20
>>reset hold in bypass and exit while powering up.<BR>Takes care of most=20
>>problems</FONT></STRONG> </FONT></DIV>

>><DIV class=3Drating_text><A=20
>>href=3D" http://reviews.harmony-central.com/reviews/Effects/product/S ony/H=
>>R-MP5/10/1"><FONT=20
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>>size=3D2> http://reviews.harmony-central.com/reviews/Effects/product/S ony/=
>>HR-MP5/10/1</FONT></A></DIV>

>><DIV class=3Drating_text><FONT face=3DArial size=3D2>AA</FONT></DIV>
>><DIV class=3Drating_text><FONT face=3DArial=20

>>
>>-----=_NextPart_001_0015_01C7CCFF.66609180--
>>
>
>I have gotten a lot further. Check out what a guy named les told me:
>From: Les Lambert <les_lmbrtyahoo.co.uk>
>Steve,
>Replacing the battery requires a battery holder to be
>fitted unless you can find an exact replacement. Nasty
>job for someone in a hurry without the right parts to

```

>hand. The board has to be completely disconnected to  
>make sure you don't stress the mini molex connectors.  
>I normally take all the panels off and tighten the  
>pots and sockets while I'm visiting.  
> Also worth checking the solder connections to the  
>power in socket and the jacks, they take a direct hit  
>when the unit slides off the top of the handle on your  
>Mesa Boogie.  
> I use a solid sleeved wire to convert the holder to  
>have pins which align with the holes in the board.  
>I've done a few, and you have to reset the device  
>after.  
>The lack of contrast is a give-away.

>  
>I failed to find the reset code immediately, but I  
>tried the typical 2 or 3 button press sequences.  
>  
>Holding the BYPASS and EXIT buttons while powering up  
>erases all the user memory, andf everything looks  
>normal, saves to user memory etc. Could be wrong, mine  
>wasn't previously scrambled, but I'm 99% sure that's  
>it.

>  
>  
>Then you need a dump of the presets you took before  
>the machine got too flaky. When new they have a  
>duplicate factory set, which I duped by copying all  
>the P patches into the U patches one by one, good for  
>testing the dump restore process which can be tedious  
>over the changing platforms over the years.  
>I've used Sounddiver mostly, but Cakewalk 3.0 did it  
>with sysx fine, although you can't see if the memory  
>is worth anything until you reload it in a machine.

>  
>My two MP5's got new backlights for Christmas, they  
>fade quickly when you leave them on for years at a  
>time.

>MIDI-rakete.de had them, and lots of others. Good  
>service, decent prices

Lesl hope I'm not stepping on anyone's toes here, but I have a hard-time following  
along in the web-based chat because I'm used to Bulletin Board style posting.

I have a new forum I just took online recently and was wondering would there  
be interest to holding a forum over there that's a little easier to navigate  
and follow the threads? Here is the forum:

<http://www.audioandmidi.com/phpBB2/index.php>

If you're interested, I could create a dedicated section for Paris.Never use the web interface. I

pick it up in Thinderbird.

JH

Brad Lyons wrote:

> I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
> along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
> be interest to holding a forum over there that's a little easier to navigate  
> and follow the threads? Here is the forum:  
>  
> <http://www.audioandmidi.com/phpBB2/index.php>  
>  
> If you're interested, I could create a dedicated section for Paris.I can read this forum just fine  
with Netscape...

David.

Brad Lyons wrote:

> I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
> along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
> be interest to holding a forum over there that's a little easier to navigate  
> and follow the threads? Here is the forum:  
>  
> <http://www.audioandmidi.com/phpBB2/index.php>  
>  
> If you're interested, I could create a dedicated section for Paris.So is that a News Reader, or just  
a Web Browser that you're using?

Brad

EK Sound <askme@nospam.com> wrote:

>I can read this forum just fine with Netscape...

>

>David.

>

>Brad Lyons wrote:

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time  
following  
>> along in the web-based chat because I'm used to Bulletin Board style posting.  
>> I have a new forum I just took online recently and was wondering would  
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>> be interest to holding a forum over there that's a little easier to navigate  
>> and follow the threads? Here is the forum:  
>>  
>> <http://www.audioandmidi.com/phpBB2/index.php>

>>  
>> If you're interested, I could create a dedicated section for Paris. The integrated news reader in V7.2

David.

Brad Lyons wrote:

> So is that a News Reader, or just a Web Browser that you're using?

>

> Brad

>

> EK Sound <askme@nospam.com> wrote:

>

>> I can read this forum just fine with Netscape...

>>

>> David.

>>

>> Brad Lyons wrote:

>>

>>> I hope I'm not stepping on anyone's toes here, but I have a hard-time

>

> following

>

>>> along in the web-based chat because I'm used to Bulletin Board style posting.

>>> I have a new forum I just took online recently and was wondering would

>

> there

>

>>> be interested to holding a forum over there that's a little easier to navigate

>>> and follow the threads? Here is the forum:

>>>

>>> <http://www.audioandmidi.com/phpBB2/index.php>

>>>

>>> If you're interested, I could create a dedicated section for Paris.

>

> Ah okay, thanks. Well, feel free to sign up over at my forum for other chats if you'd like :-)

EK Sound <askme@nospam.com> wrote:

> The integrated news reader in V7.2

>

> David.

>

> Brad Lyons wrote:

>

>> So is that a News Reader, or just a Web Browser that you're using?

>>

>> Brad  
>>  
>> EK Sound <askme@nospam.com> wrote:  
>>  
>>>I can read this forum just fine with Netscape...  
>>>  
>>>David.  
>>>  
>>>Brad Lyons wrote:  
>>>  
>>>>I hope I'm not stepping on anyone's toes here, but I have a hard-time  
>>  
>> following  
>>  
>>>>along in the web-based chat because I'm used to Bulletin Board style  
posting.  
>>>> I have a new forum I just took online recently and was wondering would  
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>> there  
>>  
>>>>be interest to holding a forum over there that's a little easier to navigate  
>>>>and follow the threads? Here is the forum:  
>>>>  
>>>><http://www.audioandmidi.com/phpBB2/index.php>  
>>>>  
>>>>If you're interested, I could create a dedicated section for Paris.  
>>  
>>I know Michael Brauer (Coldplay etc) uses one in his mix buss chain--almost  
no compression--more for the tube section and eq i believe...

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>Anyone here ever used one? I was wondering about using this on the Cubase  
  
>mix bus.  
>  
>I use them.. Okay as a pre . A bit noisy and EQ is not as surgical as others.

Not impressed..

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>Anyone here ever used one? I was wondering about using this on the Cubase  
  
>mix bus.  
>  
>Can't wait..

Dedric Terry <dterry@keyofd.net> wrote:

>Now if we could just get the marketing to flip flop so it follows the  
>reality of what you and many of us know about Nuendo vs. ProTools.

>

>I completely agree - the workflow with PT always seemed a bit awkward (much  
>like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>

>Lamont - Nuendo 4 is just around the corner with some really nice updates

-

>new automation system for one.... maybe not a lot for music users, but a  
>nice update list for post.

>

>Dedric

>

>On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"

><jjdpro@ameritech.net> wrote:

>

>>

>> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow  
>> over Neundo??

>>

>> I've never heard anyone who really used the 2 DAWs state that. Even the  
most

>> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow  
>> and editing is in another league.

>>

>> Just look at each update to Pro Tools now 7.3. Each update icorporates  
more

>> and more Neundo/SX liek features .. Pro Tools workflow is still not there  
>> yet.. Yes, they have added the right-mouse clicks for gettign to menus,  
but

>> not as deep as Neundo/SX..

>>

>> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

>>

>>

>> I have Pro Tools and use HDAcel at the studio in our church, and I'm always  
>> amazed at how it reconized as the DAW leader. I'm not that impressed

>>

>> "Brad Lyons" <brad@audioandmidi.com> wrote:

>>>

>>> I loved Paris for tracking and mixing, but it started to tick me

>>> off--numerous

>>> bugs, lockups, plugins not working properly, mixes bouncing differently

>> than

>>> how I mixed them on larger projects, etc. I just couldn't deal with

it

>> anymore,

>>> fortunately at that time I was taking a break from doing studio work  
and  
>>> left it behind. I then picked up a Nuendo rig for live recording, I  
liked  
>>> it...but wasn't in-love with the workflow. Since then, I've put in a  
pair  
>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.  
>>  
>>>  
>>> Brad Lyons  
>>> [www.audioandmidi.com](http://www.audioandmidi.com)  
>>>  
>>> "Mikep" <mikep@hometownrecords.com> wrote:  
>>>>  
>>>> I have been looking at the current popular alternatives to Paris (sans  
>>> PT)  
>>>> and I'm not impressed. I have no reason to change systems right now,  
but  
>>>> looking forward I know I'll need to update sometime.  
>>>> I was just wondering what some of your reasons were to change?  
>>>>  
>>>> Right now the biggest asset to me would be Nuendo's latency compensation.  
>>>>  
>>>>  
>>>  
>>  
>Actually, the VT737 is the pre...the VT747 is a stereo compressor. ;-)

Brad Lyons  
[www.audioandmidi.com](http://www.audioandmidi.com)

"LaMont" <jjdpro@ameritech.net> wrote:

>  
>I use them.. Okay as a pre . A bit noisy and EQ is not as surgical as others.  
>  
>  
>Not impressed..  
>  
>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>Anyone here ever used one? I was wondering about using this on the Cubase  
>  
>>mix bus.  
>>  
>>  
>I've got a 737 and I use the compressor and EQ quite a bit as a mix insert.  
The preamp is adequate but not something I'm in love with. The 737 makes an  
absolutely stellar bass DI for tracking though.

;o)

"Brad Lyons" <brad@audioandmidi.com> wrote in message  
news:46a4ebdf\$1@linux...

>

> Actually, the VT737 is the pre...the VT747 is a stereo compressor. ;-)

>

> Brad Lyons

> www.audioandmidi.com

>

> "LaMont" <jjdpro@ameritech.net> wrote:

>>

>>I use them.. Okay as a pre . A bit noisy and EQ is not as surgical as

>>others.

>>

>>

>>Not impressed..

>>

>>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>>Anyone here ever used one? I was wondering about using this on the Cubase

>>

>>>mix bus.

>>>

>>>

>>

>I've shared this file with a few folks here over the weekend. I'm trying to  
get my head around mixing in Cubase and the push/pull that needs to happen  
to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling a  
bit too hard here or there. I'm posting a link to an MP3 here. One of my  
esteemed colleagues is reporting a section of hiss along a breif portion of  
the timeline (not during a cymbal event). I'm not hearing it. I'm wondering  
if my hearing is getting notched out to the point of missing something  
significant.

Here's a link:

<http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>

At the bottom, type in the symbols as prompted, this will take you to the  
next page where a red button at the bottom will start loading and after 15  
seconds you can click on it to DL the file.

Thanks,

DeejSounds great.. You can push it more for my taste :).. I did not hear the hiss..I'll  
check again in the studio..

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>I've shared this file with a few folks here over the weekend. I'm trying  
to  
>get my head around mixing in Cubase and the push/pull that needs to happen

>to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling  
a  
>bit too hard here or there. I'm posting a link to an MP3 here. One of my

>esteemed colleagues is reporting a section of hiss along a breif portion  
of  
>the timeline (not during a cymbal event). I'm not hearing it. I'm wondering

>if my hearing is getting notched out to the point of missing something  
>significant.

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>At the bottom, type in the symbols as prompted, this will take you to the

>next page where a red button at the bottom will start loading and after  
15

>seconds you can click on it to DL the file.

>

>Thanks,

>

>Deej

>

>Hello my beloved Parisian Friends

I'm an old Paris fellow from Sweden, been using Paris sins the start of it  
all (almost).

Just bought the Liquid Mix for Nuendo and it's working like a dream, but  
then I thought if UAD-1 could work in Paris why not try Liquid Mix as well.  
Tried it, but I couldn't make it to work, and I just knew you fellows could  
(in this fantastic forum) have the answer to this problem.

So could we make the Liquid Mix work in Paris?

Best regards

Mikael

Sweden  
On 24 Jul 2007 01:19:47 +1000, "Brad Lyons" <[brad@audioandmidi.com](mailto:brad@audioandmidi.com)>  
wrote:

>  
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
>along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
>be interest to holding a forum over there that's a little easier to navigate  
>and follow the threads? Here is the forum:  
>  
><http://www.audioandmidi.com/phpBB2/index.php>  
>  
>If you're interested, I could create a dedicated section for Paris.

I have never used the web interface. I've been using Forte's Agent on Usenet for as long as I can remember. Actually, I've been using it since I first got online back in '93 or '94.

pabBrad,

Traditionally the issue has been that there are a lot of people here who use the NNTP feature, and virtually none of these web forum based systems allow NNTP. I have done a little surfing and if you want both it's pretty hard to find something.

Also, if you're having trouble following threads, try pressing the "Related items" button. This will narrow what's on screen to just items within your current thread.

It is also actually possible for me to put this forum into a format more similar to "normal" web forums, where all posts of a thread appear in a single thread, however while it might simplify things, it's actually less functional to my mind as you can't visually see who has replied to who (unless they include a quote). Hence I've kept it as it is. I find the "related items" works pretty well however in sorting out a complex thread.

JustCron had a web forum running for a while starting around the time Chuck handed over the group. It never really kicked off. Too many people like the NNTP feature.

Cheers,  
Kim.

"Brad Lyons" <[brad@audioandmidi.com](mailto:brad@audioandmidi.com)> wrote:

>  
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
>along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
>be interest to holding a forum over there that's a little easier to navigate

>and follow the threads? Here is the forum:

>

><http://www.audioandmidi.com/phpBB2/index.php>

>

>If you're interested, I could create a dedicated section for Paris.I pick up in Outlook Express, no issues reading posts here.

AA

"Brad Lyons" <[brad@audioandmidi.com](mailto:brad@audioandmidi.com)> wrote in message  
news:46a4c713\$1@linux...

>

> I hope I'm not stepping on anyone's toes here, but I have a hard-time

> following

> along in the web-based chat because I'm used to Bulletin Board style

> posting.

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> be interest to holding a forum over there that's a little easier to

> navigate

> and follow the threads? Here is the forum:

>

> <http://www.audioandmidi.com/phpBB2/index.php>

>

> If you're interested, I could create a dedicated section for Paris.I use the web based format here with zero problems...

"Aaron Allen" <[know-spam@not\\_here.dude](mailto:know-spam@not_here.dude)> wrote:

>I pick up in Outlook Express, no issues reading posts here.

>AA

>

>"Brad Lyons" <[brad@audioandmidi.com](mailto:brad@audioandmidi.com)> wrote in message

>news:46a4c713\$1@linux...

>>

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time

>> following

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>> posting.

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>> there

>> be interest to holding a forum over there that's a little easier to

>> navigate

>> and follow the threads? Here is the forum:

>>

>> <http://www.audioandmidi.com/phpBB2/index.php>

>>

>> If you're interested, I could create a dedicated section for Paris.  
>  
>Yeah,I use the web based forum also. I actually like it better than the format I see on other forums. Sort of comforting.  
Rod  
"John Macy" <spamlessjohn@johnmacy.com> wrote:  
>  
>I use the web based format here with zero problems...  
>  
>  
>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>I pick up in Outlook Express, no issues reading posts here.  
>>AA  
>>  
>>"Brad Lyons" <brad@audioandmidi.com> wrote in message  
>>news:46a4c713\$1@linux...  
>>>  
>>> I hope I'm not stepping on anyone's toes here, but I have a hard-time  
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>>> posting.  
>>> I have a new forum I just took online recently and was wondering would  
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>>> be interest to holding a forum over there that's a little easier to  
>>> navigate  
>>> and follow the threads? Here is the forum:  
>>>  
>>> <http://www.audioandmidi.com/phpBB2/index.php>  
>>>  
>>> If you're interested, I could create a dedicated section for Paris.  
>>  
>>  
>HI Mikael,  
Paris uses and extremely old version of VST plug-in spec so I'm pretty sure it will work properly.

Chris

Mikael Bergstrom wrote:

> Hello my beloved Parisian Friends  
>  
> I'm an old Paris fellow from Sweden, been using Paris sins the start of it  
> all (almost).  
>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but  
> then I thought if UAD-1 could work in Paris why not try Liquid Mix as well.  
> Tried it, but I couldn't make it to work, and I just knew you fellows could  
> (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 I've replaced Paris with Nuendo on my main pc (xp) and am using Paris on another box. Nuendo still recognizes 'Paris Midi' even though I've tried to rip out all Paris related files by the freaking roots. Anyone have an idea how to eradicate it? Is there some sort of file in Nuendo that can be "refreshed" or otherwise cleaned out?

Thanks very much in advance,

Jim I knew you were referring to that story. I don't disagree. My point was just that whatever was happening in the lower band resulting from upper frequency data would still be there if the upper data were not recorded. Just the upper data would not be there. All I meant is that down-sampling probably would yield a track very similar (though not the same) to a track recorded at 44.1. So for purposes of experimentation on a mix it would be acceptable to me.

On the EQ thing, who knows? Have you tried it? Besides, putting matched mics on the same source is already such a variable the rest of the test is useless. You knew that, but wondered if I would fall for it. Hah! I ain't your sucker, bro.

Neil wrote:

> I'll also amplify & riff a bit on something you said:

>

> "OR we can perceive the data in some way without actually  
> hearing it."  
>  
> I've always believed this to be the case... there's a story  
> that Rupert Neve tells about how Geoff Emerick found a bad  
> channel in a Neve console that was being installed - I believe  
> it was at one of the AIR studios - upon testing, it turned out  
> that the channel had a bad capacitor that was oscillating at  
> slightly over 30k. Now, can we hear 30k? according to lots of  
> people, we can't - and maybe neither could Geoff; but have you  
> ever noticed how 60hz hits you in the groin, 80hz hits you in  
> the solar plexus, and 250hz hits you right in the throat? Crank  
> up Billy Joel's "We Didn't Start the Fire" or "Downeaster  
> Alexa" sometime - that kick is hitting you right in the  
> throat... you can't listen to it too loud for too long! I have  
> no idea why TLA hit the frequency so hard, but in those songs  
> he sure did.  
>  
> Maybe 30k hits you right in the 13th chakra or something like  
> that.  
>  
> Neil  
>  
>  
>  
>  
> "Neil" <OIUOIU@OIU.com> wrote:  
>> Oh, getting fiesty now, are you? :)  
>>  
>> OK, try this... track something, anything, into your 44.1k DAW  
>> of choice, using a matched pair of mics, and split it equitably  
>> into two tracks - one that has a mic pre & an EQ engaged, but  
>> no EQ tweaking done - let's call that track "A", and one that  
>> has the same kind of mic pre and EQ engaged, but with a lo-pass  
>> at 10k - let's call that track "B".  
>>  
>> Now, play back both tracks, but route track "A" through the  
>> same EQ & set your lo-pass at 10k just like you did when  
>> tracking "B", and play both back. If you can say there's no  
>> difference between the two tracks; IOW, the fact that track  
>> "A" had content above the range that track "B" was allowed to  
>> have from the get-go, regardless of what kind of content  
>> they're allowed to pass on playback, then i'll quit arguing  
>> with you about 44.1k vs. 88.2k (i'll still record at 88.2k,  
>> i'll just quit arguing with you about it lol).  
>>  
>> Neil  
>>  
>>  
>>

>> Bill L <bill@billlorentzen.com> wrote:  
>>> OK, now I'm pretty sure you have not thought this through. Those  
>>> "lower-order harmonics of data....above 22k" would necessarily still be  
>>> there whether it was down-sampled or originally converted as 44.1. We  
>>> are talking about air pressure waves. The waves are either there or not.  
>>> They are not \*attached\* to the above 22K information, they are the  
>>> \*result\* of the above 22K information, which was there in the room when  
>>> the mic was used.  
>>>  
>>> My guess is the reason that higher frequency content that is inaudible  
>  
>>> to us makes a difference is because the lower order harmonics sound  
>>> wrong or out of place or even distorted in some way without the  
>>> continued contribution of the upper end data that originally caused  
>>> them. OR we can perceive the data in some way without actually hearing  
> it.  
>>> Neil wrote:  
>>>> Oh, and apart frm the samplerate resolution, another reason  
>>>> that it wouldn't be a fair comparison is that the downconverted  
>>>> 44.1k files inthis case WOULD have frequency content that  
>>>> contained lower-order harmonics of data that was originally  
>>>> above 22k in them, since they started out as 88.2k files,  
>>>> whereas if you started out tracking at 44.1k, they wouldn't  
>>>> have any of this content.  
>>>>  
>>>> Neil  
>>>>  
>>>>  
>>>>  
>>>> "Neil" <OIUOIU@OIU.com> wrote:  
>>>>> Bill L <bill@billlorentzen.com> wrote:  
>>>>>> Well put, Neil. I don't think we are really talking apples and  
>>>>>> apples,  
>>>>>> but I also don't think the difference is even worth arguing about.  
>  
>>>>>> That's the kind of mood I'm in.  
>>>>>> You're just in a contrary state of mind - that's fine, let's  
>>>>>> go... we're not insulting each other over this, so I'm  
>>>>>> happy to argue semantics & philosophy with regard to samplerate  
>>>>>> & resolution.  
>>>>>>  
>>>>>>> There actually could be a fairily simple way to compare  
>>>>>>> projects: take one recorded and mixed at 88 or 96 and knock  
>>>>>>> the tracks down to 44.1 with a good converter and run the mix  
>>>>>>> again. Not perfectly scientific, but it would satisfy me I  
>>>>>>> suppose.  
>>>>>>> This wouldn't really be a fair test, IMO, it would be adding  
>>>>>>> another conversion step to the 44.1 files - you'd be rounding

>>>>> off two samples worth of 88.2k to produce each 44.1k event  
>>>>> as opposed to grabbing two original/accurate 44.1's of the said  
>>>>> event. IOW, I'm an 88.2k proponent and I wouldn't trust this as  
>>>>> a fair comparison, or else I would've done so already.  
>>>>>  
>>>>>> Have you got a mix you could do that with?  
>>>>> Yes, but Lamont would just accuse me of purposely manipulating  
>>>>> the 44.1k version to sound worse. :)  
>>>>>  
>>>>> Neil  
>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I  
heard a little tapping from the guitars or something. But my hearing's  
prolly worse than yours. I use AKG 240s to tweak high end.

DJ wrote:

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Don't make me force George Massenburg to have to listen to this  
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>For viewing, I use the web based forum and also Outlook Express. These are  
accessed on two different computers and then the threads are both summed to  
a third computer which pipes them at high speed to a Dell tech support guy  
in India for correlative spell checking and verification before they are  
returned to a 4th computer here where I answer the posts.

..

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

news:46a53b0b@linux...

>I pick up in Outlook Express, no issues reading posts here.

> AA

>

> "Brad Lyons" <brad@audioandmidi.com> wrote in message

> news:46a4c713\$1@linux...

>>

>> I hope I'm not stepping on anyone's toes here, but I have a hard-time

>> following

>> along in the web-based chat because I'm used to Bulletin Board style

>> posting.

>> I have a new forum I just took online recently and was wondering would

>> there

>> be interest to holding a forum over there that's a little easier to

>> navigate

>> and follow the threads? Here is the forum:

>>

>> <http://www.audioandmidi.com/phpBB2/index.php>

>>

>> If you're interested, I could create a dedicated section for Paris.

>

>maybe so.....the area you mentioned hearing this is right before the the  
> buildup to the bridge and he's sidesticking that snare pretty hard. Maybe  
> this was what you were hearing. I also just found that I've got the damn  
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;oP

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>  
>To really understand what I'm going for here as far as the vocal, this is  
the song I was asked to use as a relative "go by"

<http://www.sharebigfile.com/file/197417/Tried-True-and-Tested-mp3.html>

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PfDfAabqGyugbqGyugz3w3wGm6hsroG6hsroM98N8BpuobK6BuobK6DPfDfA  
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M+J+JfhRfhHXiYv7xTic6/Ci/wCvyd2vBScryrsyX5WY8R+rP8TNOB/WXNL+  
1nPKTk3J52TP2/J3QADCgAA34L9eH4kdMZP6OS0Yn/IOThv1Y85pCeGxJPS6  
HTW4n9Wa5gAc2gAAViaVi7F53gp0l+DkoYW/wDcXoOWM8MZR2qG/D5o/wDs  
idNb1nszWW+ksmqq9PazImWdkGLWg2v/AGPwoxQdQB6ll0tc+D0SPLPStS9x  
R5IPqkb/AF8s7PObbys14i4rji1ojGPQYgxlP2eH/qeeH9yOSWd85vwc3G9H  
U5Rr0mEnVst/GJ3QEAZV0cb+vP8AEzPh/wBWH4o+kpKTm3KTq2WtSwTjLU0z  
WeuU7PU4ji3a0Z1Jd2boeQdXG/Ev6v7mcpred20kTGbjWjpU6+GuY+KjJZKyO  
M6OB/Xh+JGdb1k9yuc2sJVdHlwy9DMTWxnf4ZegyrJNp1WcAAAAAAAEptZiA  
AAAA1l+IHnl6jl1l+IHnl6jltAv9zBy1KAg1l+IH8UvUZGsv0o/il6jltAA  
EA9DgZ4Y01uX9p550QngtJ/ekumNDelxcpTjJKV1yWZqL6kc5Lk5ZWQZtzcq  
Hb4i3jitGCHoOI24htuPJGPolL0qd2IAMq9FPDdT1XJ+hHHxP6j83oNOluUk  
0sjUpPpoZXPkc21myeg6bXt7swV1qOHRRrrqZgHPLQdPHfqL8MP7UcctxGeP  
4Y+g1OKndbip1k4apN9NOwpd+CH4X/cxxDTuSazVKSniUVsqnXUW9aKnVwE8  
F1cqp0nKa8P+rD8SGtxYXhfgv+RD8SMJ53zm/Bfrw/EjCfxPnH+vvd3RwP6y  
5pf2s5iYycGpL0iCZ6YUABAAAGvDfqx5x/4f6vUZxk4NSWdGIVuqacXqNThG  
QAMqAAAdFmSjFSeZTiznBZcCXnlAIAAAHbCTUoR0OK9ZxHXH9S3+HtN6pXIA  
DCteG/VjzoyL2ZKE4yeZMoXsAAIAWcBZWOrjfiX9X9zOU6eMack1l+L+5nMa  
25ScBtwrpdinTMTXhv1lk15hWRrYzv8MvQZGtjO/wAMvQRWQAAAAAAAAAAAA  
ADWX6UeeXqMjWX6UeeXqMi0AAQWc6wUdTb6SoAAAADV/or8T9CMi2P3MHLUs  
FQAQDS7JSapsxXQZgAAANeJ/VizmRe9NTm5LM2ULeQABAjbbzkaAAAAAAA6OC  
/Xh+JGE/ifOQm06rOG6upc9MAACAAAAAAAAAAAAAAAAAAAAAAAAAHUmoztt5sPa  
cpe5PHTkVCy4RQAEUAAAAAAAAAAAAAvanu5KWooANN3TTmzlrKpKS1Rn6GRSWt  
F7CjjeJv4ZVycj5TViOCG2GxtT7i+YYbG1PuL5jKsQbYbG1PuL5hhsbU+4vm  
AxBthsbU+4vmGGxtT7i+YDEG2GxtT7i+YYbG1PuL5gMQbYbG1PuL5hhsbU+4  
vmAzcm4qOhOpU2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F8wGINsNjan  
3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F8wGINsNj  
an3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F8wGINs  
Njan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F8wGI  
NsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F8w  
GINsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan3F  
8wGINsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNjan  
3F8wGINsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMMNj  
an3F8wGINsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xfMM  
Njan3F8wGINsNjan3F8ww2NqfcXzAYg2w2NqfcXzDDY2p9xfMBiDbDY2p9xf  
MMNjan3F8wGINsNjan3F8ww2NqfcXzAWeny1Z/YRb+OX4Z+hgG9kjAAGFAAA  
AA  
AA

---= \_linux46a579fb--Bill L <bill@billlorentzen.com> wrote:

>I knew you were referring to that story. I don't disagree. My point was  
>just that whatever was happening in the lower band resulting from upper  
>frequency data would still be there if the upper data were not recorded.  
>Just the upper data would not be there. All I meant is that  
>down-sampling probably would yield a track very similar (though not the  
>same) to a track recorded at 44.1. So for purposes of experimentation on  
>a mix it would be acceptable to me.

I'll see if I can find some time to convert a portion of a mix  
& drop it into the same template... this would be a somewhat  
time-consuming task, as I'd have to render all tracks from the  
same start point, then convert/downsample afterward (otherwise  
they wouldn't lock into the same sample position & things would  
be off in terms of timing where punch-points are concerned), so  
lemmesee if I can get some time to do this. I still don't think  
it's an accurate comparison, but we'll see.

NeilDeej, no he's not hitting the sidestick or snare at ALL in the  
section I'm noticing it most.

It could be something as a result of the send from the hat you  
mentioned, but I don't hear it pulsing with the hat, it's  
pretty steady in that small section until it drops out, and it  
sounds like it's got a short fadeout to it, just a couple  
seconds in length, so it COULD be an automated send to a piece  
of outboard gear bringing some noise back into the system.

Just out of curiosity, what piece of gear is the send that  
you're referring to going to? Also, is it one that you're doing  
some kind of format conversion on (SPDIF to AES, for example)?

Neil

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>maybe so.....the area you mentioned hearing this is right before the  
the  
>buildup to the bridge and he's sidesticking that snare pretty hard. Maybe  
>this was what you were hearing. I also just found that I've got the damn  
>send enabled and cranked a bit on the hat too. WTF???....I must be

>sleepmixing.  
>  
>;oP  
>  
>  
>  
>  
>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...  
>>  
>> HA! Was it most apparent in the sections that I mentioned?  
>>  
>> And Dave, if I'd blown my tweeters, I would be hearing the  
>> hiss all the time, not just between certain sections of the  
>> piece (which will remain unspecified until George Massenburg  
>> points them out to the NG to prove my point! lol)  
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>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>I did find a reverb send enabled on my bottom snare mic which was  
>>>definitely  
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>>>contributing some high end sizzle that this mix could definitely live  
>>>without.  
>>>  
>>>"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote in message  
>>>news:46a55fac\$1@linux...  
>>>>I think you've blown your tweeters with all that heavy metal music you  
>>  
>>>>record over there... ;-)  
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>>>> David.  
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>>>> Neil wrote:  
>>>>> OK, I'll step up & say that was the one who heard the hiss...  
>>>>> someone else with Dynaudios, or Gennies or ADAM's, please check  
>>>>> this out & tell me I'm not insane (BTW, I also had a non-  
>>>>> engineering-type of person listen to this on my system & they  
>>>>> heard it as well).  
>>>>>  
>>>>> Don't make me force George Massenburg to have to listen to this  
>>>>> & be the one to find it! lol  
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>>>>> Neil  
>>>>>  
>>>>>  
>>>>>  
>>>>>

>>>> Bill L <bill@billlorentzen.com> wrote:  
>>>>  
>>>>>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I  
  
>>>>>heard  
>>  
>>>>>a little tapping from the guitars or something. But my hearing's proolly  
>>  
>>>>>worse than yours. I use AKG 240s to tweak high end.  
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>>>>>DJ wrote:  
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>>>>>>I've shared this file with a few folks here over the weekend. I'm  
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>>>>>>get my head around mixing in Cubase and the push/pull that needs to  
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>>>>>>to get some BIG out of a native DAW. I'm wondering if I'm  
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>>>>> my  
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>>>>> of  
>>>>>>the timeline (not during a cymbal event). I'm not hearing it. I'm  
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>>>>>>if my hearing is getting notched out to the point of missing something  
>>>>>  
>>>>>  
>>>>>>significant.  
>>>>>>  
>>>>>>Here's a link:  
>>>>>>  
>>>>>> <http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>  
>>>>>>  
>>>>>>>At the bottom, type in the symbols as prompted, this will take you  
to

>>>>>  
>>>>> the  
>>>>>>next page where a red button at the bottom will start loading and

>>>>>>after  
>>>>>  
>>>>> 15  
>>>>>>seconds you can click on it to DL the file.

>>>>>>  
>>>>>>Thanks,  
>>>>>>  
>>>>>>Deej  
>>>>>>

>>>>>  
>>>  
>>  
>

>Geno, if it were a result of the mp3 conversion, wouldn't it be happening throughout the piece if it's what you're referring to? So are you hearing it, too?

But yes, good idea, post the wav's on that filesharing thang!

Neil

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>  
>  
>

>in the 6-10K range. The track sounds very good overall, but there is a lot

>by, or at least exaggerated by the MP3 conversion. Since you are using a

>GeneDon't tell the singer, but I was using "Wasted away in Margaritaville" at least for the middle section.

:~)

Jeff

J wrote:

> To really understand what I'm going for here as far as the vocal, this is  
> the song I was asked to use as a relative "go by"

>

> [http://www.sharebigfile.com/file/197417/Tried-True-and-Teste d-mp3.html](http://www.sharebigfile.com/file/197417/Tried-True-and-Teste-d-mp3.html)

>  
> ;o)  
>  
>  
> "Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote in message  
> news:46a56644\$1@linux...  
>  
>>Warm that vocal up a tad while you're at it! ;-)  
>>  
>>David.  
>>  
>>DJ wrote:  
>>  
>>  
>>>maybe so.....the area you mentioned hearing this is right before the  
>>>the buildup to the bridge and he's sidesticking that snare pretty hard.  
>>>Maybe this was what you were hearing. I also just found that I've got the  
>>>damn send enabled and cranked a bit on the hat too. WTF???....I must be  
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>>>>>>>  
>>>>>>>

>>>>>>>>seconds you can click on it to DL the file.  
>>>>>>>>  
>>>>>>>>Thanks,  
>>>>>>>>  
>>>>>>>>Deej  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_013D\_01C7CD8E.7702C9B0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Okay, I got a new rig fired up and booting properly with Paris with XP =  
Pro.  
Here's what I've done so far:

- 1) I checked all SCSI cables and they turned out to be fine with one EDS card. I did some finessing of the pins alignment.
- 2) Checked all clock and interconnect cables with two cards. They all seem to be fine using the same A card attached to the 442 and four different B cards as Aaron suggested.
- 3) Tried four cards as card B and they seemed to work with no hardware attached to them. Seemed good.
- 4) I tried to scale back to just one card to try each as an A card with = the 442 attached but now Paris won't boot. Major badness.

It says:"An error occurred while reading the "Default Project" for new = project settings.

A new empty project will be created instead. There are not = enough resources available." I click that away and it then says:  
"Error in creating new project. There are not enough resources = available."

The readme says to try reinstalling the Paris drivers. I did but no = help there.

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&nbsp;&nbsp;&nbsp; When I click the faulty =  
Paris project=20  
away it takes Windows with it usually.

&nbsp;&nbsp;&nbsp;

I really don't have time for this crap =  
(not that=20  
it's your fault) but it's making me rethink

everything all of the =  
sudden.

&nbsp;&nbsp;&nbsp;

Oh and since Paris hasn't been in front =  
of Cubase=20  
feeding it ADAT WC I can't open any

of my Cubase projects. I get a =  
white screen=20  
and can go nowhere. Great huh?

This is getting disgusting. Sorry =  
for the=20  
attitude but I have no time, tons of gigs and

studio work

and I=20  
can't get either system to run.

&nbsp;&nbsp;&nbsp;

Anything at this point would be better =  
than what=20  
I've got.

Thanks for whatever you can come up=20  
with,&nbsp;&nbsp;&nbsp;

Tom

&nbsp;&nbsp;&nbsp;

I choose Polesoft Lockspam to fight spam, =  
and=20  
you?

[http://www.polesoft.com/refer=](http://www.polesoft.com/refer.html)  
 [\[-----=\\\_NextPart\\\_000\\\_013D\\\_01C7CD8E.7702C9B0--A fresh install zeros out your config file. Go  
in and  
increase the cache, disk I/O and buffers again.\]\(http://www.polesoft.com/refer=</a></p></div><div data-bbox=\)](http://www.polesoft.com/refer=</a><br/><a href=)

128/80/8/med or something like that always worked for me.

Change the settings with a text editor and restart Paris.

David.

Tom Bruhl wrote:

> Okay, I got a new rig fired up and booting properly with Paris with XP Pro.  
> Here's what I've done so far:  
>  
> 1) I checked all SCSI cables and they turned out to be fine with  
> one EDS card. I did some finessing of the pins alignment.  
>  
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> and four different B cards as Aaron suggested.  
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> The readme says to try reinstalling the Paris drivers. I did but no  
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> Two cards have given me the same results. I assume it's a driver issue  
> or something else. I tried reducing the cache size in Paris.cfg but that  
> didn't help either. I am seeing the Paris MIDI driver and a single  
> Scherzo.  
> When I click the faulty Paris project away it takes Windows with it  
> usually.  
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> I really don't have time for this crap (not that it's your fault) but  
> it's making me rethink  
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> Oh and since Paris hasn't been in front of Cubase feeding it ADAT WC I  
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> tons of gigs and

> studio work and I can't get either system to run.  
>  
> Anything at this point would be better than what I've got.  
> Thanks for whatever you can come up with,  
> Tom  
>  
>  
>  
> I choose Polesoft Lockspam to fight spam, and you?  
> <http://www.polesoft.com/refer.html>Tom,

It's 10pm pacific. I'll be up a couple hours so call me. DOn't know if I can help much but I'll do what I can.

Jeff  
503-704-3701

Bruhl wrote:

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> one EDS card. I did some finessing of the pins alignment.  
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> <http://www.polesoft.com/refer.html>Neil,

It's a Quantec Yardstick. There is a Behringer SRC2496 format converter interpatching it with an RME ADI4-DD unit which is interfacing another SRC2496. The Behringers allow me to use the Quantec at 88.2 if need be, but in this case it's AES>AES, with no format conversion happening. Two of these are also being used to digitally interpatch my Roland R-880 which is processing the vocal track.

Here's a link to the 16/44.1 .wav file.

<http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.html>

I have run this through every analyzer in Wavelab and it is showing no digital problems at all. I'm going to go back and do some testing and reevaluation of the reverbs.

Roland R-880 is on vocal, the Quantec is on guitars, mandolin, snare and OH's. A Lexicon PCM 91 is on the fiddles and a Sony V77 (drumroom setting) is processing the both kick tracks, both snare tracks, the OH's and the electric bass. There is also a TC Electronics D-2 processing the left panned strings. All of these processors are digitally interfaced. They are all clocked properly and the system is dead quiet when idling.

;o)

Deej

"Neil" <OIUOIU@OIU.com> wrote in message news:46a58149\$1@linux...

>

> Deej, no he's not hitting the sidestick or snare at ALL in the  
> section I'm noticing it most.

>

> It could be something as a result of the send from the hat you  
> mentioned, but I don't hear it pulsing with the hat, it's  
> pretty steady in that small section until it drops out, and it  
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>

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>

>

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>> maybe so.....the area you mentioned hearing this is right before the  
> the

>> buildup to the bridge and he's sidesticking that snare pretty hard. Maybe

>

>> this was what you were hearing. I also just found that I've got the damn

>

>> send enabled and cranked a bit on the hat too. WTF???....I must be  
>> sleepmixing.

>>

>>;oP

>>

>>

>>

>>

>>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...

>>>

>>> HA! Was it most apparent in the sections that I mentioned?

>>>

>>> And Dave, if I'd blown my tweeters, I would be hearing the  
>>> hiss all the time, not just between certain sections of the  
>>> piece (which will remain unspecified until George Massenburg  
>>> points them out to the NG to prove my point! lol)

>>>

>>> Neil  
>>>  
>>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>>I did find a reverb send enabled on my bottom snare mic which was  
>>>>definitely  
>>>  
>>>>contributing some high end sizzle that this mix could definitely live  
>>>>without.  
>>>>  
>>>>"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote in message  
>>>>news:46a55fac\$1@linux...  
>>>>>I think you've blown your tweeters with all that heavy metal music you  
>>>  
>>>>>record over there... ;-)  
>>>>>  
>>>>> David.  
>>>>>  
>>>>> Neil wrote:  
>>>>>> OK, I'll step up & say that was the one who heard the hiss...  
>>>>>> someone else with Dynaudios, or Gennies or ADAM's, please check  
>>>>>> this out & tell me I'm not insane (BTW, I also had a non-  
>>>>>> engineering-type of person listen to this on my system & they  
>>>>>> heard it as well).  
>>>>>>  
>>>>>> Don't make me force George Massenburg to have to listen to this  
>>>>>> & be the one to find it! lol  
>>>>>>  
>>>>>> Neil  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>> Bill L <bill@billlorentzen.com> wrote:  
>>>>>>  
>>>>>>>I didn't hear any hiss. Sometimes the fiddle scraped a little, or I  
>  
>>>>>>>heard  
>>>  
>>>>>>>a little tapping from the guitars or something. But my hearing's  
>>>>>>>prolly  
>>>  
>>>>>>>worse than yours. I use AKG 240s to tweak high end.  
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>>>>>>>DJ wrote:  
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>>>>>>>>I've shared this file with a few folks here over the weekend. I'm  
>>>>>>>>trying  
>>>>>>>>

>>>>> to  
>>>>>>get my head around mixing in Cubase and the push/pull that needs to  
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>>>>>>>seconds you can click on it to DL the file.  
>>>>>>>  
>>>>>>>Thanks,  
>>>>>>>  
>>>>>>>Deej  
>>>>>>>  
>>>>>>>

>>>>

>>>

>>

>>

>">

> But yes, good idea, post the wav's on that filesharing thang!

>

> Neil

>

Done. check the answer to your post above.

thanks,

No. I hear periodic artifacts in MP3s all the time. Particularly in ones I make.

Yes..subtle. Not really broadband noise to me.

Gene

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

>

>Geno, if it were a result of the mp3 conversion, wouldn't it be

>happening throughout the piece if it's what you're referring

>to? So are you hearing it, too?

>

>But yes, good idea, post the wav's on that filesharing thang!

>

>Neil

>

>

>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>>

>>

>>

>>in the 6-10K range. The track sounds very good overall, but there is a lot

>>by, or at least exaggerated by the MP3 conversion. Since you are using a

>>Gene

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

-----=\_NextPart\_000\_04E5\_01C7CD80.27BCA190

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Tom,

does your Default project have a bunch of patching in the virtual = patchbay? I've had the same message happen when I disconnected a MEC and = I had previously had 4 x MECs with a default patch routing. with 3 x = MECs, it freaked out because the patch routing was for 4 x MECs and it = suddenly felt insecure and inadequate that it couldn't meet the needs of = it's routing config with fewer resources available., I guess.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:46a58928@linux...

Okay, I got a new rig fired up and booting properly with Paris with XP = Pro.

Here's what I've done so far:

- 1) I checked all SCSI cables and they turned out to be fine with one EDS card. I did some finessing of the pins alignment.
- 2) Checked all clock and interconnect cables with two cards. They all seem to be fine using the same A card attached to the 442 and four different B cards as Aaron suggested.
- 3) Tried four cards as card B and they seemed to work with no hardware attached to them. Seemed good.
- 4) I tried to scale back to just one card to try each as an A card = with the 442 attached but now Paris won't boot. Major badness.

It says:"An error occurred while reading the "Default Project" for new = project settings.

A new empty project will be created instead. There are not = enough resources

available." I click that away and it then = says:

"Error in creating new project. There are not enough resources = available."

The readme says to try reinstalling the Paris drivers. I did but = no help there.

Two cards have given me the same results. I assume it's a driver = issue

or something else. I tried reducing the cache size in Paris.cfg =  
but that  
didn't help either. I am seeing the Paris MIDI driver and a single =  
Scherzo.

When I click the faulty Paris project away it takes Windows with it =  
usually.

I really don't have time for this crap (not that it's your fault) but =  
it's making me rethink  
everything all of the sudden.

Oh and since Paris hasn't been in front of Cubase feeding it ADAT WC I =  
can't open any  
of my Cubase projects. I get a white screen and can go nowhere. =  
Great huh?

This is getting disgusting. Sorry for the attitude but I have no =  
time, tons of gigs and=20  
studio work and I can't get either system to run.

Anything at this point would be better than what I've got.  
Thanks for whatever you can come up with,=20  
Tom

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>  
-----=\_NextPart\_000\_04E5\_01C7CD80.27BCA190  
Content-Type: text/html;  
charset="iso-8859-1"  
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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16414" name=3DGENERATOR>
<STYLE></STYLE>
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<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Tom,</FONT></DIV>
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>

-----=\_NextPart\_000\_04E5\_01C7CD80.27BCA190--This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0026\_01C7CD92.6DF52490

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

David,  
I'll try that first.

Jeff,  
Thanks and I might take you up on the offer.

DJ,  
It's the default project for a 442 sending to 4 channels  
so I'll delete all the patches and save it if I can get into the=20  
project.

Thanks for the fast response you guys!

Tom

"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote in message =  
news:46a58a03\$1@linux...

A fresh install zeros out your config file. Go in and=20  
increase the cache, disk I/O and buffers again.

128/80/8/med or something like that always worked for me.=20  
Change the settings with a text editor and restart Paris.

David.

Tom Bruhl wrote:

> Okay, I got a new rig fired up and booting properly with Paris with =  
XP Pro.  
> Here's what I've done so far:  
> =20  
> 1) I checked all SCSI cables and they turned out to be fine with  
> one EDS card. I did some finessing of the pins alignment.  
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not=20  
> enough resources  
> available." I click that away and it then =  
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> =20  
> The readme says to try reinstalling the Paris drivers. I did but =  
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> help there.  
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> or something else. I tried reducing the cache size in Paris.cfg =  
but that  
> didn't help either. I am seeing the Paris MIDI driver and a =  
single=20  
> Scherzo.

> When I click the faulty Paris project away it takes Windows with =  
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> usually.  
> =20  
> I really don't have time for this crap (not that it's your fault) =  
but=20  
> it's making me rethink  
> everything all of the sudden.  
> =20  
> Oh and since Paris hasn't been in front of Cubase feeding it ADAT WC =  
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> studio work and I can't get either system to run.  
> =20  
> Anything at this point would be better than what I've got.  
> Thanks for whatever you can come up with,=20  
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> =20  
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> I choose Polesoft Lockspam to fight spam, and you?  
> <http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_0026\_01C7CD92.6DF52490

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<DIV><FONT face=3DArial size=3D2>DJ,</FONT></DIV>
```





with,=20

<BR>&gt; Tom<BR>&gt;&nbsp; <BR>&gt; <BR>&gt; I choose =  
Polesoft=20

Lockspam to fight spam, and you?<BR>&gt; <A=20

=

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0026\_01C7CD92.6DF52490--OK, it's absolutely not a result of the mp3  
encoding, because

it's there on the wav file, too... and I think you might be  
right about it being the hihat send EFX, because on the wav  
file I can hear it pulsing/oscillating a bit (not enough detail  
on the mp3's, I guess, since it seemed steady-state therein  
during the section I'm referring to).

FWIW, I think this a great mix, and you did a superb job on the  
recording, but that "hiss" is really distracting during that one  
part, izallimsayin'.

Neil

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Neil,

>

>It's a Quantec Yardstick. There is a Behringer SRC2496 format converter

>interpatching it with an RME ADI4-DD unit which is interfacing another  
>SRC2496. The Behringers allow me to use the Quantec at 88.2 if need be,  
but

>in this case it's AES>AES, with no format conversion happening. Two of these

>are also being used to digitally interpatch my Roland R-880 which is  
>processing the vocal track.

>

>Here's a link to the 16/44.1 .wav file.

>

> [http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.ht ml](http://www.sharebigfile.com/file/197440/Faith-In-Love-wav.html)

>

>I have run this through every analyzer in Wavelab and it is showing no  
>digital problems at all. I'm going to go back an do some testing and  
>reevaluation of the reverbs.

>

>Roland R-880 is on vocal, the Quantec is on guitars, mandolin snare and

>OH's. A Lexicon PCM 91 is on the fiddles and a sony V77 (drumroom setting)

>is processing the both kick tracks, both snare tracks, the OH's and the

>electric bass. there is also a TC Elctronics D-2 processing the left panned

>strings. All of these processors are digitally interfaced. they are all

>clocked properly and the system is dead quiet when idling.

>

>;o)

>

>Deej

>

>

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:46a58149\$1@linux...

>>

>> DeeJ, no he's not hitting the sidestick or snare at ALL in the

>> section I'm noticing it most.

>>

>> It could be something as a result of the send from the hat you

>> mentioned, but I don't hear it pulsing with the hat, it's

>> pretty steady in that small section until it drops out, and it

>> sounds like it's got a short fadeout to it, just a couple

>> seconds in length, so it COULD be an automated send to a piece

>> of outboard gear bringing some noise back into the system.

>>

>> Just out of curiosity, what piece of gear is the send that

>> you're referring to going to? Also, is it one that you're doing

>> some kind of format conversion on (SPDIF to AES, for example)?

>>

>> Neil

>>

>>

>>

>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>> maybe so.....the area you mentioned hearing this is right before the

>> the

>>> buildup to the bridge and he's sidesticking that snare pretty hard. Maybe

>>

>>> this was what you were hearing. I also just found that I've got the damn

>>

>>> send enabled and cranked a bit on the hat too. WTF???....I must be

>>> sleepmixing.

>>>

>>>;oP  
>>>  
>>>  
>>>  
>>>  
>>>"Neil" <OIUOIU@OI.com> wrote in message news:46a56286@linux...  
>>>>  
>>>> HA! Was it most apparent in the sections that I mentioned?  
>>>>  
>>>> And Dave, if I'd blown my tweeters, I would be hearing the  
>>>> hiss all the time, not just between certain sections of the  
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>>>>>>> Bill L <bill@billlorentzen.com> wrote:

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

-----=\_NextPart\_000\_0050\_01C7CD98.96A9EC30

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

Your suggestion didn't totally make sense to me.

Which part of the Config should be set to 8?

I've never used a number that low there.

I don't have the option to adjust to med either for some reason.

Not sure what that's about.

I can tell you one thing though, the Midi drivers are not installed.

I go to install them manually and it says no good. I am pointing it

at the Paris folder with all the goods in it. Maybe I have faulty =

drivers?

That would explain all the crap since after I reinstalled a week ago.

I'll go look on the web for the drivers I guess.

Tom



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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
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-----=\_NextPart\_000\_0050\_01C7CD98.96A9EC30--Have you tried Liquid Mix with FXpansion 3.3 wrapper with Chainer, where 3.3 is only adressng to the Chainer map and Chainer is adressng to the map for VST plugins? I havn't used Paris for years to recognize VSTplugins, only this 3.3/Chainer combination, that's working nice in Paris for me.

Erling in Norway

"Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> skrev i melding news:46a522ed@linux...

> Hello my beloved Parisian Friends

>

> I'm an old Paris fellow from Sweden, been using Paris sins the start of it  
> all (almost).

>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but  
> then I thought if UAD-1 could work in Paris why not try Liquid Mix as  
> well. Tried it, but I couldn't make it to work, and I just knew you  
> fellows could (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

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

-----=\_NextPart\_000\_006C\_01C7CD9B.DFB6E9C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Okay everyone Jeff straightened me out right quick.

I had made a default project . . . As I now understand from Jeff, that's the final stage after all is totally well with hardware, plugins drivers etc.. Jeff had me remove the default project and all was better.

So back to my final testing of cards and I'll keep you informed on the next step with the Magma in a week or so.

I can at least sleep tonight knowing I have another trick up my sleeve to harness Paris' unruly tendencies.

T.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:46a59a24@linux...

David,

Your suggestion didn't totally make sense to me.

Which part of the Config should be set to 8?

I've never used a number that low there.

I don't have the option to adjust to med either for some reason.

Not sure what that's about.

I can tell you one thing though, the Midi drivers are not installed. I go to install them manually and it says no good. I am pointing it at the Paris folder with all the goods in it. Maybe I have faulty = drivers?

That would explain all the crap since after I reinstalled a week ago.

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..&nbsp;</FONT> As I now=20
understand from</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Jeff, that's the final stage after all =
is totally=20
well with hardware,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>plugins drivers etc.&nbsp;</FONT> Jeff had me =
remove the=20
default project</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>and all was better.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>So back to my final testing of cards =
and I'll keep=20
you informed</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>on the next step with the Magma in a =
week or=20
so.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I can at least sleep tonight knowing I =
have another=20
trick up my</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>sleeve to&nbsp;</FONT>harness Paris' unruly=20
tendencies.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</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" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:46a59a24@linux">news:46a59a24@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Your suggestion didn't totally make =
sense to=20
  me.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Which part of the Config should be =
set to=20
```

8?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>I've never used a number that low=20  
there.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>I don't have the option to adjust to =  
med either=20  
for some reason.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Not sure what that's =  
about.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>I can tell you one thing though, the =  
Midi drivers=20  
are not installed.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>I go to install them manually and it =  
says no=20  
good.&nbsp; I am pointing it</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>at the Paris folder with all the =  
goods in=20  
it.&nbsp; Maybe I have faulty drivers?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>That would explain all the crap since =  
after I=20  
reinstalled a week ago.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>I'll go look on the web for the =  
drivers I=20  
guess.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20  
you?<BR><A=20  
=  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>

-----=\_NextPart\_000\_006C\_01C7CD9B.DFB6E9C0--i'm good here but thanks for the offer  
cornman.

On 24 Jul 2007 01:19:47 +1000, "Brad Lyons" <brad@audioandmidi.com>  
wrote:

>  
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
>along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
>be interest to holding a forum over there that's a little easier to navigate  
>and follow the threads? Here is the forum:

>  
><http://www.audioandmidi.com/phpBB2/index.php>  
>  
>If you're interested, I could create a dedicated section for Paris.phpBB does beat the crap out of most other newsgroups. I would like to see Paris chat go to phpBB but I can't do it in 2 places."Neil" <OIOIU@OIU.com> wrote in message news:46a59493\$1@linux...  
>  
> OK, it's absolutely not a result of the mp3 encoding, because  
> it's there on the wav file, too... and I think you might be  
> right about it being the hihat send EFX, because on the wav  
> file I can hear it pulsing/oscillating a bit (not enough detail  
> on the mp3's, I guess, since it seemed steady-state therein  
> during the section I'm referring to).  
>  
> FWIW, I think this a great mix, and you did a superb job on the  
> recording, but that "hiss" is really distracting during that one  
> part, izallimsayin'.  
>  
>  
> Neil  
>

I really appreciate the time that you and others took to give this a listen and help me out here. My ears sure aren't what they used to be a few years ago, but I've been overusing them and have developed a pretty good case of Tinnitus recently. It usually goes away if I give them a rest for a few days. I really never monitor at levels above 80dB any more, usually try to keep it to around 72-75dB.

Getting old sorta' sucks sometimes.

;o)I took a few hours off to listen with fresh ears. The hiss I hear is probably reverb related and far below a point that I would have any issues with it as a listener or as an engineer. The somewhat irritating (hard sounding) ess-e-ness of the MP3 is gone in the waves version.

I like the mix and the recording. It still has more 8K-12K, than I personally like but it is a nice modern sounding recording. The vocals are particularly

My only real issue with this track is the drummer. In all other respects the production is very good.

Gene

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>  
>I really appreciate the time that you and others took to give this a listen  
  
>and help me out here. My ears sure aren't what they used to be a few years

>ago, but I've been overusing them and have developed a pretty good case of

>Tinnitus recently. It usually goes away if I give them a rest for a few

>days. I really never monitor at levels above 80dB any more, usually try to

>keep it to around 72-75dB.

>

>Getting old sorta' sucks sometimes.

>

>;o)

>

>

>Sleepmixing! You're a genius. Now I know how to get those extra hours in.Me too -- Agent only, going back 7 or 8 years now.

chas.

>

>I have never used the web interface. I've been using Forte's Agent on

>Usenet for as long as I can remember. Actually, I've been using it

>since I first got online back in '93 or '94.

>

>pabNo voice recognition interface for replies? Dood... Think of the audio-to-text conversion possibilities...

-- disappointed, chas

On Mon, 23 Jul 2007 20:19:40 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>For viewing, I use the web based forum and also Outlook Express. These are

>accessed on two different computers and then the threads are both summed to

>a third computer which pipes them at high speed to a Dell tech support guy

>in India for correlative spell checking and verification before they are

>returned to a 4th computer here where I answer the posts.

>

>.

>

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

>news:46a53b0b@linux...

>>I pick up in Outlook Express, no issues reading posts here.

>> AA

>>

>> "Brad Lyons" <brad@audioandmidi.com> wrote in message

>> news:46a4c713\$1@linux...

>>>

>>> I hope I'm not stepping on anyone's toes here, but I have a hard-time  
>>> following  
>>> along in the web-based chat because I'm used to Bulletin Board style  
>>> posting.  
>>> I have a new forum I just took online recently and was wondering would  
>>> there  
>>> be interest to holding a forum over there that's a little easier to  
>>> navigate  
>>> and follow the threads? Here is the forum:  
>>>  
>>> <http://www.audioandmidi.com/phpBB2/index.php>  
>>>  
>>> If you're interested, I could create a dedicated section for Paris.  
>>  
>>  
>Hello Erling

Okej, I'll try that.

Best Regards  
Mikael

"erlilo" <erlilo@nospamonline.no> wrote in message news:46a59dfb@linux...  
> Have you tried Liquid Mix with FXpansion 3.3 wrapper with Chainer, where  
> 3.3 is only adressng to the Chainer map and Chainer is adressng to the  
> map for VST plugins? I havn't used Paris for years to recognize  
> VSTplugins, only this 3.3/Chainer combination, that's working nice in  
> Paris for me.  
>  
> Erling in Norway  
>  
> "Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> skrev i melding  
> news:46a522ed@linux...  
>> Hello my beloved Parisian Friends  
>>  
>> I'm an old Paris fellow from Sweden, been using Paris sins the start of  
>> it all (almost).  
>>  
>> Just bought the Liquid Mix for Nuendo and it's working like a dream, but  
>> then I thought if UAD-1 could work in Paris why not try Liquid Mix as  
>> well. Tried it, but I couldn't make it to work, and I just knew you  
>> fellows could (in this fantastic forum) have the answer to this problem.  
>>  
>>  
>>  
>> So could we make the Liquid Mix work in Paris?

>>  
>> Best regards  
>>  
>> Mikael  
>> Sweden  
>>  
>>  
>>  
>>  
>

>I used a outlook in the past and I use the web now, it works for me. recently the DA7 news group switched from this type of NG to a new fancier type that is more divided up in to many more subjects. Most people do not like the new improved compartmentalized NG. It's more time consuming to try to read threw all the post, you have to navigate and search more. Many people have left that news group over it. Some times changing something doesn't make it better.

We love the Paris NG the way it is. You can post what you want, such as a meeting between your dog and a skunk and people can choose to read it or not. After all, it would be hard to keep up with The life, times and adventures of Deej with out this style of NG; ) I think the majority would agree that we like things the way they are other wise we would have changed this NG long ago, or moved on.

That's my thoughts.  
James

"Brad Lyons" <brad@audioandmidi.com> wrote:

>  
>I hope I'm not stepping on anyone's toes here, but I have a hard-time following >along in the web-based chat because I'm used to Bulletin Board style posting.  
> I have a new forum I just took online recently and was wondering would there  
>be interest to holding a forum over there that's a little easier to navigate >and follow the threads? Here is the forum:  
>  
><http://www.audioandmidi.com/phpBB2/index.php>  
>  
>If you're interested, I could create a dedicated section for Paris.Nothing personal Brad, but why does my suspicion radar go off when a sales  
guy from Sweetwater wants to host a newsgroup for a dying platform, even if he was a user before...

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

>  
>I used a outlook in the past and I use the web now, it works for me. recently  
>the DA7 news group switched from this type of NG to a new fancier type that  
>is more divided up in to many more subjects. Most people do not like the  
>new improved compartmentalized NG. It's more time consuming to try to read  
>threw all the post, you have to navigate and search more. Many people have  
>left that news group over it. Some times changing something doesn't make  
>it better.

>  
>We love the Paris NG the way it is. You can post what you want, such as  
>a meeting between your dog and a skunk and people can choose to read it  
>or  
>not. After all, it would be hard to keep up with The life, times and adventures  
>of DeeJ with out this style of NG; ) I think the majority would agree  
>that  
>we like things the way they are other wise we would have changed this NG  
>long ago, or moved on.

>  
>That's my thoughts.

>James

>

>

>"Brad Lyons" <brad@audioandmidi.com> wrote:

>>

>>I hope I'm not stepping on anyone's toes here, but I have a hard-time following  
>>along in the web-based chat because I'm used to Bulletin Board style posting.

>> I have a new forum I just took online recently and was wondering would  
>there

>>be interest to holding a forum over there that's a little easier to navigate  
>>and follow the threads? Here is the forum:

>>

>><http://www.audioandmidi.com/phpBB2/index.php>

>>

>>If you're interested, I could create a dedicated section for Paris.

>So is there anybody with Liquid mix here, have you got this to work with a  
wrapper?

Regards

Mikael

"Mikael Bergstrom" <mikael.c.bergstrom@bredband.net> wrote in message  
news:46a522ed@linux...

> Hello my beloved Parisian Friends

>

> I'm an old Paris fellow from Sweden, been using Paris sins the start of it  
> all (almost).

>

> Just bought the Liquid Mix for Nuendo and it's working like a dream, but

> then I thought if UAD-1 could work in Paris why not try Liquid Mix as  
> well. Tried it, but I couldn't make it to work, and I just knew you  
> fellows could (in this fantastic forum) have the answer to this problem.

>

>

>

> So could we make the Liquid Mix work in Paris?

>

> Best regards

>

> Mikael

> Sweden

>

>

>

>Hey DeeJ,

The package I sent you came back, wrong address. I must have screwed it up.  
I also can't find your email. Is it the blah blah and animanix.net? Sorry  
for the mixup, you have a book and a check ready to go if I can somehow not  
bollox up the shipping.

TCBExactly my feeling

Ab

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

>

>Nothing personal Brad, but why does my suspicion radar go off when a sales  
>guy from Sweetwater wants to host a newsgroup for a dying platform, even  
>if he was a user before...

>

>

>

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

>>

>>I used a outlook in the past and I use the web now, it works for me. recently  
>>the DA7 news group switched from this type of NG to a new fancier type  
that

>>is more divided up in to many more subjects. Most people do not like the  
>>new improved compartmentalized NG. It's more time consuming to try to  
read

>>threw all the post, you have to navigate and search more. Many people  
have

>>left that news group over it. Some times changing something doesn't make  
>>it better.

>>

>>We love the Paris NG the way it is. You can post what you want, such as

>>a meeting between your dog and a skunk and people can choose to read it  
>or  
>>not. After all, it would be hard to keep up with The life, times and adventures  
>>of DeeJ with out this style of NG; ) I think the majority would agree  
>that  
>>we like things the way they are other wise we would have changed this NG  
>>long ago, or moved on.  
>>  
>>That's my thoughts.  
>>James  
>>  
>>  
>>"Brad Lyons" <brad@audioandmidi.com> wrote:  
>>>  
>>>I hope I'm not stepping on anyone's toes here, but I have a hard-time  
following  
>>>along in the web-based chat because I'm used to Bulletin Board style posting.  
>>> I have a new forum I just took online recently and was wondering would  
>>there  
>>>be interest to holding a forum over there that's a little easier to navigate  
>>>and follow the threads? Here is the forum:  
>>>  
>>><http://www.audioandmidi.com/phpBB2/index.php>  
>>>  
>>>If you're interested, I could create a dedicated section for Paris.  
>>  
>"TCB" <nobody@ishere.com> wrote in message news:46a674bc\$1@linux...  
>  
> Hey DeeJ,  
>  
> The package I sent you came back, wrong address. I must have screwed it  
> up.  
> I also can't find your email. Is it the blah blah and animanix.net? Sorry  
> for the mixup, you have a book and a check ready to go if I can somehow  
> not  
> bollox up the shipping.  
>  
> TCB

Hey thad,

check your "educational" address.

;o)Because it's your suspicion and not the reason I posted the thought.... I've  
thought about this for years, actually. I figured since I checked in, I  
might as well offer not knowing what the response would be. But then as  
I think about it, it would be like the kids coming back from college only  
to find you've moved away...."where'd everyone go?" :-)

Brad

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

>

>Nothing personal Brad, but why does my suspicion radar go off when a sales  
>guy from Sweetwater wants to host a newsgroup for a dying platform, even  
>if he was a user before...

>

>

>

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

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>>I used a outlook in the past and I use the web now, it works for me. recently  
>>the DA7 news group switched from this type of NG to a new fancier type  
that

>>is more divided up in to many more subjects. Most people do not like the  
>>new improved compartmentalized NG. It's more time consuming to try to  
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>>left that news group over it. Some times changing something doesn't make  
>>it better.

>>

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>>a meeting between your dog and a skunk and people can choose to read it  
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>>of DeeJ with out this style of NG; ) I think the majority would agree

>that

>>we like things the way they are other wise we would have changed this NG  
>>long ago, or moved on.

>>

>>That's my thoughts.

>>James

>>

>>

>>"Brad Lyons" <brad@audioandmidi.com> wrote:

>>>

>>>I hope I'm not stepping on anyone's toes here, but I have a hard-time  
following

>>>along in the web-based chat because I'm used to Bulletin Board style posting.

>>> I have a new forum I just took online recently and was wondering would  
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>>>be interest to holding a forum over there that's a little easier to navigate

>>>and follow the threads? Here is the forum:

>>>

>>><http://www.audioandmidi.com/phpBB2/index.php>

>>>

>>>If you're interested, I could create a dedicated section for Paris.

>>

>Gene, that's pretty much what i felt.

The drummer was letting the team down a little, ( and I'm not too fussed on the actual snare sound), but that's purely an old farts personal opinion.

The other thing I was a little concerned over was the singers pitch some times, and the (intrusive) fiddle in the first part of the piece.

Some nice recording and mixing though Deej.

Martin Harrington

www.lendaneer-sound.com

0414 913 247

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message news:46a6043d\$1@linux...

>

> I took a few hours off to listen with fresh ears. The hiss I hear is

> probably

> reverb related and far below a point that I would have any issues with it

> as a listener or as an engineer. The somewhat irritating (hard sounding)

> ess-e-ness of the MP3 is gone in the waves version.

> I like the mix and the recording. It still has more 8K-12K, than I

> personally

> like but it is a nice modern sounding recording. The vocals are

> particularly

> My only real issue with this track is the drummer. In all other respects

> the production is very good.

> Gene

>

> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>

>>I really appreciate the time that you and others took to give this a

>>listen

>

>>and help me out here. My ears sure aren't what they used to be a few years

>

>>ago, but I've been overusing them and have developed a pretty good case

> of

>>Tinnitus recently. It usually goes away if I give them a rest for a few

>

>>days. I really never monitor at levels above 80dB any more, usually try

> to

>>keep it to around 72-75dB.

>>

>>Getting old sorta' sucks sometimes.

>>

>>;o)

>>

>>  
>>  
>

--"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
news:46a696a2\$1@linux...

> Gene, that's pretty much what i felt.  
> The drummer was letting the team down a little, ( and I'm not too fussed  
> on the actual snare sound), but that's purely an old farts personal  
> opinion.  
> The other thing I was a little concerned over was the singers pitch some  
> times, and the (intrusive) fiddle in the first part of the piece.  
> Some nice recording and mixing though Deej.  
> Martin Harrington  
> www.lendaneer-sound.com  
> 0414 913 247

Heheh!!!.Thanks Martin. Funny how that fiddle at the beginning is so  
controversial. Some folks love it and want it louder, others think it should  
be lost altogether.

:o)

> "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message  
> news:46a6043d\$1@linux...

>>  
>> I took a few hours off to listen with fresh ears. The hiss I hear is  
>> probably  
>> reverb related and far below a point that I would have any issues with it  
>> as a listener or as an engineer. The somewhat irritating (hard sounding)  
>> ess-e-ness of the MP3 is gone in the waves version.  
>> I like the mix and the recording. It still has more 8K-12K, than I  
>> personally  
>> like but it is a nice modern sounding recording. The vocals are  
>> particularly

>> My only real issue with this track is the drummer. In all other respects  
>> the production is very good.

>> Gene

>>

>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>>

>>>I really appreciate the time that you and others took to give this a  
>>>listen

>>

>>>and help me out here. My ears sure aren't what they used to be a few  
>>>years

>>  
>>>ago, but I've been overusing them and have developed a pretty good case  
>> of  
>>>Tinnitus recently. It usually goes away if I give them a rest for a few  
>>  
>>>days. I really never monitor at levels above 80dB any more, usually try  
>> to  
>>>keep it to around 72-75dB.  
>>>  
>>>Getting old sorta' sucks sometimes.  
>>>  
>>>;o)  
>>>  
>>>  
>>>  
>>  
>  
> --  
>  
>Yeah go for it. I would love to hear it. I'm actually surprised we  
haven't heard about someone already doing this very thing.

Neil wrote:

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

>> I knew you were referring to that story. I don't disagree. My point was  
>  
>> just that whatever was happening in the lower band resulting from upper  
>  
>> frequency data would still be there if the upper data were not recorded.  
>  
>> Just the upper data would not be there. All I meant is that  
>> down-sampling probably would yield a track very similar (though not the  
>  
>> same) to a track recorded at 44.1. So for purposes of experimentation on  
>  
>> a mix it would be acceptable to me.  
>  
> I'll see if I can find some time to convert a portion of a mix  
> & drop it into the same template... this would be a somewhat  
> time-consuming task, as I'd have to render all tracks from the  
> same start point, then convert/downsample afterward (otherwise  
> they wouldn't lock into the same sample position & things would  
> be off in terms of timing where punch-points are concerned), so  
> lemme see if I can get some time to do this. I still don't think  
> it's an accurate comparison, but we'll see.

>  
> Neil <http://www.youtube.com/watch?v=8OQfGtJnBpg> Two friends of mine, who are excellent  
singer/songwriters, have

started their own production company for commercial music - jingles, etc., plus recording their own material.

They're using Cubase SX3 plus Reason right now.

They need to step up from the Emu pci card they're using to a better interface - and I think we all agree they need to go with something firewire.

I've explained the whole process to them - DAW's are something new in their experience - and they agree that the modular approach is best and will allow them to upgrade as they get more money in the company.

So, for now, they want to get the I/O interface, then add a control surface later, and then upgrade the I/O next time, possibly to an RME.

Right now, the budget is around \$400. Can anyone recommend a halfway decent 2ch or 4ch interface in that neighborhood that will work with their software? Since it's only the two of them, they really only record a max of 2 tracks at a pass, so two decent pre's are all that's really needed for now.

Thanks.

pabOn Tue, 24 Jul 2007 19:30:53 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

><http://www.youtube.com/watch?v=8OQfGtJnBpg>  
>

I hear a hit. Anyone else?

pabWhat a waste of three minutes of my life. lol

Neil

Paul Braun <cygnus\_nospam@ctgonline.org> wrote:

>On Tue, 24 Jul 2007 19:30:53 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>  
>><http://www.youtube.com/watch?v=8OQfGtJnBpg>

>>

>

>I hear a hit. Anyone else?

>

>pabActually, I think it's probably God's last laugh, reincarnating Sam Kinison as a fat idiot redneck.

<http://www.youtube.com/watch?v=tMjM7292eHk>

Man.....I miss the 80's.

;o)

"Neil" <IUIU@OI.com> wrote in message news:46a6bca9\$1@linux...

>

> What a waste of three minutes of my life. lol

>

> Neil

>

> Paul Braun <cygnus\_nospam@ctgonline.org> wrote:

>>On Tue, 24 Jul 2007 19:30:53 -0600, "DJ" <animix \_ at \_ animas \_ dot \_>>net> wrote:

>>

>>><http://www.youtube.com/watch?v=8OQfGtJnBpg>

>>>

>>

>>I hear a hit. Anyone else?

>>

>>pab

>Paul,

The TC Konnekt 8 or 24D should work well. I'm building a recording rig for a voiceover artist I work with using this interface.

Can't comment on use yet as it's just spec'd for the rig - I'll probably be getting it next week and testing it out. It's gotten good reviews for the preamps (one reason I chose it - best pres for that price range it seems).

Regards,  
Dedric

"Paul Braun" <cygnus\_nospam@ctgonline.org> wrote in message news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...

> Two friends of mine, who are excellent singer/songwriters, have  
> started their own production company for commercial music - jingles,  
> etc., plus recording their own material.

>

> They're using Cubase SX3 plus Reason right now.

>

> They need to step up from the Emu pci card they're using to a better  
> interface - and I think we all agree they need to go with something  
> firewire.

>

> I've explained the whole process to them - DAW's are something new in  
> their experience - and they agree that the modular approach is best  
> and will allow them to upgrade as they get more money in the company.

>  
> So, for now, they want to get the I/O interface, then add a control  
> surface later, and then upgrade the I/O next time, possibly to an RME.  
>  
> Right now, the budget is around \$400. Can anyone recommend a halfway  
> decent 2ch or 4ch interface in that neighborhood that will work with  
> their software? Since it's only the two of them, they really only  
> record a max of 2 tracks at a pass, so two decent pre's are all that's  
> really needed for now.  
>  
> Thanks.  
>  
> pabThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_05FE\_01C7CE3A.2D319E40  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

[http://www.prismsound.com/music\\_recording/products\\_subs/orpheus/orpheus\\_h=ome.php](http://www.prismsound.com/music_recording/products_subs/orpheus/orpheus_h=ome.php)

this one looks nice.....uhhhh...wait.....you said four =  
"hundred" dollars?=20

Nevermind.

How about :

<http://www.zzounds.com/item--TCEKONNECT8>

?

"Paul Braun" <cygnus\_nospam@ctgonline.org> wrote in message =  
news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...

> Two friends of mine, who are excellent singer/songwriters, have  
> started their own production company for commercial music - jingles,  
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>=20

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>=20

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> record a max of 2 tracks at a pass, so two decent pre's are all that's  
> really needed for now.

>=20

> Thanks.

>=20

> pab

-----=\_NextPart\_000\_05FE\_01C7CE3A.2D319E40

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
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<STYLE></STYLE>
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</HEAD>
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<BODY>
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<DIV><FONT face=3DArial size=3D2><A=20
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href=3D" http://www.prismsound.com/music_recording/products_subs/orpheus/orpheus_home.php">http://www.prismsound.com/music_recording/products_subs/=
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orpheus/orpheus_home.php</A></FONT></DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2>this one looks=20  
nice.....uhhhh...wait.....you said four <EM>"hundred" =
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</EM>dollars?=20
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</FONT></DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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```
<DIV><FONT face=3DArial size=3D2>Nevermind.</FONT></DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2>How about :</FONT></DIV>
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item--TCEKONNECT8</A></FONT></DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</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></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>"Paul Braun" &lt;</FONT><A=20  
href=3D"mailto:cygnus\_nospam@ctgonline.org"><FONT face=3DArial=20  
size=3D2>cygnus\_nospam@ctgonline.org</FONT></A><FONT face=3DArial =  
size=3D2>&gt; wrote=20  
in message </FONT><A=20  
href=3D"news:1mdda395s7arhoeoukkmoclpje4bqusue@4ax.com"><FONT =  
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size=3D2>news:1mdda395s7arhoeoukkmoclpje4bqusue@4ax.com</FONT></A><FONT =

face=3DArial size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>&gt; =  
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needed for=20  
now.<BR>&gt; <BR>&gt; Thanks.<BR>&gt; <BR>&gt; pab</FONT></BODY></HTML>

-----=\_NextPart\_000\_05FE\_01C7CE3A.2D319E40--On 25 Jul 2007 12:59:53 +1000, "Neil"

<IUIU@OI.com> wrote:

>  
>What a waste of three minutes of my life. lol  
>  
>Neil  
>

Oh, come on now. You KNOW that was more entertaining than listening to Nellie Furtado. You know it.

pabAnyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB converter. I'd just like to get a Melotron soft synth and control it with my K2000.

If not, what would good simple USB midi interface should I look at?

Tanks all, Hmm, an RCA Ribbon mic may have smoothed him out a bit more than that Rode or whatever it is. Oh, I know tubes, he needed more tubes.

Paul Braun <cygnus\_nospam@ctgonline.org> wrote:

>On 25 Jul 2007 12:59:53 +1000, "Neil" <IUIU@OI.com> wrote:

>  
>>  
>>What a waste of three minutes of my life. lol  
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>

>Oh, come on now. You KNOW that was more entertaining than listening  
>to Nellie Furtado. You know it.

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>pabHI Cujo,  
The M-Audio USB Midisport 2x2 or 4x4 work fine.  
The serial to usb adapter don't work with the Biport.

Chris

Cujo wrote:

> Anyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB  
> converter. I'd just like to get a Melotron soft synth and control it with  
> my K2000.

>  
> If not, what would good simple USB midi interface should I look at?

>  
> Tanks all,

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 HI Paul,

The TC Konnekt 24D as long as you are using Cubase and you have a Texas Instruments based firewire chipset it will work great. Best sound AD/DA and Mic-Pre built into an interface for under \$500 IMHO.

The effects are quite good also.

Chris

Paul Braun wrote:

> Two friends of mine, who are excellent singer/songwriters, have  
> started their own production company for commercial music - jingles,  
> etc., plus recording their own material.

>

> They're using Cubase SX3 plus Reason right now.

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> record a max of 2 tracks at a pass, so two decent pre's are all that's  
> really needed for now.

>

> Thanks.

>

> pab

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
www.adkproaudio.com <http://www.adkproaudio.com/>  
(859) 635-5762Paul,

I picked up a Nuendo labelled multiface and PCI card for \$350 (yes ebay). Might want to go straight to that rather than the intermediate step.

Jeff

Braun wrote:

> Two friends of mine, who are excellent singer/songwriters, have  
> started their own production company for commercial music - jingles,  
> etc., plus recording their own material.  
>  
> They're using Cubase SX3 plus Reason right now.  
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> They need to step up from the Emu pci card they're using to a better  
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> their software? Since it's only the two of them, they really only  
> record a max of 2 tracks at a pass, so two decent pre's are all that's  
> really needed for now.  
>  
> Thanks.  
>  
> pabl if they have an EMU1616(M) or 1820(M) pci card, they have the possibility to  
use some kind of Adat in/out gear. I know many in Denmark are using these  
pci cards with a Behringer ADA8000 to get 8 more in/out.

Erling

"Paul Braun" <cygnus\_nospam@ctgonline.org> skrev i melding  
news:1mdda395s7arhoeoukkmocllpje4bqusue@4ax.com...  
> Two friends of mine, who are excellent singer/songwriters, have  
> started their own production company for commercial music - jingles,  
> etc., plus recording their own material.  
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> their software? Since it's only the two of them, they really only  
> record a max of 2 tracks at a pass, so two decent pre's are all that's  
> really needed for now.  
>  
> Thanks.  
>  
> pabnot to worry...in a couple years you'll forget whatever it is that  
bothers you about your age...daily.

On Tue, 24 Jul 2007 06:35:22 -0600, "DJ" <animix \_ at \_ animas \_ dot \_  
net> wrote:

>  
>"Neil" <OIOIU@OIU.com> wrote in message news:46a59493\$1@linux...  
>>  
>> OK, it's absolutely not a result of the mp3 encoding, because  
>> it's there on the wav file, too... and I think you might be  
>> right about it being the hihat send EFX, because on the wav  
>> file I can hear it pulsing/oscillating a bit (not enough detail  
>> on the mp3's, I guess, since it seemed steady-state therein  
>> during the section I'm referring to).  
>>  
>> FWIW, I think this a great mix, and you did a superb job on the  
>> recording, but that "hiss" is really distracting during that one  
>> part, izallimsayin'.  
>>  
>>  
>> Neil  
>>  
>  
>I really appreciate the time that you and others took to give this a listen

>and help me out here. My ears sure aren't what they used to be a few years  
>ago, but I've been overusing them and have developed a pretty good case of  
>Tinnitus recently. It usually goes away if I give them a rest for a few  
>days. I really never monitor at levels above 80dB any more, usually try to  
>keep it to around 72-75dB.

>  
>Getting old sorta' sucks sometimes.

>  
>:o)

>  
>i'll check it out but i already frequent too many groups...same  
questions by the same people...with the exception of paris related  
stuff.

On 24 Jul 2007 21:34:22 +1000, "John" <no@no.com> wrote:

>  
>phpBB does beat the crap out of most other newsgroups. I would like to see  
>Paris chat go to phpBB but I can't do it in 2 places.OK here's the deal.

I've been trying to speed up my net connection here, waiting for my provider  
to get their act together, and alas and alac they have just released some  
details about their future plans with regard to higher speeds which I am  
not altogether happy with.

Hence I am seriously considering changing ISP's. Before I do so I will be  
checking in detail the reliability of their services and the like to ensure  
that we are likely to have a service at least as reliable as what we have  
had here to date.

What this might mean:

- (\*) Faster NG speed (Four times the upload speed)
- (\*) A short NG outage of a few hours to a day while the changeover occurs.

Yes, yes, I know, DJ will probably die and all, but if we distract him for  
a while I'm sure he'll survive.

Anybody have any comments? I guess I feel obliged to check these things out  
before I make any moves. I'm not convinced as of yet, but I'm considering  
it very seriously, and only have about 48 hours if I want to save myself  
fees on the move.

Cheers,  
Kim."Kim" <hiddensounds@hotmail.com> wrote:  
>(\*) Faster NG speed (Four times the upload speed)

Oh, that's 4 x the download speed for you guys. You guys upload from me of

course, so...

Cheers,

Kim.Can somebody post or email me the Rented Donkey pic and any other cool Paris pics that might be applicable for a t-shirt design...

....gonna get some shirts made. :o) They'll likely be for sale on the net if anybody wants one.

Cheers,

Kim.I hear that C4's big bug fix is around the corner too. I wonder if they don't let Cubase users find the bugs and then incorporate the refined code in Nuendo?

Dedric Terry wrote:

> Now if we could just get the marketing to flip flop so it follows the  
> reality of what you and many of us know about Nuendo vs. ProTools.

>  
> I completely agree - the workflow with PT always seemed a bit awkward (much  
> like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>  
> Lamont - Nuendo 4 is just around the corner with some really nice updates -  
> new automation system for one.... maybe not a lot for music users, but a  
> nice update list for post.

>  
> Dedric

>  
> On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"

> <jjdpro@ameritech.net> wrote:

>  
>> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow  
>> over Neundo??

>>  
>> I've never heard anyone who really used the 2 DAWs state that. Even the most  
>> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow  
>> and editing is in another league.

>>  
>> Just look at each update to Pro Tools now 7.3. Each update icorporates more  
>> and more Neundo/SX liek features .. Pro Tools workflow is still not there  
>> yet.. Yes, they have added the right-mouse clicks for gettign to menus, but  
>> not as deep as Neundo/SX..

>>  
>> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

>>  
>> I have Pro Tools and use HDAcel at the studio in our church, and I'm always  
>> amazed at how it reconized as the DAW leader. I'm not that impressed

>>

>> "Brad Lyons" <brad@audioandmidi.com> wrote:  
>>> I loved Paris for tracking and mixing, but it started to tick me  
>>> off--numerous  
>>> bugs, lockups, plugins not working properly, mixes bouncing differently  
>> than  
>>> how I mixed them on larger projects, etc. I just couldn't deal with it  
>> anymore,  
>>> fortunately at that time I was taking a break from doing studio work and  
>>> left it behind. I then picked up a Nuendo rig for live recording, I liked  
>>> it...but wasn't in-love with the workflow. Since then, I've put in a pair  
>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.  
>>> Brad Lyons  
>>> www.audioandmidi.com  
>>>  
>>> "Mikep" <mikep@hometownrecords.com> wrote:  
>>>> I have been looking at the current popular alternatives to Paris (sans  
>>>> PT)  
>>>> and I'm not impressed. I have no reason to change systems right now, but  
>>>> looking forward I know I'll need to update sometime.  
>>>> I was just wondering what some of your reasons were to change?  
>>>>  
>>>> Right now the biggest asset to me would be Nuendo's latency compensation.  
>>>>  
>>>>  
>Ah bummer.  
>Tanx.

Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>Hi Cujo,  
>The M-Audio USB Midisport 2x2 or 4x4 work fine.  
>The serial to usb adapter don't work with the Biport.  
>  
>Chris  
>  
>  
>Cujo wrote:  
>> Anyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB  
>> converter. I'd just like to get a Melotron soft synth and control it with  
>> my K2000.  
>>  
>> If not, what would good simple USB midi interface should I look at?  
>>  
>> Tanks all,  
>>  
>  
>--

>Chris Ludwig  
>ADK  
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>www.adkproaudio.com <http://www.adkproaudio.com/>  
>(859) 635-5762 Sounds good to me bro. Is it possible to leave the backup server running on 'this' ISP while connecting the normal server to the other to limit time down?  
If it's a headache don't sweat it, I'll send Deej Accordion for Dummies and ask him how to output 44.1 and 88.2 sample rate direct at the same time for neil's tests to keep his attention for a few hours.

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a7393b\$1@linux...  
>  
> "Kim" <hiddensounds@hotmail.com> wrote:  
>>(\*) Faster NG speed (Four times the upload speed)  
>  
> Oh, that's 4 x the download speed for you guys. You guys upload from me of course, so...  
>  
> Cheers,  
> Kim.Check your inbox

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...  
>  
>  
> Can somebody post or email me the Rented Donkey pic and any other cool Paris pics that might be applicable for a t-shirt design...  
>  
> ...gonna get some shirts made. :o) They'll likely be for sale on the net if anybody wants one.  
>  
> Cheers,  
> Kim."Aaron Allen" <know-spam@not\_here.dude> wrote:  
>Check your inbox

Sold!

Thanks Aaron. :o)"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>Is it possible to leave the backup server running on 'this' ISP while connecting the normal server to the other to limit time  
>down?

Well both servers run off the same ISP, so...

What I could do however is to set the backup server up temporarily on somebody else's connection, say, my brothers, for a short period. The NNTP feed would likely have to go however as the post numbers don't line up between the two, but we could have web interface running on the second server throughout the event. I'd certainly seriously consider this especially if the outage was likely to be more than 24 hours. I know people rely on this group at times for support, so if the delay was to be considerable then this would be a serious option.

In all likelihood however the outage would be between about 12am and 8am GMT, assuming Doug Wellington (who still owns the parisnewsgroup.com domain) can change the DNS record as soon as I advise him of the new IP. I haven't heard from him for a while so I'll have to shoot him an email and see what the deal is there. Either way, our ISP's tend to be asleep while you guys are at work, so the change is likely to be outside your work time.

It would be a bit of a muck around to move the backup server and reconfigure it to grab the posts across the network, but at the same time it would be a kinda cool thing to do. :o) And it would be a good test for the server as it's never been responsible for actually running the group before.

Cheers,

Kim."Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...

>

>

> Can somebody post or email me the Rented Donkey pic and any other cool

> Paris

> pics that might be applicable for a t-shirt design...

>

> ...gonna get some shirts made. :o) They'll likely be for sale on the net

> if anybody wants one.

>

> Cheers,

> Kim.

Chris,

I have a Midisport 2x2 laying around you can have.

Will try to remember to bring it to tomorrow's session.

-Phil

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

>

>

>Ah bummer.

>Tanx.

>

>

>

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

>>Hi Cujo,

>>The M-Audio USB Midisport 2x2 or 4x4 work fine.

>>The serial to usb adapter don't work with the Biport.

>>

>>Chris

>>

>>

>>Cujo wrote:

>>> Anyone know if I can use my old Midiman Biport on my Ibook with a Serial/USB  
>>> converter. I'd just like to get a Melotron soft synth and control it  
with

>>> my K2000.

>>>

>>> If not, what would good simple USB midi interface should I look at?

>>>

>>> Tanks all,

>>>

>>

>>--

>>Chris Ludwig

>>ADK

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

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

>>(859) 635-5762

>Hehe indeed...

I don't suppose anybody has a higher res version of this? They recommend 2000x2000 images for tshirts and a minimum of 1000 x , and while we can probably make do with the original Rented Donkey (which is 600 x something ) that Paris for Dummies is pretty low res and will look like it if put on a shirt.

The 600 x Rented Donkey should look acceptable blown up to 1200 x or maybe even 1800 x which would make it big enough to go on a shirt. Any less than that though is gonna hurt methinks...

Cheers,

Kim.

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...

>>

>>

>> Can somebody post or email me the Rented Donkey pic and any other cool

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>> pics that might be applicable for a t-shirt design...

>>

>> ...gonna get some shirts made. :o) They'll likely be for sale on the net

>> if anybody wants one.

>>

>> Cheers,

>> Kim.

>

>

>I think that was actually created by Artguy about 10 years ago.

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a75fc5\$1@linux...

>

>

> Hehe indeed...

>

> I don't suppose anybody has a higher res version of this? They recommend

> 2000x2000 images for tshirts and a minimum of 1000 x , and while we can

> probably

> make do with the original Rented Donkey (which is 600 x something ) that

> Paris for Dummies is pretty low res and will look like it if put on a

> shirt.

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> The 600 x Rented Donkey should look acceptable blown up to 1200 x or maybe

> even 1800 x which would make it big enough to go on a shirt. Any less than

> that though is gonna hurt methinks...

>

> Cheers,

> Kim.

>

> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>

>>"Kim" <hiddensounds@hotmail.com> wrote in message news:46a73d18\$1@linux...

>>>

>>>

>>> Can somebody post or email me the Rented Donkey pic and any other cool

>

>>> Paris

>>> pics that might be applicable for a t-shirt design...

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>>> ...gonna get some shirts made. :o) They'll likely be for sale on the net

>>> if anybody wants one.  
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>.....or maybe by Chuck????? I can't remember.

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a75fc5\$1@linux...

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> Hehe indeed...  
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> I don't suppose anybody has a higher res version of this? They recommend  
> 2000x2000 images for tshirts and a minimum of 1000 x , and while we can  
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>>> if anybody wants one.  
>>>  
>>> Cheers,  
>>> Kim.  
>>  
>>  
>>  
>My \$\$Money and ears says the M-Audio 1814. Killer unit with great drivers

support. The converters sound 400 dollars more than what the unit cost..AND, by getting a M-Audio unit, your friends can move into Pro Tools M-Powered which is the same as PT LE..

[http://www.m-audio.com/products/en\\_us/FireWire1814-main.html](http://www.m-audio.com/products/en_us/FireWire1814-main.html)

I have one (1814) which by the way, replaced my EMU 1212M (Ble it out of the water..sound wise and lower latency wise..And, it built liek a Brick!!

- 6 Analog Inputs..
- 2 mic pres...
- 8 Adat i/o
- 10 Analog outs.
- midi
- Word Clock
- S/PDif

Paul Braun <cygnus\_nospam@ctgonline.org> wrote:

>Two friends of mine, who are excellent singer/songwriters, have  
>started their own production company for commercial music - jingles,  
>etc., plus recording their own material.

>

>They're using Cubase SX3 plus Reason right now.

>

>They need to step up from the Emu pci card they're using to a better  
>interface - and I think we all agree they need to go with something  
>firewire.

>

>I've explained the whole process to them - DAW's are something new in  
>their experience - and they agree that the modular approach is best  
>and will allow them to upgrade as they get more money in the company.

>

>So, for now, they want to get the I/O interface, then add a control  
>surface later, and then upgrade the I/O next time, possibly to an RME.

>

>Right now, the budget is around \$400. Can anyone recommend a halfway  
>decent 2ch or 4ch interface in that neighborhood that will work with  
>their software? Since it's only the two of them, they really only  
>record a max of 2 tracks at a pass, so two decent pre's are all that's  
>really needed for now.

>

>Thanks.

>

>pabHi Bill, I did not take the C4 bait.. it's been my experience with Steinberg  
to "wait" for a few revisions before updating..

Bill L <bill@billlorentzen.com> wrote:

>I hear that C4's big bug fix is around the corner too. I wonder if they

>don't let Cubase users find the bugs and then incorporate the refined  
>code in Nuendo?

>

>Dedric Terry wrote:

>> Now if we could just get the marketing to flip flop so it follows the

>> reality of what you and many of us know about Nuendo vs. ProTools.

>>

>> I completely agree - the workflow with PT always seemed a bit awkward  
(much

>> like Avid vs. Vegas, or even Avid vs. FCP to some degree).

>>

>> Lamont - Nuendo 4 is just around the corner with some really nice updates

-

>> new automation system for one.... maybe not a lot for music users, but

a

>> nice update list for post.

>>

>> Dedric

>>

>> On 7/22/07 9:59 AM, in article 46a37ee9\$1@linux, "LaMont"

>> <jjdpro@ameritech.net> wrote:

>>

>>> You like Pro Tools editing over Nuendo's?? And you liek Pro Toosl workflow

>>> over Neundo??

>>>

>>> I've never heard anyone who really used the 2 DAWs state that. Even the  
most

>>> ardent Pro Tools users. They will readily admit, that Neundo/SX workflow

>>> and editing is in another league.

>>>

>>> Just look at each update to Pro Tools now 7.3. Each update icorporates  
more

>>> and more Neundo/SX liek features .. Pro Tools workflow is still not there

>>> yet.. Yes, they have added the right-mouse clicks for gettign to menus,

but

>>> not as deep as Neundo/SX..

>>>

>>> And , Pro Tools (conforming) mouse still is not as slick or fast as Paris.

>>>

>>>

>>> I have Pro Tools and use HDACel at the studio in our church, and I'm  
always

>>> amazed at how it reconized as the DAW leader. I'm not that impressed

>>>

>>> "Brad Lyons" <brad@audioandmidi.com> wrote:

>>>> I loved Paris for tracking and mixing, but it started to tick me  
>>>> off--numerous  
>>>> bugs, lockups, plugins not working properly, mixes bouncing differently  
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>>>> of ProToolsHD3 Accel systems with a Control24 and couldn't be happier.  
>>>> Brad Lyons  
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>>>> "Mikep" <mikep@hometownrecords.com> wrote:  
>>>>> I have been looking at the current popular alternatives to Paris (sans  
>>>>> PT)  
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Neil

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>>>> ...gonna get some shirts made. :o) They'll likely be for sale on the  
net

>>>> if anybody wants one.

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>>>> Cheers,

>>>> Kim.

>>>

>>>

>>>

>>

>

>I'm not sure if I want to.

;oP

"Neil" <OIUOIU@OIU.com> wrote in message news:46a7802f\$1@linux...

>

> What was the Rented Donkey picture? I don't recall ever seeing  
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>

> Neil

>

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

>>>>

>>>>

>>>

>>>

>>

>

>

>Tom Boyles... not sure he's around anymore. Gene Lennon did one about the same time.

AA

"steve the artguy" <artguy@lugubriosity.org> wrote in message news:46a7b4ed\$1@linux...

>

> I've never seen the rented donkey image. Where did it come from?

>

> My low res "Paris for Dummies" cover was made just for the entertainment

> of parasites like DJ and Chuck and derek and whoever else was around. I

> made

> a bunch of high res Paris t-shirt designs back then. I can dig them out if

> you wish.

>

> -steve

>

>

>

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

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>I can dig them out if  
>you wish.

Steve, if you could, that would be gold! I've found a site on the web which lets you submit a design and will make shirts for you in any quantity from 1 upwards. I figure some people around here would no doubt like a Paris t shirt. I know I would.

If you would be willing to search them out and shoot them at my email address that would be just wonderful! :o)

Cheers,  
Kim.This is a multi-part message in MIME format.

-----=\_NextPart\_000\_02C9\_01C7CF18.55908D90  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Kim and Steve,  
Count me in for at least one. The donkey one is great.  
I can't wait to see Steve's others !  
Tom

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Cheers,

Kim.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_02C9\_01C7CF18.55908D90

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Kim and Steve,</FONT></DIV>
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<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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  =
href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</A>&gt;=
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href=3D"news:46a7e440$1 @linux">news:46a7e440$1 @linux</A>...</DIV><BR>"ste=
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```
>
>
>I choose Polesoft Lockspam to fight spam, and you?
>http://www.polesoft.com/refer.html
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
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> <DIV>"Kim" <<A=20
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>href=3D"mailto:hidde nsounds@hotmail.com">hidde nsounds@hotmail.com</A>>=
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>you?<BR><A=20  
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>.html</A> </FONT></DIV></BODY></HTML>

>  
>Wow, some good ears out there. I thought maybe I heard something around  
where the mandolin crescendos just before the bridge, but maybe it's just  
the snare rim reverb. My co-producer who is actually an engineer is the one  
who deals with this kind of issue on our mixes, since I'm not generally  
bothered by bits of noise, distortion, out-of-tuneness, etc. (Auto Tune . .  
.. phehh)

Really I just wanted to say I thought it sounded real purty. Nice work. DJ.  
:)

S

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46a51089@linux...

> I've shared this file with a few folks here over the weekend. I'm trying to  
> get my head around mixing in Cubase and the push/pull that needs to happen  
> to get some BIG out of a native DAW. I'm wondering if I'm pushin/pulling a  
> bit too hard here or there. I'm posting a link to an MP3 here. One of my  
> esteemed colleagues is reporting a section of hiss along a breif portion  
> of the timeline (not during a cymbal event). I'm not hearing it. I'm  
> wondering if my hearing is getting notched out to the point of missing  
> something significant.

>  
> Here's a link:

>  
> <http://www.sharebigfile.com/file/197278/Faith-In-love-7-21-07-6-mp3.html>

>  
> At the bottom, type in the symbols as prompted, this will take you to the  
> next page where a red button at the bottom will start loading and after 15  
> seconds you can click on it to DL the file.

>  
> Thanks,

>  
> Deej

>Just letting you all know that at this stage it looks like I'll be going  
ahead with this ISP change. More details to come, but currently it's all  
go.

It will probably mean an outage of some sort (perhaps NNTP outage with continued  
web service) in about a weeks time.

Cheers,  
Kim.

"Kim" <hiddenounds@hotmail.com> wrote:

>  
>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>Is it possible to leave the backup server running on  
>>'this' ISP while connecting the normal server to the other to limit time  
>  
>>down?  
>  
>Well both servers run off the same ISP, so...  
>  
>What I could do however is to set the backup server up temporarily on somebody  
>else's connection, say, my brothers, for a short period. The NNTP feed would  
>likely have to go however as the post numbers don't line up between the  
>two,  
>but we could have web interface running on the second server throughout  
>the  
>event. I'd certainly seriously consider this especially if the outage was  
>likely to be more than 24 hours. I know people rely on this group at times  
>for support, so if the delay was to be considerable then this would be a  
>serious option.  
>  
>In all likelihood however the outage would be between about 12am and 8am  
>GMT, assuming Doug Wellington (who still owns the parisnewsgroup.com domain)  
>can change the DNS record as soon as I advise him of the new IP. I haven't  
>heard from him for a while so I'll have to shoot him an email and see what  
>the deal is there. Either way, our ISP's tend to be asleep while you guys  
>are at work, so the change is likely to be outside your work time.  
>  
>It would be a bit of a muck around to move the backup server and reconfigure  
>it to grab the posts across the network, but at the same time it would be  
>a kinda cool thing to do. :o) And it would be a good test for the server  
>as it's never been responsible for actually running the group before.  
>  
>Cheers,  
>Kim."Sarah" <sarahjane@sarahtonin.com> wrote in message news:46a83602@linux...  
> Wow, some good ears out there. I thought maybe I heard something around  
> where the mandolin crescendos just before the bridge, but maybe it's just  
> the snare rim reverb. My co-producer who is actually an engineer is the  
> one who deals with this kind of issue on our mixes, since I'm not  
> generally bothered by bits of noise, distortion, out-of-tuneness, etc.  
> (Auto Tune . . . phehh)  
>  
> Really I just wanted to say I thought it sounded real purty. Nice work.  
> DJ. :)

>  
> S

Thanks

;o)Your thoughts?

[http://www.youtube.com/watch?v=3Gmex\\_4hreQI](http://www.youtube.com/watch?v=3Gmex_4hreQI) found this:

<http://ping.windowsdream.com/>

Anybody know if it's any good?

Cheers,

Kim.<http://www.youtube.com/watch?v=8AJxc3Lxn4o>Just another update...

Annoyingly it looks as if the internet changeover would take about a week. That being the case the backup server would be configured in web only mode at another residence for access over this time. Hence we would be a web only group temporarily for a week or so...

"Kim" <hiddensounds@hotmail.com> wrote:

>  
>  
>Just letting you all know that at this stage it looks like I'll be going  
>ahead with this ISP change. More details to come, but currently it's all  
>go.  
>  
>It will probably mean an outage of some sort (perhaps NNTP outage with continued  
>web service) in about a weeks time.  
>  
>Cheers,  
>Kim.

>  
>"Kim" <hiddensounds@hotmail.com> wrote:  
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>>it to grab the posts across the network, but at the same time it would  
be  
>>a kinda cool thing to do. :o) And it would be a good test for the server  
>>as it's never been responsible for actually running the group before.  
>>  
>>Cheers,  
>>Kim.  
>i was told "having thoughts" wasn't a good thing so i've stopped  
having them...i think...yup, not a one here.

On 26 Jul 2007 16:54:11 +1000, "James McCloskey"  
<excelsm@hotmail.com> wrote:

>  
>Your thoughts?  
>  
>[http://www.youtube.com/watch?v=3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3Gmex_4hreQ)Reading the forum indicates it does not let you  
restore images onto smaller  
drives like some other apps do. My fav is Acronis True Image Home. Really  
a sweet app. It finds the network and lets me put/get images from shares  
on other windows boxes.It's obvious stuff. You either want dynamics or not. I send everyone  
back  
to Thriller school to listen to what dynamics are.

You start to freeze as horror looks you right between the eyes,  
Youre paralyzed  
Chorus  
cause this is thriller, thriller night  
And no ones gonna save you from the beast about strike  
You know its thriller, thriller night  
Youre fighting for your life inside a killer, thriller tonight"James McCloskey"

<excelsm@hotmail.com> wrote in message  
news:46a84513\$1@linux...

>  
> Your thoughts?  
>  
> [http://www.youtube.com/watch?v=3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3Gmex_4hreQ)

.....there's a volume knob?I dabbled with Ghost in years past at work and found it to be a pain in the a\$\$\$. Recently I sensed my C-drive was heading south, so I picked up Acronis True Image, installed and ran it. A couple of days later, the drive went platter up, so I swapped in the imaged disk, and voila, it was as if nothing happened. Acronis saved me hours or days of rebuilding, reinstalling, and reconfiguring.

On the other hand, I always cringe at having to pay \$50 for the windows version of dd.

- Paul Artola  
Ellicott City, Maryland

On 26 Jul 2007 17:06:00 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>  
>  
>I found this:  
>  
><http://ping.windowsdream.com/>  
>  
>Anybody know if it's any good?  
>  
>Cheers,  
>Kim.Hi Kim,  
Acronis True Image 10  
and Paragon Drive Back Up 8.5

Both are reliable and easy to use. Paragon has better hard drive controller support on the newer Intel motherboards when using their recovery boot disk CD.

Chris

Kim wrote:  
> I found this:  
>  
> <http://ping.windowsdream.com/>  
>

> Anybody know if it's any good?

>

> Cheers,

> Kim.

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 Interesting.. To be honet, I'm forgetting what dynamics sounds like these day..

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

>

>Your thoughts?

>

>[http://www.youtube.com/watch?v=3Gmex\\_4hreQsad...](http://www.youtube.com/watch?v=3Gmex_4hreQsad...)

On 27 Jul 2007 03:56:35 +1000, "LaMont" <jjdpro@ameritech.net> wrote:

>

>Interesting.. To be honet, I'm forgetting what dynamics sounds like these day..

>

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

>>

>>Your thoughts?

>>

>>[http://www.youtube.com/watch?v=3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3Gmex_4hreQ)Just something to think about when mixing and mastering.

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

>

>Your thoughts?

>

>[http://www.youtube.com/watch?v=3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3Gmex_4hreQ)Great great advice.. to much knowledge to not get screwd by th Majors these days.

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

>

><http://www.youtube.com/watch?v=8AJxc3Lxn4o>Hehe, they're a comin'! :o)

Steve (the art guy ;o) has emailed me a host of designs. All will be made available, including his and the famed Donkey. I might get it done this weekend if I get the time. I'll post once they're up.

Cheers,

Kim."Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Hehe, they're a comin'! :o)

>

>Steve (the art guy ;o) has emailed me a host of designs. All will be made

>available, including his and the famed Donkey. I might get it done this weekend

>if I get the time. I'll post once they're up.

Any of the mime? How about a mime spanking a rented donkey? No, wait, the other way around! lol

:)"Neil" <OIUIOU@OIU.com> wrote:

>Any of the mime? How about a mime spanking a rented donkey? No,

>wait, the other way around! lol

I've heard talk about the mime, but never seen any pics. Does anyone have any of those pics? I can make a shirt from anything that's high enough res if somebody posts or emails me a pic...

Cheers,

Kim.Oh Gawd!!!!.the fuckin' mime again???

;oP

"Kim" <hiddensounds@hotmail.com> wrote in message news:46a94987\$1@linux...

>

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

>>Any of the mime? How about a mime spanking a rented donkey? No,

>>wait, the other way around! lol

>

> I've heard talk about the mime, but never seen any pics. Does anyone have

> any of those pics? I can make a shirt from anything that's high enough res

> if somebody posts or emails me a pic...

>

> Cheers,

> Kim.I think I may have some original Ensoniq brochures at the office... I'll check... ;-)

David.

Kim wrote:

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

>

>>Any of the mime? How about a mime spanking a rented donkey? No,  
>>wait, the other way around! lol  
>  
>  
> I've heard talk about the mime, but never seen any pics. Does anyone have  
> any of those pics? I can make a shirt from anything that's high enough res  
> if somebody posts or emails me a pic...  
>  
> Cheers,  
> Kim.Nappy, I'm happy to hear of your progress. Continued well wishes!

TyroneHey guys, just wanted to share that I have had the opportunity to use the Shure SLX 87c and really like it. From what I understand, the primary difference between the 87A and the 87C is that the 87C is moreso geared towards the inner ear monitoring systems.

Also, like to thank Morgan at East Coast for his assistance! I still maintain my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!

Tyrone<http://www.hasbro.com/toothtunes/>

Not even close to as good a brush as my Sonicare, but DANG it's cool. I bought the KISS one, LOL !

AAActually, the difference between the Beta87A and the Beta87C is more of a tonal difference, not that one is aimed more towards in-ears. I have 16-channels of their top of the line U4 series (about \$2,000 per channel--ouch!) and also use the Beta87 element, sounds good. I prefer the KSM9, but I'd have to buy wireless clip-on transmitters and those mics--at \$700 per mic and then another \$1,000 per clip-on trasnmitter, NO THANKS! :-)

Brad Lyons  
Sweetwater

"Tyrone Corbett" <[tyronecorbett@comcast.net](mailto:tyronecorbett@comcast.net)> wrote:

>  
>Hey guys, just wanted to share that I have had the opportunity to use the  
>Shure SLX 87c and really like it. From what I understand, the primary difference  
>between the 87A and the 87C is that the 87C is moreso geared towards the  
inner  
>ear monitoring systems.  
>  
>Also, like to thank Morgan at East Coast for his assistance! I still maintain  
>my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!  
>  
>Tyrone<http://womb.mixeraman.net/showthread.php?p=68697#post68697>Hi Tom,  
I have missed reading for quite some time the posts.  
Can you please post what is your situation now with your Paris problems and

gather all your findings ?

I really cannot follow up all these posts and know where you are right now.

Regards,

Dimitrios I still have my original Paris T shirt in mint condition that I got when I first bought Paris. I think I got it from Sam Ash, but I don't remember.

Lou

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Hehe, they're a comin'! :o)

>

>Steve (the art guy ;o) has emailed me a host of designs. All will be made available, including his and the famed Donkey. I might get it done this weekend

>if I get the time. I'll post once they're up.

>

>Cheers,

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

-----=\_NextPart\_000\_0109\_01C7D04F.F46E6DA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hi Dimitrios,

I was very close to my 4 mec(442)/Mixer-Mixer setup you described.

I was stable as a rock with two Mecs (loaded with 5 modules each) and = one 442.

I added a 3rd Mec and all hell broke loose. Paris would no longer boot = up with

even one module attached. I did have a cloned C drive but not of the = stable setup.

It was of 2 Mecs only. Not bad but not the rock solid setup. I am = using the Lucid WC.

I smoked a Mec by booting up Paris with a SCSI cable half inserted. =

That has yet

to be repaired. I was suspect of the scsi cables for a while. I had to = realign the pins

on a few of them.

I learned the hard way that you don't want a default project in the = Paris folder

when adding new hardware. I suspect this was my first and most = detrimental

mistake. I thank Jeff Hoover for that key information.

I have tried all SCSI cables and interconnect ribbons in a second =  
computer to find  
they are in perfect working order with the 442 as the only hardware =  
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Now I am triple checking that all eds cards are fully operational before =  
going back  
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other two functioning Mecs.  
If they are happy then the Magma is worth double checking. Not quite =  
sure how to do=20  
that really.

I am really busy with my gigging schedule so this has taken a back seat =  
but it is still  
really important to have firing on all cylinders.

Thanks for listening!  
Any ideas?  
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =  
news:46a9e443\$1@linux...

Hi Tom,  
I have missed reading for quite some time the posts.  
Can you please post what is your situation now with your Paris =  
problems and  
gather all your findings ?  
I really cannot follow up all these posts and know where you are right =  
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Content-Type: text/html;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">  
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<STYLE></STYLE>  
</HEAD>  
<BODY bgColor=3D#ffffff>  
<DIV><FONT face=3DArial size=3D2>Hi Dimitrios,</FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Dimitrios" &lt;<A=20  
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..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_0109\_01C7D04F.F46E6DA0--Tom,

Get the mecs tested first. If you have a working eds on the second

computer and the magma is connected to the studio box, drop one of the eds's in the magma with the or a tested mec (remember the default project there!) and fire her up. Let us know what the result is.

Jeff

> Hi Dimitrios,  
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> one 442.  
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> Thanks for listening!  
> Any ideas?

> Tom  
>  
>  
>  
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> Hi Tom,  
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> I choose Polesoft Lockspam to fight spam, and you?  
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-----=\_NextPart\_000\_012C\_01C7D060.43041F90  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Ya Jeff that's the plan. When I find a minute or two.  
It's crazy times around here. Sunday maybe. Maybe not.  
Thanks,  
Tom

"Jeff Hoover" <jkhoover@excite.com> wrote in message =  
news:46aa321a@linux...  
Tom,

Get the mess tested first. If you have a working eds on the second=20  
computer and the magma is connected to the studio box, drop one of the =

eds's in the magma with the or a tested mec (remember the default=20  
project there!) and fire her up. Let us know what the result is.

Jeff

> Hi Dimitrios,  
> I was very close to my 4 mec(442)/Mixer-Mixer setup you described.  
> I was stable as a rock with two Mec's (loaded with 5 modules each) =

and=20  
> one 442.  
> I added a 3rd Mec and all hell broke loose. Paris would no longer =  
boot=20  
> up with  
> even one module attached. I did have a cloned C drive but not of =  
the=20  
> stable setup.  
> It was of 2 Mecs only. Not bad but not the rock solid setup. I am=20  
> using the Lucid WC.  
> =20  
> I smoked a Mec by booting up Paris with a SCSI cable half inserted. =

> That has yet  
> to be repaired. I was suspect of the scsi cables for a while. I had =  
to=20  
> realign the pins  
> on a few of them.  
> =20  
> I learned the hard way that you don't want a default project in the=20  
> Paris folder  
> when adding new hardware. I suspect this was my first and most =  
detrimental  
> mistake. I thank Jeff Hoover for that key information.  
> =20  
> I have tried all SCSI cables and interconnect ribbons in a second=20  
> computer to find  
> they are in perfect working order with the 442 as the only hardware=20  
> attached.  
> =20  
> Now I am triple checking that all eds cards are fully operational =  
before=20  
> going back  
> into the studio with the hardware. The only thing left to test are =  
the=20  
> other two functioning Mecs.  
> If they are happy then the Magma is worth double checking. Not =  
quite=20  
> sure how to do  
> that really.  
> =20  
> I am really busy with my gigging schedule so this has taken a back =  
seat=20  
> but it is still  
> really important to have firing on all cylinders.  
> =20  
> Thanks for listening!  
> Any ideas?

> Tom  
> =20  
> =20  
> =20  
> "Dimitrios" <musurgio@otenet.gr <mailto:musurgio@otenet.gr>> =

wrote

> in message news:46a9e443\$1@linux...

> =20

> Hi Tom,  
> I have missed reading for quite some time the posts.  
> Can you please post what is your situation now with your Paris  
> problems and  
> gather all your findings ?  
> I really cannot follow up all these posts and know where you are  
> right now.  
> Regards,  
> Dimitrios

> =20

> =20

> =20

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

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

-----=\_NextPart\_000\_012C\_01C7D060.43041F90

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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<STYLE></STYLE>
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</HEAD>
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<BODY bgColor=3D#ffffff>
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```
<DIV><FONT face=3DArial size=3D2>Ya Jeff that's the plan.&nbsp; When I =  
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<DIV><FONT face=3DArial size=3D2>Thanks,</FONT></DIV>
```

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

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

```
<BLOCKQUOTE=20
```

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

```
<DIV>"Jeff Hoover" &lt;<A=20
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href=3D"mailto:jkhoover@excite.com">jkhoover@excite.com</A>&gt; wrote =  
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to have firing on all cylinders.<BR>&gt;&nbsp; <BR>&gt; Thanks for=20  
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<BR>&gt; <BR>&gt;&nbsp; &nbsp; &nbsp; &nbsp; &nbsp; "Dimitrios" &lt;<A=20  
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=  
href=3D"mailto:musurgio@otenet.gr">mailto:musurgio@otenet.gr</A>&gt;&gt; =

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now.<BR>&gt;&nbsp; &nbsp; &nbsp; &nbsp; &nbsp; =  
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Dimitrios<BR>&gt; <BR>&gt; <BR>&gt; <BR>&gt; I choose Polesoft =  
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A></BLOCKQUOTE></BODY></HTML>

-----\_NextPart\_000\_012C\_01C7D060.43041F90--Well, it's been a couple months, so I figured I should drop in suddenly. (And probably drop out as suddenly!) ;-)  
Summers are the busiest time of year for me...

I've got a couple things going that are keeping me quite busy. I've got a panel making and silkscreening business, so I'm having fun planning out some destruction for one of my C-16 controllers. (Different colors and wooden end cheeks...) The other thing I've gotten into is microcontroller programming - anybody interested in motorized faders? (He asks mysteriously...)

If anyone makes tee shirts, you \*MUST\* make them in XXL size so that I can

wear them!

Doug

P.S. Kim, I'll send you an email later today or over the weekend. Just let me know when things change and I'll update it on my end. I'll give you my text pager email address so that you can let me know even if I'm not online. Also, one possibility, since it's NNTP, is that I could set up a backup server over here and sync up with yours...

<http://www.parisfaqs.com> Me too, however my shirt is nearly grey now, cause I wear it so much. It's my favorite. It says, "digital recording . . . demystified . . . Paris

I found this rented donkey jpeg.

I thought a year or two back seeing some different jpeg's on this newsgroup, but I'm not sure. Maybe jpegs can be captured from the BT DVD.

Wayne

This is a multi-part message in MIME format.

-----=\_NextPart\_000\_013D\_01C7D06C.62C71C90  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Doug,  
Motorized faders in a Paris rig would be a god send!  
If you can get it working you can count me in.  
Tom

"Doug Wellington" <doug@parisfaqs.com> wrote in message =  
news:46aa4b6b@linux...

Well, it's been a couple months, so I figured I should drop in =  
suddenly.=20  
(And probably drop out as suddenly!) ;-)  
Summers are the busiest =  
time of=20  
year for me...

I've got a couple things going that are keeping me quite busy. I've =  
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wear them!

Doug

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Just let=20  
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Also, one possibility, since it's NNTP, is that I could set up a =  
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server over here and sync up with yours...

<http://www.parisfaqs.com>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_013D\_01C7D06C.62C71C90

Content-Type: text/html;  
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<BODY bgColor=3D#ffffff>
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<DIV><FONT face=3DArial size=3D2>Doug,</FONT></DIV>
```

```
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```

```
<DIV><FONT face=3DArial size=3D2>If you can get it working you can count =  
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in.</FONT></DIV>
```

<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Doug Wellington" &lt;<A=20  
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_013D\_01C7D06C.62C71C90--I've used it a bunch. It's free. Set's up easily and works as advertised.

It's alot like an old version of ghost. Basically you set up the server

on one of your machines, and boot the client disk on the machine to be 'ghosted'

Chuck

"Kim" <hiddensounds@hotmail.com> wrote:

>  
>  
>I found this:  
>  
>http://ping.windowsdream.com/  
>  
>Anybody know if it's any good?  
>  
>Cheers,  
>Kim.This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0075\_01C7D07C.1D6AA940  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Dude you so totally rock

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:46aa588b@linux...

Doug,  
Motorized faders in a Paris rig would be a god send!  
If you can get it working you can count me in.  
Tom

"Doug Wellington" <doug@parisfaqs.com> wrote in message =  
news:46aa4b6b@linux...

Well, it's been a couple months, so I figured I should drop in =  
suddenly.=20  
(And probably drop out as suddenly!) ;-)  
Summers are the busiest =  
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If anyone makes tee shirts, you \*MUST\* make them in XXL size so that =  
I can=20

wear them!

Doug

P.S. Kim, I'll send you an email later today or over the weekend. =  
Just let=20  
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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Dude you so totally rock</FONT></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>"Tom Bruhl" &lt;<A=20
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  send!</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>If you can get it working you can =
count me=20
```



will screw on to  
your U2 Transmitter. BTW, the UR series is now the top of  
the line and the U4 is discontinued.

David.

Brad Lyons wrote:

> Actually, the difference between the Beta87A and the Beta87C is more of a  
> tonal difference, not that one is aimed more towards in-ears. I have 16-channels  
> of their top of the line U4 series (about \$2,000 per channel--ouch!) and  
> also use the Beta87 element, sounds good. I prefer the KSM9, but I'd have  
> to buy wireless clip-on transmitters and those mics--at \$700 per mic and  
> then another \$1,000 per clip-on trasnmitter, NO THANKS! :-)

>

> Brad Lyons

> Sweetwater

>

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

>

>>Hey guys, just wanted to share that I have had the opportunity to use the  
>>Shure SLX 87c and really like it. From what I understand, the primary difference  
>>between the 87A and the 87C is that the 87C is moreso geared towards the

>

> inner

>

>>ear monitoring systems.

>>

>>Also, like to thank Morgan at East Coast for his assistance! I still maintain  
>>my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!

>>

>>Tyrone

>

>"The other thing I've gotten into is microcontroller

> programming - anybody interested in motorized faders? (He asks

> mysteriously...)

>

>

Doug,

Back in 1999 I worked with Matt Craig on locating the tiny servo motors that  
would be necessary in order to fit them inside a C-16. We did find some, but  
they would have to be ordered in large lots and it would have been too much  
of a cash outlay to justify building a prototype. IIRC, that was one of the  
main reasons Matt scrubbed this project.

DeejHaving a mic taylored for in-ears would be like having a  
studio mic best suited to headphones... wouldn't make sense.

The '87 of any suffix is a very good sounding mic, but I wouldn't use one for a lead singer in front of a drummer on a small stage... this is more of a "concert capsule" you need some distance between it and the rest of the band. If a condenser is what you are after, also try out a Sennheiser EW165G2... the 865 capsule has beaten the Neumann KMS-105 in blind listening tests. I have modded a few old Astatic 77's with 865 capsules and electronics for a local location guy that does a great deal of CMT work... they sound REALLY good.

David.

Tyrone Corbett wrote:

> Hey guys, just wanted to share that I have had the opportunity to use the  
> Shure SLX 87c and really like it. From what I understand, the primary difference  
> between the 87A and the 87C is that the 87C is moreso geared towards the inner  
> ear monitoring systems.  
>  
> Also, like to thank Morgan at East Coast for his assistance! I still maintain  
> my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!  
>  
> Tyrone I have the great fortune of having a special phone connection to Doug.  
Every so often I give him a ring and we chit-chat about life, music,  
and various projects on our benches. Mine ideas are all theoretical,  
whereas his are actually being engineered and programmed, or at least,  
he has an idea what it would take to get the job done.

One idea we bounced around recently got proposed here, but no one seemed interested, so I guess it has died. I thought, with his silk-screening ability, Doug could figure out how to repaint blackface C16s to blueface. Actually what I want is to render C16s into C16Pros. I don't want to have to tape labels to my C16 to get it to work in ParisPro mode. We asked if anyone else would be interested, but none seemed to care.

Another idea has to do with building a box that converts the signals passing back and forth from the EDS to the C16. Doug assures me that the EDS end of the cat5 cable is a serial port, so I envision a box that converts the serial data stream to appropriate MIDI commands. Working in either direction would be a plus since it could mean using other controllers with Paris, or using the C16 with other software.

Doug has some other ventures going on that I won't divulge, but I hope he is successful with them. Cool things would surely result.

- Paul Artola

Ellicott City, Maryland

On Fri, 27 Jul 2007 12:40:49 -0700, "Doug Wellington"  
<doug@parisfaqs.com> wrote:

>Well, it's been a couple months, so I figured I should drop in suddenly.  
>(And probably drop out as suddenly!) ;-)  
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>  
>Doug  
>  
>P.S. Kim, I'll send you an email later today or over the weekend. Just let  
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>text pager email address so that you can let me know even if I'm not online.  
>Also, one possibility, since it's NNTP, is that I could set up a backup  
>server over here and sync up with yours...  
>  
><http://www.parisfaqs.com>  
>[http://www.youtube.com/watch?v=jVqRT\\_kCOLIDYNAMICS...](http://www.youtube.com/watch?v=jVqRT_kCOLIDYNAMICS...) we're playing as loud as we can!!!

"LaMont" <jjdpro@ameritech.net> wrote in message news:46a8e053\$1@linux...

>  
> Interesting.. To be honet, I'm forgetting what dynamics sounds like these  
> day..

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

>>  
>>Your thoughts?  
>>  
>>[http://www.youtube.com/watch?v=3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3Gmex_4hreQ)  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_01AB\_01C7D0BA.CD1294F0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

When mixing I like the concept of make everything louder than everything =  
else . . .

"Chris Latham" <latham\_c@bellsouth.net> wrote in message =  
news:46aac8fc\$1@linux...

DYNAMICS... we're playing as loud as we can!!!

"LaMont" <jjdpro@ameritech.net> wrote in message =  
news:46a8e053\$1@linux...

>  
> Interesting.. To be honet, I'm forgetting what dynamics sounds like =  
these=20  
> day..  
>  
> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>  
>>Your thoughts?  
>>  
>>[http://www.youtube.com/watch?v=3D3Gmex\\_4hreQ](http://www.youtube.com/watch?v=3D3Gmex_4hreQ)  
>=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_01AB\_01C7D0BA.CD1294F0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>When mixing I like the concept of make =
everything=20
louder than everything else . . .</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Chris Latham" &lt;<A=20
href=3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net</A>&gt; =
wrote in=20
```

message <A=20  
=  
href=3D"news:46aac8fc\$1 @linux">news:46aac8fc\$1 @linux</A>...</DIV>DYNAMICS=  
....=20  
we're playing as loud as we can!!!<BR><BR><BR>"LaMont" &lt;<A=20  
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wrote in=20  
message <A=20  
=  
href=3D"news:46a8e053\$1 @linux">news:46a8e053\$1 @linux</A>...<BR>&gt;<BR>&gt;g=  
t;=20  
Interesting.. To be honet, I'm forgetting what dynamics sounds like =  
these=20  
<BR>&gt; day..<BR>&gt;<BR>&gt; "James&nbsp; McCloskey" &lt;<A=20  
href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>&gt;=20  
wrote:<BR>&gt;&gt;<BR>&gt;&gt;Your=20  
=  
thoughts?<BR>&gt;&gt;<BR>&gt;&gt;http://www.youtube.com/watch?v=3D3Gmex\_4=  
hreQ<BR>&gt;=20  
<BR><BR></BLOCKQUOTE>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20  
you?<BR><A=20  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_01AB\_01C7D0BA.CD1294F0--"Doug Wellington" <doug@parisfaqs.com>  
wrote:  
>The other thing I've gotten into is microcontroller  
>programming

By any chance, do you know anything about Massenburg  
Automation systems & how to repair them, as a result of these  
endeavors?

Neillt is funny... the number of times you hear, "can you turn up the (blank)",  
as opposed to the few times you hear somebody ask "can up turn down the  
(blank)?"

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:46aad15\$1 @linux...  
When mixing I like the concept of make everything louder than everything  
else . . .Hello to you all. I was once a Paris user, and when I switched to another  
DAW, I kept the system "just in case".

Well, just in case has yet to come, and I'm thinking about selling the system.  
I'm wondering if there is still an interest in Paris.  
I understand this is old technology, and I realise I'm not going to make

a killing here. If there are people out there still interested in Paris, though...I'd rather the system get used than sit on a shelf here. I would have to take an official inventory, and I will if there is interest, but off the top of my head:

- 4 EDS cards
- 5 8i input modules
- 2 8o output modules (maybe 4)
- 4 ADAT modules
- 3 MECs
- 2 442s
- 2 IF2s
- 2 C-16s
- 3 3.0 software disks

Everything is in either brand new or excellent condition, although one C-16 shows some paint wear from use. It's all blackface, except for 1 MEC and 1 8i card. The used C-16 has been relabeled to reflect the "pro" control set.

I also have a rack mount computer that currently has a swapable OS and Audio drive. I have two OS HDs, one with ME and one with XP. They both are loaded with 3.0 software. The ME version will also run Waves Native v. 2 and has a dongle for that. It's basically a stable turnkey PARIS system that can fit up to 4 EDS cards, but it's pretty old. I'd say an Athlon 1400 or something.

So if anyone could put any of this to use, let me know. I'm in the Washington DC area. If there is interest, I will begin testing everything and taking photos.

thanks,  
Joe Porto  
mail@joeporto.com  
301-365-2100 (M-F, 10AM-4PM EST) Check out the Mixerman radio show theme song. The radio show program is juvenile at best, but the theme is super cool.

Don Nafe wrote:  
> <http://womb.mixerman.net/showthread.php?p=68697#post68697>  
>  
>Hi Joe,

Why don't you figure out what you want for your Paris bits and pieces. I'm in the DC area too... I don't NEED anything, but if the price is right you never know!

What did you switch to?

gantt

"Joe Porto" <mail@joeporto.com> wrote:

>  
> Hello to you all. I was once a Paris user, and when I switched to another  
>DAW, I kept the system "just in case".  
>  
>Well, just in case has yet to come, and I'm thinking about selling the system.  
>I'm wondering if there is still an interest in Paris.  
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>So if anyone could put any of this to use, let me know. I'm in the Washington  
>DC area. If there is interest, I will begin testing everything and taking  
>photos.  
>  
>thanks,  
>Joe Porto  
>mail@joeporto.com  
>301-365-2100 (M-F, 10AM-4PM EST)While I do agree with Brad and Dave, one thing I shared  
was a bit misleading.  
I have actually been using the Shure 87 wireless series for a couple of years  
while touring with Will Downing and others. I have used the mic in large  
venues (5,000 plus seating), as well as smaller venues (2,500 and less).

I had not, however used the mic in a small band room/setting (100 to 500 seating type venue).

My statement about the mic being "geared towards inner ear monitoring" could have been more accurately stated...as it says on the box "...the frequency response is preferred by in ear monitor users" for those who prefer exact vebatim. I also followed this detail up with a couple of Shure reps.

Tyrone

("Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote:

>Having a mic taylored for in-ears would be like having a  
>studio mic best suited to headphones... wouldn't make sense.

>

>The '87 of any suffix is a very good sounding mic, but I  
>wouldn't use one for a lead singer in front of a drummer on  
>a small stage... this is more of a "concert capsule" you  
>need some distance between it and the rest of the band. If  
>a condenser is what you are after, also try out a Sennheiser  
>EW165G2... the 865 capsule has beaten the Neumann KMS-105 in  
>blind listening tests. I have modded a few old Astatic 77's  
>with 865 capsules and electronics for a local location guy  
>that does a great deal of CMT work... they sound REALLY good.

>

>David.

>

>Tyrone Corbett wrote:

>

>> Hey guys, just wanted to share that I have had the opportunity to use  
the

>> Shure SLX 87c and really like it. From what I understand, the primary  
difference

>> between the 87A and the 87C is that the 87C is moreso geared towards the  
inner

>> ear monitoring systems.

>>

>> Also, like to thank Morgan at East Coast for his assistance! I still maintain  
>> my favorite vendors are Morgan Pettinato and Chris Ludwig. Two class acts!

>>

>> TyroneDJ wrote:

> Back in 1999 I worked with Matt Craig on locating the tiny servo motors that  
> would be necessary in order to fit them inside a C-16. We did find some, but  
> they would have to be ordered in large lots and it would have been too much  
> of a cash outlay to justify building a prototype. IIRC, that was one of the  
> main reasons Matt scrubbed this project.

I'm not trying to do anything with a C-16... ;-)

Doug

<http://www.parisfaqs.com>Neil wrote:

> By any chance, do you know anything about Massenburg  
> Automation systems & how to repair them, as a result of these  
> endeavors?

Not yet, but that could change. What's up?

DougDoug Wellington <doug@parisfaqs.com> wrote:

>Neil wrote:

>> By any chance, do you know anything about Massenburg  
>> Automation systems & how to repair them, as a result of these  
>> endeavors?

>

>Not yet, but that could change. What's up?

Friend of mine has a Massenburg Automation system that's giving him occasional fits. Typical non-supported product issues...

you know, beeyatch to find people who know how to work on it, there's a diagnostic device that exists, but Rick Rubin has the only known working one, having to find & fly people in who worked on the original product in order to fix it - shit like that. Was just thinking if you'd gained any knowledge on these, I could hook you up.

NeilSerial to midi? Would it be possible to integrate the R-bus that way?

"Doug Wellington" <doug@parisfaqs.com> wrote in message news:46ac0cf8@linux...

> DJ wrote:

>> Back in 1999 I worked with Matt Craig on locating the tiny servo motors  
>> that would be necessary in order to fit them inside a C-16. We did find  
>> some, but they would have to be ordered in large lots and it would have  
>> been too much of a cash outlay to justify building a prototype. IIRC,  
>> that was one of the main reasons Matt scrubbed this project.

>

> I'm not trying to do anything with a C-16... ;-)

>

> Doug

>

> <http://www.parisfaqs.com>For anybody interested, check out my remixes of Beastie Boys tunes. All fully mixed and edited on Paris of course... ;o)

<http://beastiemixes.com/remixer.php?id=72>

Let me know what you think. 3 of the are far more "techno/electro" than I

normally go, but I was kinda asked to do them that way. Anyhow, I'm after your opinions, not mine...

Cheers,

Kim."DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>[http://www.youtube.com/watch?v=jVqRT\\_kCOLI](http://www.youtube.com/watch?v=jVqRT_kCOLI)

>

>

I some other drawings Wiltshire did. Astounding stuff.

personally -- I'm still gonna use photographs...!

-stevesteve the artguy wrote:

> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>>[http://www.youtube.com/watch?v=jVqRT\\_kCOLI](http://www.youtube.com/watch?v=jVqRT_kCOLI)

>>

>>

>

>

> I some other drawings Wiltshire did. Astounding stuff.

>

> personally -- I'm still gonna use photographs...!

>

> -steve

>

>

>

Steve,

If you hear from a guy named Donnie in TX, it's my fault (will be needing a mural).

Jeff"Bill L" <bill@billlorentzen.com> wrote in message news:46abc5b7@linux...

> Check out the Mixerman radio show theme song. The radio show program is

> juvenile at best, but the theme is super cool.

I think all pretense of seriousness went out the window when the second question was asked.

>

> Don Nafe wrote:

>> <http://womb.mixerman.net/showthread.php?p=68697#post686971> have owned a medium bowl, non-cutaway Ovation since about '77, and it

has always been my favorite practice, composition and noodling guitar.

The frets are way past shot, the top is scarred (but not the bowl or

neck), and over the last couple of years it has developed a nasty split in the top, below the bridge, causing it to buzz on certain pitches. I treat it shabbily, sometimes even making short car trips sans case.

Recently I read a trade article about overcoming the shortcomings of Ovation guitars in a recording scenario. The engineer was quite put upon that he had to work with such a poor sound source (and that was the high end Adamas model)! I knew it was not considered one of the primo acoustics on the market, but I never realized just how low its reputation had sunk. Still, I like mine so a few weeks ago I treated it to a glue job for the split top at my local luthier's and now I once again really enjoy playing it.

Just today it dawned on me what I admire about it and why I have never been more than tempted by the host of "beautiful", all-wood acoustic flat tops out there. It sounds warm. You could even say it has a "jazz" tone, or in a rock environment a "brown sound". Many acoustics have a twangy, grating upper midrange that sounds garish to my ears. My Ovation has a sophisticated, mellow voice, like Lauren Bacall or Sigourney Weaver. It responds pluckily to my jaded, but witty pick strokes, and while its countenance is traditional, its rounded backside is pliant and accommodating in a way no boxy, all-wood "instrument" could ever be.

Now that I have come to terms with the "forbidden love" of my "vintage" Ovation, I think I'll get her a fret job. The old girl deserves it. That is some very funny shit. Country people got a sick sense of humor.

DJ wrote:

```
> Well.....OK then.....as long as it's not this donkey.....
> http://uk.youtube.com/watch?v=dDbNuJ25ZzU&mode=related&search=
>
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:46a79f5e$1@linux...
>> ROFL!!!
>>
>> :)
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>> "Neil" <OIUOIU@OIU.com> wrote in message news:46a7802f$1@linux...
>>>> What was the Rented Donkey picture? I don't recall ever seeing
>>>> that one.
>>>>
>>>> Neil
>>>>
>>>>
>>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
```

>>>> .....or maybe by Chuck????? I can't remember.  
>>>>  
>>>>  
>>>> "Kim" <hiddensounds@hotmail.com> wrote in message  
>>>> news:46a75fc5\$1@linux...  
>>>>>  
>>>>> Hehe indeed...  
>>>>>  
>>>>> I don't suppose anybody has a higher res version of this? They  
>>>>> recommend  
>>>>> 2000x2000 images for tshirts and a minimum of 1000 x , and while we  
>> can  
>>>>> probably  
>>>>> make do with the original Rented Donkey (which is 600 x something )  
>> that  
>>>>> Paris for Dummies is pretty low res and will look like it if put on  
>> a  
>>>>> shirt.  
>>>>>  
>>>>> The 600 x Rented Donkey should look acceptable blown up to 1200 x or  
>>>>> maybe  
>>>>> even 1800 x which would make it big enough to go on a shirt. Any less  
>>>> than  
>>>>> that though is gonna hurt methinks...  
>>>>>  
>>>>> Cheers,  
>>>>> Kim.  
>>>>>  
>>>>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>>>> "Kim" <hiddensounds@hotmail.com> wrote in message  
>>>>>> news:46a73d18\$1@linux...  
>>>>>>>  
>>>>>>> Can somebody post or email me the Rented Donkey pic and any other  
>> cool  
>>>>>>> Paris  
>>>>>>> pics that might be applicable for a t-shirt design...  
>>>>>>>  
>>>>>>> ...gonna get some shirts made. :o) They'll likely be for sale on the  
>>>> net  
>>>>>>> if anybody wants one.  
>>>>>>>  
>>>>>>> Cheers,  
>>>>>>> Kim.  
>>>>>>>  
>>>>>>>  
>>>>>  
>>>  
>>>

>  
>Count me in for a shirt or 2.

Kim wrote:

> Hehe yes I can't wait either. I'm a little concerned that I'll have to buy  
> all of them. ;o)

>  
> Cheers,  
> Kim.

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

>>  
>> Kim and Steve,  
>> Count me in for at least one. The donkey one is great.  
>> I can't wait to see Steve's others !  
>> Tom

>>  
>>  
>> "Kim" <hiddensounds@hotmail.com> wrote in message =  
>> news:46a7e440\$1@linux...

>>  
>> "steve the artguy" <artguy@lugubriosity.org> wrote:  
>> >I can dig them out if  
>> >you wish.

>>  
>> Steve, if you could, that would be gold! I've found a site on the web  
> =

>> which  
>> lets you submit a design and will make shirts for you in any quantity  
> =  
>> from

>> 1 upwards. I figure some people around here would no doubt like a =  
>> Paris t  
>> shirt. I know I would.

>>  
>> If you would be willing to search them out and shoot them at my email  
> =

>> address  
>> that would be just wonderous! :o)

>>  
>> Cheers,  
>> Kim.

>>  
>>  
>> I choose Polesoft Lockspam to fight spam, and you?  
>> <http://www.polesoft.com/refer.html>

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>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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>> <DIV>"Kim" <<A=20
>> =
>> href=3D"mailto:hidde sounds@hotmail.com">hidde sounds@hotmail.com</A>>=
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>> href=3D"news:46a7e440$1 @linux">news:46a7e440$1 @linux</A>...</DIV><BR>"ste=
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>> artguy" <<A=20
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>> wrote:<BR>>I can dig them out if<BR>>you wish.<BR><BR>Steve, if =
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>> and=20
>> you?<BR><A=20
>> href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>> .html</A> </FONT></DIV></BODY></HTML>
>>

```

>>  
> <http://video.yahoo.com/video/play?vid=814197&fr=&cache=1>Bill, that's all well and good, but how do you keep it from sliding off your lap?

-steve, who never met an Ovation that wouldn't slide off his lap

Bill L <[bill@billlorentzen.com](mailto:bill@billlorentzen.com)> wrote:

>I have owned a medium bowl, non-cutaway Ovation since about '77, and it

>has always been my favorite practice, composition and noodling guitar.

>The frets are way past shot, the top is scarred (but not the bowl or

>neck), and over the last couple of years it has developed a nasty split

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