
Subject: I think I'm gonna hurl...
Posted by [dc\[3\]](#) on Fri, 12 Oct 2007 17:12:33 GMT
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IV>

<DIV>If you pulled this from =
an image=20
(ghost, acronis, PING, etc...) I'd bet on a bad image. =
If not,=20
I'd bet on bad installer. Either way, I think you're =
fooling=20
with corrupted files.</DIV>
<DIV> </DIV>
<DIV>

Subject: Re: I think I'm gonna hurl...
Posted by [Gantt Kushner](#) on Fri, 12 Oct 2007 18:21:49 GMT
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FUtfSbU9B1a3u2WQS20yMc5+8hBwK5K+MjTWh04fKaqtOo
7Hn37UXhiTU9K0PxtP4aSI26Q3BjHRW+ZGPtyRXl/g/UYntGkkl/eMpxk+3S
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Subject: Re: I think I'm gonna hurl...
Posted by [dc\[3\]](#) on Fri, 12 Oct 2007 18:23:34 GMT
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bufWubvzcTPl6yllxyqAABs0
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AqyMcg

Subject: Re: I think I'm gonna hurl...
Posted by [DJ](#) on Fri, 12 Oct 2007 18:23:36 GMT
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zzwtaLcrcdXjk3Jn0APOPanW1pqtwrCyRloblgyztkGCEbf
arlv4aASQmNDNbruUkHb06HP8609PtpBcSo7iEBN6xx5xJmumnhKcZXbbubN
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Subject: Re: I think I'm gonna hurl...
Posted by [EK Sound](#) on Fri, 12 Oct 2007 18:24:44 GMT

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ta/j7xP4d8EeF1nu7qO5a8BS0t1bM17OeieoAPJPYCpngp0KipqOr28zzZY3
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Subject: Re: I think I'm gonna hurl...

Posted by [Gantt Kushner](#) on Fri, 12 Oct 2007 20:16:51 GMT

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enerate. Really, this is probably nothing, and
>> people have played better than I can play with much greater
>> impediments - I think I am so nervous about it because
>> honestly, so much of what I do is at the edge of my abilities
>> anyway, I think if I lose any technical abilities at all, it's
>> going to just throw me back into not even being able to execute
>> anywhere near whatever level that I've managed to play at thus
>> far. Which brings me to random thought #2...
>>
>> 2.) So in a slightly nostalgic (will I be able to play half-ass
>> decent again?) mode due to #1, I broke out some things that I
>> had done in the past - stupid, right? lol Anyway, I hadn't
>> heard this stuff in a LONG time - some years, actually, and a
>> few things occurred to me, namely:

>>
>> 2a.) Analog tape absolutely has something different on the
>> low end that I just don't believe you can get out of digital
>> AT ALL. Now this is my own stuff, so I know it well;
>> recorded to analog on two different formats (2" 24 track
>> Dolby SR, and 1" 16-track DBX) and mixed through three
>> different consoles (Trident 24 & SSL 4000 for the various 2"
>> stuff, and a Tascam of some kind for the 1" stuff), and some
>> of it was mixed down to tape & some of it was mixed down to
>> DAT, and the ONE THING that's consistent among it, is a
>> certain sort of smooth strength to the low end... it's not a
>> distortion (Charles Dye), it's not just a "bump" somewhere
>> (Because the tape speeds varied - Tascam 1" was 15IPS,
>> Studer 2" was at 30IPS, so the "bumps" are at different
>> frequencies), it's a certain something that's totally
>> missing from digital, and as I said, the only way I can
>> describe it is that it's very strong & present, yet smooth.
>> To me, digital low end sounds "hollow" compared to this.
>> Just pointing this out. It's what miss about tape, I think.
>>
>> 2b.) The dbx 902 is absolutely the best de-esser on the
>> planet - I need to get one & just leave it inserted on lead
>> vocal channnels - or someone needs to port this to a plugin.
>> Listening to it again, on stuff that I know that I used

Subject: Re: I think I'm gonna hurl...

Posted by [Gantt Kushner](#) on Fri, 12 Oct 2007 20:20:09 GMT

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it
>> on, really reveals this. No plugin comes close - again, it's
>> a vibe thing ifyaknowwhatimsayin'.
>>
>> 2c.) I know it was an 80's trick; but DAMN, triggering some
>> pink or white noise on the snare really makes it sound
>> farking HUGE! lol I may start doing this again! lol
>>
>> and finally on the nostalgia front...
>>
>> 2d.) Damn, I could sing a lot higher then.
>> 2e.) Damn, I could play a lot faster then.
>>
>> lol
>>
>> 4.) I'm in a creative slump/composers' block - brought on by
>> a combination of external influences, no doubt... too much
>> metal exposure recently, for one - it's hard for me to get out

>> of one mode & into another - I find I have to kind of "purify"
>> or go through "musical detox" from one genre to another, so I
>> listen to something completely opposite of what I've been doing
>> for a period. When I did this all the time it was easy to
>> switch - I could be nimble in terms of working on &
>> contributing to a jazz project one week & a C&W project the
>> next, but it seems with greater distances between projects &
>> more time spent on each particular one, it's harder to get out
>> of a certain mode & get back into something else, like writing,
>> for example (in this case). Ever experience that? Used to be
>> I'd listen to "So" over & over for a day & I was "clear" -
>> not 'so' anymore (pun intended LOL).
>>
>>
>> And the last random thought for the evening...
>>
>> 4.) As I was listening to Aja, again, for the dozenth or so
>> time in my attempt to get "clear" (but NOT in the manner that
>> Bill Lorentzen would interpret that! lol) , it occurred to me
>> that the likelihood is that there will NEVER, ever, again, be
>> another "Aja", which made me quite sad upon realizing said
>> revelation. I've come to this determination based on the
&

Subject: Re: I think I'm gonna hurl...

Posted by [steve the artguy](#) on Fri, 12 Oct 2007 20:26:34 GMT

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gt;> following theorems:

>>
>> 4a.) Becker & Fagen notwithstanding, there simply aren't any
>> artists out there at this time that can conglomerate the
>> level of talent in the kind of numbers necessary to
>> promulgate this kind of endeavor... there USED to be more -
>> sure, any A-list artist could & can hire top-level talent,
>> but to what purpose? To achieve something like this? Nope.
>> Who did so, even back then? Steely Dan, Joni Mitchell,
>> Peter Gabriel (in different genres, but still...)
>>
>> 4b.) There simply ARE no musicians of this caliber left!
>> Well, I might be overstating it, but back in "the day", you
>> could pretty much walk down any street in New York or LA &
>> trip over half a dozen Larry Carltons or Bernard Purdies...
>> where do you eve find people like that anymore? Sure,
>> they're out there, but where? Who can find them? Are enough
>> of them concentrated around where someone wants to record
>> so that they can be put to work on a project? I doubt it.

>>
>> 4c.) The economics of the biz has changed... who gets the
>> kind of budget anymore where you can afford to have seven
>> different A-list guitarists (if you can even find that many)
>> hit the solo on "Peg" a few times each until someone nails a
>> take you like? In this same line of questioning, who can
>> expect to sell enough records anymore without even going on
>> tour so they don't have to worry about recouping, so
>> they can sit at home doing nothing but writing & perfecting
>> this shit for two or three years until it's at this kind of
>> level? Who gets the kind of budget where you can essentially
>> have five different bands record a basic track on a song
>> until you get the one you like? NOBODY! Some rich rockstar
>> like Chad Kroeger of Nickelback would have to decide they
>> wanted to do some kind of project like this & put their own
>> money into it & hire the best people, the best musicians,
>> the best recording engineers, etc, etc, etc, and then
>> ultimately what would happen is that the label would get
>> ahold of it, and then would just turn around & send it off
>> to Chris Lord-Alge to mix, and it would come back sounding
>> just like Nickelback. lol
>>
>> So, the era of "Aja's" is gone, which I guess explains why we
>> haven't heard anything like it since... there will be no more
>> "Sgt. Peppers", no more "Pet Sounds" or "Rumours" or "Hejira's",
>> there will be the occasional song that kicks ass just because
>> chaos th

Subject: Re: I think I'm gonna hurl...
Posted by [dc\[3\]](#) on Fri, 12 Oct 2007 21:25:26 GMT
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the kick-hits are at as close to the
>same level as you can get them.

>

>Neil

>

>

>"Johnny Blaze" <johnny728@yahoo.com> wrote:

>>

>>Hello everyone,

>>

>>I recently purchased and installed Drumagog and after installing the platinum
>>edition and inserting it on a Kick Drum track for a very fast Death Metal
>>band i'm recording it doesnt play it back very smoothly and i noticed it
>>missing a few hits even when i lower the sensitivity to

Subject: Re: I think I'm gonna hurl...

Posted by [steve the artguy](#) on Fri, 12 Oct 2007 21:39:54 GMT

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a very low level.

>> I'm going to contact Rim (not sure about the spelling) at drumagog with

>>further questions about possibly getting the settings to detect the fast

>>paced double bass pedal kicks on his recorded bass drum a bit better.

At

>>this point, my main question for this forum is to find out is there any

>way

>>to actually play with latency offsettings in Paris itself? Or is it the

>>plugin that has to have latency adjustments? I was wondering if there

is

>>an .ini file where we can set up latency adjustments to compensate for

the

>>plugins latency, or if I'm just grasping for a huge easy way out of this

>>problem.

>>

>>I have owned Paris since 1997 and then sort of dropped out of recording

>for

>>about 5 years, and just recen

Subject: Re: I think I'm gonna hurl...

Posted by [Robert](#) on Fri, 12 Oct 2007 22:03:23 GMT

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;written from the ground up, rather than "new code on top of old=20

code." When my buddy was running Reaper on his P4 he =

mentioned that=20

it was VERY stable. </DIV>

<DIV>Happy Sunday morning to EST'ers, enjoy =

your=20

coffee...</DIV>

<DIV>MR</DIV></BODY></HTML>

-----=_NextPart_000_002E_01C8193D.9464E9C0--I had the same problem, the kick was
inconsistant and missing, I updated to

the newest Drumagog version and tweaked the trigger frequency.

Also, I sometimes put an expander before drumagog to "help" it with the attacks.

Recently I had a project come in to be mixed that was recorded in a home
studio. They tried to get a "Led Zeppelin" kick sound by placing the kick
mic 6 feet in front of the drum in a terrible sounding room, so it sounded
like mud. With the new Drumagog I was able to trigger a new kick from what
was ba

Subject: Re: I think I'm gonna hurl...

Posted by [excelav](#) on Fri, 12 Oct 2007 22:07:11 GMT

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tly set my studio back up so I hope to contribute

>>to this forum as much as possible as I play with Paris. I'm using Paris

>>v2.2, not sure if it is worth updating to the v3.0 or not. My computer

>is

>>P4 2.4 ghz, with 1GIG of ram on Win XP Pro.

>>

>>Thanks for your time everyone, and good to see there are some Paris guys

>>still out here.

>>

>>Johnny Blaze

>>Red Eye studios

>>San Jose, CA.

>>

>>

>HI Mic,

I tend to have better and more reliable results using non raid drives

and just spreading the libraries over the drives.

In general Raid will give you more throughput but will not give you

faster access time, in some cases it will increase it.

Chris

Mic Cross wrote:

> Getting delayed write to disk errors again on my Tyan S2885 Raid 0 drives,

> which after googling seems to be a large drive/Raid/Win problem when drives

> get over 3/4 full. Still trying to resolve after 3 days and nights :-(

> The question: does Raid 0 give that much benefit when streaming audio

> tracks from disk and DFD VSTIs like Ivory? TIA,

>

> Mic.

>

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:

Subject: Re: I think I'm gonna hurl...

Posted by [dc\[3\]](#) on Fri, 12 Oct 2007 22:11:03 GMT

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br />

>So, maybe "try" isn't the right word, or maybe it is - I think
>if I were to redefine it based on what you said you understood
>it to mean to you, I might say: "search" or "endeavor",
>or "explore"

Subject: Re: I think I'm gonna hurl...
Posted by [DJ](#) on Fri, 12 Oct 2007 22:36:44 GMT
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quot;... but to me there also has to be a bit more
>effort to it that just "leaving yourself open to it"... so
>what's the word in the balance? What's the word that's the
>mid-ground between "try" & "leaving yourself open to it"???

>
>Neil
>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>Neil,
>>
>>I'm going to agree and disagree with you here. ;o) Well, actually, I'm
going
>>to suggest that you, in fact, disa

Subject: Re: I think I'm gonna hurl...
Posted by [DJ](#) on Fri, 12 Oct 2007 22:59:06 GMT
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gree with yourself. ;o)
>>
>>"The point is to try & find the PERFECT part that fits"
>>
>>I have issues here with the word "try" in that I think you mean to consciously
>>intellectually try. I think that real high quality music flows. You can't
>>push it. The more you push, the more you use formulas, known patterns,
etc.
>>This basically removes the soul. Patterns are important to know, especially
>>in learning, but a really really good musician has the patterns burned
into
>>their subconscious in such a way that they no longer consciously use them.
>>They simply allow their emotions to flow through a pre-built matrix of
musical
>>knowledge and come out on the instrument. Am I making any sense?

>>
>>"don't force the one you're obsessing about - find the "right" music for
>>the part you're trying to complete... it's out there somewhere!"
>>
>>"Don't force" is the magic idea here. To me "try" clashes with "don't force".
>>I think given art is about expression of emotions, words like "try" "force"
>>and even "find" kinda clash with it, because they are conscious processes.
>>
>>I think we may be on a similar page and perhaps I'm just focussing on the
>>semantics of the wording, but I thought I'd throw it out there anyhow.
;o)
>>
>>...it's a slow day at

Subject: Re: I think I'm gonna hurl...
Posted by [rick](#) on Fri, 12 Oct 2007 23:27:04 GMT
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work. ;o)
>>
>>Cheers,
>>Kim.
>>
>>
>>
>>"Neil" <IOU@OIU.com> wrote:
>>>
>>>I'm gonna agree & disagree with your post (Seems I do that a
>>>lot with you, don't I, Bill? lol!).
>>>
>>>I'll agree with the part about keep on writing/trying, going
>>>back to the bit you're "stuck" on or writing something
>>>different or some combination of that, but I don't think
>>>just "doing it" is the solution in & of itself... I think
>>>that just tends to make you force something out that fits...
>>>That's easy - anyone ca do that, really. The point is to try &
>>>find the PERFECT part that fits; which is something that tends
>>>to find you more than you finding it.
>>>
>>>So, yeah don't just not do ANYTHING musical while you wait for
>>>something to show up inspiration-wise, work on some other
>>>stuff, make some progress in other tunes, etc., but don't force
>>>the one you're obsessing about - find the "right" music for the
>>>part you're trying to complete... it's out there somewhere!
>>>
>>>
>>>Neil

>>>
>>>
>>>
>>>Bill L <bill@billlorentzen.com> wrote:
>>>>Yeah, it happens, but the only way to get past it is to keep on writing.
>>>
>>>> It's you that creates it. It doesn't come from anywhere else but you.
>>>
>>>>It's like a muscle, the more you use it the stronger it gets. Waiting
>
>>>>for inspiration is OK if you only want to write occasionally.
>>>>
>>>>I remember a cartoon in The New Yorker magazine:
>>>>
>>>>First frame, a guy is sitting at his typewriter blankly looking out the
>>>
>>>>window. Caption, "Writer's Block - Temporary"
>>>>
>>>>Second frame: Same guy is standing behind a butcher shop counter with
>an
>>>
>>>>apron, blankly looking out the window. Caption, "Writer's Block - Permanent"
>>>>
>>>>I sometimes go for a run, to get a change of environment, then when I
>
>>>>get an idea, I call my home answering machine. Collaborating is a good
>>
>>>>way to keep it flowing. Lots of writers do that.
>>>>
>>>>But don't sit and wait. Write, even if it seems to suck. It will get

>>>>better. And sometimes suckage is in the eye of the beholder. It might
>be
>>>
>>>>good.
>>>>
>>>>That reminds

Subject: Re: I think I'm gonna hurl...
Posted by [Gantt Kushner](#) on Sat, 13 Oct 2007 00:18:25 GMT
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kinda the source, but the general concept
>>and state of mind is the same.
>>
>>And of course it is the nature of "flow" that you allow it, rather than
>causing

>>it. You might need to learn to become a tap, but once you are one, you don't
>>force water through yourself, you just release the pressure. :o)
>>
>>I probably prattled on a little too much about language semantics in my
>last
>>post. No need to do so again. ;o)
>>
>>Cheers,

Subject: Re: I think I'm gonna hurl...
Posted by [Paul Braun](#) on Sat, 13 Oct 2007 17:04:43 GMT
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of the technology (and you have to dig to find this out!) It did NOT happen because engineers griped about mp3...

That is amazing to me.

Of course, the fact is that many of the compression schemes sound decent these days is a factor as well, but you would think someone would notice such a development.

DCHe should've been answering the freaking phone.

--

Martin Harrington
Lend An Ear Sound
Sydney Australia

"John" <no@no.com> wrote in message [news:472b148e\\$1@linux...](mailto:news:472b148e$1@linux...)

>

> http://andrewsullivan.theatlantic.com/the_daily_dish/2007/11/cheeky-cheeky.html I ROTFLMAO!!
(at both the video and your response Martin)

Ted

"Martin Harrington" <lendan@bigpond.net.au> wrote:
>He should've
