
Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Tom Bruhl](#) on Tue, 18 Dec 2007 06:26:33 GMT
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eferred going 16 bit all the way in PARIS. So he wasn't dithering really. I like to track at 24 bit for the simple and largely unforgivable reason that I think it lets me be a little bit sloppier with levels. That is, at 16 bit I really want to be getting right up there at 0 dbfs on the converter, where with 24 bit files I think I can go a little easier and add gain later on.

Spent all last night tracking acoustic guitars. Used a borrowed auditorium sized Martin on three tunes. Used the Claytor you sold me, and an SE ribbon. The Claytor went through the Langevin DVC and the ribbon through the Sytek (quiet guitar, the DVC didn't have enough gain with the ribbon unless it was stuck right on top of the sound hole) and then into the linen inputs on a Presonus firewire box. I was astonished at how good everything sounded once we got the mics in the right spots. I really think all of the 16 vs. 24 bit and higher sample rates is not important for 85-90 percent of the people recording out there. I think better/smarter mic choices and pres make far more difference. But I'm recording in a closet next to a garage, so obviously I'm going to think like that.

TCB

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

>

>"BR" <nospam@nospam.com> wrote:

>

>>For evaluating mixes. But I do believe Brian T once >said "dithering is >for sissys".

>

>Sissys who like their mixes properly represented, without >distorted truncation artifacts, perhaps.

>

>:)

>

>Neil

>

>NeilNeil,

Nice mix! Felt it, rock'd to it (or should I say I was bobbin' my head). Very full sound. All players did a great job.

Wayne

"Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...

>
> Another really nice performance from our Mr. Rod Lincoln on the
> percussively-smacked-thingies.
>
> Probably a little on the "overcooked" side in terms of
> compression & some channel EQ - just a quickie rough, really;
> mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
> ...fuck, I used the term "overcoooked" - opens the door for
> Jamie to turn this into another Global Warming thread.
>
> Just use the cracked version "TCB" <nobody@ishere.com> wrote:
> I really think all of the 16 vs.
> 24 bit and higher sample rates is not important for 85-90 percent of the
> people recording out there. I think better/smarter mic choices and pres
make
> far more difference.

It's like I've been saying on & off in other threads for awhile
now - it's not about ONE thing making an amazing difference...
the more I work with digital, the more I realize it's all about
incremental gains at various stages of production. So, you're
obviously right about the mics & pres making a difference in
terms of picking the right combination for the sound you're
trying to get, but it IS also about wordlengths & samplerates
& using plugins that process well, instead of adding
undesireable artifacts, and whether to dither or not to dither,
etc, etc, as well.

IOW, is a 16-bit, 44.1k truncated mix going to automatically
sound like shit vs a 24-bit 88.2k or 96k recording that was
dithered upon mixdown or mastering? I'm not saying that's
a "gimme" that it will - i'm just saying that each of those
factors contributes to something that's "a little bit better"
at each stage of the process.

Neil There are NO Mac cracks for Paris AFAIK

Martin Harrington

On 9/2/08 1:32 PM, in article 47ad02b8\$1@linux, "John" <no@no.com> wrote:

>
> Just use the cracked versionAre we talking about the same Max that used to work for Emu?
Shouldn't he get like a lifetime free pass

Subject: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 06:42:02 GMT
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in message news:47acb256\$1@linux...
>
> If you mi at 16bit then would you do a mastering on that ?
> Regards,
> Dimitrios
>
> "BR" <nospam@nospam.com> wrote:
> >If it's a paris mix, just do it the Brian T way, bounce it directly to 16
> >bit.
> >
> >Bjorn R
> >
> >"cujo" <chris@applemanstudio.

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 15:05:15 GMT
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anyone.
That's the official word.

That DVD was a lot of work, but it was a love labor on my part and frankly all I cared about was to cover my expenses, help fund the Skunkworks effort and the side bonus was the ultra cool hang time with BT. Brian wouldn't take a dime, and his gift was his time/knowledge in case anyone didn't know. He is truly a great dude. After all this time I just couldn't see charging for a dead platform how to video that was years old to boot. I don't see a new one being made at this point, so there is nothing to update. Maybe someday "soon" will come, but I'm not holding my breath.

Copy on with my blessings, Paris users. I saw this day coming, that's why I didn't protect it.

AABrian tracked to 16.. but he mixed to 24.

AA

"BR" <nospam@nospam.com> wrote in message news:47ac6d4b\$1@linux...

> If it's a paris mix, just do it the Brian T way, bounce it directly to 16

> bit.

>

> Bjorn R

>

> "cujo" <chris@applemanstudio.com> wrote in message

> news:47ac6093\$1@linux...

>>

>>

>>

>> How are you guys getting your 24 bits to 16 for evaluating mixes?

>>

>> I've been using CEP for a long time. And I wonder if the dithering is

> messing

>> with the sound too much, clouding the stereo image a tad and just adding

>> a haze that is really not there.

>

> Sounds like everyone would like to get a copy of this DVD, maybe we can host it on some free public ftp somewhere for usergroups here and put up the paypal donation tag so we can help out the writers with some loving donation :-)

Just a thought, theres a website I think that offers free file hosting of files up to 100mb. If the image of this DVD is larger than 100mb, you can use winrar to rar up the files into many 100mb files making up the archive of the entire image. Anyways, if someone wants to send me a copy of the DVD image I will be more than happy to post it to a free file hosting website and post the link here along with a .txt file with the image stating that donations are appreciated and I would put in the paypal account of the writers.

It's always worth sharing, but at the same time, those who benefit from the product should donate and show their appreciation.

Sincerely,

Johnny Blaze

"Steve Foust" <steve.foust@okstate.edu> wrote:

>

> Does anyone have this DVD ??

> Could I please Have Copy??

> Thanks,

>Steve Foust

>
>
>

>"Henry" <hm_jenkins@yahoo.com> wrote:

>>

>>I know it is no longer sold, but is it possible to get a generic copy (burned)
>>from someone. Willing to pay if this will not cause an issue with BT and/or
>>Chuck.

>>

>>Thanks.

>Anyone hear the rumor from more than one independant source that Apple might
be (or may have already) selling it's Pro Apps division (Thompson/Grass
Valley being the rumored buyer).

Again, just a net rumor, so it might have been started by Sasquatch, or
those guys that mess with Sasquatch on the beef jerky commercials.Damn, I hope not. Anything
can happen. Apple sure seem to be cutting back
on things like FW, maybe this is a sign.

Dedric Terry <dterry@keyofd.net> wrote:

>Anyone hear the rumor from more than one independant source that Apple might
>be (or may have already) selling it's Pro Apps division (Thompson/Grass
>Valley being the rumored buyer).

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>Again, just a net rumor, so it might have been started by Sasquatch, or
>those guys that mess with Sasquatch on the beef jerky commercials.
>I haven't heard that one, Dedric. What's the source on that?

I'd be surprise if it were true. Apple sells a lot of their priciest
hardware based on having production-ready software available. It makes
the Mac a viable platform for the media production market, a market
where people spend for speed. Jobs is also into that market from other
angles, with Pixar and as a distributor of content via iTunes. It all
fits together.

But if it were true, i

Subject: Re: UAD 4.9 ...unexpected but great results

Posted by [Cujjo](#) on Tue, 18 Dec 2007 16:38:49 GMT

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t would be interesting if the new company would
port the Pro Apps to Linux...

Cheers,
-Jamie

James McCloskey wrote:

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> on things like FW, maybe this is a sign.

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> Dedric Terry <dterry@keyofd.net> wrote:

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>>

>> Again, just a net rumor, so it might have been started by Sasquatch, or
>> those guys that mess with Sasquatch on the beef jerky commercials.

>>

>If you don't have all the right data to get reauthorized in your
request, you will be ignored. Happened for me some years ago. Better
take a phone call and ask what's happening with your request.

Erling

On 9 Feb 2008 04:43:28 +1000, "max howarth" <max@nosпамhere.com>
wrote:

>

>hi chaps

>

>submitted an auth request on the 30th jan and hoped that i might have a response
>by now. had anyone recently had an authorisation? if so how long did it take?

>

>many thanks

>maxHaven't heard that rumor, but I'm out of the loop these days. That said, it
makes some business sense. Apple has long since hitched its business wagon
to consumer products, the high end stuff might be taking up a lot of time/effort
for marginal returns. Who knows? Just be sure to buy a new iPhone ASAP.

TCB

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>be (or may have already) selling it's Pro Apps division (Thompson/Grass
>Valley being the rumored buyer).

>

>Again, just a net rumor, so it might have been started by Sasquatch, or
>those guys that mess with Sasquatch on the beef jerky commercials.

>Here's the original source from this week:

http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/

and another from the same author, though earlier last year:

<http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>

It may just be fueled, or even originated simply on Apple's (then rumored, now confirmed) pull out from NAB (which likely means nothing in and of itself).

I could see it from a pure business standpoint in that Apple's mainstay really is products like the iPod, iTunes, iPhone, etc. The pro market is a boost in reputation, but likely doesn't compare to iTunes sales. However, as you noted, Apple is about selling a package, and to split a pro package doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

Dedric

On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K" <Meta@Dimensional.com> wrote:

>
> I haven't heard that one, Dedric. What's the source on that?
>
> I'd be surprise if it were true. Apple sells a lot of their priciest
> hardware based on having production-ready software available. It makes
> the Mac a viable platform for the media production market, a market
> where people spend for speed. Jobs is also into that market from other
> angles, with Pixar and as a distributor of content via iTunes. It all
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> But if it were true, it would be interesting if the new company would
> port the Pro Apps to Linux...
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> Cheers,
> -Jamie
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Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 16:45:34 GMT
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>>>
>>> Again, just a net rumor, so it might have been started by Sasquatch, or
>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>
>>I agree with all of that, but in this case what I am talking about is listening
to the same mixes in the same room not 10 minutes difference in time. Playin
in Paris sounds wide open and huge.lush lush...then burn dithered CD plug
into the same Dynaudio speakers..same freakin room and it sounds small, stereo
image not as defined and less "in your face"

Pf course to trouble shoot it could be the CD player...but commercial CD's
sound fin through it.

By the way..I touch my mixes with a Drawmer 1968 merc and a pair of BAE312's
but that is aall in the listening chain as well.

Also to the 16 bit thing..for a while I thought 16 sounded better..but with
the BM15's you can hear a difference..24 seems richer and more 3d or something
like that..and yes it is not that much of a difference..but the game is a
battle of inches.

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

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>"TCB" <nobody@ishere.com> wrote:
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>undesireable artifacts, and whether to dither or not to dither,
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>dithered upon mixdown or mastering? I'm not saying that's
>a "gimme" that it will - i'm just saying that each of those
>factors contributes to something that's "a little bit better"
>at each stage of the process.
>

>NeilJamie are you a scientist? From what theories or rather maybe fantasies do you concoct your "scientific", and I use the term loosely, rantings. It is the height of narcissistic paranoia and ignorance to claim global warming is irrefutably anthropogenic. There is no consensus among all scientists, that is a fact. There is only a consensus among those who would like to shove their ideology and mantra and polemic down the throats of those who disagree. There is only a consensus that there is no consensus.

Michael Crichton said it best:

"Historically, the claim of consensus has been the first refuge of scoundrels; it is a way to avoid debate by claiming that the matter is already settled. Whenever you hear the consensus of scientists agrees on something or other, reach for your wallet, because you're being had.

"Let's be clear: the work of science has nothing whatever to do with consensus.

"Consensus is the business of politics. Science, on the contrary, requires only one investigator who happens to be right, which means that he or she has results that are verifiable by reference to the real world. In science consensus is irrelevant. What is relevant is reproducible results. The greatest scientists in history are great precisely because they broke with the consensus."

<http://www.globalwarmingskeptics.info/>

In an article published in the Wall Street Journal Prof. Lindzen, Alfred P. Sloan Professor of Atmospheric Science at MIT, discusses the controversy around global warming. He was involved with the IPCC Report, by the way he was a contributor to Chapter 4 of the "IPCC Second Assessment"

<http://www.opinionjournal.com/extra/?id=110008220>

Here's a little pattern called the Milankovich Variation, which can explain the variations in ice ages every 100,000 and 400,000 years.

http://www.space.com/scienceastronomy/planetearth/iceage_orb_it_wg.html

An interesting and complicated discussion by regarding a letter published in the journal Nature, discloses how really biased and unscientific some arguments are regarding climate change data. And how the publishing editors are colossal morons in disregarding criticism of colossal scientific errors,

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 16:55:45 GMT
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by rejecting such criticism outright.
<http://www.climateaudit.org/?p=782>

Here's some more cherry picked info for ya Jamie. Oh, excuse me it was written by a conservative congressman. It must be suspect! Oh and worse yet, he's optimistic. What a stooge.
http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml

Just keeping it real,
Rich

"Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

> Neil wrote:

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

> >> LOL You're kidding, right?

> >

> > Of course not - I'm actually just trying to put things in

> > perspective... it's winter, meaning: sometimes it snows in

> > some areas - sometimes it snows a lot. What I find amazing is

> > that if it snows only a little, you're gonna say it's due to

> > global warming... if it snows a lot - global warming.

>

> That's not at all what I said. Maybe it's what you expected me to say?

>

> What I said in my last post to you was:

>

> "And, again, no specific weather event can be tied to the current

> climate change event. But over time we can look for patterns."

>

> Which is the opposite of what you think I said. Weird.

>

> Before that I wrote:

>

> "An increase in extreme weather events is predicted by climate

> scientists as a consequence of the current climate change event.

>

> It may seem counter-intuitive until you really think about it.

>

> Warmer ocean water, more evaporation, more energy in weather systems to

> carry the moisture farther, this can bring more snow over the mountains.

>

> (And again, any single weather event can't be linked to the current

> climate change by itself. But over time we can measure patterns.)"

>

>

> Read that last paragraph again.
>
>
> > Do I think that, knowing that emissions of various types affect
> > the atmosphere in a negative way, we should ignore it & not try
> > to do something about it? No.
>
> Agreed.
>
>
> > But I also don't think we should
> > slaughter every cow in India just because their aggregate
> > greenhouse gas output in the form of methane surpasses that
> > of the five or six largest cities on the planet combined;
>
> I haven't heard anyone suggest slaughtering every cow in India. Who is
> proposing that one?
>
> Also what is the source for your methane statistic?
>
>
> > and
> > when you tend to blame everything on global warming, from the
> > fact that it's snowing in Durango, to the problem someone's
> > having with their PC overheating when they try to run five EDS
> > cards in it, you've kinda gone way past the "cry wolf" zone in
> > terms of credibility.
>
> Right. Except you're wrong. Maybe you're not reading what I wrote
> because I haven't been saying that.
>
> Maybe you're thinking of someone else. I believe it was Don N. who
> implied that DJ's snow was a result of GW, but he was being completely
> facetious.
>
> So no, I didn't blame the snow in Durango on global warming. Nor the
> thunder snow here. We won't know that about any specific event until we
> can look back and see what the pattern is, and take into account other
> cycles and patterns like (for North America) El Nino, La Nina, etc.
>
> However, it is true that an increase in extreme weather events is one
> possible consequence of the current climate change event. It's just that
> we can't look at a specific weather event and say, yeah, that one is
> from climate change.
>
> What we can do is keep track of the data and look for longer term trends.
>
> And finally, I'm pretty sure that running 5 EDS cards in one computer is

> THE major contributor to the current climate change event. FOR GOD'S
> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>
> LOL! ;^)
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
> > Neil
> >It's all about the music. I'm making this big Halion String arrangement in
in Cubase. I compose a track to underline a solo part. It works perfect when
played back in Cubase, but when rendered and played back in Paris, it
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I this case I want that plastic, thin, native sound. Sometimes the vibe of
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the right way, to do it wrong... the right way :-)

Bjorn R

"Cujo" <chris@applemanstudio.com> wrote in message news:47ade757\$1@linux...
>
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Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Cujjo](#) on Wed, 19 Dec 2007 00:06:43 GMT
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>
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> >factors contributes to something that's "a little bit better"
> >at each stage of the process.
> >
> >Neil
>yes I agree with all that too..But still not exactly my point.
Hmm..ok, what I mean is we make cd's to evaluate mixes and pass around to
band and manager..but if we are making changes in the mix that may be more
related to
the CD itself than the 24 bit mix the Mastering guys is gonna get...we can
go in circles forever. What I should do is I guess open up a mix listening
project in Paris..bring the 16 bit files in there and listen there..just
to test it..and AB them next to the 24 bit un-ditherd files.

Also not talking about mixes translating outside my room..that would most

likely be bad room acoustics..mixing too loud whatever. I know I have those issues and so it;s been in every studio with every producer I have ever worked with. Never 100% satisfied with mix translation.

Also curios if dithering makes no difference..why are the so many noise shaping choises?

"BR" <nospam@nospam.com> wrote:

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Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 00:50:05 GMT
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quot; <OIUOI@OI.com> wrote:
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> > >sound like shit vs a 24-bit 88.2k or 96k recording that was
> > >dithered upon mixdown or mastering? I'm not saying that's
> > >a "gimme" that it will - i'm just saying that each of those
> > >factors contributes to something that's "a little bit better"
> > >at each stage of the process.
> > >
> > >Neil
> >
>
>What about an Alesis Master Link? I can SPDIF directly out of Paris
digitally into it at 16 or 24 bit and it does a great job of converting to
16 bit for burning to cd. It's really a time saver for me and real seamless.

Rich

"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...
>
>
>
> How are you guys getting your 24 bits to 16 for evaluating mixes?
>
> I've been using CEP for a long time. And I wonder if the dithering is
messing
> with the sound too much, clouding the stereo image a tad and just adding
> a haze that is really not there.Is there a Mac version of Anti Pace? I'm on a PC and I think I have
a
version somewhere if you need it.

Rich

"max howarth" <max@nospamhere.com> wrote in message news:47ac94c0\$1@linux...
>
> hi chaps
>
> submitted an auth request on the 30th jan and hoped that i might have a
response
> by now. had anyone recently had an authorisation? if so how long did it
take?
>
> many thanks
> maxNice mix, synth sounds are kind of thick though, maybe overpowering. I
might have done something less bright. did you get yourself plowed out of
there yet?

Rich

"Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...

>
> Another really nice performance from our Mr. Rod Lincoln on the
> percussively-smacked-thingies.
>
> Probably a little on the "overcooked" side in terms of
> compression & some channel EQ - just a quickie rough, really;
> mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
> ...fuck, I used the term "overcoooked" - opens the door for
> Jamie to turn this into another Global Warming thread.
>
> Oh that was DeeJ that was suffering the effects of global warming :-)

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47adfc4d@linux...

> Nice mix, synth sounds are kind of thick though, maybe overpowering. I
> might have done something less bright. did you get yourself plowed out of
> there yet?
>
> Rich
>
> "Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...
> >
> > Another really nice performance from our Mr. Rod Lincoln on the
> > percussively-smacked-thingies.
> >
> > Probably a little on the "overcooked" side in terms of
> > compression & some channel EQ - just a quickie rough, really;
> > mainly posting it for your percussively-derived enjoyment.
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> >
> > [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
> >
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> > ...fuck, I used the term "overcoooked" - opens the door for
> > Jamie to turn this into another Global Warming thread.
> >
> >
>
> I have thought about that... Seems like it may be quickly obsolete though... Speaking
of obsolete:

I was even thinking of hooking my ole Panasonic 3700 up to listen back to a DAT in my room..

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

>What about an Alesis Master Link? I can SPDIF directly out of Paris

>digitally into it at 16 or 24 bit and it does a great job of converting to

>16 bit for burning to cd. It's really a time saver for me and real seamless.

>

>Rich

>

>"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

>>

>>

>>

>> How are you guys getting your 24 bits to 16 for evaluating mixes?

>>

>> I've been using CEP for a long time. And I wonder if the dithering is

>messing

>> with the sound too much, clouding the stereo image a tad and just adding

>> a haze that is really not there.

>

>Oh..Wow..Off topic..but I think London Calling is pretty much flawless in almost every way..Way ahead of other stuff from that era.. To me the verb adds to the excitement. That stuff is so subjective anyway..

I just want to make sure I am making adjustments to bass and drum levels for the right reasons..will do some A/B tests..we are going to try running mixes through the 1/4" inputs of my BAE312s and test em against goin into the mic inputs via Avedis' line pads..gould be too much transformer color. Also the BAE's gain knobs are not stepped so could be that the stereo image is off.

Although..it aint when listening in Paris.

"BR" <nospam@nospam.com> wrote:

>Not that I know the right way, I'm trying to learn :-) Another example, my

>personal opinion. The song "London Calling" by The Clash, a good song, but

>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen, too

>much reverb the right way.

>

>Bjorn R

>

>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...

>> It's all about the music. I'm making this big Halion String arrangement

>in
>> in Cubase. I compose a track to underline a solo part. It works perfect
>when
>> played back in Cubase, but when rendered and played back in Paris, it
>> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
>mix.
>> I this case I want that plastic, thin, native sound. Sometimes the vibe
of
>> the song is more important than doing it right. (But I guess you must
know
>> the right way, to do it wrong... the right way :-)
>>
>> Bjorn R
>>
>>
>>
>> "Cujo" <chris@applemanstudio.com> wrote in message
>news:47ade757\$1@linux...
>> >
>> >
>> > I agree with all of that, but in this case what I am talking about is
>> listening
>> > to the same mixes in the same room not 10 minutes difference in time.
>> Playin
>> > in Paris sounds wide open and huge.lush lush...then burn dithered CD
>plug
>> > into the same Dynaudio speakers..same freakin room and it sounds small,
>> stereo
>> > image not as defined and less "in your face"
>> >
>> > Pf course to trouble shoot it could be the CD player...but commercial
>CD's
>> > sound fin through it.
>> >
>> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
>> BAE312's
>> > but that is aall in the listening chain as well.
>> >
>> > Also to the 16 bit thing..for a while I thought 16 sounded better..but
>> with
>> > the BM15's you can hear a difference..24 seems richer and more 3d or
>> something
>> > like that..and yes it is not that much of a difference..but the game
is
>a
>> > battle of inches.
>> >
>> >

>> > "Neil" <OIUOI@OI.com> wrote:
>> > >
>> > >"TCB" <nobody@ishere.com> wrote:
>> > >>I really think all of the 16 vs.
>> > >>24 bit and higher sample rates is not important for 85-90 percent
of
>the
>> > >>people recording out there. I think better/smarter mic choices and
>pres
>> > >make
>> > >>far more difference.
>> > >
>> > >It's like I've been saying on & off in other threads for awhile
>> > >now - it's not about ONE thing making an amazing difference...
>> > >the more I work with digital, the more I realize it's all about
>> > >incremental gains at various stages of production. So, you're
>> > >obviously right about the mics & pres making a difference in
>> > >terms of picking the right combination for the sound you're
>> > >trying to get, but it IS also about wordlengths & samplerates
>> > >& using plugins that process well, instead of adding
>> > >undesireable artifacts, and whether to dither or not to dither,
>> > >etc, etc, as well.
>> > >
>> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
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>> > >a "gimme" that it will - i'm just saying that each of those
>> > >factors contributes to something that's "a little bit better"
>> > >at each stage of the process.
>> > >
>> > >Neil
>> >
>>
>>
>
>Many times there is some truth to the rumors. I see through the anti Mac
bias in this article of minimizing Apples importance to NAB, and the kool-Aid
comment and the employees are getting ready to abandon ship stuff, also a
bit of a bash of FCP, which makes me suspicious. There are people that still
want to belittle Apple as being a toy company with their mickey mouse computers,
not a serious computer company. At the same time this article could be
true.

I don't know why Apple would do this, it's not like they need the money,
but if they are losing money, I guess they would sell. So will they sell
off QuickTime also? Unfortunately many times these rumors end up being true.
Apple has been making moves that are geared towards consumer products.

Apple did stop development on Claris Works (Apple Works). Apple did spin off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything is possible. I guess it's time to buy the latest versions of FCP and Logic before the prices go way up.

Dedric Terry <dterry@keyofd.net> wrote:

>

>Here's the original source from this week:

> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/

>

>and another from the same author, though earlier last year:

> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>

>bly-not/

>

>It may just be fueled, or even originated simply on Apple's (then rumored, now confirmed) pull out from NAB (which likely means nothing in and of itself).

>

>I could see it from a pure business standpoint in that Apple's mainstay really is products like the iPod, iTunes, iPhone, etc. The pro market is a

>boost in reputation, but likely doesn't compare to iTunes sales. However, as you noted, Apple is about selling a package, and to split a pro package doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

>

>Dedric

>

>

>On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"

><Meta@Dimensional.com> wrote:

>

>>

>> I haven't heard that one, Dedric. What's the source on that?

>>

>> I'd be surprise if it were true. Apple sells a lot of their priciest hardware based on having production-ready software available. It makes the Mac a viable platform for the media production market, a market where people spend for speed. Jobs is also into that market from other angles, with Pixar and as a distributor of content via iTunes. It all fits together.

>>

>> But if it were true, it would be interesting if the new company would port the Pro Apps to Linux...

>>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>>

>>
>> James McCloskey wrote:
>>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting back
>>> on things like FW, maybe this is a sign.
>>>
>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>> Anyone hear the rumor from more than one independant source that Apple might
>>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>>>> Valley being the rumored buyer).
>>>>
>>>> Again, just a net rumor, so it might have been started by Sasquatch,
or
>>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>>
>>>
>Yes, very off topic, sorry bout that. But I just saw a documentary of the
british punk scene the other day, and they started with the original London
Calling track, and switched to a live recording of the same song. Much less
reverb, and it sounded much better (in my opinion).
The Springsteen-track is breaking every rule in use of reverb in modern
music. A long, loud reverb-tail that mashes into the background vocals. And
it works just fine.
(And I think I'll have to get one of those Masterlink thingies :-)

Bjorn R

"Cujo" <chris@applemanstudio.com> wrote in message news:47ae0732\$1@linux...
>
>
> Oh..Wow..Off topic..but I think London Calling is pretty much flawless in
> almost every way..Way ahead of other stuff from that era.. To me the verb
> adds to the excitement. That stuff is so subjective anyway..
>
> I just want to make sure I am making adjustments to bass and drum levels
> for the right reasons..will do some A/B tests..we are going to try running
> mixes through the 1/4" inputs of my BAE312s and test em against goin into
> the mic inputs via Avedis' line pads..gould be too much transformer color.
> Also the BAE's gain knobs are not stepped so could be that the stereo
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> is off.
> Although..it aint when listening in Paris.
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> "BR" <nospam@nospam.com> wrote:
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> >personal opinion. The song "London Calling" by The Clash, a good song,

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> >too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,

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> >> in Cubase. I compose a track to underline a solo part. It works perfect

> >when

> >> played back in Cubase, but when rendered and played back in Paris, it

> >> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the

> >mix.

> >> I this case I want that plastic, thin, native sound. Sometimes the vibe

> of

> >> the song is more important than doing it right. (But I guess you must

> know

> >> the right way, to do it wrong... the right way :-)

> >>

> >> Bjorn R

> >>

> >>

> >>

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

> >news:47ade757\$1@linux...

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> >> >

> >> > I agree with all of that, but in this case what I am talking about is

> >> listening

> >> > to the same mixes in the same room not 10 minutes difference in time.

> >> Playin

> >> > in Paris sounds wide open and huge.lush lush...then burn dithered CD

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> >> > into the same Dynaudio speakers..same freakin room and it sounds small,

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> >> > sound fin through it.

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> >> BAE312's

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> is
> >a
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> > >
> > >
> > > "Neil" <OIUOI@OI.com> wrote:
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> >pres
> > > >make
> > > >>far more difference.
> > > >
> > > >It's like I've been saying on & off in other threads for awhile
> > > >now - it's not about ONE thing making an amazing difference...
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> > > >incremental gains at various stages of production. So, you're
> > > >obviously right about the mics & pres making a difference in
> > > >terms of picking the right combination for the sound you're
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> > > >& using plugins that process well, instead of adding
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> > > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
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> > > >a "gimme" that it will - i'm just saying that each of those
> > > >factors contributes to something that's "a little bit better"
> > > >at each stage of the process.
> > > >
> > > >Neil
> > > >
> > >
> > >
> >
> >
> >

>Well, did some A/B tests this afternoon...Same mix run 4 ways
1 into my 312 via the mic input at 16 bits truncated in Paris
2 into my 312 via the mic input at 24 Bits dithered cool edit
3 Into 312 by the 1/4" input 24 Bits dithered cool edit
4 Into 312 by the 1/4" input 16 bits truncated in Paris

First off the big difference is that the input transformer seemed to be the culprit on some of the haze..the mixes into the 1/4" input were much bigger more open and 3d! with better stereo separation..The other way did have a cool tape saturation type of thing going on..but too much..I'll speak to Avedis about this. We even asked my wife to come in and listen to the 2 mixes without telling her what was different..she nailed it with the second one has more air to it.

Weird thing about this is that I got the Avedis line pads a few weeks ago and really didn't notice the haze till listening back to a compiled CD. Lesson learned..test out gear first. the Avedis pads may work great on his MA5's though

Secondly the dithering was definitely audible but way more subtle. The truncated mixes seemed a tiny bit louder and the cymbals were more open...less hashy.

I don't know if I could pick that out on its own but with the AB test..both of us working on the mix could tell. So from now on I'll bounce my test mixes at 16 even though it takes longer.

"CUjo" <chis@applemanstudio.com> wrote:

>
>

>I have thought about that...Seems like it may be quickly obsolete though...Speaking of obsolete:

>I was even thinking of hooking my old Panasonic 3700 up to listen back to
>a DAT in my room..

>
>
>

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

>>What about an Alesis Master Link? I can SPDIF directly out of Paris

>>digitally into it at 16 or 24 bit and it does a great job of converting

>to

>>16 bit for burning to cd. It's really a time saver for me and real seamless.

>>

>>Rich

>>

>>"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...
>>>
>>>
>>>
>>> How are you guys getting your 24 bits to 16 for evaluating mixes?
>>>
>>> I've been using CEP for a long time. And I wonder if the dithering is
>>messing
>>> with the sound too much, clouding the stereo image a tad and just adding
>>> a haze that is really not there.
>>
>>
>Rich,

To try and keep this channel clear for music topics I've responded on general:

http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.emuensoniqparis-general&item=3074&uta_g=

Cheers,
Kim.

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

>Jamie are you a scientist? From what theories or rather maybe fantasies
do
>you concoct your "scientific", and I use the term loosely, rantings. It
is
>the height of narcissistic paranoia and ignorance to claim global warming
is
>irrefutably anthropogenic. There is no consensus among all scientists, that
>is a fact. There is only a consensus among those who would like to shove
>their ideology and mantra and polemic down the throats of those who
>disagree. There is only a consensus that there is no consensus.
>
>Michael Crichton said it best:
>
>"Historically, the claim of consensus has been the first refuge of
>scoundrels; it is a way to avoid debate by claiming that the matter is
>already settled. Whenever you hear the consensus of scientists agrees on
>something or other, reach for your wallet, because you're being had.
>
>"Let's be clear: the work of science has nothing whatever to do with
>consensus.
>
>"Consensus is the business of politics. Science, on the contrary, requires
>only one investigator who happens to be right, which means that he or she
>has results that are verifiable by reference to the real world. In science
>consensus is irrelevant. What is relevant is reproducible results. The
>greatest scientists in history are great precisely because they broke with

>the consensus."

><http://www.globalwarmingskeptics.info/>

>

>In an article published in the Wall Street Journal Prof. Lindzen, Alfred P.

>Sloan Professor of Atmospheric Science at MIT, discusses the controversy

>around global warming. He was involved with the IPCC Report, by the way

he

>was a contributor to Chapter 4 of the "IPCC Second Assessment"

><http://www.opinionjournal.com/extra/?id=110008220>

>

>Here's a little pattern called the Milankovich Variation, which can explain

>the variations in ice ages every 100,000 and 400,000 years.

> http://www.space.com/scienceastronomy/planetearth/iceage_orbit_wg.html

>

>An interesting and complicated discussion by regarding a letter published

in

>the journal Nature, discloses how really biased and unscientific some

>arguments are regarding climate change data. And how the publishing editors

>are colossal morons in disregarding criticism of colossal scientific errors,

>by rejecting such criticism outright.

><http://www.climateaudit.org/?p=782>

>

>Here's some more cherry picked info for ya Jamie. Oh, excuse me it was

>written by a conservative congressman. It must be suspect! Oh and worse

yet,

>he's optimistic. What a stooge.

> <http://archive.newsmax.com/archives/articles/2001/6/13/190522.shtml>

>

>Just keeping it real,

>Rich

>

>"Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

>> Neil wrote:

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

>> >> LOL You're kidding, right?

>> >

>> > Of course not - I'm actually just trying to put things in

>> > perspective... it's winter, meaning: sometimes it's snows in

>> > some areas - sometimes it snows a lot. What I find amazing is

>> > that if it's snows only a little, you're gonna say it's due to

>> > global warming... if it snows a lot - global warming.

>>

>> That's not at all what I said. Maybe it's what you expected me to say?

>>

>> What I said in my last post to you was:

>>

>> "And, again, no specific weather event can be tied to the current

>> climate change event. But over time we can look for patterns."
>>
>> Which is the opposite of what you think I said. Weird.
>>
>> Before that I wrote:
>>
>> "An increase in extreme weather events is predicted by climate
>> scientists as a consequence of the current climate change event.
>>
>> It may seem counter-intuitive until you really think about it.
>>
>> Warmer ocean water, more evaporation, more energy in weather systems to
>> carry the moisture farther, this can bring more snow over the mountains.
>>
>> (And again, any single weather event can't be linked to the current
>> climate change by itself. But over time we can measure patterns.)"
>>
>>
>> Read that last paragraph again.
>>
>>
>> > Do I think that, knowing that emissions of various types affect
>> > the atmosphere in a negative way, we should ignore it & not try
>> > to do something about it? No.
>>
>> Agreed.
>>
>>
>> > But I also don't think we should
>> > slaughter every cow in India just because their aggregate
>> > greenhouse gas output in the form of methane surpasses that
>> > of the five or six largest cities on the planet combined;
>>
>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>> proposing that one?
>>
>> Also what is the source for your methane statistic?
>>
>>
>> > and
>> > when you tend to blame everything on global warming, from the
>> > fact that it's snowing in Durango, to the problem someone's
>> > having with their PC overheating when they try to run five EDS
>> > cards in it, you've kinda gone way past the "cry wolf" zone in
>> > terms of credibility.
>>
>> Right. Except you're wrong. Maybe you're not reading what I wrote
>> because I haven't been saying that.

>>
>> Maybe you're thinking of someone else. I believe it was Don N. who
>> implied that DJ's snow was a result of GW, but he was being completely
>> facetious.
>>
>> So no, I didn't blame the snow in Durango on global warming. Nor the
>> thunder snow here. We won't know that about any specific event until we
>> can look back and see what the pattern is, and take into account other
>> cycles and patterns like (for North America) El Nino, La Nina, etc.
>>
>> However, it is true that an increase in extreme weather events is one
>> possible consequence of the current climate change event. It's just that
>> we can't look at a specific weather event and say, yeah, that one is
>> from climate change.
>>
>> What we can do is keep track of the data and look for longer term trends.
>>
>> And finally, I'm pretty sure that running 5 EDS cards in one computer
is
>> THE major contributor to the current climate change event. FOR GOD'S
>> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>>
>> LOL! ;^)
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>> > Neil
>> >
>
>Hey Rich,

Thanks for asking.

Rich Lamanna wrote:

> Jamie are you a scientist?

No, although I have some scientific education and plenty of curiosity
about many things.

How about you?

> From what theories or rather maybe fantasies do

> you concoct your "scientific", and I use the term loosely, rantings.

Heh. Rantings. Fantasies. Concoct. Nice. :^)

I now concede that you are right about everything and have now put me in my place. ;^)

> It is

> the height of narcissistic paranoia and ignorance to claim global warming is

> irrefutably anthropogenic.

If you actually read my "rantings" you'll see that I agree with the consensus, which is that the scientific evidence shows a strong possibility that we are contributing to the current climate change event.

There's no narcissistic paranoia and ignorance there. Maybe you're projecting. Or maybe you have me confused with someone else.

Ignorance would be to ignore the entire breadth of scientific evidence (a hallmark of many denialists).

Paranoia would be, for example, to think that the only reason for policy changes is to transfer wealth from the USA to third world countries (seems to be one of the main fears of some denialists).

Narcissism would be to prioritize the short term profits of a few companies over the long term benefit of everyone (possibly why certain fossil fuel companies fund denialist FUD).

> There is no consensus among all scientists, that

> is a fact.

If your plan is to wait for ALL scientists to agree about everything, you will wait forever.

I haven't heard anyone claim that the consensus on climate change means that every scientist agrees. Science is always full of disagreement on various levels. Which leads to more research, generally leading to more certainty, but rarely 100% agreement.

Where we are now is at a point where the overall evidence shows a strong possibility for human contribution to the current climate change event.

If you want to count up who agrees with that, you'll find that it includes most of the scientific organizations around the world. And even, at this point, major parts of the fossil fuels industry such as Shell and BP.

> There is only a consensus among those who would like to shove
> their ideology and mantra and polemic down the throats of those who
> disagree. There is only a consensus that there is no consensus.

That's the main meme of the lobbying effort, to "teach the controversy."
It's a distraction from decades of research that already exists.

I've seen plenty of "polemic" style of debate from denialists. Although
I'll grant you there is some of that from some of the more strident
environmental organizations.

As far as ideology goes, none of that matters to the physical processes
being studied. What matters, in studying what's _actually happening_, is
the data.

Ideology is more appropriately considered in the solutions debate, as
part of the pesky political side of that.

> Michael Crichton said it best:

Michael Chrichton is not a scientist. Now why would you believe him
instead of me? :^)

Or better yet, why would you believe him instead of the National Science
Foundation or the long list of other mainstream scientific organizations?

Could it be your own confirmation bias that prevents you from looking at
ALL the evidence?

> "Historically, the claim of consensus has been the first refuge of
> scoundrels;

Actually, the claim of "controversy" is a better candidate as the first
refuge of scoundrels.

For example the Tobacco industry used that exact same delaying tactic by
denying the demonstrated health hazards of smoking. They attacked
research, amplified contrarian views and spread money around to keep the
FUD going.

> it is a way to avoid debate by claiming that the matter is
> already settled. Whenever you hear the consensus of scientists agrees on
> something or other, reach for your wallet, because you're being had.

Yes, right, absolutely. LOL!

The discovery of microbes as a source of disease, and the effort to get doctors to wash their hands in hospitals, was a horrible attempt to steal from the public. Not.

The ozone layer consensus and change in policy to keep from losing our protection from UV radiation was a mere grab for your money. Not.

Also, what's with this whole gravity thing? Obviously a clever con by those evil, evil scientists. Heh.

Chrichton is not making much sense here. He's overreaching.

And BTW scientists do not deserve such general vilification.

> "Let's be clear: the work of science has nothing whatever to do with
> consensus.

In fact, science is a process of posing hypotheses and testing them. And then testing the results. Of course this creates consensus and a body of knowledge that has survived repeated testing.

If there were no consensus on how processes work, airplanes would not fly.

> "Consensus is the business of politics. Science, on the contrary, requires
> only one investigator who happens to be right, which means that he or she
> has results that are verifiable by reference to the real world. In science
> consensus is irrelevant.

He's redefining words to suit his purpose. In science, consensus is the result of testing and evidence. And it never implies that there is zero disagreement.

> What is relevant is reproducible results. The
> greatest scientists in history are great precisely because they broke with
> the consensus."
> <http://www.globalwarmingskeptics.info/>

What he's saying is that consensus can be wrong. This is correct but he draws the wrong conclusion from it.

For example, it was wrong when the consensus was based on an interpretation of Catholicism that claimed earth had to be the center of

the universe. Contrary evidence was available at the time (1616) but those in power felt the truth threatened the Catholic church, and so it was repressed. The Pope didn't come around until 1992!

From:

<http://query.nytimes.com/gst/fullpage.html?res=9E0CE1DA1F31F 932A35752C1A964958260>

"Moving formally to rectify a wrong, Pope John Paul II acknowledged in a speech today that the Roman Catholic Church had erred in condemning Galileo 359 years ago for asserting that the Earth revolves around the Sun.

The address by the Pope before the Pontifical Academy of Sciences closed a 13-year investigation into the Church's condemnation of Galileo in 1633, one of history's most notorious conflicts between faith and science. Galileo was forced to recant his scientific findings to avoid being burned at the stake and spent the remaining eight years of his life under house arrest.

John Paul said the theologians who condemned Galileo did not recognize the formal distinction between the Bible and its interpretation.

"This led them unduly to transpose into the realm of the doctrine of the faith, a question which in fact pertained to scientific investigation."

Back to the climate change topic: The consensus _used to be_ that we could pump greenhouse gases into the atmosphere as much as we want with no repercussions to the climate system.

It now looks like THAT consensus was wrong, based on the evidence. And because of the compelling evidence for human contribution to the current climate change event, the consensus has changed.

And yet Chrichton missed this latest validation of the one thing he's right about (so far, from your quotes).

Ironic...

> In an article published in the Wall Street Journal

Science central.

> Prof. Lindzen, Alfred P.

> Sloan Professor of Atmospheric Science at MIT, discusses the controversy

> around global warming. He was involved with the IPCC Report, by the way he

> was a contributor to Chapter 4 of the "IPCC Second Assessment"

> <http://www.opinionjournal.com/extra/?id=110008220>

First, scientists ought not be intimidated merely because they hold a particular theory. But any theory has to stand up on its own feet.

If you want to talk about intimidation of scientists, you don't have to look too hard to find the opposite complaint. Scientists claiming to have been attacked for political reasons, reports edited by non-scientist political appointees to water down the conclusions, that sort of thing. As long as you're looking for a conspiracy against scientists, look into that one, too.

BTW, Lindzen is one of the most well known and oft quoted contrarians on climate change. You're welcome to agree with him, but you should know that most climate scientists do not, based on the evidence. Opposite of the assertion of his article, Lindzen hasn't been "intimidated" into silence about his position. And obviously he wasn't shut out of IPCC participation.

> Here's a little pattern called the Milankovich Variation, which can explain
> the variations in ice ages every 100,000 and 400,000 years.
> http://www.space.com/scienceastronomy/planetearth/iceage_orbit_wg.html

"A little pattern" - good one. :^) The Milankovich Variation is a long term pattern in terms of human life spans. It is one of many factors climate scientists look at when considering what is happening now.

The MV doesn't explain the current climate change event. But if you want to talk about when the next ice age may be coming, the MV could be a factor. We may want to save some of our fossil fuels so that 50,000 years from now our descendants can burn them to counter the Milankovich Variation with some good old anthropogenic global warming. :^)

<http://www.ncdc.noaa.gov/paleo/milankovitch.html>

"Astronomical calculations show that 65N summer insolation should increase gradually over the next 25,000 years, and that no 65N summer insolation declines sufficient to cause an ice age are expected in the next 50,000 - 100,000 years (Hollan 2000, Berger 2002)."

> An interesting and complicated discussion by regarding a letter published in
> the journal Nature, discloses how really biased and unscientific some
> arguments are regarding climate change data. And how the publishing editors
> are colossal morons in disregarding criticism of colossal scientific errors,
> by rejecting such criticism outright.
> <http://www.climateaudit.org/?p=782>

Interesting. The disputes between McIntyre and Mann go back a few years.

But if this is really about questioning the "hockey stick" graph, then read:

<http://www.realclimate.org/index.php?p=11>

> Here's some more cherry picked info for ya Jamie.

You oughta make a pie! ;^)

> Oh, excuse me it was

> written by a conservative congressman. It must be suspect! Oh and worse yet,

> he's optimistic. What a stooge.

> http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml

That was a fun read. :^)

First, after the missile stuff, he confuses CO2 output with other forms of pollution. Weird. The rest of his attempted scientific arguments seems to have a similar uniformed grasp on the science. The most accurate statement in his rambling discourse is "I do not know."

Second, he's defending Bush for denying human contributions to the current climate change event. But in 2001, Bush himself said this:

<http://www.whitehouse.gov/news/releases/2001/06/20010611-2.html>
"The issue of climate change respects no border. Its effects cannot be reined in by an army nor advanced by any ideology. Climate change, with its potential to impact every corner of the world, is an issue that must be addressed by the world."

"My Cabinet-level working group has met regularly for the last 10 weeks to review the most recent, most accurate, and most comprehensive science. They have heard from scientists offering a wide spectrum of views. They have reviewed the facts, and they have listened to many theories and suppositions. The working group asked the highly-respected National Academy of Sciences to provide us the most up-to-date information about what is known and about what is not known on the science of climate change.

First, we know the surface temperature of the earth is warming. It has risen by .6 degrees Celsius over the past 100 years. There was a warming trend from the 1890s to the 1940s. Cooling from the 1940s to the 1970s. And then sharply rising temperatures from the 1970s to today.

There is a natural greenhouse effect that contributes to warming.

Greenhouse gases trap heat, and thus warm the earth because they prevent a significant proportion of infrared radiation from escaping into space. Concentration of greenhouse gases, especially CO₂, have increased substantially since the beginning of the industrial revolution. And the National Academy of Sciences indicate that the increase is due in large part to human activity."

If you read on, you'll see that Bush's main objection to Kyoto was that China and India were treated differently than the USA:

"Our country, the United States is the world's largest emitter of manmade greenhouse gases. We account for almost 20 percent of the world's man-made greenhouse emissions. We also account for about one-quarter of the world's economic output. We recognize the responsibility to reduce our emissions. We also recognize the other part of the story -- that the rest of the world emits 80 percent of all greenhouse gases. And many of those emissions come from developing countries.

This is a challenge that requires a 100 percent effort; ours, and the rest of the world's. The world's second-largest emitter of greenhouse gases is China. Yet, China was entirely exempted from the requirements of the Kyoto Protocol.

India and Germany are among the top emitters. Yet, India was also exempt from Kyoto. These and other developing countries that are experiencing rapid growth face challenges in reducing their emissions without harming their economies. We want to work cooperatively with these countries in their efforts to reduce greenhouse emissions and maintain economic growth."

You could accuse Bush of dragging his feet on policy. But based on his speech you can't say he's denying the current climate change event or the strong chance that we are contributing to it. He listens to the National Academy of Sciences, something you might consider.

From: <http://nationalacademies.org/onpi/06072005.pdf>

"Climate change is real
There will always be uncertainty in understanding a system as complex as significant global warming is occurring¹.

The evidence comes from direct measurements of rising surface air temperatures and subsurface ocean temperatures and from phenomena such as increases in average global sea levels, retreating glaciers, and

changes to many physical and biological systems.

It is likely that most of the warming in recent decades can be attributed to human activities (IPCC 2001)². This warming has already led to changes in the Earth's climate.

The existence of greenhouse gases in the atmosphere is vital to life on centigrade degrees lower than they are today. But human activities are well above pre-industrial levels.

Carbon dioxide levels have increased from 280 ppm in 1750 to over 375 measured (i.e. in the last 420,000 years). Increasing greenhouse gases approximately 0.6 centigrade degrees over the twentieth century.

The Intergovernmental Panel on Climate Change (IPCC) projected that the average global surface temperatures will continue to increase to between 1.4 centigrade degrees and 5.8 centigrade degrees above 1990 levels, by 2100."

Consider that.

> Just keeping it real,

"Real" means looking at ALL the evidence. Anything less is surreal.

Cheers,
-Jamie
www.JamieKrutz.com

> Rich

>

> "Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

>> Neil wrote:

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

>>>> LOL You're kidding, right?

>>> Of course not - I'm actually just trying to put things in

>>> perspective... it's winter, meaning: sometimes it's snows in

>>> some areas - sometimes it snows a lot. What I find amazing is

>>> that if it's snows only a little, you're gonna say it's due to

>>> global warming... if it snows a lot - global warming.

>> That's not at all what I said. Maybe it's what you expected me to say?

>>

>> What I said in my last post to you was:

>>

>> "And, again, no specific weather event can be tied to the current
>> climate change event. But over time we can look for patterns."

>>

>> Which is the opposite of what you think I said. Weird.

>>

>> Before that I wrote:

>>

>> "An increase in extreme weather events is predicted by climate
>> scientists as a consequence of the current climate change event.
>>

>> It may seem counter-intuitive until you really think about it.
>>

>> Warmer ocean water, more evaporation, more energy in weather systems to
>> carry the moisture farther, this can bring more snow over the mountains.
>>

>> (And again, any single weather event can't be linked to the current
>> climate change by itself. But over time we can measure patterns.)"

>>

>>

>> Read that last paragraph again.
>>

>>

>>> Do I think that, knowing that emissions of various types affect
>>> the atmosphere in a negative way, we should ignore it & not try
>>> to do something about it? No.

>> Agreed.

>>

>>

>>> But I also don't think we should
>>> slaughter every cow in India just because their aggregate
>>> greenhouse gas output in the form of methane surpasses that
>>> of the five or six largest cities on the planet combined;
>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>> proposing that one?
>>

>> Also what is the source for your methane statistic?
>>

>>

>>> and
>>> when you tend to blame everything on global warming, from the
>>> fact that it's snowing in Durango, to the problem someone's
>>> having with their PC overheating when they try to run five EDS
>>> cards in it, you've kinda gone way past the "cry wolf" zone in
>>> terms of credibility.

>> Right. Except you're wrong. Maybe you're not reading what I wrote
>> because I haven't been saying that.
>>
>> Maybe you're thinking of someone else. I believe it was Don N. who
>> implied that DJ's snow was a result of GW, but he was being completely
>> facetious.
>>
>> So no, I didn't blame the snow in Durango on global warming. Nor the
>> thunder snow here. We won't know that about any specific event until we
>> can look back and see what the pattern is, and take into account other
>> cycles and patterns like (for North America) El Nino, La Nina, etc.
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>> However, it is true that an increase in extreme weather events is one
>> possible consequence of the current climate change event. It's just that
>> we can't look at a specific weather event and say, yeah, that one is
>> from climate change.
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>> What we can do is keep track of the data and look for longer term trends.
>>
>> And finally, I'm pretty sure that running 5 EDS cards in one computer is
>> THE major contributor to the current climate change event. FOR GOD'S
>> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>>
>> LOL! ;^)
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>>> Neil
>>>
>
>Hey Rich,

Kim's right, so go ahead and move this to General, if you want to continue.

I'll look for your next reply there.

Thanks,
-Jamie
www.JamieKrutz.com

Kim wrote:

> Rich,
>

> To try and keep this channel clear for music topics I've responded on general:
>
> http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.emuensoniqparis-general&item=3074&uta_g=
>
> Cheers,
> Kim.
> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>> Jamie are you a scientist? From what theories or rather maybe fantasies
> do
>> you concoct your "scientific", and I use the term loosely, rantings. It
> is
>> the height of narcissistic paranoia and ignorance to claim global warming
> is
>> irrefutably anthropogenic. There is no consensus among all scientists, that
>> is a fact. There is only a consensus among those who would like to shove
>> their ideology and mantra and polemic down the throats of those who
>> disagree. There is only a consensus that there is no consensus.
>>
>> Michael Crichton said it best:
>>
>> "Historically, the claim of consensus has been the first refuge of
>> scoundrels; it is a way to avoid debate by claiming that the matter is
>> already settled. Whenever you hear the consensus of scientists agrees on
>> something or other, reach for your wallet, because you're being had.
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>> "Let's be clear: the work of science has nothing whatever to do with
>> consensus.
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>> "Consensus is the business of politics. Science, on the contrary, requires
>> only one investigator who happens to be right, which means that he or she
>> has results that are verifiable by reference to the real world. In science
>> consensus is irrelevant. What is relevant is reproducible results. The
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>>
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>> Here's a little pattern called the Milankovich Variation, which can explain
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>>
>> An interesting and complicated discussion by regarding a letter published
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>> the journal Nature, discloses how really biased and unscientific some
>> arguments are regarding climate change data. And how the publishing editors
>> are colossal morons in disregarding criticism of colossal scientific errors,
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>> written by a conservative congressman. It must be suspect! Oh and worse
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>> he's optimistic. What a stooge.
>> http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml
>>
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>> Rich
>>
>> "Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...
>>> Neil wrote:
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>>>>> LOL You're kidding, right?
>>>>> Of course not - I'm actually just trying to put things in
>>>>> perspective... it's winter, meaning: sometimes it's snows in
>>>>> some areas - sometimes it snows a lot. What I find amazing is
>>>>> that if it's snows only a little, you're gonna say it's due to
>>>>> global warming... if it snows a lot - global warming.
>>> That's not at all what I said. Maybe it's what you expected me to say?
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>>> What I said in my last post to you was:
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>>> climate change event. But over time we can look for patterns."
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>>> Which is the opposite of what you think I said. Weird.
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>>>
>>> (And again, any single weather event can't be linked to the current
>>> climate change by itself. But over time we can measure patterns.)"

>>>
>>>
>>> Read that last paragraph again.
>>>
>>>
>>>> Do I think that, knowing that emissions of various types affect
>>>> the atmosphere in a negative way, we should ignore it & not try
>>>> to do something about it? No.
>>> Agreed.
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>>>
>>>> But I also don't think we should
>>>> slaughter every cow in India just because their aggregate
>>>> greenhouse gas output in the form of methane surpasses that
>>>> of the five or six largest cities on the planet combined;
>>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>>> proposing that one?
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>>>> when you tend to blame everything on global warming, from the
>>>> fact that it's snowing in Durango, to the problem someone's
>>>> having with their PC overheating when they try to run five EDS
>>>> cards in it, you've kinda gone way past the "cry wolf" zone in
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>>> implied that DJ's snow was a result of GW, but he was being completely
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>>> Cheers,
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>>> www.JamieKrutz.com
>>>
>>>
>>>
>>>> Neil
>>>>
>>
>Jamie K <Meta@Dimensional.com> wrote:
>
>Hey Rich,
>
>Kim's right, so go ahead and move this to General, if you want to continue.

Thanks Jamie. :o)

Cheers,
Kim.http://www.videofantastica.com/view_video/31903/first, i'm not bashing apple as they are not doing what any large company does (or did) when buying another company...do what you can minimally to maximize profits then sell.

On 10 Feb 2008 07:08:51 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>Many times there is some truth to the rumors. I see through the anti Mac
>bias in this article of minimizing Apples importance to NAB, and the kool-Aid
>comment and the employees are getting ready to abandon ship stuff, also a
>bit of a bash of FCP, which makes me suspicious. There are people that still
>want to belittle Apple as being a toy company with their mickey mouse computers,
>not a serious computer company. At the same time this article could be
>>true.
>
>I don't know why Apple would do this, it's not like they need the money,
>but if they are losing money, I guess they would sell. So will they sell
>off QuickTime also? Unfortunately many times these rumors end up being true.
> Apple has been making moves that are geared towards consumer products.
>
>Apple did stop development on Claris Works (Apple Works). Apple did spin
>off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything

>is possible. I guess it's time to buy the latest versions of FCP and Logic
>before the prices go way up.
>
>Dedric Terry <dterry@keyofd.net> wrote:
>>
>>Here's the original source from this week:
>> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/
>>
>>and another from the same author, though earlier last year:
>> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>
>>
>>It may just be fueled, or even originated simply on Apple's (then rumored,
>>now confirmed) pull out from NAB (which likely means nothing in and of
>>itself).
>>
>>I could see it from a pure business standpoint in that Apple's mainstay
>>really is products like the iPod, iTunes, iPhone, etc. The pro market is
>a
>>boost in reputation, but likely doesn't compare to iTunes sales. However,
>>as you noted, Apple is about selling a package, and to split a pro package
>>doesn't make sense on its' own. Rumors are what they are - rumors. ;-)
>>
>>Dedric
>>
>>
>>On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"
>><Meta@Dimensional.com> wrote:
>>
>>>
>>> I haven't heard that one, Dedric. What's the source on that?
>>>
>>> I'd be surprise if it were true. Apple sells a lot of their priciest
>>> hardware based on having production-ready software available. It makes
>>> the Mac a viable platform for the media production market, a market
>>> where people spend for speed. Jobs is also into that market from other
>>> angles, with Pixar and as a distributor of content via iTunes. It all
>>> fits together.
>>>
>>> But if it were true, it would be interesting if the new company would
>>> port the Pro Apps to Linux...
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>> James McCloskey wrote:

>>>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting
>back
>>>> on things like FW, maybe this is a sign.
>>>>
>>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>>> Anyone hear the rumor from more than one independant source that Apple
>might
>>>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>>>>> Valley being the rumored buyer).
>>>>>
>>>>> Again, just a net rumor, so it might have been started by Sasquatch,
>or
>>>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>>>
>>>>>
>>i had something to say but...it went away...oh yeah, too few macs for
the hackers to care about at that time...you know...bragging rights.
and macs were pt at the time. i worked on pt back then and i still
don't know why it survived and paris didn't. for all it's numbers
ther is still nothing magical about pt...except it's survival.

On Sat, 9 Feb 2008 13:59:40 -0600, "Rich Lamanna"
<richard.lamanna@verizon.net> wrote:

>Is there a Mac version of Anti Pace? I'm on a PC and I think I have a
>version somewhere if you need it.
>
>Rich
>
>"max howarth" <max@nosпамhere.com> wrote in message news:47ac94c0\$1@linux...
>>
>> hi chaps
>>
>> submitted an auth request on the 30th jan and hoped that i might have a
>response
>> by now. had anyone recently had an authorisation? if so how long did it
>take?
>>
>> many thanks
>> max
>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>
>http://www.videofantastica.com/view_video/31903/

Too funny!Damn, a little late to the party.
Thanks for the listen Neil. Very very nice work. Did you do the vocals

-too? Loved the guitar tracks, and of course, the drums were crazy good.

Progrockon.
MR

"Neil" <OI0I@OIU.com> wrote:

>
>Another really nice performance from our Mr. Rod Lincoln on the
>percussively-smacked-thingies.
>
>Probably a little on the "overcooked" side in terms of
>compression & some channel EQ - just a quickie rough, really;
>mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
>...fuck, I used the term "overcoooked" - opens the door for
>Jamie to turn this into another Global Warming thread.
>
>True - there was a bit of bashing to the article which doesn't help
credibility. The only credibility it might have is that it's a video editor
blog (I believe), but even that is suspect.

From a purely business standpoint, I can see it making sense - Apple really doesn't need FCP, Logic or the pro market to thrive, and may just see a way to streamline and do what they do even better, esp. if they are being chased by Thompson to buy it, rather than seeking to unload it. FCP is hardly a marginal success (more like a massive success) but that's how we would see it - to consumers it's pretty much an unknown (just as are Avid, Cubase, Quantel, ProTools, the idea of audio/video editing in general, etc).

When it comes to long term profitability most every company has to look at the larger consumer and hobby market as the pro market (as in audio/video production, not corp/business in general) is just way too small to make a ripple in the ocean of consumer and business sales. That's not a knock of the consumer products in the least - Apple has an impressive and highly successful line, and I'm not saying Mac Pros are "consumer" systems since they cover the bases from consumer to high end easily, where FCP just isn't a consumer app by any stretch, even FCLE is more than an average consumer needs.

Actually if Thompson/Grass Valley were to buy the division, I would kind of fear for Logic's future (not FCP's though), but that's one speculation built on top of a wild rumor, which is a bit like bull riding on a glacier. ;-))
Fun to speculate, but hardly meaningful unless someone signs on the dotted

line and Apple prints it on the website's front page.

Regards,
Dedric

On 2/9/08 2:08 PM, in article 47ae0853\$1@linux, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
> Many times there is some truth to the rumors. I see through the anti Mac
> bias in this article of minimizing Apples importance to NAB, and the kool-Aid
> comment and the employees are getting ready to abandon ship stuff, also a
> bit of a bash of FCP, which makes me suspicious. There are people that still
> want to belittle Apple as being a toy company with their mickey mouse
> computers,
> not a serious computer company. At the same time this article could be
> true.
>
> I don't know why Apple would do this, it's not like they need the money,
> but if they are losing money, I guess they would sell. So will they sell
> off QuickTime also? Unfortunately many times these rumors end up being true.
> Apple has been making moves that are geared towards consumer products.
>
> Apple did stop development on Claris Works (Apple Works). Apple did spin
> off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything
> is possible. I guess it's time to buy the latest versions of FCP and Logic
> before the prices go way up.
>
> Dedric Terry <dterry@keyofd.net> wrote:
>>
>> Here's the original source from this week:
>> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/
>>
>> and another from the same author, though earlier last year:
>> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapp-s-division-probably-not/>
>>
>> It may just be fueled, or even originated simply on Apple's (then rumored,
>> now confirmed) pull out from NAB (which likely means nothing in and of
>> itself).
>>
>> I could see it from a pure business standpoint in that Apple's mainstay
>> really is products like the iPod, iTunes, iPhone, etc. The pro market is
> a
>> boost in reputation, but likely doesn't compare to iTunes sales. However,
>> as you noted, Apple is about selling a package, and to split a pro package
>> doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

>>
>> Dedic
>>
>>
>> On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"
>> <Meta@Dimensional.com> wrote:
>>
>>>
>>> I haven't heard that one, Dedic. What's the source on that?
>>>
>>> I'd be surprise if it were true. Apple sells a lot of their priciest
>>> hardware based on having production-ready software available. It makes
>>> the Mac a viable platform for the media production market, a market
>>> where people spend for speed. Jobs is also into that market from other
>>> angles, with Pixar and as a distributor of content via iTunes. It all
>>> fits together.
>>>
>>> But if it were true, it would be interesting if the new company would
>>> port the Pro Apps to Linux...
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>> James McCloskey wrote:
>>>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting
> back
>>>> on things like FW, maybe this is a sign.
>>>>
>>>> Dedic Terry <dterry@keyofd.net> wrote:
>>>>> Anyone hear the rumor from more than one independant source that Apple
> might
>>>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>>>>> Valley being the rumored buyer).
>>>>>
>>>>> Again, just a net rumor, so it might have been started by Sasquatch,
> or
>>>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>>>
>>>>
>>
>I think this makes waterboarding look like a vacation on the Riviera.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47ae5034\$1@linux...
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>>
>>http://www.videofantastica.com/view_video/31903/
>
> Too funny!Wow. I like it. :) That must've been awesome in person.

S

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:47ae433b@linux...

>
> http://www.videofantastica.com/view_video/31903/If you're going to dither, please, do it in
private. Nobody needs to see
that.

S

"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

>
>
>
> How are you guys getting your 24 bits to 16 for evaluating mixes?
>
> I've been using CEP for a long time. And I wonder if the dithering is
> messing
> with the sound too much, clouding the stereo image a tad and just adding
> a haze that is really not there.I want to send the click track to a separate mono bus that can be
controlled
by an external mixer. I can't seem to find a routing option for it. Can I
divorce it from the main stereo bus somehow?

thanks,

DeejI dunno about C4, since i only have v3, but can't you still set
up a separate output for that in "VST Connections" and send
that track out via it's own dedicated output cahnnel?

Neil

"Deej" <noway@jose.net> wrote:

>I want to send the click track to a separate mono bus that can be controlled

>by an external mixer. I can't seem to find a routing option for it. Can

I

>divorce it from the main stereo bus somehow?

>

>thanks,

>

>Deej

>

>Totally agree, Neil, oddly enough I think we agree about this sort of thing more than we disagree. I 'went native' a long time ago and there's a massive penalty for me going to higher sample rates because I use a lot of software synths and native f/x. For me, 24 bit files at 44.1 sound really, really good and give me a lot of options for real time processing when it comes time to mix.

In a few years, we'll be using dual eight core processors (or more) and will forget the 'Great 44.1 v. 96k Debate' and we'll all use higher sample rates automatically, just like we now record to 24 bit files because we can and they give us an incremental improvement in sound quality.

Fun day of recording for me today, just loud distorted guitars. I used both my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold me, both about 12 inches off the speaker pointed straight at the cone a few inches from center, both mics went into the Langevin DVC. The amps were on a piano bench and in the sweetest spot in the room. Got all of the tracks for three songs in one day. Now that is a work rate I like!

TCB

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

>

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

>>I really think all of the 16 vs.

>>24 bit and higher sample rates is not important for 85-90 percent of the

>>people recording out there. I think better/smarter mic choices and pres

>make

>>far more difference.

>

>It's like I've been saying on & off in other threads for awhile

>now - it's not about ONE thing making an amazing difference...

>the more I work with digital, the more I realize it's all about

>incremental gains at various stages of production. So, you're

>obviously right about the mics & pres making a difference in

>terms of picking the right combination for the sound you're

>trying to get, but it IS also about wordlengths & samplerates

>& using plugins that process well, instead of adding

>undesireable artifacts, and whether to dither or not to dither,

>etc, etc, as well.

>

>IOW, is a 16-bit, 44.1k truncated mix going to automatically

>sound like shit vs a 24-bit 88.2k or 96k recording that was

>dithered upon mixdown or mastering? I'm not saying that's

>a "gimme" that it will - i'm just saying that each of those

>factors contributes to something that's "a little bit better"

>at each stage of the process.

>

>Neil"Cujo" <chris@applemanstudio.com> wrote:

>Secondly the dithering was definitely audible but way more subtle. The truncated

>mixes seemed a tiny bit louder and the cymbals were more open...less hashy.

Just like an exciter might do, in other words? I'm telling you, the truncation is adding distortion... try a different dither algo if you don't like the type of noise-shaping that the one in Cool Edit offers.

Neil"Neil" <OIUOI@OI.com> wrote in message news:47aea8dc\$1@linux...

>

>

> I dunno about C4, since i only have v3, but can't you still set

> up a separate output for that in "VST Connections" and send

> that track out via it's own dedicated output cahnnel?

>

> Neil

there's no option that I can find to route the click to a VST output. I did find this though:

http://www.dehaupt.com/SynthEdit/DH_Metronome.htm

Works like a charm, synce right up to Cubase and the tone is not obnoxious. I have some samples set for my metronome that I like to use, but these require the players to be hearing the mix off the stereo bus. I can do that, but it mixes the click back into the tracks that are being played (naturally) so it's impossible for each musician to have a separate control over click track level with the Cubase metronome. This VSTi can be routed to a mono track on my HDS-16/HRM-16 cue system and everyone can have a separate click level.

I wish I could load my own samples, but as I said, it doesn't totally suck."TCB" <nobody@ishere.com> wrote:

>

>Totally agree, Neil, oddly enough I think we agree about this sort of thing

>more than we disagree. I 'went native' a long time ago and there's a massive

>penalty for me going to higher sample rates because I use a lot of software

>synths and native f/x. For me, 24 bit files at 44.1 sound really, really

>good and give me a lot of options for real time processing when it comes

>time to mix.

16-bit audio has 65,536 discrete steps to it... 24-bit has over 16 Million... that's a BIG difference in what even the most robust CPU's can handle, so yeah if you're using a lot of major stressors like softsynths/VSTi's, 16-bit makes more sense

in a lot of cases.... frankly, I'm amazed that we can even RUN
30 or 40 tracks of 24-bit!

>In a few years, we'll be using dual eight core processors (or more) and
will forget the 'Great 44.1 v. 96k Debate'

No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)

>Fun day of recording for me today, just loud distorted guitars. I used both
>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
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>from center, both mics went into the Langevin DVC. The amps were on a piano
>bench and in the sweetest spot in the room. Got all of the tracks for three
>songs in one day. Now _that_ is a work rate I like!

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of a ribbon mic on guitar... picked up a couple of those Nady
\$69 ribbons on special at Guitar Center a few weeks ago & today
we started setting up for another batch of songs with a band I
did a demo for a few months ago - tried one of the ribbons
through a couple of pre's & settled on the Grace 101 - then
paired it with an Audix i5 through the Focusrite Red, which
sounded enough like the ribbon/Grace combo to perhaps track it
in "pseudo-stereo" that way. Those two combinations have some
very similar characteristics, but are slightly different enough
to provide a definite split image.

NeilHey Mike - thanks, glad you liked it... and yes, i did the
vocals on that one, too.

Neil

"Mike R" <emarenot@yahoo.com> wrote:

>

>Damn, a little late to the party.

>Thanks for the listen Neil. Very very nice work. Did you do the vocals

>-too? Loved the guitar tracks, and of course, the drums were crazy good.

>

>Progrokon.

>MR

>

>

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

>>
>>Another really nice performance from our Mr. Rod Lincoln on the
>>percussively-smacked-thingies.
>>
>>Probably a little on the "overcooked" side in terms of
>>compression & some channel EQ - just a quickie rough, really;
>>mainly posting it for your percussively-derived enjoyment.
>>
>>
>> <http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLincolnDrums.mp3>
>>
>>
>>...fuck, I used the term "overcooked" - opens the door for
>>Jamie to turn this into another Global Warming thread.
>>
>>
>BFD2 is really the best click track. You can just find some grooves that
work or build your own. It's pretty hard to find grooves that aren't
overplayed. The drummers who created the grooves like to embellish wayyyyyy
too much for most grooves to be useful as click tracks but it's possible to
DIY or edit an existing groove and loop it to get something straight ahead
and unembellished. I've located a company called Groovemonkey that makes some
killer grooves for BFD2. I like them much better than the grooves that come
with the program and it's stupid simple to just route the output to a mono
bus and you're good to go with a click.

"Deej" <noway@jose.net> wrote in message news:47aeb046@linux...
>
> "Neil" <OIUOI@OI.com> wrote in message news:47aea8dc\$1@linux...
>>
>>
>> I dunno about C4, since I only have v3, but can't you still set
>> up a separate output for that in "VST Connections" and send
>> that track out via its own dedicated output channel?
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> I wish I could load my own samples, but as I said, it doesn't totally
> suck.
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> You can setup submixes in the Control room and assign the click to any one
you want so you don't have to listen to it in the control room, but drummer
gets it, singer doesn't, etc.

I am thinking you should be able to use the Control Room just to send to a
separate output buss even if you are monitoring/submixing headphone feeds
externally or in Totalmix - just use it as a submixer for click.

On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "Deej" <noway@jose.net>
wrote:

> I want to send the click track to a separate mono bus that can be controlled
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>
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>
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> major stressors like softsynths/VSTi's, 16-bit makes more sense
> in a lot of cases.... frankly, I'm amazed that we can even RUN
> 30 or 40 tracks of 24-bit!
>
>
>> In a few years, we'll be using dual eight core processors (or more) and
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>

>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>
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>
>Neil

I picked up one of the Nady ribbons from DeeJ. They're really weird mics. My first start with guitar sounds in the 'Steve Albini Pair' approach. One dark mic (the ribbon) and one bright mic (the Claytor you sold me, the Baby Bottle you sold me, or a pencil condenser maybe), both about a foot off the speaker, very close to each other, pointed pretty close to the center of the speaker. I move things around from there. The thing about the Nady mics is that--at least the one I have-- is really dark. I read somewhere that they packed the capsule full of junk to keep them from breaking when some idiot blows in them to see if they're working. Can't confirm or deny this, but it makes a little sense considering how they sound.

TCBYeah, I did notice right off the bat that the Nady is a bit dark-ish, but it might work out OK for this, since it's your typical Mesa Triple-Rectumfryer shred tone. The rolloff of the mic takes off some of the "fizz".

Still gotta mess with placement a little more - we didn't have time yesterday to toy with that very much, but the guitarist liked what he heard right away... anyway, we'll see how it ends up working out. I noticed it has pretty good gain for a ribbon, though... didn't have the amp super-cranked, yet I

also didn't have to max out the gain on any of the preamps I tried it through - 36-40 db of gain on the pre gives a decent, useable level to record with, without the mic sounding too "driven". More than that & it sounds like you're kind of driving the mic too hard... at least in this particular application.

Neil

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

>

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

>>

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

>>>

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>is that--at least the one I have-- is _really_ dark. I read somewhere that
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>idiot blows in them to see if they're working. Can't confirm or deny this,
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>TCBWould seem to me that you could also just do a pre-fader
"send" to a group, and then select that group to output
to a different VST Output - depends how he's got the cans'
mix set up, though, i guess.

Neil

Dedric Terry <dterry@keyofd.net> wrote:

>You can setup submixes in the Control room and assign the click to any one
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I
>> divorce it from the main stereo bus somehow?
>>
>> thanks,
>>
>> DeeJ
>>
>>
>In order to use the control room function you cannot use ASIO direct
monitoring.

DJ

"Neil" <OIUOIU@OIU.com> wrote in message news:47af3e67\$1@linux...

>
> Would seem to me that you could also just do a pre-fader
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> Neil
>
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>>> divorce it from the main stereo bus somehow?
>>>
>>> thanks,
>>>

>>> Deej
>>>
>>>
>>
>I'm with you Cujo. Of course I almost always am :-)

Radio nowhere, while I enjoy the song, sounds to me like bruce doing the killers doing bruce. Of course my old bandmates disagree with me on that call, they like to refer to it as 8675309 nowhere.

Chuck

"Cujo" <chris@applemanstudio.com> wrote:

>
>
>Oh..Wow..Off topic..but I think London Calling is pretty much flawless in
>almost every way..Way ahead of other stuff from that era.. To me the verb
>adds to the excitement. That stuff is so subjective anyway..
>
>I just want to make sure I am making adjustments to bass and drum levels
>for the right reasons..will do some A/B tests..we are going to try running
>mixes through the 1/4" inputs of my BAE312s and test em against goin into
>the mic inputs via Avedis' line pads..gould be too much transformer color.
>Also the BAE's gain knobs are not stepped so could be that the stereo image
>is off.

>Although..it aint when listening in Paris.

>
>"BR" <nospam@nospam.com> wrote:
>>Not that I know the right way, I'm trying to learn :-) Another example,
>my
>>personal opinion. The song "London Calling" by The Clash, a good song,
but
>>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,
>too
>>much reverb the right way.

>>
>>Bjorn R

>>
>>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...
>>> It's all about the music. I'm making this big Halion String arrangement
>>in
>>> in Cubase. I compose a track to underline a solo part. It works perfect
>>when
>>> played back in Cubase, but when rendered and played back in Paris, it
>>> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
>>mix.
>>> I this case I want that plastic, thin, native sound. Sometimes the vibe
>of
>>> the song is more important than doing it right. (But I guess you must

>know
 >>> the right way, to do it wrong... the right way :-)
 >>>
 >>> Bjorn R
 >>>
 >>>
 >>>
 >>> "Cujo" <chris@applemanstudio.com> wrote in message
 >>news:47ade757\$1@linux...
 >>> >
 >>> >
 >>> > I agree with all of that, but in this case what I am talking about
 is
 >>> listening
 >>> > to the same mixes in the same room not 10 minutes difference in time.
 >>> Playin
 >>> > in Paris sounds wide open and huge.lush lush...then burn dithered CD
 >>plug
 >>> > into the same Dynaudio speakers..same freakin room and it sounds small,
 >>> stereo
 >>> > image not as defined and less "in your face"
 >>> >
 >>> > Pf course to trouble shoot it could be the CD player...but commercial
 >>CD's
 >>> > sound fin through it.
 >>> >
 >>> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
 >>> BAE312's
 >>> > but that is aall in the listening chain as well.
 >>> >
 >>> > Also to the 16 bit thing..for a while I thought 16 sounded better..but
 >>> with
 >>> > the BM15's you can hear a difference..24 seems richer and more 3d or
 >>> something
 >>> > like that..and yes it is not that much of a difference..but the game
 >is
 >>a
 >>> > battle of inches.
 >>> >
 >>> >
 >>> > "Neil" <OIUOI@OI.com> wrote:
 >>> > >
 >>> > >"TCB" <nobody@ishere.com> wrote:
 >>> > >>I really think all of the 16 vs.
 >>> > >>24 bit and higher sample rates is not important for 85-90 percent
 >of
 >>the
 >>> > >>people recording out there. I think better/smarter mic choices and

>>pres
>>> > >make
>>> > >>far more difference.
>>> > >
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>>> > >sound like shit vs a 24-bit 88.2k or 96k recording that was
>>> > >dithered upon mixdown or mastering? I'm not saying that's
>>> > >a "gimme" that it will - i'm just saying that each of those
>>> > >factors contributes to something that's "a little bit better"
>>> > >at each stage of the process.
>>> > >
>>> > >Neil
>>> >
>>>
>>>
>>
>>
>Neil, that do you think of the ribbon mics?

"Neil" <OIUOIU@OI.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>Totally agree, Neil, oddly enough I think we agree about this sort of thing
>>more than we disagree. I 'went native' a long time ago and there's a massive
>>penalty for me going to higher sample rates because I use a lot of software
>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>good and give me a lot of options for real time processing when it comes
>>time to mix.
>
>16-bit audio has 65,536 discrete steps to it... 24-bit has over
>16 Million... that's a BIG difference in what even the
>most robust CPU's can handle, so yeah if you're using a lot of
>major stressors like softsynths/VSTi's, 16-bit makes more sense
>in a lot of cases.... frankly, I'm amazed that we can even RUN
>30 or 40 tracks of 24-bit!
>

>
>>In a few years, we'll be using dual eight core processors (or more) and
>will forget the 'Great 44.1 v. 96k Debate'
>
>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>
>
>>Fun day of recording for me today, just loud distorted guitars. I used
both
>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
>me,
>>both about 12 inches off the speaker pointed straight at the cone a few
>inches
>>from center, both mics went into the Langevin DVC. The amps were on a piano
>>bench and in the sweetest spot in the room. Got all of the tracks for three
>>songs in one day. Now _that_ is a work rate I like!
>
>Interesting, because today I tried my first-ever recording
>of a ribbon mic on guitar... picked up a couple of those Nady
>\$69 ribbons on special at Guitar Center a few weeks ago & today
>we started setting up for another batch of songs with a band I
>did a demo for a few months ago - tried one of the ribbons
>through a couple of pre's & settled on the Grace 101 - then
>paired it with an Audix i5 through the Focusrite Red, which
>sounded enough like the ribbon/Grace combo to perhaps track it
>in "pseudo-stereo" that way. Those two combinations have some
>very similar characteristics, but are slightly different enough
>to provide a definite split image.
>
>Neill mailed a copy of that to a friend of mine who plays violin in Ritchie
Blackmore's band "Blackmore'sNight"...She hasn't gotten a reply yet,but it
would be interesting to see what kind of royalties they would possibly owe
Ritchie...
"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:47ae433b@linux...
>
> http://www.videofantastica.com/view_video/31903/I have one of those Shiny Box 23c's
(cinemasg tranny) which I think is just
a mod Nady or close to it. Have not liked it on my Marshall yet but works
great on a vintage Champ. where it seems to shine is string things..fiddle
sounds great through it.

"Neil" <OIUOIU@OI.com> wrote:
>
>Yeah, I did notice right off the bat that the Nady is a bit
>dark-ish, but it might work out OK for this, since it's your
>typical Mesa Triple-Rectumfryer shred tone. The rolloff of the
>mic takes off some of the "fizz".

>
>Still gotta mess with placement a little more - we didn't have
>time yesterday to toy with that very much, but the guitarist
>liked what he heard right away... anyway, we'll see how it
>ends up working out. I noticed it has pretty good gain for a
>ribbon, though... didn't have the amp super-cranked, yet I
>also didn't have to max out the gain on any of the preamps I
>tried it through - 36-40 db of gain on the pre gives a decent,
>useable level to record with, without the mic sounding
>too "driven". More than that & it sounds like you're kind of
>driving the mic too hard... at least in this particular
>application.
>
>Neil
>
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>"Neil" <OIUOIU@OI.com> wrote:
>>>
>>>"TCB" <nobody@ishere.com> wrote:
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>>>>penalty for me going to higher sample rates because I use a lot of software
>>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>>>good and give me a lot of options for real time processing when it comes
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>>>major stressors like softsynths/VSTi's, 16-bit makes more sense
>>>in a lot of cases.... frankly, I'm amazed that we can even RUN
>>>30 or 40 tracks of 24-bit!
>>>
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>>>>In a few years, we'll be using dual eight core processors (or more) and
>>>will forget the 'Great 44.1 v. 96k Debate'
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>>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
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>>>>Fun day of recording for me today, just loud distorted guitars. I used
>>both
>>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold

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>>>>both about 12 inches off the speaker pointed straight at the cone a few
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>>>we started setting up for another batch of songs with a band I
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>>>through a couple of pre's & settled on the Grace 101 - then
>>>paired it with an Audix i5 through the Focusrite Red, which
>>>sounded enough like the ribbon/Grace combo to perhaps track it
>>>in "pseudo-stereo" that way. Those two combinations have some
>>>very similar characteristics, but are slightly different enough
>>>to provide a definite split image.
>>>
>>>Neil
>>
>>I picked up one of the Nady ribbons from DeeJ. They're really weird mics.
>>My first start with guitar sounds in the 'Steve Albini Pair' approach.
One
>>dark mic (the ribbon) and one bright mic (the Claytor you sold me, the
Baby
>>Bottle you sold me, or a pencil condenser maybe), both about a foot off
>the
>>speaker, very close to each other, pointed pretty close to the center of
>>the speaker. I move things around from there. The thing about the Nady
mics
>>is that--at least the one I have-- is _really_ dark. I read somewhere that
>>they packed the capsule full of junk to keep them from breaking when some
>>idiot blows in them to see if they're working. Can't confirm or deny this,
>>but it makes a little sense considering how they sound.
>>
>>TCB
>That DH metronome doesn't show up for me in Cubase 4.12. Any tips?I still have one of those
DAT's, an old Sony A7 which I bought to archive my
Session8 recordings. I even still use it from time to time to bring in some
older sessions for production. It still sounds pretty damn good.

Rich

--

'Any 20 year-old who isn't a liberal doesn't have a heart,

and any 40 year-old who isn't a conservative doesn't have a brain.'

- Winston Churchill

"CUjo" <chis@applemanstudio.com> wrote in message news:47ae02e5\$1@linux...

>

>

> I have thought about that...Seems like it may be quickly obsolete though...SPeaking

> of obsolete:

> I was even thinking of hooking my ole Panasonic 3700 up to listen back to

> a DAT in my room..

>

>

>

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

> >What about an Alesis Master Link? I can SPDIF directly out of Paris

> >digitally into it at 16 or 24 bit and it does a great job of converting

> to

> >16 bit for burning to cd. It's really a time saver for me and real seamless.

> >

> >Rich

> >

> >"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

> >>

> >>

> >>

> >> How are you guys getting your 24 bits to 16 for evaluating mixes?

> >>

> >> I've been using CEP for a long time. And I wonder if the dithering is

> >messing

> >> with the sound too much, clouding the stereo image a tad and just adding

> >> a haze that is really not there.

> >

> >

>Sarah, just like a nurse :-)

Rich

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47ae98b4@linux...

> If you're going to dither, please, do it in private. Nobody needs to see > that.

>

> S

>

> "cujo" <chris@applemanstudio.com> wrote in message
news:47ac6093\$1@linux...
> >
> >
> >
> > How are you guys getting your 24 bits to 16 for evaluating mixes?
> >
> > I've been using CEP for a long time. And I wonder if the dithering is
> > messing
> > with the sound too much, clouding the stereo image a tad and just adding
> > a haze that is really not there.
>
> Thanks Chuck.
I do drive my band mates a bit nutz with The Clash.
Of course they all loved it when we got to work with Mikey Dread (who is
not doing well right now)

Oh another great one from that time is The Jam's All Mod COns

"chuck duffy" <c@c.com> wrote:
>
> I'm with you Cujo. Of course I almost always am :-)
>
> Radio nowhere, while I enjoy the song, sounds to me like bruce doing the
> killers doing bruce. Of course my old bandmates disagree with me on that
> call, they like to refer to it as 8675309 nowhere.
>
> Chuck
> "Cujo" <chris@applemanstudio.com> wrote:
>>
>>
>> Oh..Wow..Off topic..but I think London Calling is pretty much flawless
in
>> almost every way..Way ahead of other stuff from that era.. To me the verb
>> adds to the excitement. That stuff is so subjective anyway..
>>
>> I just want to make sure I am making adjustments to bass and drum levels
>> for the right reasons..will do some A/B tests..we are going to try running
>> mixes through the 1/4" inputs of my BAE312s and test em against goin into
>> the mic inputs via Avedis' line pads..gould be too much transformer color.
>> Also the BAE's gain knobs are not stepped so could be that the stereo image
>> is off.
>> Although..it aint when listening in Paris.
>>
>> "BR" <nospam@nospam.com> wrote:
>>> Not that I know the right way, I'm trying to learn :-) Another example,
>> my

>>>personal opinion. The song "London Calling" by The Clash, a good song,
>but
>>>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,
>>too
>>>much reverb the right way.
>>>
>>>Bjorn R
>>>
>>>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...
>>>> It's all about the music. I'm making this big Halion String arrangement
>>>in
>>>> in Cubase. I compose a track to underline a solo part. It works perfect
>>>when
>>>> played back in Cubase, but when rendered and played back in Paris, it
>>>> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
>>>mix.
>>>> I this case I want that plastic, thin, native sound. Sometimes the vibe
>>of
>>>> the song is more important than doing it right. (But I guess you must
>>know
>>>> the right way, to do it wrong... the right way :-)
>>>>
>>>> Bjorn R
>>>>
>>>>
>>>>
>>>> "Cujo" <chris@applemanstudio.com> wrote in message
>>>>news:47ade757\$1@linux...
>>>> >
>>>> >
>>>> > I agree with all of that, but in this case what I am talking about
>is
>>>> listening
>>>> > to the same mixes in the same room not 10 minutes difference in time.
>>>> Playin
>>>> > in Paris sounds wide open and huge.lush lush...then burn dithered
CD
>>>plug
>>>> > into the same Dynaudio speakers..same freakin room and it sounds small,
>>>> stereo
>>>> > image not as defined and less "in your face"
>>>> >
>>>> > Pf course to trouble shoot it could be the CD player...but commercial
>>>CD's
>>>> > sound fin through it.
>>>> >
>>>> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
>>>> BAE312's

>>>> > but that is aall in the listening chain as well.

>>>> >

>>>> > Also to the 16 bit thing..for a while I thought 16 sounded better..but

>>>> with

>>>> > the BM15's you can hear a difference..24 seems richer and more 3d

>>>> or

>>>> something

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>>>> a

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>>>> > >trying to get, but it IS also about wordlengths & samplerates

>>>> > >& using plugins that process well, instead of adding

>>>> > >undesireable artifacts, and whether to dither or not to dither,

>>>> > >etc, etc, as well.

>>>> > >

>>>> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically

>>>> > >sound like shit vs a 24-bit 88.2k or 96k recording that was

>>>> > >dithered upon mixdown or mastering? I'm not saying that's

>>>> > >a "gimme" that it will - i'm just saying that each of those

>>>> > >factors contributes to something that's "a little bit better"

>>>> > >at each stage of the process.

>>>> > >

>>>> > >Neil

>>>> >

>>>>

>>>>

>>>>

>>>
>>
>Phil Alken and I have a friend here in Boston who mixed Radiohead's The Bends.
Apparently they chose the Dat safety over the 1/2" to master from.

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>I still have one of those DAT's, an old Sony A7 which I bought to archive
my
>Session8 recordings. I even still use it from time to time to bring in some
>older sessions for production. It still sounds pretty damn good.
>
>Rich
>
>--
>'Any 20 year-old who isn't a liberal doesn't have a heart,
>and any 40 year-old who isn't a conservative doesn't have a brain.'
>
>- Winston Churchill
>
>"CUjo" <chis@applemanstudio.com> wrote in message news:47ae02e5\$1@linux...
>>
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>> I have thought about that...Seems like it may be quickly obsolete
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>> of obsolete:
>> I was even thinking of hooking my ole Panasonic 3700 up to listen back
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>> >
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>> >>
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>> >>
>> >> I've been using CEP for a long time. And I wonder if the dithering

is
>> >messing
>> >> with the sound too much, clouding the stereo image a tad and just
>adding
>> >> a haze that is really not there.
>> >
>> >
>>
>
>Funny, I'm experiencing that also, too often, how thoughts seem to just seem
to disappear into the ether :-)

Rich

"rick" <parnell68@hotmail.com> wrote in message
news:4qgsq39h4jsfr8rro6rmjkq3hvvi4ueahr@4ax.com...
> i had something to say but...it went away...oh yeah, too few macs for
> the hackers to care about at that time...you know...bragging rights.
> and macs were pt at the time. i worked on pt back then and i still
> don't know why it survived and paris didn't. for all it's numbers
> ther is still nothing magical about pt...except it's survival.
>
>
>
> On Sat, 9 Feb 2008 13:59:40 -0600, "Rich Lamanna"
> <richard.lamanna@verizon.net> wrote:
>
> >Is there a Mac version of Anti Pace? I'm on a PC and I think I have a
> >version somewhere if you need it.
> >
> >Rich
> >
> >"max howarth" <max@nosпамhere.com> wrote in message
news:47ac94c0\$1@linux...
> >>
> >> hi chaps
> >>
> >> submitted an auth request on the 30th jan and hoped that i might have a
> >response
> >> by now. had anyone recently had an authorisation? if so how long did it
> >take?
> >>
> >> many thanks
> >> max
> >
>I used a DAT to master from for Introspective, that wasn't too long ago
either. The thing I like about the Master Link is its ability to burn right
to cd easily and quickly. I think just about everyone has a cd player, but

not so for a DAT.

Rich

"Cujo" <chris@applemanstudio.com> wrote in message news:47af7efb\$1@linux...

>

>

> Phil Alken and I have a friend here in Boston who mixed Radiohead's The Bends.

> Apparently they chose the Dat safety over the 1/2" to master from.

>

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

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> my

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> >older sessions for production. It still sounds pretty damn good.

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> >

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> >>

> >>

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> >> >

> >> >Rich

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> > > How are you guys getting your 24 bits to 16 for evaluating mixes?
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> > > I've been using CEP for a long time. And I wonder if the dithering
> is
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> >adding
> > > a haze that is really not there.
> > >
> > >
> > >
> >
> >
> >
>By the way, I should mention, I thought the drums, guitar and vocal tracks
all sounded killer.

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47adfc4d@linux...
> Nice mix, synth sounds are kind of thick though, maybe overpowering. I
> might have done something less bright. did you get yourself plowed out of
> there yet?
>
> Rich
>
> "Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...
> >
> > Another really nice performance from our Mr. Rod Lincoln on the
> > percussively-smacked-thingsies.
> >
> > Probably a little on the "overcooked" side in terms of
> > compression & some channel EQ - just a quickie rough, really;
> > mainly posting it for your percussively-derived enjoyment.
> >
> >
> > <http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3>
> >
> >
> > ...fuck, I used the term "overcoooked" - opens the door for
> > Jamie to turn this into another Global Warming thread.
> >

> >

>

>You got a nice set of cords man.

MR

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

>

>Hey Mike - thanks, glad you liked it... and yes, i did the

>vocals on that one, too.

>

>Neil

>

>

>"Mike R" <emarenot@yahoo.com> wrote:

>>

>>Damn, a little late to the party.

>>Thanks for the listen Neil. Very very nice work. Did you do the vocals

>>-too? Loved the guitar tracks, and of course, the drums were crazy good.

>>

>>Progrockon.

>>MR

>>

>>

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

>>>

>>>Another really nice performance from our Mr. Rod Lincoln on the

>>>percussively-smacked-thingies.

>>>

>>>Probably a little on the "overcooked" side in terms of

>>>compression & some channel EQ - just a quickie rough, really;

>>>mainly posting it for your percussively-derived enjoyment.

>>>

>>>

>>> <http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3>

>>>

>>>

>>>...fuck, I used the term "overcoooked" - opens the door for

>>>Jamie to turn this into another Global Warming thread.

>>>

>>>

>>

>HI Deej,

You sure about that?

Seems to be working for me.

How are you setting it up?

Chris

Deej wrote:

> In order to use the control room function you cannot use ASIO direct
> monitoring.

>

> DJ

>

> "Neil" <OIUOIU@OIU.com> wrote in message news:47af3e67\$1@linux...

>

>> Would seem to me that you could also just do a pre-fader

>> "send" to a group, and then select that group to output

>> to a different VST Output - depends how he's got the cans'

>> mix set up, though, i guess.

>>

>> Neil

>>

>>

>> Dedric Terry <dterry@keyofd.net> wrote:

>>

>>> You can setup submixes in the Control room and assign the click to any one

>>> you want so you don't have to listen to it in the control room, but

>>> drummer

>>> gets it, singer doesn't, etc.

>>>

>>> I am thinking you should be able to use the Control Room just to send to

>>>

>> a

>>

>>> separate output buss even if you are monitoring/submixing headphone feeds

>>> externally or in Totalmix - just use it as a submixer for click.

>>>

>>> On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "Deej" <noway@jose.net>

>>> wrote:

>>>

>>>

>>>> I want to send the click track to a separate mono bus that can be

>>>> controlled

>>>> by an external mixer. I can't seem to find a routing option for it. Can

>>>>

>> I

>>

>>>> divorce it from the main stereo bus somehow?

>>>>

>>>> thanks,

>>>>

>>>> Deej

>>>>

>>>>

>>>>

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47afa5a5@linux...

> HI DeeJ,

> You sure about that?

>

> Seems to be working for me.

> How are you setting it up?

> Chris

>

Well, that's what it says in the manual. How are you setting it up? HI DeeJ,
Two different way I do it.

1.

Go to Vst connections and VST Outputs. Open up the window enough to see
the row that say click. on what ever stereo or mono bus channels you
want to have the click track go out too.

Control the output level with total mix. The draw back is you can't
control the click level other than globally in the metronome setup. But
in general this work fine. Sense you can use these buses for audio such
as headphone sends, etc you can pick and choose who hears the click.

2.

Using the control room can give you more volume control options but
technically more limited in the number of channels you can send the
click track too.

In my outputs setup this way. Using a fire face 800

analog 1/2 - main stereo bus to studio monitors

analog 3/4 - for misc external crap send/return

analog 5/6 control room studio 1 - to shitty PC monitors

analog 7/8 control room studio 2 - to home stereo system

analog 9/10 control phones out w/ click ON

You can use both these methods at once sense the control locks out those
outputs. You can send a click track to every output your have if you are
so inclined this way and with out total mix.

Chris

Deej wrote:

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

> news:47afa5a5@linux...

>

>> HI Deej,

>> You sure about that?

>>

>> Seems to be working for me.

>> How are you setting it up?

>> Chris

>>

>>

>

> Well, that's what it says in the manual. How are you setting it up?

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 Not knocking the Nady at all, it's a very decent mic for the (small) money.

There are some guys in the interweb who have mods for them to remove a bit of the muffling, but I haven't been that brave yet.

With the SE ribbon the gain has been dependent on the source. With a fairly loud guitar cab the DVC works great. With acoustic guitar or percussion (tambourines sound _lovely_ with it) I have to use the Syteks just because they have a lot more gain. I have to admit, I like the Syteks more and more as I use them. Simple design, really cheap on a 'per pre' basis, and they do a simple job very well. They make stuff louder. I might pick up two more so I have 12 channels all the time.

Anywho, good luck with the Nadys, I can see them sounding great on a shredding Mesa triple + cab setup. Plenty of high end there anyway, so the rolloff might help.

TCB

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

>

>Yeah, I did notice right off the bat that the Nady is a bit
>dark-ish, but it might work out OK for this, since it's your
>typical Mesa Triple-Rectumfryer shred tone. The rolloff of the
>mic takes off some of the "fizz".
>
>Still gotta mess with placement a little more - we didn't have
>time yesterday to toy with that very much, but the guitarist
>liked what he heard right away... anyway, we'll see how it
>ends up working out. I noticed it has pretty good gain for a
>ribbon, though... didn't have the amp super-cranked, yet I
>also didn't have to max out the gain on any of the preamps I
>tried it through - 36-40 db of gain on the pre gives a decent,
>useable level to record with, without the mic sounding
>too "driven". More than that & it sounds like you're kind of
>driving the mic too hard... at least in this particular
>application.
>
>Neil
>
>
>"TCB" <nobody@ishere.com> wrote:
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>>>
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>>>>Totally agree, Neil, oddly enough I think we agree about this sort of
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>>>>more than we disagree. I 'went native' a long time ago and there's a
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>>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>>>good and give me a lot of options for real time processing when it comes
>>>>time to mix.
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>>>16-bit audio has 65,536 discrete steps to it... 24-bit has over
>>>16 Million... that's a BIG difference in what even the
>>>most robust CPU's can handle, so yeah if you're using a lot of
>>>major stressors like softsynths/VSTi's, 16-bit makes more sense
>>>in a lot of cases.... frankly, I'm amazed that we can even RUN
>>>30 or 40 tracks of 24-bit!
>>>
>>>
>>>>In a few years, we'll be using dual eight core processors (or more) and
>>>>will forget the 'Great 44.1 v. 96k Debate'
>>>
>>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>>>

>>>
>>>>Fun day of recording for me today, just loud distorted guitars. I used
>>both
>>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
>>>me,
>>>>both about 12 inches off the speaker pointed straight at the cone a few
>>>inches
>>>>from center, both mics went into the Langevin DVC. The amps were on a
>piano
>>>>bench and in the sweetest spot in the room. Got all of the tracks for
>three
>>>>songs in one day. Now _that_ is a work rate I like!
>>>
>>>Interesting, because today I tried my first-ever recording
>>>>of a ribbon mic on guitar... picked up a couple of those Nady
>>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>>we started setting up for another batch of songs with a band I
>>>did a demo for a few months ago - tried one of the ribbons
>>>through a couple of pre's & settled on the Grace 101 - then
>>>paired it with an Audix i5 through the Focusrite Red, which
>>>sounded enough like the ribbon/Grace combo to perhaps track it
>>>in "pseudo-stereo" that way. Those two combinations have some
>>>very similar characteristics, but are slightly different enough
>>>to provide a definite split image.
>>>
>>>Neil
>>
>>I picked up one of the Nady ribbons from DeeJ. They're really weird mics.
>>My first start with guitar sounds in the 'Steve Albini Pair' approach.
One
>>dark mic (the ribbon) and one bright mic (the Claytor you sold me, the
Baby
>>Bottle you sold me, or a pencil condenser maybe), both about a foot off
>the
>>speaker, very close to each other, pointed pretty close to the center of
>>the speaker. I move things around from there. The thing about the Nady
mics
>>is that--at least the one I have-- is _really_ dark. I read somewhere that
>>they packed the capsule full of junk to keep them from breaking when some
>>idiot blows in them to see if they're working. Can't confirm or deny this,
>>but it makes a little sense considering how they sound.
>>
>>TCB
>just sayin'...I just read that Apple has a big press conference at the end of the month.
They may be headed in a different direction. Apple has dropped FW from
products. They dropped Computer from their name, which people thought they
wanted to be thought of as a consumer products company. Fasten your seat
belts, I have a feeling it's about to get bumpy.

Maybe all the time it took them to get Logic 8 out, took a toll on them.
Once again, the big companies can sell a lot more stuff to the masses then they can to a few pro and semi pro musicians / video guys.

Dedric Terry <dterry@keyofd.net> wrote:

>Hi Chris,

>

>I've heard speculation from video producers that Avid is putting more into
>their road show than trade shows, but there is also the minor issue of
>decreased earnings and bringing on a new CAO to forge a new direction for
>the company. I think they see the writing on the wall - they may be
>established, but they aren't gaining new ground - just maintaining, barely.

>

>Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>being bypassed for FCP on bigger and bigger projects here in the corporate
>and advertising markets.

>

>Regards,

>Dedric

>

>On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"

><chrisl@adkproaudio.com> wrote:

>

>> Hi Dedric,

>> Yes probably the case with Apple. I think Apple in general just don't
>> need ot every do trade shows.

>> They already have MacWorld and with Apple stores and resellers you can
>> pretty much find out or see anything you want so not much point.

>>

>>

>> For Avid it was probably the utter lack of a something worth while to
show.

>> Both Premiere, Final Cut and even Vegas are kicking their ass.

>> They have upgrade and support policies that make Waves and Digi seem
>> like Reaper in comparison.

>> Unlike Digi they do not have stable and compatible software hardware for
>> any current PC or MAC sense like version 5.2.

>> Premiere and Final Cut are sooo far ahead of them at this point it's silly.

>>

>> Chris

>>

>>

>>

>> Dedric Terry wrote:

>>> Trade shows seem to be losing too much ground to the net. Just quicker
and

>>> cheaper to reach customers that way than setting up a booth for mainly

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 >>> companies to walk by.
 >>>
 >>> My guess anyway...
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 >>>> nf
 >>>> erence.html
 >>>>
 >>>> <http://translate.google.com/translate?u=http%3A%2F%2Fwww.setteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8>
 >>>> %2
 >>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
 >>>>
 >>>>
 >>>
 >>>
 >he bores me as do the no talent grammysFW... as in firewire?

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
 news:47b018a6\$1@linux...

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 > I just read that Apple has a big press conference at the end of the month.
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>>>>> erence.html
>>>>>

```
>>>> http://translate.google.com/translate?u=http%3A%2F%2Fwww.set.teb.it%2Fcontent
>>>> %2
>>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>
>>>>
>>>
>>>
>>
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Yeah, I don't have the firewire device yet (suppose to arrive today), but I just installed Cubase on my notebook (AMD Turion 64bit) and imported some wav's from my Paris... just wanted to play a little... to get a feel for Cubase. Well, I first ran into issues with converting from the Paris 24 bit. I normally use CoolEdit (older version). Of course, it brings Paris 24 bit files in as 32 bit. I am not sure why, but it does. But when I pulled up a converted 24 bit from Cubase, Cooledit started doing 24 bit. Don't ask.. cause I am clueless. However, I got my wav files finally converted to 24 bit properly and Cubase recognized them. It didn't like 32 bit files.

So I brought them into a new project. I had to do one wav at a time because Cubase would sometimes crash after I imported a new one. Not everytime. So I had to import it, save it, play it, close it, open it, re-play it... and hopefully didn't crash again. There were about 9 wav files for this one song I was playing with and it took hours to just get the wav files in and levels adjusted. Since I am not recording yet, ASIO isn't an option... and playback were just through the speakers... Oh, it crashed almost everytime on certain plugins.

Anyway, I don't have my notebook tweaked for audio yet, so perhaps that is some of the cause... but from my little experiment... I have real concerns for Cubase stability. I'll keep playing... and get it tweaked... maybe I'll have better luck. i was just wondering if others had Cubase Studio 4.0 issues...

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

>
>If you don't yet have your firewire interface, what are you
>using for playback? IOW, I wonder if it could be crashing
>because you don't have an ASIO-compliant soundcard/driver?
>
>I've had Cubase crash or lock up only a few times, but it's
>only been when I've inserted some new plugin I'm trying that
>happens to have poorly-written code, or is a CPU pig to the
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>>>It is great for finding what device is causing bus interrupts.
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>>>> Hey folks... anyone familiar with this program?
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>>>> http://www.thesycon.de/deu/latency_check.shtml
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>>>> I recently purchased the Alesis io14 (firewire) that I am gonna try.
>
>>I need
>>>> a cheap something, but with at least 4 inputs. I tried to research,
>but
>>>> so few reviews... But the firmware/driver updates recommend this proggie...
>>>> Anyone?
>>>>
>>>
>>>--
>>>Chris Ludwig
>>>
>>>ADK Pro Audio
>>>(859) 635-5762
>>>www.adkproaudio.com
>>>chrisl@adkproaudio.com
>>
>Hey Chuck... are you saying your box version crashed, but then you downloaded
the updates and it stopped crashing? Weird.

I am trying the downloaded trial version. I would assume that it is the

most stable one. But not on my machine. The Cubase LE comes with this Firewire device... I hope it is more stable than what I experienced with the trial version I downloaded.

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

>

>Hi Ed,

>

>Cubase doesn't crash on my machine, and I didn't really do anything special
>to it. I would check the steiny site for the latest updates, as I do know
>that the 'out of the box' version I had did crash a bit.

>

>Chuck

>"Ed" <askme@email.com> wrote:

>>

>>Hey Chuck... that is strange. I just clicked on it and the page popped
>right

>>up. It was real important.. I was just kinda curious if anyone heard or
>>used it. Although I am still a Paris user... I am trying out new things
>>(within reason). I got the Cubase 4 (Studio) and imported some wav's to
>>play with.. I wanted to start learning before my firewire device gets here,
>>because I need to record in Cubase (or something). Anyway, is Cubase 4
>stable?

>> I haven't tweaked my notebook (AMD Turion 64, 1.6GB) on XP Pro... but
>I

>>am just trying to import some wav's from old projects... Sheesh... Cubase
>>crashes more than it is up and running. Just simple things like adding
>a

>>reverb on one vox track... sometimes it works, sometimes I get the error
>>to send... I hit don't send and it crashes. Anyone else experiencing these
>>kind of issues with Cubase? I am not sure I want to pay \$400 for a program
>>that crashes so much. Any other recommendations?

>>

>>

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

>>>

>>>Haven't heard of it.

>>>

>>>Tried to get to the link but got a 'page not found' error.

>>>

>>>I think the main thing is to run whatever test you are going to run for

>>a

>>>really long time. I know my system reports really low latency, and works
>>>great 99.9% of the time, but every once in a while there's a glitch and

>>it's

>>>byby take.

>>>

>>>Chuck
>>>
>>>
>>>
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>>>need
>>>>a cheap something, but with at least 4 inputs. I tried to research,
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>>>>so few reviews... But the firmware/driver updates recommend this proggie...
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>>>>
>>>
>>
>I can't speak for 4.0, as I'm still on v3, but I know very
few instances of people here complaining about Cubase being
unstable - you can probably move forward with confidence.
There was one version (beta) of the RME HDSP driver that both
Deej & I had some issues with - that caused some aberrations
with Cubase, but they cleared up with the driver rewrite/final
version of it.

Let's put it this way... JohnB RAVES about Cubase & how stable
it is - and he doesn't rave about ANYTHING.

:D

BTW, just curious - you're not running WinVista on your
notebook, are you?

Neil

"Ed" <askme@email.com> wrote:
>
>Hey Neil,
>
> Yeah, I don't have the firewire device yet (suppose to arrive today),
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>>
>My favorite line of the night was from Vince Gill...

"I just got an award from a Beatle.

You had that happen yet, Kanye?"

:)

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

>

>he bores me as do the no talent grammysHI Sarah,
Way better than the original!! I think.
Chris

Sarah wrote:

> Wow. I like it. :) That must've been awesome in person.

>

> S

>

>

> "Gantt Kushner" <ganttmann@comcast.net> wrote in message

> news:47ae433b@linux...

>> http://www.videofantastica.com/view_video/31903/

>

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comI use LM7 for the click and just route the return to the output I need...

David.

Chris Ludwig wrote:

> HI DeeJ,

> Two different way I do it.

>

> 1.

>

> Go to Vst connections and VST Outputs. Open up the window enough to see
> the row that say click. on what ever stereo or mono bus channels you
> want to have the click track go out too.

> Control the output level with total mix. The draw back is you can't

> control the click level other than globally in the metronome setup. But

> in general this work fine. Sense you can use these buses for audio such

> as headphone sends, etc you can pick and choose who hears the click.

>

> 2.

> Using the control room can give you more volume control options but

> technically more limited in the number of channels you can send the

> click track too.

> In my outputs setup this way. Using a fire face 800
> analog 1/2 - main stereo bus to studio monitors
> analog 3/4 - for misc external crap send/return
> analog 5/6 control room studio 1 - to shitty PC monitors
> analog 7/8 control room studio 2 - to home stereo system
> analog 9/10 control phones out w/ click ON
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> You can use both these methods at once sense the control locks out those
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>>> Seems to be working for me.
>>> How are you setting it up?

>>> Chris

>>>

>>>

>>

>>

>> Well, that's what it says in the manual. How are you setting it up?

>>

>>

>

>Too early to really tell, James... so far, so good, though.
Like I said, we just slapped one up about a foot away from the
cabinet & ran it through one of the the Grace's & it sounded
pretty good right off the bat. Tried a couple other pre's, but
immediately went back to the Grace without even a debate.

Only tried it on the Mesa-shred tone so far... like I was
telling Thad, the rolloff on the mic seems to take off a lot of
the "fizz", so it might work out just fine for this application
(basic trax on rhythm guitar, coupled with an i5 through the
Mucusrite Red8)). I doubt i'll be able to use it for layering -
might need something with a bit more edge for that so the whole
thing doesn't turn into a murkfest (probably keep the i5 &

switch out the nady with a BLUE Ball & a guitar with P90's in it for layering stuff).

Neil
use

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

>

>Neil, that do you think of the ribbon mics?

>

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>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really

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>>>songs in one day. Now _that_ is a work rate I like!

>>
>>Interesting, because today I tried my first-ever recording
>>of a ribbon mic on guitar... picked up a couple of those Nady
>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>we started setting up for another batch of songs with a band I
>>did a demo for a few months ago - tried one of the ribbons
>>through a couple of pre's & settled on the Grace 101 - then
>>paired it with an Audix i5 through the Focusrite Red, which
>>sounded enough like the ribbon/Grace combo to perhaps track it
>>in "pseudo-stereo" that way. Those two combinations have some
>>very similar characteristics, but are slightly different enough
>>to provide a definite split image.

>>

>>Neil

>Hi David,

I used to do that with version 2 and 3 because VSTi would show up as a
output option for the MIDI out option of the metronome settings. They
don't seem to anymore with 4.0 So back to the normal click sadly.
It would be nice to have that feature back.

Chris

EK Sound wrote:

> I use LM7 for the click and just route the return to the output I need...

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> Chris Ludwig wrote:

>> HI DeeJ,

>> Two different way I do it.

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>> 1.

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>> Go to Vst connections and VST Outputs. Open up the window enough to

>> see the row that say click. on what ever stereo or mono bus channels

>> you want to have the click track go out too.

>> Control the output level with total mix. The draw back is you can't

>> control the click level other than globally in the metronome setup.

>> But in general this work fine. Sense you can use these buses for audio

>> such as headphone sends, etc you can pick and choose who hears the click.

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>> Using the control room can give you more volume control options but

>> technically more limited in the number of channels you can send the

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>> You can use both these methods at once sense the control locks out
>> those outputs. You can send a click track to every output your have if
>> you are so inclined this way and with out total mix.

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>>> news:47afa5a5@linux...

>>>
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>>>> You sure about that?
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>>>> Seems to be working for me.
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>>>>
>>>
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>>> Well, that's what it says in the manual. How are you setting it up?
>>>
>>>
>>
>>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com"John Macy" <nospanjohn@johnmacy.com> wrote in message
news:47b06c63\$1@linux...

>
> My favorite line of the night was from Vince Gill...
>
> "I just got an award from a Beatle.

>
> You had that happen yet, Kanye?"
>
> :)
>
Heheheh!!!!.....too funny.
;o)"Ed" <askme@email.com> wrote:
>
>Hey Chuck... are you saying your box version crashed, but then you downloaded
>the updates and it stopped crashing? Weird.

yep, I did initially have a bunch of crashes and weird stuff with MIDI, but when I installed the updated app, and updated drivers for my MIA soundcard everything started gelling up right.

ChuckI don't expect Apple to exit the pro audio/video markets. Vertical integration has worked very well for them.

Back when I was writing for MacWEEK, Apple dropped out of NAMM one year. Which is to say they didn't have a booth. But they did have reps wandering around the show, and there were Macs in other booths. It didn't amount to them leaving the pro audio market.

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That's how I read the news and rumors right now. We shall see.

Cheers,
-Jamie
www.JamieKrutz.com

James McCloskey wrote:

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> They may be headed in a different direction. Apple has dropped FW from
> products. They dropped Computer from their name, which people thought they
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>>>>> <http://translate.google.com/translate?u=http%3A%2F%2Fwww.setteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8>
>>>>>
>>>>>
>>>>>
>Ah... I'm on N3 here... If that option is gone in N4, I will be hanging
out with N3 for a while longer...

David.

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>>>>>> %2
>>>>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>>>
>>>>>>
>>>>>
>>>>>
>>No sir. I am still on XP...

We just bought a new laptop for the wife tho. We went with the Acer 5920 from WalMart. Awesome notebook.. but it comes with Vista. You almost can't find a new one without it. What pickles me is that XP is still out there being sold at original price in Best Buy and the other stores. Some places have marked it down a little... Folks in Best Buy claim Microsoft will stop support of XP soon... I told the lil youngin geek... I am not sure Microsoft is gonna force it on us this time. First, there are way too many issues with drivers that it is almost worthless! And just watching my wife play with it... it looks like it's got the resources constantly doing something, and the operator doing nothing.

I just received my Alesis io14 via UPS, but I have to wait until I get home from work to play! lol. Hopefully everything works out. I just need a simple firewire recording interface with 4 channels. It comes with Cubase LE, so I'll try that and stay away from the trial download. That is what I was playing with that was crashing so much...

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

>

>I can't speak for 4.0, as I'm still on v3, but I know very
>few instances of people here complaining about Cubase being
>unstable - you can probably move forward with confidence.
>There was one version (beta) of the RME HDSP driver that both
>Deej & I had some issues with - that caused some aberrations
>with Cubase, but they cleared up with the driver rewrite/final
>version of it.

>

>Let's put it this way... JohnB RAVES about Cubase & how stable
>it is - and he doesn't rave about ANYTHING.

>

>:D

>

>BTW, just curious - you're not running WinVista on your
>notebook, are you?

>

>Neil

>

>

>"Ed" <askme@email.com> wrote:

>>

>>Hey Neil,

>>

>> Yeah, I don't have the firewire device yet (suppose to arrive today),
>but

>>I just installed Cubase on my notebook (AMD Turion 64bit) and imported
some

>>wav's from my Paris... just wanted to play a little... to get a feel for

>>Cubase. Well, I first ran into issues with converting from the Paris 24

>>bit. I normally use CoolEdit (older version). Of course, it brings Paris

>>24 bit files in as 32 bit. I am not sure why, but it does. But when I

>pulled

>>up a converted 24 bit from Cubase, Cooledit started doing 24 bit. Don't

>>ask.. cause I am clueless. However, I got my wav files finally converted

>>to 24 bit properly and Cubase recognized them. It didn't like 32 bit files.

>> So I brought them into a new project. I had to do one wav at a time because

>>Cubase would sometimes crash after I imported a new one. Not evetime.

>

>>So I had to import it, save it, play it, close it, open it, re-play it...
>>and hopefully didn't crash again. There were about 9 wav files for this
>>one song I was playing with and it took hours to just get the wav files
>in
>>and levels adjusted. Since I am not recording yet, ASIO isn't an option...
>>and playback were just through the speakers... Oh, it crashed almost everytime
>>on certain plugins.
>>
>>Anyway, I don't have my notebook tweaked for audio yet, so perhaps that
>is
>>some of the cause... but from my little experiment... I have real concerns
>>for Cubase stability. I'll keep playing... and get it tweaked... maybe
>I'll
>>have better luck. i was just wondering if others had Cubase Studio 4.0
>issues...
>>
>>
>>"Neil" <OIUOI@OIU.com> wrote:
>>>
>>>If you don't yet have your firewire interface, what are you
>>>using for playback? IOW, I wonder if it could be crashing
>>>because you don't have an ASIO-compliant soundcard/driver?
>>>
>>>I've had Cubase crash or lock up only a few times, but it's
>>>only been when I've inserted some new plugin I'm trying that
>>>happens to have poorly-written code, or is a CPU pig to the
>>>extent that it puts everything over the top & causes the lockup.
>>>I don't beleive I've ever had it crash on on a stable rig under
>>>any other circumstances (although on my last rig before this
>>>one - there were some mobo/chipset issues - it locked up a few
>>>times on that one, but then other funky things would
>>>happen that didn't occur on my current rig or the one prior to
>>>that intermediate one - like losing sync with word clock from
>>>time to time, for example, so there was some PC hardware funk
>>>goin' on there.)
>>>
>>>Neil
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>>>"Ed" <askme@email.com> wrote:
>>>>
>>>>Thanks Chris! I am gonna play with it once I get my firewire device
hooked
>>>>up. I was curious if others were using it and how reliable. Sounds
like
>>>>it is worth trying.
>>>>
>>>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>>Hi Ed,

>>>>>Use it all the time for trouble shooting . Its an awesome tool.
>>>>>
>>>>>It is great for finding what device is causing bus interrupts.
>>>>>
>>>>>Chris
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>>>>>>
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>>>>>>
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>>>>
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>>>>>> a cheap something, but with at least 4 inputs. I tried to research,
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>James McCloskey wrote:
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> and they didn't put FW on their latest product, MacBook Air.

Right, the iPod thing was probably to standardize on USB since that's a port that both Macs and MSWindows boxes all have. The Air thing was probably what I mentioned below.

It seems like
> they are going away from more pro features.

I don't see a trend there.

To the contrary, they recently updated the Mac Pro desktop machines.
They just released a free pro apps update.

> My guess is, the big announcement will be new iPhones and new carriers.

Can they support new carriers already? Don't they have at least another year of exclusivity with AT&T, or are you talking about other markets?

Cheers,

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www.JamieKrutz.com

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>>>>>> My guess anyway...
>>>>>>
>>>>>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
>>>>>> <excelsm@hotmail.com> wrote:

```

>>>>>
>>>>>
>>>>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_co
>>>>>> nf
>>>>>> erence.html
>>>>>>
>>>>>> http://translate.google.com/translate?u=http%3A%2F%2Fwww.set.teb.it%2Fcontent
>>>>>> %2
>>>>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>>>
>>>>>>
>>>>>>
>http://sendstation.com

```

Turns out the audio coming out of the dock port is pre-headphone amp.

With one of these pocket docks you can get unbalanced audio out of an iPod w/o using the headphone jack.

I've got one on order. More to follow.

DC<http://www.youtube.com/watch?v=Tk4i7OKWSJw>You were aware of these?

<http://www.alesis.com/product.php?id=114>
_Integrated Universal Dock for iPod

- _48V phantom power
- _Aux sends and returns
- _Three band per channel EQ with high/low shelving and mid band pass/reject

<http://www.alesis.com/product.php?id=121>
_Integrated recording for iPod

- _48V phantom power
- _Built-in limiter to avoid distorted recordings
- _16-Bit / 44.1kHz and 48kHz recording to computer
- _Two guitar mic/line inputs
- _Aux sends and returns
- _100 on-board, 28-bit digital effects - Reverb, Chorus, Flange, Delay
- _3-band per channel EQ with high/low shelving and mid band pass/reject
- _Steinberg Cubase LE 4 recording software included

Being a long time fan of Alesis (er, that's PRE numark anyway) products, I have to mention the use of the word 'pro' probably doesn't apply here.. however, still great idea and especially for a songwriting station or a let's record a rehearsal kind of deal.

Cool feature is a video out for the vid iPods.

AA

"DC" <dc@spammersinhell.com> wrote in message news:47b0cdec\$1@linux...

>

> http://sendstation.com

>

> Turns out the audio coming out of the dock port is pre-headphone amp.

>

> With one of these pocket docks you can get unbalanced audio out of an

> iPod w/o using the headphone jack.

>

> I've got one on order. More to follow.

>

> DC

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

> James McCloskey wrote:

>> Apple dropped FireWire from iPods, which sucked for anybody using older
Macs,

>> and they didn't put FW on their latest product, MacBook Air.

>

> Right, the iPod thing was probably to standardize on USB since that's a

> port that both Macs and MSWindows boxes all have. The Air thing was

> probably what I mentioned below.

>

>

> It seems like

>> they are going away from more pro features.

>

> I don't see a trend there.

>

> To the contrary, they recently updated the Mac Pro desktop machines.

> They just released a free pro apps update.

>

>

>> My guess is, the big announcement will be new iPhones and new carriers.

>

> Can they support new carriers already? Don't they have at least another

> year of exclusivity with AT&T, or are you talking about other markets?

>

> Cheers,

> -Jamie

> www.JamieKrutz.com

>
>

I've heard rumors, but I think it's just speculation.

>

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

>>> I don't expect Apple to exit the pro audio/video markets. Vertical
>>> integration has worked very well for them.

>>>

>>> Back when I was writing for MacWEEK, Apple dropped out of NAMM one year.

>>

>>> Which is to say they didn't have a booth. But they did have reps
>>> wandering around the show, and there were Macs in other booths. It
>>> didn't amount to them leaving the pro audio market.

>>>

>>> So it's not unknown for them to skip having a booth at a major trade

>>> show. It may mean there are no big announcements this year for that
>>> market, no completely new products. And since Avid doesn't have a booth,
>>

>>> there's less pressure for Apple to do so.

>>>

>>> Announcements Apple had been rumored to make at NAB included a new
>>> descendant of Shake, a high end version of FCP, and the next Macbook
Pro

>>

>>> update. And maybe blu-ray support in DVD Studio Pro.

>>>

>>> Shake's features are already making their way into Motion. I have doubts

>>

>>> that there will be a "high-end" FCP - FCP itself just keeps getting
>>> better and better. Blu-ray support in DVD Studio Pro will probably will

>>

>>> be added whenever Apple offers the option of Blu-ray drives on Macs.

For

>>

>>> those who need it, third party drives and burning software are out now.

>>>

>>> The next Macbook Pro update will most likely be a typical quiet launch

>>> on a Tuesday (similar to the recent announcement of the updated iPhone

>>> and iPod Touch, and before that the announcement of new Mac Pros a few

>>> weeks before MacWorld Expo). That will probably happen within the next

>>> month or so. Expected changes include a slight speed bump, Penryn chip

>>> set, updated graphics, LED backlighting support in the 17", and a
>>> multi-touch trackpad like the Air.
>>>
>>> The next Apple press conference is most likely about 3rd party developer
>>
>>> support for the iPhone.
>>>
>>> Switching from FW to USB on the iPod was probably a cost saving measure
>>
>>> that also made it more accessible to more people. Not every computer

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Wed, 19 Dec 2007 01:32:07 GMT
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>the more I work with digital, the more I realize it's all about
>> >incremental gains at various stages of production. So, you're
>> >obviously right about the mics & pres making a difference in
>> >terms of picking the right combination for the sound you're
>> >trying to get, but it IS also about wordlengths & samplerates
>> >& using plugins that process well, instead of adding
>> >undesireable artifacts, and whether to dither or not to dither,
>> >etc, etc, as well.
>> >
>> >IOW, is a 16-bit, 44.1k truncated mix going to automatically
>> >sound like shit vs a 24-bit 88.2k or 96k recording that was
>> >dithered upon mixdown or mastering? I'm not saying that's
>> >a "gimme" that it will - i'm just saying that each of those
>> >factors contributes to something that's "a little bit better"
>> >at each stage of the process.
>> >
>> >Neil
>>
>
>What CD burning app are you using? What dither app are you using? It should
sound the same. Are your monitor level knobs on the C-16 set to Zero?
It COULD be CD player. Maybe commercial CD's sound OK because you don't have
the multitrack session of those songs to compare it to. Just a thought.
Rod
"Cujo" <chris@applemanstudio.com> wrote:
>
>
>I agree with all of that, but in this case what I am talking about is listening
>to the same mixes in the same room not 10 minutes difference in time. Playin
>in Paris sounds wide open and huge.lush lush...then burn dithered CD plug
>into the same Dynaudio speakers..same freakin room and it sounds small,

stereo

>image not as defined and less "in your face"

>

>Pf course to trouble shoot it could be the CD player...but commercial CD's

>sound fin through it.

>

>By the way..I touch my mixes with a Drawmer 1968 merc and a pair of BAE312's

>but that is aall in the listening chain as well.

>

>Also to the 16 bit thing..for a while I thought 16 sounded better..but with

>the BM15's you can hear a difference..24 seems richer and more 3d or something

>like that..and yes it is not that much of a difference..but the game is

a

>battle of inches.

>

>

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

>>

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

>>>I really think all of the 16 vs.

>>>24 bit and higher sample rates is not important for 85-90 percent of the

>>>people recording out there. I think better/smarter mic choices and pres

>>make

>>>far more difference.

>>

>>It's like I've been saying on & off in other threads for awhile

>>now - it's not about ONE thing making an amazing difference...

>>the more I work with digital, the more I realize it's all about

>>incremental gains at various stages of production. So, you're

>>obviously right about the mics & pres making a difference in

>>terms of picking the right combination for the sound you're

>>trying to get, but it IS also about wordlengths & samplerates

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>>undesireable artifacts, and whether to dither or not to dither,

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>>a "gimme" that it will - i'm just saying that each of those

>>factors contributes to something that's "a little bit better"

>>at each stage of the process.

>>

>>Neil

>Not that I know the right way, I'm trying to learn :-) Another example, my

personal opinion. The song "London Calling" by The Clash, a good song, but

too much reverb the wrong way. The song "Radio Nowhere" by Springsteen, too

much reverb the right way.

Bjorn R

"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...

> It's all about the music. I'm making this big Halion String arrangement in

> in Cubase. I compose a track to underline a solo part. It works perfect when

> played back in Cubase, but when rendered and played back in Paris, it

> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the mix.

> In this case I want that plastic, thin, native sound. Sometimes the vibe of

> the song is more important than doing it right. (But I guess you must know

> the right way, to do it wrong... the right way :-)

>

> Bjorn R

>

>

>

> "Cujo" <chris@applemanstudio.com> wrote in message news:47ade757\$1@linux...

> >

> >

> > I agree with all of that, but in this case what I am talking about is

> listening

> > to the same mixes in the same room not 10 minutes difference in time.

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> > in Paris sounds wide open and huge.lush lush...then burn dithered CD plug

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> stereo

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> > the BM15's you can hear a difference..24 seems richer and more 3d or

> something

> > like that..and yes it is not that much of a difference..but the game is

a

> > battle of inches.

> >
> >
> > "Neil&

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [Neil](#) on Wed, 19 Dec 2007 02:20:25 GMT
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/>
has
>>
>>> FW.
>>>
>>> Not putting FW on the Macbook Air is a more curious choice, but that
may
>>
>>> be more about market positioning, (serving the needs of a very specific
>>
>>> market), while not stealing sales from the more expensive Macbook Pro

>>> models. Plus it's one more (probably minor) way of making it smaller
and
>>
>>> lighter and hitting the weight target.
>>>
>>> That's how I read the news and rum

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [DJ](#) on Wed, 19 Dec 2007 03:18:33 GMT
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ors right now. We shall see.
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKruz.com
>>>
>>>
>>> James McCloskey wrote:
>>>> I just read that Apple has a big press conference at the end of the
month.
>>>> They may be headed in a different direction. Apple has dropped FW
from
>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 05:08:22 GMT
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r issue

of

>>>> decreased earnings and bringing on a new CAO to forge a new direction

>> for

>>>> the company. I think they see the writing on the wall - they may be

>>>> established, but they aren't gaining new ground - just maintaining,
barely.

>>>>

>>>> Yes, you are right, FCP is kicking their butts royally. Avid rooms
are

>>>> being bypassed for FCP on bigger and bigger projects here in the corporate

>>>> and advertising markets.

>>>>

>>>> Regards,

>>>> Dedic

>>>>

>>>> On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"

>>>> <

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Tom Bruhl](#) on Wed, 19 Dec 2007 06:29:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

k">chrisl@adkproaudio.com> wrote:

>>>>

>>>>> Hi Dedic,

>>>>> Yes probably the case with Apple. I think Apple in general just don't

>>>>> need ot every do trade shows.

>>>>> They already have MacWorld and with Apple stores and resellers you

>> can

>>>>> pretty much find out or see anything you want so not much point.

>>>>>

>>>>>

>>>>> For Avid it was probably the utter lack of a something worth while
to

>>>> show.

>>>>> Both Premiere, Final Cut and even Vegas are kicking their ass.

>>>>> They have upgrade and support policies that make Waves and Digi seem

>>>>> like Reaper in comparison.

>>>>> Unlike Digi they do not have stable and compatible software hardware

>> for

>>>>> any current PC or MAC sense like version 5.2.

>>>>> Premiere and Final Cut are sooo far ahead of them at this point it's

>_Two guitar mic/line inputs
>_Aux sends and returns
>_100 on-board, 28-bit digital effects - Reverb, Chorus, Flange, Delay
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>Being a long time fan of Alesis (er, that's PRE numark anyway) products,
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>have to mention the use of the word 'pro' probably doesn't apply here..

>however, still great idea and especially for a songwriting station or a

>let's record a rehearsal kind of deal.
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>Cool feature is a video out for the vid iPods.
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>
>
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>> <http://sendstation.com>
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>> Turns out the audio coming out of the dock port is pre-headphone amp.
>>
>> With one of these pocket docks you can get unbalanced audio out of an
>> iPod w/o using the headphone jack.
>>
>> I've got one on order. More to follow.
>>
>> DC
>>
>
>And for the DJ, there is all of these.

<http://www.google.com/products?client=safari&rls=en&q=iPod+DJ+mixer&ie=UTF-8&oe=UTF-8&um=1>

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>This ones been around for a while.
>
><http://www.belkin.com/tunestudio/>
>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>You were aware of these?
>>

>><http://www.alesis.com/product.php?id=114>
>>_ Integrated Universal Dock for iPod

>>_48V phantom power
>>_Aux sends and returns
>>_Three band per channel EQ with high/low shelving and mid band pass/reject
>>
>><http://www.alesis.com/product.php?id=121>
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>>
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>>>
>>> I've got one on order. More to follow.
>>>
>>> DC
>>>
>>
>>

>On Sun, 10 Feb 2008 14:39:03 -0500, "tonehouse" <zmcleod@comcast.net> wrote:

>I mailed a copy of that to a friend of mine who plays violin in Ritchie
>Blackmore's band "Blackmore'sNight"...She hasn't gotten a reply yet,but it
>would be interesting to see what kind of royalties they would possibly owe
>Ritchie...
>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>news:47ae433b@linux...
>>
>> http://www.videofantastica.com/view_video/31903/
>

Dude!!! I abso-freakin'-lutely LOVE Blackmore's Night. Own every recording, including the dvd. I've seen them three times - once my wife and I flew from Chicago to Virginia to see them at the Birchmere.

My partner in Nlght Rock has interviewed Candice twice. What a sweetheart, with a voice like an angel.

I know Ritchie alienated a bunch of Purple fans when he took a hard right turn into Renn music. Their loss. Blackmore is writing and performing some of the best music of his life since he met Candice. And he seems happier than ever.

Now, if I could only get someone at the home office to reply to me, I'd love to discuss a basic, stripped-down acoustic show with them.

I'll just keep trying.

pabHey, I like those!

I found out recently that the audio in the dock port is pre the headphone amp and I am using the iPod with uncompressed audio now, (for commissioning of new systems), so I wanted a way to get that line level audio out for playback.

Now, if I could just get sp/dif out of the iPod I would be majorly stoked. Imagine a Lavry DA-10 on an iPod...

This is turning into a DeeJ project I fear...

DCHmmm.. I am wondering now if maybe my issue(s) with Cubase crashing is related to midi and it's settings. I don't do midi and know absolutely nothing about it. In my Paris, I always turned it off within the cfg file.

Is there an easy way to turn midi completely off in Cubase? I see midi settings

in the devices/settings area, but I see no where to actually turn it off.
Or do you normally turn that off on the device control panel. I'll have to look at that when I get home from work; it might be in there.

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

>

>"Ed" <askme@email.com> wrote:

>>

>>Hey Chuck... are you saying your box version crashed, but then you downloaded

>>the updates and it stopped crashing? Weird.

>

>yep, I did initially have a bunch of crashes and weird stuff with MIDI,
but

>when I installed the updated app, and updated drivers for my MIA soundcard

>everything started gelling up right.

>

>Chuck <http://www.5min.com/Video/How-to-Rock-the-Kitchen-Beatbox-6174033>Another option I
use sometimes when I need the click only right or left
is to use a plugin like Drumatix (free) on a track.

Deej wrote:

> I want to send the click track to a separate mono bus that can be controlled

> by an external mixer. I can't seem to find a routing option for it. Can I

> divorce it from the main stereo bus somehow?

>

> thanks,

>

> Deej

>

> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>

I remember taking a lot of stick for pointing out that taking on Apple, M\$FT,
and linux all at the same time might not prove to be a great business plan.

TCBJust program a midi bar of 4 beats and Control + K to end of song.

EK Sound wrote:

> Ah... I'm on N3 here... If that option is gone in N4, I will be hanging

> out with N3 for a while longer...

>

> David.

>

> Chris Ludwig wrote:

>> HI David,

>> I used to do that with version 2 and 3 because VSTI would show up as a

>> output option for the MIDI out option of the metronome settings. They

>> don't seem to anymore with 4.0 So back to the normal click sadly.

>> It would be nice to have that feature back.
>>
>>
>> Chris
>>
>>
>> EK Sound wrote:
>>
>>> I use LM7 for the click and just route the return to the output I
>>> need...
>>>
>>> David.
>>>
>>> Chris Ludwig wrote:
>>>
>>>> HI DeeJ,
>>>> Two different way I do it.
>>>>
>>>> 1.
>>>>
>>>> Go to Vst connections and VST Outputs. Open up the window enough to
>>>> see the row that say click. on what ever stereo or mono bus channels
>>>> you want to have the click track go out too.
>>>> Control the output level with total mix. The draw back is you can't
>>>> control the click level other than globally in the metronome setup.
>>>> But in general this work fine. Sense you can use these buses for
>>>> audio such as headphone sends, etc you can pick and choose who hears
>>>> the click.
>>>>
>>>> 2.
>>>> Using the control room can give you more volume control options but
>>>> technically more limited in the number of channels you can send the
>>>> click track too.
>>>> In my outputs setup this way. Using a fire face 800
>>>> analog 1/2 - main stereo bus to studio monitors
>>>> analog 3/4 - for misc external crap send/return
>>>> analog 5/6 control room studio 1 - to shitty PC monitors
>>>> analog 7/8 control room studio 2 - to home stereo system
>>>> analog 9/10 control phones out w/ click ON
>>>>
>>>> You can use both these methods at once sense the control locks out
>>>> those outputs. You can send a click track to every output your have
>>>> if you are so inclined this way and with out total mix.
>>>>
>>>> Chris
>>>>
>>>>
>>>>

>>>> DeeJ wrote:
>>>>
>>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>>> news:47afa5a5@linux...
>>>>>
>>>>>
>>>>>> HI DeeJ,
>>>>>> You sure about that?
>>>>>>
>>>>>> Seems to be working for me.
>>>>>> How are you setting it up?
>>>>>> Chris
>>>>>>
>>>>>>
>>>>>
>>>>>
>>>>>
>>>>> Well, that's what it says in the manual. How are you setting it up?
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>I'm just listening to the album now. Check out the song Edith and the
Kingpin with Tina Turner. Super nice vocal and track - sort of Steely
Dan-esque.

steve the artguy wrote:
> just sayin'...Interesting. Good call Thad.

And didn't we say at one time that Google was the most likely source for a
new operating system?
Granted, this is an open source OS that at the moment doesn't appear (from
the review) to be a truly
viable alternative yet. Maybe eventually.

The time is right for a new alternative no doubt - what do you think the
likelihood is of Haiku
developing into a true competitor though? Doesn't look promising unless
Google takes it on (sounds like Bruno's project,
not Google's) and makes it commercial OS with commercial dev resources to
entice commercial apps - I can't
see open source luring commercial app developers anytime in the next decade.

Dedric

"TCB" <nobody@ishere.com> wrote in message news:47b1c784\$1@linux...
>

> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>
>
> I remember taking a lot of stick for pointing out that taking on Apple,
> M\$FT,
> and linux all at the same time might not prove to be a great business
> plan.
>
>
> TCBI'd say the odds of this gaining the desktop market share that _linux_ has
is right up there with the 'I get into a threesome with Halle Berry and Maria
Sharapova' odds. So here's hoping they both happen!

I don't see any reason why Google would want a desktop OS.

TCB

"Dedric Terry" <dterry@keyofd.net> wrote:

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>

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a

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>Granted, this is an open source OS that at the moment doesn't appear (from

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>

>Dedric

>

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>>

>> I remember taking a lot of stick for pointing out that taking on Apple,

>> M\$FT,

>> and linux all at the same time might not prove to be a great business

>> plan.

>>

>>

>> TCB

>Thad,

I still have a p3 800 system that has BeOS on it that runs and RME
Digi968 and Nuendo 1. Revolutionary but doomed.

Chris

TCB wrote:

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> is right up there with the 'I get into a threesome with Halle Berry and Maria
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>

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>

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>

>> entice commercial apps - I can't

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>>

>> Dedric

>>

>> "TCB" <nobody@ishere.com> wrote in message news:47b1c784\$1@linux...

>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT

Posted by [rick](#) on Wed, 19 Dec 2007 10:05:42 GMT

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age news:47b1c784\$1@linux...

>>>

>>> <http://arstechnica.com/news.ars/post/20080212-first-look-hai>

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>>>

>>> I remember taking a lot of stick for pointing out that taking on Apple,

>

>>> M\$FT,

>>> and linux all at the same time might not prove to be a great business

>

>>> plan.

>>>

>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT

Posted by [Cujjo](#) on Wed, 19 Dec 2007 14:49:32 GMT

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

>>> TCB

>>

>Thanks for the news, Thad.

I like his idea of running it on an Eee PC.

Cheers,

-Jamie

www.JamieKrutz.com

James McCloskey wrote:

> Ahead of it's time.

>

> <http://video.google.com/videoplay?docid=1659841654840942756>

>

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

>> Around 1996 Apple was getting ready to buy BeOS for 100 million when Jobs

>> came back to Apple and Next won out. I would say 95% of Mac users at the

>> time wanted Apple to buy BeOS. It is too bad BeOS didn't really survive,

>> although, somebody is building something based on BeOS, I can't remember
>> the name of the OS.

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [Neil](#) on Wed, 19 Dec 2007 16:54:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

br />
>>
>> So why not run Mac OS hacked on a cheap DIY PC box? That's the alternative,
>> and it can actually run some software.
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>> Interesting. Good call Thad.
>>>
>>> And didn't we say at one time that Google was the most likely source for
>> a
>>> new operating system?
>>> Granted, this is an open source OS that at the moment doesn't appear (from
>>> the review) to be a truly
>>> viable alternative yet. Maybe eventually.
>>>
>>> The time is right for a new alternative no doubt - what do you think the
>>> likelihood is of Haiku
>>> developing into a true competitor though? Doesn't look promising unless
>>> Google takes it on (sounds like Bruno's project,
>>> not Google's) and makes it commercial OS with commercial dev resources
> to
>>> entice commercial apps - I can't
>>> see open source luring commercial app developers anytime in the next decade.
>>>
>>> Dedric
>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 22:18:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>"EK Sound" <ask_me@nospam.net> wrote in message news:47b465e5\$1@linux...
> Buy a console... ;-)
>
> David.

I can't afford one right now or I would. I swear, the click track just totally quit working. Everything is set up normally. It just doesn't make a sound. Well, after all my bitching and catterwalling about not being able to set the click track to a stereo pair in Cubase and then not being able to hear the click, I just noticed that there is a little column in the VST devices menu that says "Click", and furthermore, if you left click in that column, you can set your click track to any stereo or mono VST output you choose, and/or as many as you choose.

I'm so ****'in stupid that it's a miracle that I've lived this long. HI DeeJ,
Oh so you mean you didn't read step one of the reply I had to you first post back on the tenth.
:)

Chris

DeeJ wrote:

> Well, after all my bitching and catterwalling about not being able to set
> the click track to a stereo pair in Cubase and then not being able to hear
> the click, I just noticed that there is a little column in the VST devices
> menu that says "Click", and furthermore, if you left click in that column,
> you can set your click track to any stereo or mono VST output you choose,
> and/or as many as you choose.
>
> I'm so ****'in stupid that it's a miracle that I've lived this long.
>
>
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com HI HI DC,

Coaxial or Optical SPDIF? Surround or just stereo?

Chris

DC wrote:

> Anybody know of a good box to convert either USB or FW to

> sp/dif or AES digital?
>
> I would like to run a nice DAC from a computer as a house media server.
>
> TIA
>
> DC
>

--

Chris Ludwig

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(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47b47114\$1@linux...

> HI DeeJ,
> Oh so you mean you didn't read step one of the reply I had to you first
> post back on the tenth.
> :)
>
>
> Chris

Read???Holy smokes... best of luck with that.

Incidentally, how did you manage to get a decent enough diagnostic done to actually *know* that you need all that? I'm in Canada (so completely different health care system), but I know that in my area, if it doesn't bleed or if you can't see the bone sticking out, good luck getting someone to figure out what's wrong with you.

Did you see a specialist? If so, what sort of specialist?

And (you may have guessed it), I ask because I've been having chronics elbow pain for years now, and it's getting much worse...

Daniel

"rick" <parnell68@hotmail.com> wrote in message
news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...

> let the surgeries begin...
> bilateral carpe tunnels
> bilateral elbow (similar to carpel tunnel)
> left shoulder
>
> gonna be a busy next couple of months...yeay..."John" <no@no.com> wrote:

>
>WOW, did you find a coupon or something and decide to go nuts? I

Or maybe he thought Hillary already got elected & voila' - free
public healthcare???

:D

Rick, seriously, though, good luck with all that & take care
of yourself!

Neil"Deej" <noway@jose.net> wrote:

>
>"EK Sound" <ask_me@nospam.net> wrote in message news:47b465e5\$1@linux...
>> Buy a console... ;-)
>>
>> David.
>
>I can't afford one right now or I would. I swear, the click track jus
>totally quit working. Everything is set up normally. It just doesn't make
a
>sound.

LM-7 on a MIDI track, Deej... seriously, it works great.

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0072_01C86EF0.B849F480
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Deej" <noway@jose.net> wrote in message news:47b473fb@linux...

>=20
> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message=20
> news:47b47114\$1@linux...
>> HI Deej,
>> Oh so you mean you didn't read step one of the reply I had to you =
first=20
>> post back on the tenth.
>> :)
>>
>>
>> Chris
>=20
> Read???=20
>=20

Ohhhh.....you mean the part where you explaining how to do this in =
Control Room mode? I don't use the control room mode so I figured I was =
just hosed. Maybe I'll give it a go sometime. I need to get myself =
another ADI 8-DS to have 32 analog I/O so I can simplify some stuff =
around here. Life in I/O world still isn't perfect.....but it's =
getting there.

;o)
-----=_NextPart_000_0072_01C86EF0.B849F480

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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size=3D2>noway@jose.net</FONT></A><FONT face=3DArial size=3D2>&gt; wrote =
in message=20
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size=3D2>...</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>&gt; <BR>&gt; "Chris Ludwig" =
&lt;</FONT><A=20
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size=3D2>chrisl@adkproaudio.com</FONT></A><FONT face=3DArial =
size=3D2>&gt; wrote in=20
message <BR>&gt; </FONT><A href=3D"news:47b47114$1@linux"><FONT =
face=3DArial=20
size=3D2>news:47b47114$1@linux</FONT></A><FONT face=3DArial =
size=3D2>...<BR>&gt;&gt;=20
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reply I had=20
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:)<BR>&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt; Chris<BR>&gt;&gt; <BR>&gt;&gt; Read??? =
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<BR></FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Ohhhh.....you mean the part where you =
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perfect.....but it's getting there.</DIV>
<DIV> </DIV>
<DIV>;o</DIV></BODY></HTML>

-----=_NextPart_000_0072_01C86EF0.B849F480--Hey Rick, hope it all goes well and you get
back up on your fingers quickly!

Cheers,
-Jamie
www.JamieKrutz.com

rick wrote:
> let the surgeries begin...
> bilateral carpe tunnels
> bilateral elbow (similar to carpel tunnel)
> left shoulder
>
> gonna be a busy next couple of months...yeay...rick <parnell68@hotmail.com> wrote:
>let the surgeries begin...
>bilateral carpe tunnels
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>left shoulder
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>gonna be a busy next couple of months...yeay...Good luck Rick.

TCB

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>let the surgeries begin...
>bilateral carpe tunnels
>bilateral elbow (similar to carpel tunnel)
>left shoulder
>
>gonna be a busy next couple of months...yeay...he only reads my posts! hehe

DJ smackdown at 11Control Room maka me berry happyThat analysis app looks cool. Wonder
how it compares to Smaartlive?

Now when do we get Autocad?

DC

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

>

><http://sonicstate.com/news/shownews.cfm?newsid=6138>

>

><http://sonicstate.com/news/shownews.cfm?newsid=6139>Stereo. Coax is better and AES is even better than that.

TIA

DC

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>HI HI DC,

>

>Coaxial or Optical SPDIF? Surround or just stereo?

>

>Chris

>

>

>DC wrote:

>> Anybody know of a good box to convert either USB or FW to
>> sp/dif or AES digital?

>>

>> I would like to run a nice DAC from a computer as a house media server.

>>

>> TIA

>>

>> DC

>>

>

>--

>Chris Ludwig

>

>ADK Pro Audio

>(859) 635-5762

>www.adkproaudio.com

>chrisl@adkproaudio.com"DC" <dc@spammersinhell.com> wrote:

>

>That analysis app looks cool. Wonder how it compares to Smaartlive?

>

>Now when do we get Autocad?

>

>DC

We got UG, and you could always run Boot Camp or what ever. Being a designer, I much prefer Catia V5 to the others.

>
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>><http://sonicstate.com/news/shownews.cfm?newsid=6138>
>>
>><http://sonicstate.com/news/shownews.cfm?newsid=6139>
>What exactly is this software? Is it a DAW?
"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b3db68\$1@linux...
>
> INDEPENDENCE FREE
> <http://www.yellowtools.us/cp21/cms/index.php?id=782>Well....I'm having the cubase Klik trak
trigger drum samples now and now
that I can assign the click to any output, I don't have to use the control
room function.....

Here's what I've got as a working tracking template:

26 VST mono inputs for mics and DI's and 8 x stereo inputs (routed to VSTi's being returned digitally from the slave DAW).

A stereo input on the Furman is dedicated to the VSTi that is tracking and another stereo input on the Furman is dedicated to the drum kit while tracking.

The remaining 12 mono inputs (if tracking simultaneously) other than the drums or VSTi's, would be tracking vocals or instruments and can be routed either individually or in groups to up to 7 mono inputs of the Furman from analog mono output busses in Cubase.

One analog output bus in Cubase and a stereo input of the Furman is dedicated to monitoring pre-recorded tracks.

The main mix is sent from the headphone output of my DAC-1 to a second stereo pair on the Furman and is routed to the performers if they want to hear it and also to the control room monitors for monitoring both pre recorded and currently recording audio.

There are 5 x HRM-16 remote mixers on the cue system.

The click is routed to a mono bus and main mix bus in Cubase and output to mono channel 8 of the Furman so each of up to 5 x individual performers can adjust the click level independently in their cans. In a pinch, each of the HRM-16 mixers can accept a second set of headphones so, in theory I could

have 10 players working on 5 remote mixers, though they would have to compromise a bit as to their individually customized levels.

I'm using ASIO direct monitoring in Cubase and outboard reverb units on the Fruman mixers so I don't have to jack around with managing FX sends in the CR, there is minimal CPU hit and no latency at all.

"John" <no@no.com> wrote in message news:47b489d0@linux...

>
> he only reads my posts! hehe
>
> DJ smackdown at 11Independence Free is a free sampler/sample player with a 2GB library.
It's
free!

<http://www.yellowtools.us/>

"tonehouse" <zmcleod@comcast.net> wrote:

>What exactly is this software? Is it a DAW?
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:47b3db68\$1@linux...
>>
>> INDEPENDENCE FREE
>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>
>HI Deej,
No the first part. That explains what you just discovered you old geezer. ;)

Go to Vst connections and VST Outputs. Open up the window enough to see the row that say click. on what ever stereo or mono bus channels you want to have the click track go out too.

Control the output level with total mix. The draw back is you can't control the click level other than globally in the metronome setup. But in general this work fine. Sense you can use these buses for audio such as headphone sends, etc you can pick and choose who hears the click.

Chris

Deej wrote:

>

> "Deej" <noway@jose.net <mailto:noway@jose.net>> wrote in message
> news:47b473fb@linux...
> >
> > "Chris Ludwig" <chrisl@adkproaudio.com
> <mailto:chrisl@adkproaudio.com>> wrote in message
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> >> HI Deej,
> >> Oh so you mean you didn't read step one of the reply I had to you first
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> >>
> >>
> >> Chris
> >
> > Read???
> >
>
> Ohhhh.....you mean the part where you explaining how to do this in
> Control Room mode? I don't use the control room mode so I figured I was
> just hosed. Maybe I'll give it a go sometime. I need to get myself
> another ADI 8-DS to have 32 analog I/O so I can /*simplify */some stuff
> around here. Life in I/O world still isn't perfect.....but it's
> getting there.
>
> ;o)

--

Chris Ludwig

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

Check my answer to John's post below.

I seem to have all the bases covered using ADM now. I just keep Totalmix set to preset 7 with submix off, Monitor Mains set to Phones and Monitor Phones set to SPDIF and control everything via Cubase using and the Furman HDS-16/HRM-16 cue system.

I've got things routed to my Furman system now so that:

1. Up to 7 mono asanalog output busses can be individually level set for vocal/instrument input signals while tracking.
2. There is an individual analog stereo bus for monitoring audio being returned from VSTi's while tracking.

3. There is an individual analog stereo bus for whatever pieces of the drum kit I want to monitor while tracking-usually the drummer just wants the OH's along with the kick and snare and sometimes just the OH's.

4. There is an individual analog mono bus for adjusting the level of the click track that each performer can control independently

5. There is an individual analog stereo bus for pre-recorded tracks being sent to the cue system.

Each of 5 performers can control the levels of these busses independently of the others.

6. The main mix which is sumultaneously monitoring both audio being tracked and pre-recorded audio (and the click if desired) is being sent to both the cue system and the control room monitors/headphones.

Having that click track assignable to individual busses is a big deal because now I don't have to waste resources using a VSTi. I'm using a kick and closed hat. The samples it is triggering are good enough for tracking sessions.

Regards,

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47b49a0a@linux...

>

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> ;)

>

> -----

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>> around here. Life in I/O world still isn't perfect.....but it's getting
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>
> --
> Chris Ludwig
>
> ADK Pro Audio
> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.com
> HI DC,
> I'm assuming this is a laptop?

Unless there are some obscure consumer audio device I'm not aware or the only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU, M-Audio and tascam, etc.

All of them are probably over kill for what you want.

There are some optical SPDIF units out because that is the most common in home theater.

If your laptop/has an optical spdif then I would just get a M-Audio CO2

to convert it to coaxial.

Chris

DC wrote:

> Stereo. Coax is better and AES is even better than that.

>

> TIA

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>> chrisl@adkproaudio.com

>

--

Chris Ludwig

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(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much in

recent years, but it was superb when I dealt with it last. Shame about the iLok.

TCB

"tonehouse" <zmcleod@comcast.net> wrote:

>What exactly is this software? Is it a DAW?

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>

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

>

>We got UG, and you could always run Boot Camp or what ever. Being a designer,
>I much prefer Catia V5 to the others.

What's UG?

Being involved in system design, I have to handle autocad files and output them in a way that others can use them.

Autodesk does not support using AC on macs with Bootcamp, but they say it seems to work ok.

DCIt's a Mac Pro, and the goal is a house audio server. I don't want an interface, since I already have the DAC. I just need to get USB or FW into the AES or Sp/Dif input of the DAC.

DC

Chris Ludwig <chrisl@adkproaudio.com> wrote:

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>

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>>

>

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>Chris Ludwig

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>ADK Pro Audio

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>www.adkproaudio.com

>chrisl@adkproaudio.comGet better soon...!!

rick <parnell68@hotmail.com> wrote:

>let the surgeries begin...

>bilateral carpe tunnels

>bilateral elbow (similar to carpel tunnel)

>left shoulder

>

>gonna be a busy next couple of months...yeay...Ha!! Like, you I did not even know about the Control Room feature until Dedric pointed it out for me a few years ago..

I have to say, Control room is very cool..I'm still on version 3, but I hear version 4s control rool is even better..

"Deej" <noway@jose.net> wrote:

>

>

>

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>>=20

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>

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><META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY>

><DIV><FONT face=3DArial size=3D2>"Deej" </FONT><A=20
>href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
>size=3D2>noway@jose.net</FONT></A><FONT face=3DArial size=3D2>> wrote =
>in message=20
></FONT><A href=3D"news:47b473fb@linux"><FONT face=3DArial=20
>size=3D2>news:47b473fb@linux</FONT></A><FONT face=3DArial =
>size=3D2>...</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>> <BR>> "Chris Ludwig" =
><</FONT><A=20
>href=3D"mailto:chrisl@adkproaudio.com"><FONT face=3DArial=20
>size=3D2>chrisl@adkproaudio.com</FONT></A><FONT face=3DArial =
>size=3D2>> wrote in=20
>message <BR>> </FONT><A href=3D"news:47b47114$1@linux"><FONT =
>face=3DArial=20
>size=3D2>news:47b47114$1@linux</FONT></A><FONT face=3DArial =
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>to you first <BR>>> post back on the tenth.<BR>>>=20
>.)<BR>>><BR>>><BR>>> Chris<BR>> <BR>> Read??? =
><BR>>=20
><BR></FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Ohhhh.....you mean the part where you
=
>explaining=20
>how to do this in Control Room mode? I don't use the control room mode =
>so I=20
>figured I was just hosed. Maybe I'll give it a go sometime. I need to =
>get myself=20
>another ADI 8-DS to have 32 analog I/O so I can <EM><STRONG>simplify=20
></STRONG></EM>some stuff around here. Life in I/O world still isn't=20
>perfect.....but it's getting there.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>;o)</FONT></DIV></BODY></HTML>
>
>FYI, there's no iLok on the free software. They are talking about putting
out a 70GB+ library on a hard drive or hard drive raid.

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

>Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much in
>recent years, but it was superb when I dealt with it last. Shame about the
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>"tonehouse" <zmcleod@comcast.net> wrote:
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>>>
>>> INDEPENDENCE FREE
>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>>
>>
>UG is short for Unigraphics. Created by McDonald Douglas in the 70s, later
purchased by GM/EDS, now UGS PLM Solutions.

I do UG and Catia V5 design.

"DC" <dc@spammersinhell.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>
>>
>>We got UG, and you could always run Boot Camp or what ever. Being a designer,
>>I much prefer Catia V5 to the others.
>
>What's UG?
>
>Being involved in system design, I have to handle autocad files and
>output them in a way that others can use them.
>
>Autodesk does not support using AC on macs with Bootcamp, but
>they say it seems to work ok.
>
>DCHi James,
They use a syncrosoft dongle like Steinberg. You can put all the
yellow Tools stuff on one key if you are using the retail one.
their whole product line is awesome. I hope they get more notice in the
US their sampler it the most flexible I've seen. It's the only I've seen
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The Free version is nice. actually has some usable sounds.

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--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comrick <parnell68@hotmail.com> wrote:

>let the surgeries begin...
>bilateral carpe tunnels
>bilateral elbow (similar to carpel tunnel)
>left shoulder
>
>gonna be a busy next couple of months...yeay...

those heavy drum beats of yours sounded mighty dangerous to me...

good luck with the slicing and dicing!

-steve http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f

Before I sold my Paris system, I bought this plugin. I have never even used it. Does it now provide PDC if instantiated on every Paris channel used during a mix? that would be huge if it did.Hi DC,

Sense you already have optical SPDIF I/O built into the MAC and it handle 24bit and up to 96k it would seem easiest to use the M-Audio CO2. You can convert the optical to coaxial that way.

http://www.m-audio.com/products/en_us/CO2-main.html

They used to make a cool box called the CO3 that used to do Toslink to AES but. Ebay is your only hope for that one though.

Chris

DC wrote:

```
> It's a Mac Pro, and the goal is a house audio server. I don't want an
> interface, since I already have the DAC. I just need to get USB or
> FW into the AES or Sp/Dif input of the DAC.
>
> DC
>
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>> HI DC,
>> I'm assuming this is a laptop?
>>
>> Unless there are some obscure consumer audio device I'm not aware or the
>
>> only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU,
>> M-Audio and tascam, etc.
>>
>> All of them are probably over kill for what you want.
>>
>> There are some optical SPDIF units out because that is the most common
>> in home theater.
>>
>> If your laptop/has an optical spdif then I would just get a M-Audio CO2
>
>> to convert it to coaxial.
>>
>> Chris
>>
>>
>> DC wrote:
>>> Stereo. Coax is better and AES is even better than that.
>>>
>>> TIA
>>>
>>> DC
```

>>>
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>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>> HI HI DC,
>>>>
>>>> Coaxial or Optical SPDIF? Surround or just stereo?
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>>>> DC wrote:
>>>>> Anybody know of a good box to convert either USB or FW to
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>>>>> I would like to run a nice DAC from a computer as a house media server.
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>>>> Chris Ludwig
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>>>> (859) 635-5762
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 >Chris Ludwig
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 >ADK Pro Audio
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 >www.adkproaudio.com
 >chrisl@adkproaudio.comThe YT boys are friends of mine. Every great audiosoft company has
 one person

who has great ears, great coding capability or in this case great sampling capability. In this case it's Drazen, who is stark raving mad, a stone cold genius, a staggeringly talented keyboard player, and a workaholic. He's their secret weapon.

Great guys to,

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi James,

> They use a syncrosoft dongle like Steinberg. You can put all the

>yellow Tools stuff on one key if you are using the retail one.

>their whole product line is awesome. I hope they get more notice in the

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Bob's your Uncle...latency adjustment across all channels.

Nice thing is if you add a different plugin to a different channel you just
have to input that latency on that channel's faderwork plug and all channels
get adjusted accordingly (and so on and so on....

"Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf
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> Before I sold my Paris system, I bought this plugin. I have never even
> used it. Does it now provide PDC if instantiated on every Paris channel
> used during a mix? that would be huge if it did.
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>East West is talking about doing the same. SO Platinum is already 138G on
over 30 DVDs,
and the new SP Platinum Pro/Play version will have 16 bit samples as well
(basically Gold XP + Plat XP),
which I think will break the 200G mark.

The only caveat I see to drives for distribution would be lifespan - drives
eventually die, but maybe before then
we'll have 1+ TB optical disks to back them up on. ;-) Sure would be a heck
of a lot faster loading up libs though.

Dedric

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 >I had a similar instance on a project . spent hours looking for it. opened
 another default project and it magically reappeared.I think its a random
 bug.
 drove me nuts. as im sure it is with you.unless we are both retarded!
 "Deej" <noway@jose.net> wrote in message news:47b3e36d@linux...
 > Well, the other day I was bitching about how I couldn't route my click in
 > Cubase 4 to a separate bus. Now I can't even hear it on the main bus. It's
 > enabled, it's just not working.
 >
 > any suggestions?
 >A random bug called "sometimers"... ;-)

David.

alex plasko wrote:
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Does this work with the high cumulative latency numbers that are incurred when UAD-1 plugins are stacked on tracks?

I guess, what I'm getting at here is if I were to put together another Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on a 13 slot Magma) and then have my other Magma in use running the two POCO's and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate UAD-1 and POCO plugins and I wouldn't have to jack around with nudge/slide or Sampleslide?.....I could just click a mouse every time I added another plug and everything would be compensated?

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> "Dedric Terry" <dterry@keyofd.net> wrote:

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>
>Dedric

Speaking of that, I was thinking about investing in a company back in the
90s that had this technology. They supposedly had a disc the size of a CD
that held 10 Terabytes and had a disk on the way that would hold 100 terabytes,
it was also suppose to be write once recordable. Glad I didn't buy in to
that. Maybe some day will have this in our hot little hands.

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

http://en.wikipedia.org/wiki/Constellation_3D

http://www.webopedia.com/TERM/F/FMD_ROM.html

The clear disc

<http://www.reviewsonline.com/articles/974703814.htm>

<http://www.ocworkbench.com/articles/c3d.htm>

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>>>>

>>>>

>>>

>>

>What about Wormhole? Did anybody get this to work with paris, with out latency?

Hey DeeJ, what were the results when you tried Wormhole? Did you try the last version?

FYI, It's now open source. On Thu, 14 Feb 2008 04:33:21 -0500, rick <parnell68@hotmail.com> wrote:

>let the surgeries begin...

>bilateral carpe tunnels

>bilateral elbow (similar to carpel tunnel)

>left shoulder

>

>gonna be a busy next couple of months...yeay...

Dang! Take care....

Oh -- I found the yellow box in my front closet. I swore I had sent it back to you -- I'll wait a week now, and then get it back on it's way.

Sorry, dood. Didn't mean to hold on to it this long...

pabl thought you were trying to simplify :)

AA

"Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...

> So basically, if you put this on each channel any plugin you add to that

> channel will report it's latency and then all channels can be adjusted to

> compensate for this amount of latency? If this is cumulative, that is

> basically the same as having PDC. The only difference is a mouse click

> each time you add a plugin so that the remaining channels adjust to the

> additional latency.

>

> Does this work with the high cumulative latency numbers that are incurred

> when UAD-1 plugins are stacked on tracks?

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> I guess, what I'm getting at here is if I were to put together another

> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on a

> 13 slot Magma) and then have my other Magma in use running the two POCO's

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>>>
>>>
>>>
>>
>>
>
>this makes me glad to be alive

<http://uk.youtube.com/watch?v=U8OMOObvJdYI> had wondered what had become of that technology:

<http://www.ddatainc.com/>
(current owner after Constellation 3D went belly up)

I wonder if it will ever see the light of day. I think there are a couple of other high density technologies in development as well. I seem to recall reading about a molecular storage concept at one time.

>
> Speaking of that, I was thinking about investing in a company back in the
> 90s that had this technology. They supposedly had a disc the size of a CD
> that held 10 Terabytes and had a disk on the way that would hold 100
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>>>>>>
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>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00E8_01C86F5F.FD2EFB30
Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Well, I've been thinking about some aspects of Paris that I really =
liked. However, there's still the situation with bussing across =
submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, IMO, =
than any VST plugins I've heard that aren't DSP driven.

the more I delve into Cubase, the more things about it that I like, but =
also, the more sonic weaknesses I see vis-a-vis Paris. It's possible to =
do the "big" thing in Cubase, it's easy to do it in Paris. I miss the =
easy part.=20

I think I'd be a bit more satisfied with Cubase if I was using a DM2000 =
with digital I/O options that would accommodate my outboard gear. =
Anybody got a spare \$20k laying around?

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47b5217d@linux...

>I thought you were trying to simplify :)

>=20

> AA

>=20

>=20

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

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
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noway@jose.netnews:47b51030\$1@linuxdnafe@magma.canews:47b4cb97@linux

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-----=_NextPart_000_00E8_01C86F5F.FD2EFB30--"steve the artguy"
<artguy@easilyimpressed.com> wrote in message
news:47b52b2f\$1@linux...
>
> this makes me glad to be alive
>
> http://uk.youtube.com/watch?v=U8OMOObvJdY

That was beautiful. Here's one of an amazing player out of Austin. He
dropped my jaw a number of times when I was living there.

http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=relatedThis is a multi-part message in
MIME format.

-----=_NextPart_000_001A_01C86F69.D7AE4230
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BTW, don't forget that the Paris EQ is available as a VST.=20

"Deej" <noway@jose.net> wrote in message news:47b5321a@linux...
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"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47b5217d@linux...

>I thought you were trying to simplify :)

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<BLOCKQUOTE=20

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>> </BLOCKQUOTE></BODY></HTML>

-----= NextPart 000 001A 01C86F69.D7AE4230--Never tried it James.

You got me.

"James McCloskey" <excelsm@hotmail.com> wrote in message news:47b51ecc\$1@linux...

```
>
> What about Wormhole? Did anybody get this to work with paris, with out
> latency?
>
> Hey Deej, what were the results when you tried Wormhole? Did you try the
> last version?
>
> FYI, It's now open source.This is a multi-part message in MIME format.
```

```
-----=_NextPart_000_0111_01C86F62.45B0EC40
Content-Type: text/plain;
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>
> "Deej"=20
<<FONT face=3DArial=20
size=3D2>noway@jose.net> =
wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b51030\$1@linux<FONT face=3DArial=20
size=3D2>...
>> So basically, if you put this on each =
channel any=20
plugin you add to that
>> channel will report it's latency =
and=20
then all channels can be adjusted to
>> compensate for =
this amount=20
of latency? If this is cumulative, that is
>> basically =
the same=20
as having PDC. The only difference is a mouse click
>> =
each time=20
you add a plugin so that the remaining channels adjust to the =

>>=20
additional latency.
>>
>> Does this work with the =
high=20
cumulative latency numbers that are incurred
>> when UAD-1 =
plugins=20
are stacked on tracks?
>>
>> I guess, what I'm =
getting at=20
here is if I were to put together another
>> Paris DAW, =
say 4 x=20
Cards (which I know I can channel to a single IRQ on a =

>> 13=20
slot Magma) and then have my other Magma in use running the two =
POCO's=20

>> and 4 x UAD-1 cards, I could have a Paris DAW that that =
would=20
integrate
>> UAD-1 and POCO plugins and I wouldn't have to =
jack=20
around with nudge/slide
>> or Sampleslide?.....I could =
just click=20
a mouse every time I added another
>> plug and everything =
would be=20
compensated?
>>
>>
>> "Don Nafe" =
<<A=20
href=3D"mailto:dnafe@magma.ca"><FONT face=3DArial=20
size=3D2>dnafe@magma.ca> =
wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b4cb97@linux<FONT face=3DArial=20

size=3D2>...
>> I'm still not sure whether it =
 automatically=20
 detects a plugin's latency
>> (where=20
 applicable)
>>
>> but yes, put it on each =
 channel,=20
 throw in a plugin and input it's latency
>> and Bob's =
 your=20
 Uncle...latency adjustment across all=20
 channels.
>>
>> Nice thing is if you add a =
 different plugin to a different channel you
>> just =
 have to=20
 input that latency on that channel's faderwork plug and all =

>>=20
 channels get adjusted accordingly (and so on and so=20
 on....
>>
>>
>> "Deej" =
 <A=20
 href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
 size=3D2>noway@jose.net> =
 wrote in=20
 message <FONT face=3DArial=20
 size=3D2>news:47b4b204@linux<FONT face=3DArial=20
 size=3D2>...
>>> <A=20
 =
 href=3D" http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f"><F=
 ONT=20
 face=3DArial=20
 =
 size=3D2> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f</F=
 ONT>
<FONT=20
 face=3DArial size=3D2>>>>
>>> Before I =
 sold my=20
 Paris system, I bought this plugin. I have never even =

>>>=20
 used it. Does it now provide PDC if instantiated on every Paris =
 channel=20

>>> used during a mix? that would be huge if it=20
 =
 did.
>>>
>>>
>>>
>>=>
 >>
>>>
>>
>>=20

>>
>> </BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0111_01C86F62.45B0EC40--If you love guitars, you'll love this! If you
 didn't make it to the NAMM
 Show, or you've never been to a NAMM Show check these pictures out. The
 page buttons are at the bottom right, and scroll to the bottom of each page,
 because there are some pix missing. Enjoy!

<http://acapella.harmony-central.com/forums/showthread.php?t= 1862578>

Page 2

<http://acapella.harmony-central.com/forums/showthread.php?t= 1862578&page=2>"Deej"

<noway@jose.net> wrote:

>Never tried it James.

>

>You got me.

Hmmm, I thought you tried it out. Here is the info on Wormhole. Just thinking you might be able to run the UAD-1s on separate computers, but you'd be back to multiple computers.

<http://plasq.com/wormhole>

<http://plasq.com/wormhole/paq>

<http://code.google.com/p/wormhole2/>

You can also get it here:

<http://code.google.com/p/wormhole2/downloads/list>

<http://www.kvraudio.com/get/1284.html>

<http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>

>

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

>news:47b51ecc\$1@linux...

>>

>> What about Wormhole? Did anybody get this to work with paris, with out

>> latency?

>>

>> Hey Deej, what were the results when you tried Wormhole? Did you try the

>> last version?

>>

>> FYI, It's now open source.

>

>I believe Dimitros knows the answer.

Erling

On 15 Feb 2008 18:23:50 +1000, "James McCloskey"

<excelsm@hotmail.com> wrote:

>

>"Deej" <noway@jose.net> wrote:
>>Never tried it James.
>>
>>You got me.
>
>Hmmm, I thought you tried it out. Here is the info on Wormhole. Just thinking
>you might be able to run the UAD-1s on separate computers, but you'd be back
>to multiple computers.
>
><http://plasq.com/wormhole>
>
><http://plasq.com/wormhole/paq>
>
><http://code.google.com/p/wormhole2/>
>
>You can also get it here:
><http://code.google.com/p/wormhole2/downloads/list>
>
><http://www.kvraudio.com/get/1284.html>
>
> <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>news:47b51ecc\$1@linux...
>>>
>>> What about Wormhole? Did anybody get this to work with paris, with out
>
>>> latency?
>>>
>>> Hey Deej, what were the results when you tried Wormhole? Did you try
>the
>>> last version?
>>>
>>> FYI, It's now open source.
>>
>>my best friend is a doctor and sent me to the people he goes to.
had an EMG test to see what worked and what didn't...apparently
nothing does. ;o)

On Thu, 14 Feb 2008 11:52:42 -0500, "D.P." <ottawarocks@netscape.net>
wrote:

>Holy smokes... best of luck with that.
>
>Incidentally, how did you manage to get a decent enough diagnostic done to
>actually *know* that you need all that? I'm in Canada (so completely

>different health care system), but I know that in my area, if it doesn't
>bleed or if you can't see the bone sticking out, good luck getting someone
>to figure out what's wrong with you.
>
>Did you see a specialist? If so, what sort of specialist?
>
>And (you may have guessed it), I ask because I've been having chronic elbow
>pain for years now, and it's getting much worse...
>
>Daniel
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpal tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>like i said...no hurry.

On Thu, 14 Feb 2008 23:03:33 -0600, Paul Braun
<cygnus_nospam@ctgonline.org> wrote:

>On Thu, 14 Feb 2008 04:33:21 -0500, rick <parnell68@hotmail.com>
>wrote:
>
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpal tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...
>
>Dang! Take care....
>
>Oh -- I found the yellow box in my front closet. I swore I had sent
>it back to you -- I'll wait a week now, and then get it back on its
>way.
>
>Sorry, dood. Didn't mean to hold on to it this long...
>
>pabdie...me...hell no cuz i think the big cosmic plan for me is to live
to 127 pushing a grocery cart while wearing 3 coats and 2 knit caps.
just trying to make sure i'll have the upper body where with all to do
it.
i go in for the mandatory (for the over 50 crowd) EKG today...if i
pass...then i shouldn't...err..pass. :o)

On 14 Feb 2008 23:36:59 +1000, "John" <no@no.com> wrote:

>
>WOW, did you find a coupon or something and decide to go nuts? I hope you
>get through it well my friend. I had a friend (36) pass away this weekend.
> Really really horrible. His wife gave birth to their 2nd child saturday
>and he went home to rest, had a seizure and died. Unbelievable !
>
>Life is precious and fragile so be careful and treasure every moment.
>John
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...hey, i saw your snowblower...all i got is a stick
with the remanent of
a blade on it and 400' of driveway.

On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:

>Hey man, when you get done with this come on over and help me shovel snow.
>
>Seriously.....good luck with this. Go get yourself some Ex-Lax and
>Percodan and chill.for a few days.....and don't die.
>
>
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:7i28r35pcd5eus1iuefqtil46rvrhm5r2p@4ax.com...
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpel tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>i thought your first post was just fine...not too sentimental but
appropriate. :o)

On 15 Feb 2008 04:51:18 +1000, "TCB" <nobody@ishere.com> wrote:

>
>Good luck Rick.

>
>TCB
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...well not too soon cuz then i'll have to get
productive again.

On 15 Feb 2008 07:55:17 +1000, "LaMont" <jjdpro@gmail.com> wrote:

>
>Get better soon...!!
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...whodathunk huh. from now on it's nothin' but
mangina music for me.
:o)

On 15 Feb 2008 08:18:58 +1000, "steve the artguy"
<artguy@roundmidnite.com> wrote:

>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...
>
>
>those heavy drum beats of yours sounded mighty dangerous to me...
>
>good luck with the slicing and dicing!
>
>-steve"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b53e06\$1@linux...
>

> "Deej" <noway@jose.net> wrote:
 >>Never tried it James.
 >>
 >>You got me.
 >
 > Hmmm, I thought you tried it out. Here is the info on Wormhole. Just
 > thinking
 > you might be able to run the UAD-1s on separate computers, but you'd be
 > back
 > to multiple computers.
 >
 > <http://plasq.com/wormhole>
 >
 > <http://plasq.com/wormhole/paq>
 >
 > <http://code.google.com/p/wormhole2/>
 >
 > You can also get it here:
 > <http://code.google.com/p/wormhole2/downloads/list>
 >
 > <http://www.kvraudio.com/get/1284.html>
 >
 > <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
 >
 >>
 >>"James McCloskey" <excelsm@hotmail.com> wrote in message
 >>news:47b51ecc\$1@linux...
 >>>
 >>> What about Wormhole? Did anybody get this to work with paris, with out
 >
 >>> latency?
 >>>
 >>> Hey Deej, what were the results when you tried Wormhole? Did you try
 > the
 >>> last version?
 >>>
 >>> FYI, It's now open source.

The issue with me was and still is latency. If I have to start sliding individual tracks around as I add plugins, it's a no-go. This is the main reason I sold my Paris rig.Hi DJ,
 As I have posted about faderworks this can compensate for latency on every Paris audio track !
 The input is minimal but needed anyway.
 The concept is the following:
 You make a default Paris project with faderworks on EVERY Paris audio track.
 I have 64 !
 Then if you put a waves plugin that has 64 samples latency then you just

type that value on the very track you hve put the waves plugin, then ALL other audio tracks get alligned with that track !!
If you put a UAD1 plugin on track 4 that has 4096 samples latency then you just type that latency on that track and ALL other audio tracks get alligned with that latency.
On the track that has the waves it just automatically substracts the 64 and adds 4096-64 all by itself !
This program lets you group ACROSS submixes with up to 32 subgroups !!!!
So you can have all your guitars (across submixes) automated by level thru faderworks. You can mute or solo this group too !
There is an update now that has a better layout and graphics !!
Hope this helps,
Regards,
Dimitrios

"Deej" <noway@jose.net> wrote:
> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f
>
>Before I sold my Paris system, I bought this plugin. I have never even used

>it. Does it now provide PDC if instantiated on every Paris channel used

>during a mix? that would be huge if it did.
>
>
>You should see what it's doing today. I'm about ready to move back to Texas.
Looks like Marquette around here these days.

Take care.

DJ

"rick" <parnell68@hotmail.com> wrote in message
news:9coar3h0j27iib8qgv59npfuav8a4ie3m@4ax.com...
> hey, i saw your snowblower...all i got is a stick with the remanent of
> a blade on it and 400' of driveway.
>
> On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:
>
>>Hey man, when you get done with this come on over and help me shovel snow.
>>
>>Seriously.....good luck with this. Go get yourself some Ex-Lax and
>>Percodan and chill.for a few days.....and don't die.
>>
>>
>>.
>>"rick" <parnell68@hotmail.com> wrote in message
>>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...

>>> let the surgeries begin...
>>> bilateral carpe tunnels
>>> bilateral elbow (similar to carpel tunnel)
>>> left shoulder
>>>
>>> gonna be a busy next couple of months...yeay...
>>
>We've been going to the annual "Tommyfest" at Newport News, VA for the last three years. Four nights of concerts (and no - he hasn't gotten boring yet!) and two workshops. He's amazing...

Gantt

"steve the artguy" <artguy@easilyimpressed.com> wrote:

>
>this makes me glad to be alive
>
><http://uk.youtube.com/watch?v=U8OMOObvJdY>"Deej" <noway@jose.net> wrote:
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:47b53e06\$1@linux...
>>
>> "Deej" <noway@jose.net> wrote:
>>>Never tried it James.
>>>
>>>You got me.
>>
>> Hmmm, I thought you tried it out. Here is the info on Wormhole. Just

>> thinking
>> you might be able to run the UAD-1s on separate computers, but you'd be

>> back
>> to multiple computers.
>>
>> <http://plasq.com/wormhole>
>>
>> <http://plasq.com/wormhole/paq>
>>
>> <http://code.google.com/p/wormhole2/>
>>
>> You can also get it here:
>> <http://code.google.com/p/wormhole2/downloads/list>
>>
>> <http://www.kvraudio.com/get/1284.html>
>>
>> <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
>>
>>>

>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:47b51ecc\$1@linux...
>>>>
>>>> What about Wormhole? Did anybody get this to work with paris, with
out
>>
>>>> latency?
>>>>
>>>> Hey DeeJ, what were the results when you tried Wormhole? Did you try
>> the
>>>> last version?
>>>>
>>>> FYI, It's now open source.
>
>The issue with me was and still is latency. If I have to start sliding
>individual tracks around as I add plugins, it's a no-go. This is the main

>reason I sold my Paris rig.
>
>

Yeah, it looks like you would have to delay all the tracks by 32000 samples,
and delay plugins would have to be dealt with separately. Good to see you still have a sense of
humor.

I'm amazed I haven't had any RSI problems yet. Considering that the time
I don't spend typing on a computer I spend making music you'd think I'd have
had them all by now. So far, just lucky I guess.

Take care,

TCB

rick <parnell68@hotmail.com> wrote:
>i thought your first post was just fine...not too sentimental but
>appropriate. :o)
>
>On 15 Feb 2008 04:51:18 +1000, "TCB" <nobody@ishere.com> wrote:
>
>>
>>Good luck Rick.
>>
>>TCB
>>
>>rick <parnell68@hotmail.com> wrote:
>>>let the surgeries begin...
>>>bilateral carpe tunnels
>>>bilateral elbow (similar to carpel tunnel)

>>>left shoulder

>>>

>>>gonna be a busy next couple of months...yeay...

>That's a waste of good plastic.

Aaron Allen wrote:

> list \$2099.99 ours \$1499.99

>

> They've absolutely LOST their minds

>

> AA

>

> "Neil" <OIUOI@OIU.com> wrote in message news:47b3e2aa\$1@linux...

>>

>>

>> http://www.elderly.com/new_instruments/items/DARM.htm

>>

>> A friend of mine had one of the originals... nearly

>> useless, IME (and his "E", as well - he never really played it

>> either live or when recording - just kinda kept it 'cause it

>> was "different"); neck was awkwardly-shaped, kinda beefy, but

>> also pretty wide, frets were low & thin, which combined with

>> the very flat radius, made bending difficult; it also had a

>> really dark sound to it, with absolutely no harmonics

>> whatsoever, intonation was always slightly off on one string or

>> another, no matter what you did with the bridge... urrrrgh....

>> why bother with a reissue that has no improvements over the

>> highly-flawed original?

>>

>> Neil

>>

>

>http://steinberg.net/288_1.html"TCB" <nobody@ishere.com> wrote in message
news:47b5f2d3\$1@linux...

>

> Good to see you still have a sense of humor.

>

> I'm amazed I haven't had any RSI problems yet. Considering that the time

> I don't spend typing on a computer I spend making music you'd think I'd

> have

> had them all by now. So far, just lucky I guess.

>

> Take care,

>

> TCB

>

If done properly on a regular basis, the repeated kneading of the torsoes of

young nubile is recommended therapy for counteracting the effects of bilateral carpal tunnel syndrome.

;o)That's a beautiful thang! Thanks for the heads up, Steve!

steve the artguy wrote:

> this makes me glad to be alive

>

> <http://uk.youtube.com/watch?v=U8OMOObvJdY> just to let you know i phoned in devices and eventually spoke to rachel (?).

anyway she was very helpful and said she'd pass my email to the right person

almost straight away i got my response.

it didn't work. i was gutted. a few more emails back and forth and still no joy. i was ready to give up on the whole thing until i realised that the response will not work UNLESS YOU HAVE FILLED IN YOUR ADDRESS AND PHONE NUMBER.

i must have known this years ago but had forgotten it.

anyway now it's working again. thanks to everyone here for their help.

best wishes

maxHoly Crap!!! That guy is frickin' astonishing. Jimi's mind would be blown, I am sure.

Deej wrote:

> "steve the artguy" <artguy@easilyimpressed.com> wrote in message

> [news:47b52b2f\\$1@linux...](mailto:news:47b52b2f$1@linux...)

>> this makes me glad to be alive

>>

>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>

> That was beautiful. Here's one of an amazing player out of Austin. He

> dropped my jaw a number of times when I was living there.

>

> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>

> And to think I've been doing that all these years just for fun! Who knew about the therapeutic benefits!

Thanks Deej,

TCB

"Deej" <noway@jose.net> wrote:

>

> "TCB" <nobody@ishere.com> wrote in message [news:47b5f2d3\\$1@linux...](mailto:news:47b5f2d3$1@linux...)

>>
>> Good to see you still have a sense of humor.
>>
>> I'm amazed I haven't had any RSI problems yet. Considering that the time
>> I don't spend typing on a computer I spend making music you'd think I'd

>> have
>> had them all by now. So far, just lucky I guess.
>>
>> Take care,
>>
>> TCB
>>
>
>If done properly on a regular basis, the repeated kneading of the torsoes
of
>young nubile is recommended therapy for counteracting the effects of
>bilateral carpal tunnel syndrome.
>
>;o)
>
>I was going to suggest that, DeeJ, but I felt sure that you would have
checked the obvious first..
BUT, You know what they say about ASS U ME ..
Glad you eventually got it sussed.

Martin Harrington

On 15/2/08 3:02 AM, in article 47b46972@linux, "Deej" <noway@jose.net>
wrote:

> Well, after all my bitching and catterwailing about not being able to set
> the click track to a stereo pair in Cubase and then not being able to hear
> the click, I just noticed that there is a little column in the VST devices
> menu that says "Click", and furthermore, if you left click in that column,
> you can set your click track to any stereo or mono VST output you choose,
> and/or as many as you choose.
>
> I'm so ****'in stupid that it's a miracle that I've lived this long.
>
>
>You better get better soon, gotta get those typing fingers working properly
and SOON..

Martin Harrington

On 15/2/08 8:55 AM, in article 47b4aab5\$1@linux, "LaMont" <jjdpro@gmail.com> wrote:

>
> Get better soon...!!
>
> rick <parnell68@hotmail.com> wrote:
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpel tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>> This message is in MIME format. Since your mail reader does not understand
this format, some or all of this message may not be legible.

--B_3286002021_5305604
Content-type: text/plain;
charset="ISO-8859-1"
Content-transfer-encoding: 8bit

Deej.

and add the man hours spent, (at whatever rate you choose), you would easily
have spent over \$20,000 dollars on your investment.
Makes the DM 2000 an attractive proposition.

Martin Harrington

On 15/2/08 5:19 PM, in article 47b5321a@linux, "Deej" <noway@jose.net> wrote:

> Well, I've been thinking about some aspects of Paris that I really liked.
> However, there's still the situation with bussing across submixes, but it's
> not something I couldn't overcome.
>
> I really miss the Paris EQ and FX actually. They are much better, IMO, than
> any VST plugins I've heard that aren't DSP driven.
>

> the more I delve into Cubase, the more things about it that I like, but also,
> the more sonic weaknesses I see vis-a-vis Paris. It's possible to do the "big"
> thing in Cubase, it's easy to do it in Paris. I miss the easy part.
>
> I think I'd be a bit more satisfied with Cubase if I was using a DM2000 with
> digital I/O options that would accommodate my outboard gear. Anybody got a
> spare \$20k laying around?
>
>
>
>
> "Aaron Allen" <know-spam@not_here.dude <mailto:know-spam@not_here.dude> >
> wrote in message news:47b5217d@linux <news:47b5217d@linux> ...
>> >I thought you were trying to simplify :)
>> >
>> > AA
>> >
>> >
>> > "Deej" <noway@jose.net <mailto:noway@jose.net> > wrote in message
>> news:47b51030\$1@linux <news:47b51030\$1@linux> ...
>>> >> So basically, if you put this on each channel any plugin you add to that
>>> >> channel will report it's latency and then all channels can be adjusted to
>>> >> compensate for this amount of latency? If this is cumulative, that is
>>> >> basically the same as having PDC. The only difference is a mouse click
>>> >> each time you add a plugin so that the remaining channels adjust to the
>>> >> additional latency.
>>> >>
>>> >> Does this work with the high cumulative latency numbers that are incurred
>>> >> when UAD-1 plugins are stacked on tracks?
>>> >>
>>> >> I guess, what I'm getting at here is if I were to put together another
>>> >> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on
a
>>> >> 13 slot Magma) and then have my other Magma in use running the two POCO's
>>> >> and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate
>>> >> UAD-1 and POCO plugins and I wouldn't have to jack around with
>>> >> nudge/slide
>>> >> or Sampleslide?.....I could just click a mouse every time I added another
>>> >> plug and everything would be compensated?
>>> >>
>>> >>
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--B_3286002021_5305604

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Content-transfer-encoding: quoted-printable

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<HEAD>

<TITLE>Re: So does this automatically compensate for Paris latency?</TITLE>

</HEAD>

<BODY>

Deej.=

Surely if you equate all the gear that you've bought to find Native u= topia, and add the man hours spent, (at whatever rate you choose), you would= easily have spent over \$20,000 dollars on your investment.

Makes the DM 2000 an attractive proposition.

Martin Harrington

On 15/2/08 5:19 PM, in article 47b5321a@linux, "Deej" <noway@jose.net> wrote:

<BLOCKQUOTE><FONT FACE=3D"Arial"=

>Well, I've been thinking about some aspects of Paris that I really liked. However, there's still the situation with bussing across submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, IMO, than any VST plugins I've heard that aren't DSP driven=

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.. It's <I>possible</I> to do the "big" thing in Cubase, it's <I>easy</I> to do it in Paris. I miss the <I>easy</I> part.

I think I'd be a bit more satisfied with Cubase if I was using a DM2000 with digital I/O options that would accommodate my outboard gear. Anybody got a spare \$20k laying around?

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- Chuck Norris has two speeds: walk and kill.

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- r

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>Curiously, what about the UAD latency stuff pisses you off? I know your a
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I'll admit, it's not as simple as ADC, but to me it doesn't seem that hard.
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Rod
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```

Mostly, A/B comparisons and plug stacking - especially with mulit mic'd source tracks. It becomes an exercise in math and presets just to make the drum kit flow (in phase) with plugs and takes away the art form for the way I like to work. I'm pretty freakish about the timing of the kit mics.

I could do the sample slide thing on the 'non' plug tracks and just remove compensation delayed inserts as needed but that keeps the automation editor kinda worthless (mostly on the drum kit) for manual/visual draws against the waveform, and I'd much much rather automate and keep the natural thing happenin than to compress/effect too much. I find that automate technique to be absolute gold on a vocal track or for polishing those turds we all know and love. To add to my frustration, I can do all those things and more in a native app, render the move and dump it to paris so as not to have to fool with it. But that's more time spent on things I should be able to do more quickly in one app. And a personal flaw/peeve of mine is finding myself focused on technical rather than musical details at mix time when I should be making art, if that makes sense...

I even considered just using my creamware 3-card setup as a DSP farm via adat pipes, but to be honest I found that interface taxing on my patience and don't have a machine room anymore so I have to be careful about the amount of ambient noise in the room.

I know, I need to fix that (bad Aaron). Not enough positives there, and I don't want to start a DeeJ inspired bank account war over here :)

Guess there's no magic bullet - yet. I think native apps are getting real close though man, at least for me, to taking over as the main DAW of choice.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:47b6806f\$1@linux...

>

> Curiously, what about the UAD latency stuff pisses you off? I know your a
> way smart dude. It's really just nudging back 400 or 800 ms and applying
> sampleslide at the appropriate values.

> I'll admit, it's not as simple as ADC, but to me it doesn't seem that
> hard.

> I'll admit that I am jonesing for a drum buss
> comp that could operate with ADC when using Paris.

> Rod

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

>>

>>

>>That's about it man, and why Paris lives on at my place. I can't get =
>>away from knowing it sonically so well, the magic glue the bus provides,

> =

>>along with the punch I/O love. To be honest though, the UAD latency =

>>pissed me off so much I just yanked the card and static bagged it. It's
> =
>>probably bound for my non DSP native rig soon as I get the time.=20
>>
>>BTW, don't forget that the Paris EQ is available as a VST.=20
>>
>>
>> "Deej" <noway@jose.net> wrote in message news:47b5321a@linux...
>> Well, I've been thinking about some aspects of Paris that I really =
>>liked. However, there's still the situation with bussing across =
>>submixes, but it's not something I couldn't overcome.
>>
>> I really miss the Paris EQ and FX actually. They are much better, IMO,
> =
>>than any VST plugins I've heard that aren't DSP driven.
>>
>> the more I delve into Cubase, the more things about it that I like, =
>>but also, the more sonic weaknesses I see vis-a-vis Paris. It's possible
> =
>>to do the "big" thing in Cubase, it's easy to do it in Paris. I miss the
> =
>>easy part.=20
>>
>> I think I'd be a bit more satisfied with Cubase if I was using a =
>>DM2000 with digital I/O options that would accommodate my outboard gear.
> =
>>Anybody got a spare \$20k laying around?
>>
>>
>>
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message =
>>news:47b5217d@linux...
>> >I thought you were trying to simplify :)
>> >=20
>> > AA
>> >=20
>> >=20
>> > "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...
>> >> So basically, if you put this on each channel any plugin you add to
> =
>>that=20
>> >> channel will report it's latency and then all channels can be =
>>adjusted to=20
>> >> compensate for this amount of latency? If this is cumulative, that
> =
>>is=20
>> >> basically the same as having PDC. The only difference is a mouse =

```

>>click=20
>> >> each time you add a plugin so that the remaining channels adjust to
> =
>>the=20
>> >> additional latency.
>> >>
>> >> Does this work with the high cumulative latency numbers that are =
>>incurred=20
>> >> when UAD-1 plugins are stacked on tracks?
>> >>
>> >> I guess, what I'm getting at here is if I were to put together =
>>another=20
>> >> Paris DAW, say 4 x Cards (which I know I can channel to a single =
>>IRQ on a=20
>> >> 13 slot Magma) and then have my other Magma in use running the two
> =
>>POCO's=20
>> >> and 4 x UAD-1 cards, I could have a Paris DAW that that would =
>>integrate=20
>> >> UAD-1 and POCO plugins and I wouldn't have to jack around with =
>>nudge/slide=20
>> >> or Sampleslide?.....I could just click a mouse every time I added =
>>another=20
>> >> plug and everything would be compensated?
>> >>
>> >>
>> >> "Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...
>> >>> I'm still not sure whether it automatically detects a plugin's =
>>latency=20
>> >>> (where applicable)
>> >>>
>> >>> but yes, put it on each channel, throw in aplugin and input it's =
>>latency=20
>> >>> and Bob's your Uncle...latency adjustment across all channels.
>> >>>
>> >>> Nice thing is if you add a different plugin to a different channel
> =
>>you=20
>> >>> just have to input that letency on that channelss faderwork plug =
>>and all=20
>> >>> channels get adjusted accordingly (and so on and so on....
>> >>>
>> >>>
>> >>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
>> >>>> http://www.vertexdsp.com/products/ReleaseNotes\_FaderWorks.rtf
>> >>>>
>> >>>> Before I sold my Paris system, I bought this plugin. I have never
> =

```

```

>>even=20
>> >>>> used it. Does it now provide PDC if instantiated on every Paris =
>>channel=20
>> >>>> used during a mix? that would be huge if it did.
>> >>>>
>> >>>>
>> >>>>
>> >>>
>> >>>
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>> >>
>> >>
>> >>=20
>> >=20
>> >
>>
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>That's about it man, and why Paris =
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>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV> </DIV>
>><BLOCKQUOTE=20
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>> <DIV>"Deej" <<A =
>>href=3D"mailto:noway@jose.net">noway@jose.net</A>> wrote=20
>> in message <A =
>>href=3D"news:47b5321a@linux">news:47b5321a@linux</A>...</DIV>
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>> size=3D2>...<BR>>>> </FONT><A=20
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>>did.<BR>>>><BR>>>><BR>>>><BR>>&=
>>gt;>><BR>>>><BR>>><BR>>>=20
>> <BR>> <BR>></FONT> </BLOCKQUOTE></BODY></HTML>
>>
>>

```

>and it's coming our way for sunday and monday. by colorado standards
 it may not be much but we've had over 60" so far along with a couple
 of 2-3" rain storms.
 speaking of the u.p. 68' was a bumper years for snow there. i
 remember diving off the dorm roofs into the snow...not drifts, just
 the regular snowfall.

On Fri, 15 Feb 2008 07:33:27 -0700, "Deej" <noway@jose.net> wrote:

```

>You should see what it's doing today. I'm about ready to move back to Texas.
>Looks like Marquette around here these days.
>
>Take care.
>
>DJ
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:9coar3h0j27iihb8qgv59npfuav8a4ie3m@4ax.com...
>> hey, i saw your snowblower...all i got is a stick with the remanent of
>> a blade on it and 400' of driveway.
>>
>> On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:
>>

```

>>>Hey man, when you get done with this come on over and help me shovel snow.
>>>
>>>Seriously.....good luck with this. Go get yourself some Ex-Lax and
>>>Percodan and chill.for a few days.....and don't die.
>>>
>>>
>>>.
>>>"rick" <parnell68@hotmail.com> wrote in message
>>>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...
>>>> let the surgeries begin...
>>>> bilateral carpe tunnels
>>>> bilateral elbow (similar to carpel tunnel)
>>>> left shoulder
>>>>
>>>> gonna be a busy next couple of months...yeay...
>>>
>>
>i'll give you candy's work number...please to sound convincing on this
argument.

On Fri, 15 Feb 2008 13:27:31 -0700, "Deej" <noway@jose.net> wrote:

>
>"TCB" <nobody@ishere.com> wrote in message news:47b5f2d3\$1@linux...
>>
>> Good to see you still have a sense of humor.
>>
>> I'm amazed I haven't had any RSI problems yet. Considering that the time
>> I don't spend typing on a computer I spend making music you'd think I'd
>> have
>> had them all by now. So far, just lucky I guess.
>>
>> Take care,
>>
>> TCB
>>
>
>If done properly on a regular basis, the repeated kneading of the torsoes of
>young nubiles is recommended therapy for counteracting the effects of
>bilateral carpel tunnel syndrome.
>
>;o)
>oh the pressure...

On Sat, 16 Feb 2008 10:15:30 +1100, Martin Harrington
<lendan@bigpond.net.au> wrote:

>You better get better soon, gotta get those typing fingers working properly

>and SOON..
>
>Martin Harrington
>
>
>
>
>On 15/2/08 8:55 AM, in article 47b4aab5\$1@linux, "LaMont" <jjdpro@gmail.com>
>wrote:
>
>>
>> Get better soon..!!
>>
>> rick <parnell68@hotmail.com> wrote:
>>> let the surgeries begin...
>>> bilateral carpe tunnels
>>> bilateral elbow (similar to carpel tunnel)
>>> left shoulder
>>>
>>> gonna be a busy next couple of months...yeay...
>>i didn't realize he was that deep of an individual...thanks for the
heads up.

On Fri, 15 Feb 2008 20:42:59 -0700, "Deej" <noway@jose.net> wrote:

> Macgyver can build an airplane out of gum and paper clips, but Chuck Norris
>can kill him and take it.
>- There are no disabled people in the world. Only those people who have felt
>the wrath of Chuck Norris.
>
>- Chuck Norris has recently changed his middle name to "Fucking."
>
>- When Chuck Norris sends in his taxes, he sends blank forms and includes
>only a picture of himself, crouched and ready to attack. Chuck Norris has
>not had to pay taxes ever.
>
>- Chuck Norris won 'Jumanji' without ever saying the word. He simply beat
>the living shit out of everything that was thrown at him, and the game
>forfeited.
>
>- There are two kinds of people in this world: people who suck, and Chuck
>Norris.
>
>- In the movie "Back to the Future" they used Chuck Norris' Delorean to go
>back into time and into the future. When they gave it back to him with a
>scratch on it he was angry and roundhouse kicked Michael J. Fox, which years

>later was the cause of his Parkinson's disease.
>
>- Chuck Norris always has sex on the first date. Always. The only time he
>didn't was in 1941, otherwise known as the beginning of the Holocaust.
>
>- Chuck Norris can enter up, up, down, down, left, right, left, right, B, A,
>Select, Start using only his erection.
>
>- Crop circles are Chuck Norris's way of telling the world that sometimes
>corn needs to lie the fuck down.
>
>- When Chuck Norris goes to donate blood, he declines the syringe, and
>instead requests a hand gun and a bucket.
>
>- Chuck Norris once walked down the street with a massive erection. There
>were no survivors.
>
>- In an average living room there are 1,242 objects Chuck Norris could use
>to kill you, including the room itself.
>
>- Chuck Norris has two speeds: walk and kill.
>
>- Chuck Norris is the only man to ever defeat a brick wall in a game of
>tennis.
>
>- Chuck Norris can set ants on fire with a magnifying glass. At night.
>
>- It takes Chuck Norris 20 minutes to watch 60 Minutes.
>
>- Chuck Norris is not lactose intolerant, he just refuses to put up with
>lactose's shit.
>
>- Chuck Norris can divide by zero.
>
>- When Chuck Norris does a pushup, he isn't lifting himself up, he's pushing
>the Earth down.
>
>- Chuck Norris puts the m's on M&Ms.
>
>- Chuck Norris was a hidden playable character on Mortal Kombat 2 on the
>Sega Genesis.
>
>- Chuck Norris is known for his modesty but readily admits that he is the
>8th wonder of the natural world
>
>- Chuck Norris goes to the toilet once a month, if he needs to or not.
>
>- Chuck Norris burned down an entire forest when he was experimenting with

>water.

>

>- There are in fact 31 letters of the English Alphabet however only Chuck
>Norris knows what the extra 5 letters are.

>

>- Occasionally Chuck Norris will call up the Power Rangers just to say hi.

>

>- Chuck Norris has no concept of time, if you go to his house you won't find
>a single clock. When you ask to leave because it's getting late he stares at
>you blankly until you sit back down.

>

>- Chuck Norris can believe it's not butter.

>

>- Chuck Norris once ate a banana without having to peel it.

>

>- Every piece of furniture in Chuck Norris' house is a Total Gym

>

>- In a recent interview, Chuck Norris told Entertainment Tonight co-host
>Mary Hart that his most memorable role was when he played the third breast
>on the hooker in "Total Recall".

>

>- Chuck Norris once did a back flip off the Great Wall of China.

>

>- Chuck Norris doesn't need to swallow when eating food.

>

>- Chuck Norris caught all 386 pokemon in just under 2.7 seconds. He says he
>won't trade any of them for anything.

>

>- In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton
>for one scene and nobody noticed.

>

>- Chuck Norris broke his own leg, purely for the sake of winning the
>paralympics.

>

>- Chuck Norris will never fully be male nor female. Doctors once asked him
>which he preferred. He gave them an ad for a Total Gym.

>

>- Chuck Norris frequently signs up for beginner karate classes, just so he
>can "accidentally" beat the shit out of little kids.

>

>- Chuck Norris doesn't understand why you should consult your doctor if your
>erection lasts for more than 4 hours. His erections have been known to last
>for up to 15 days

>

>- Chuck Norris does not hunt because the word hunting infers the probability
>of failure. Chuck Norris goes killing.

>

>- If you look in a mirror and say "Chuck Norris" three times, he will appear

>and kill your entire family... but at least you get to see Chuck Norris.
>
>- A handicap parking sign does not signify that this spot is for handicapped
>people. It is actually in fact a warning, that the spot belongs to Chuck
>Norris and that you will be handicapped if you park there.
>
>- Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry, the
>man ate a fucking Indian.
>
>- Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full
>House". He was replaced by Bob Saget after an unfortunate incident with one
>of the Olsen triplets.
>
>- When Chuck Norris was driving he saw a sign that said, "Caution: Small
>Children Playing." So he slowed down, but then it occurred to him: Chuck
>Norris isn't afraid of small children.
>
>- If Chuck Norris is late, time better slow the fuck down.
>
>- In fine print on the last page of the Guinness Book of World Records it
>notes that all world records are held by Chuck Norris, and those listed in
>the book are simply the closest anyone has ever gotten.
>
>- Chuck Norris invented cancer because he was tired of killing people.
>
>- Superman owns a pair of Chuck Norris pyjamas.
>
>- A Chevy truck was totalled in a car accident. It hit black ice, then hit
>Chuck Norris. You tell me what did the damage.
>
>- Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.
>
>- It used to be called the Tower of Pisa until Chuck Norris decided to
>roundhouse kick the shit out of it.
>
>- Chuck Norris kills 14 white people at the end of every week just to prove
>he isn't racist.
>And in the Steinberg tradition, fixes the problems that were broken and breaks
the shit that used to work!Such as?

John wrote:

> And in the Steinberg tradition, fixes the problems that were broken and breaks
> the shit that used to work!And my personal favorite: Chuck Norris Doesn't get wet when he goes
swimming. The water gets Chuck Norrised.

Deej wrote:

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>
> - Chuck Norris caught all 386 pokemon in just under 2.7 seconds. He says he
> won't trade any of them for anything.
>

- > - In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton
- > for one scene and nobody noticed.
- >
- > - Chuck Norris broke his own leg, purely for the sake of winning the
- > paralympics.
- >
- > - Chuck Norris will never fully be male nor female. Doctors once asked him
- > which he preferred. He gave them an ad for a Total Gym.
- >
- > - Chuck Norris frequently signs up for beginner karate classes, just so he
- > can "accidentally" beat the shit out of little kids.
- >
- > - Chuck Norris doesn't understand why you should consult your doctor if your
- > erection lasts for more than 4 hours. His erections have been known to last
- > for up to 15 days
- >
- > - Chuck Norris does not hunt because the word hunting infers the probability
- > of failure. Chuck Norris goes killing.
- >
- > - If you look in a mirror and say "Chuck Norris" three times, he will appear
- > and kill your entire family... but at least you get to see Chuck Norris.
- >
- > - A handicap parking sign does not signify that this spot is for handicapped
- > people. It is actually in fact a warning, that the spot belongs to Chuck
- > Norris and that you will be handicapped if you park there.
- >
- > - Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry, the
- > man ate a fucking Indian.
- >
- > - Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full
- > House". He was replaced by Bob Saget after an unfortunate incident with one
- > of the Olsen triplets.
- >
- > - When Chuck Norris was driving he saw a sign that said, "Caution: Small
- > Children Playing." So he slowed down, but then it occurred to him: Chuck
- > Norris isn't afraid of small children.
- >
- > - If Chuck Norris is late, time better slow the fuck down.
- >
- > - In fine print on the last page of the Guinness Book of World Records it
- > notes that all world records are held by Chuck Norris, and those listed in
- > the book are simply the closest anyone has ever gotten.
- >
- > - Chuck Norris invented cancer because he was tired of killing people.
- >
- > - Superman owns a pair of Chuck Norris pyjamas.
- >
- > - A Chevy truck was totalled in a car accident. It hit black ice, then hit

> Chuck Norris. You tell me what did the damage.
>
> - Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.
>
> - It used to be called the Tower of Pisa until Chuck Norris decided to
> roundhouse kick the shit out of it.
>
> - Chuck Norris kills 14 white people at the end of every week just to prove
> he isn't racist.
>
> Good idea. Yes the bios does allow modification of the shutdown temp. I
haven't found out what the highest temp. the chip can run at before it melts
down. Right now it seems to be working fine, but I had to clock it slower
that it its normal speed.

Thanks,
Rich

"Neil" <OIUOIU@OIU.com> wrote in message news:47b4611a\$1@linux...

>
> Don't forget, some BIOS' allow YOU to pick the shutdown temp...
> you might check that first, to see if perhaps it's set too low
> - obviously you don't want to set it too high because then in
> the event of an overheat, you'll be facing meltdown instead of
> shutdown, but I had a mobo wherein the BIOS defaulted to a much-
> too-low shutdown temp for the CPU I was using & I was able to
> change it.

>
> Neil

>
>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
> >Deej, I downloaded the user guide from Asus and it does support the
Barton
> >Chip, which I believe is the 3200 mhz chip. I can get the computer to
post,
> >but now I have a temp. problem. The auto shutdown feature in the bios
turns
> >off the computer. I've got to find out what the max. temp. allowable for
> the
> >cpu is.

> >
> >Rich
> >

> >"Deej" <noway@jose.net> wrote in message news:47b260a4\$1@linux...
> >> I think the XP 3000 is the fastest CPU that will work wit this mobo.
> >>
> >>

Chuck Norris appeared in the "Street Fighter II" video game, but was removed by Beta Testers because every button caused him to do a roundhouse kick. When asked about this "glitch," Norris replied, "That's no glitch."=20

Chuck Norris lost his virginity before his dad did.=20

Since 1940, the year Chuck Norris was born, roundhouse kick related deaths have increased 13,000 percent.=20

Chuck Norris sold his soul to the devil for his rugged good looks and unparalleled martial arts ability. Shortly after the transaction was finalized, Chuck roundhouse kicked the devil in the face and took his soul back. The devil, who appreciates irony, couldn't stay mad and admitted he should have seen it coming. They now play poker every second Wednesday of the month.=20

Filming on location for Walker: Texas Ranger, Chuck Norris brought a stillborn baby lamb back to life by giving it a prolonged beard rub. Shortly after the farm animal sprang back to life and a crowd had gathered, Chuck Norris roundhouse kicked the animal, breaking its neck, to remind the crew once more that Chuck giveth, and the good Chuck, he taketh away.=20

Chuck Norris's girlfriend once asked him how much wood a woodchuck could chuck if a woodchuck could chuck wood. He then shouted, "HOW DARE YOU RHYME IN THE PRESENCE OF CHUCK NORRIS!" and ripped out her throat. Holding his girlfriend's bloody throat in his hand he bellowed, "Don't fuck with Chuck!" Two years and five months later he realized the irony of this statement and laughed so hard that anyone within a hundred mile radius of the blast went deaf.=20

Chuck Norris does not sleep. He waits

Chuck Norris is not hung like a horse... horses are hung like Chuck Norris. Chuck Norris was the fourth Wiseman. He brought baby Jesus the gift of "beard". Jesus wore it proudly to his dying day. The other Wisemen, jealous of Jesus' obvious gift favoritism, used their combined influence to have Chuck omitted from the Bible. Shortly after all three died of roundhouse kick related deaths.=20

To prove it isn't that big of a deal to beat cancer. Chuck Norris smoked 15 cartons of cigarettes a day for 2 years and acquired 7 different kinds of cancer only to rid them from his body by flexing for 30 minutes.=20

Chuck Norris does not have AIDS but he gives it to people anyway.=20

There is no chin behind Chuck Norris' beard. There is only another fist. =

Chuck Norris once lined up to kick the winning field goal of a high school football game. When the football went flat, he persuaded the referees to let him kick the field goal with a 3 month old child. Chuck roundhoused kicked the baby 60 yards through the uprights and then proceeded to bang every girl in the stadium.=20

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If you can see Chuck Norris, he can see you. If you can't see Chuck Norris, you may be only seconds away from death.=20

On the 7th day, God rested.... Chuck Norris took over.=20

Chuck Norris drinks napalm to quell his heartburn.=20

A duck's quack does not echo. Chuck Norris is solely responsible for this phenomenon. When asked why he will simply stare at you, grimly.=20

Chuck Norris doesn't believe in Germany.=20

If you want a list of Chuck Norris' enemies, just check the extinct species list.=20

Chuck Norris has never blinked in his entire life. Never.=20

Chuck Norris once shot an enemy plane down with his finger, by yelling, "Bang!"=20

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Chuck Norris went looking for a bar but couldn't find one. He walked to a vacant lot and sat there. Sure enough within an hour an a half someone constructed a bar around him. He then ordered a shot, drank it, and then burned the place to the ground. Chuck Norris yelled over the roar of the flames, "always leave things the way you found em!"=20

One time while sparring with Wolverine, Chuck Norris accidentally lost =

his left testicle. You might be familiar with it to this very day by its =
technical term: Jupiter.=20

Contrary to popular belief, Chuck Norris, not the box jellyfish of =
northern Australia, is the most venomous creature on earth. Within 3 =
minutes of being bitten, a human being experiences the following =
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Chuck Norris is Luke Skywalker's real father.=20

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-----=_NextPart_000_0168_01C87082.853A77C0

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Content-Transfer-Encoding: quoted-printable

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<DIV>Chuck Norris uses ribbed condoms inside =
out, so he=20

gets the pleasure.

Chuck Norris' tears cure cancer. Too bad he =
has never=20

cried.

When Chuck Norris has sex with a man, it is not because =
he is=20

gay, but because he has run out of women.
</DIV>

<DIV>Chuck Norris once roundhouse kicked =
someone so hard=20

that his foot broke the speed of light, went back in time, and killed =
Amelia=20

Earhart while she was flying over the Pacific Ocean.</DIV>

<DIV> </DIV>

<DIV>If you ask Chuck Norris what time it =
is, he always=20

says, "Two seconds till." After you ask, "Two seconds to what?" he =
roundhouse=20

kicks you in the face.

Chuck Norris only masturbates to pictures =
of=20
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Rather than being birthed like a normal child, =
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 > That's pretty much the reason I think, as I am using "All inputs" simply due
 to needing
 several controllers active for different uses. Shouldn't happen unless
 there's a bad controller
 online, but I should be seeing it with one of the controllers if that's the
 case.

I need to test this with Samplitude and Sonar just to see if it's a
 Nuendo/Cubase problem, or a fact
 of MIDI being a prehistoric and sloppy protocol.

"Deej" <noway@jose.net> wrote in message news:47b7346f\$1@linux...
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>>>
>>
>
>Amazing, and yet exhausting to watch. Maybe I'm envious...

Here's one someone sent me of a somewhat different instrument, but no less amazing.

<http://www.fliggo.com/video/ALvrdoi>

interesting what different people turn up.

-steve

Bill L <bill@billlorentzen.com> wrote:

>Holy Crap!!! That guy is frickin' astonishing. Jimi's mind would be
>blown, I am sure.
>

>Deej wrote:

>> "steve the artguy" <artguy@easilyimpressed.com> wrote in message
>> news:47b52b2f\$1@linux...

>>> this makes me glad to be alive
>>>

>>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>>

>> That was beautiful. Here's one of an amazing player out of Austin. He

>> dropped my jaw a number of times when I was living there.

>>

>> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>>

>>that's like a prostitute saying "i can't make mac and cheese" sheesh
deej...give us some credit here.

i think you're hiding mr. simplicity from the hilarious person and your
secret is safe here.

On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:

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Chuck

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

---=_linux47b7618e

Content-Type: text/plain
Content-Transfer-Encoding: 7bit

See attached pic... usually I don't have to do this sort of thing, because it's normally not too difficult to place the snare mic so that you get a good snare tone, while minimizing hi-hat leakage by getting the null area of the snare mic's pickup pattern in the right spot to reject most of the direct hat sound. In this case, however, the drummer's mounting rack arrangement made that an impossibility - there was too much hi-hat in the snare mic, so... pop filter + some cardboard + some tape, and voila! :)

---=_linux47b7618e

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k0VqpLBGCCpzn+I5NFfoiz/AtX9ofDyybGJ25T//2Q==

---=_linux47b7618e--For those about to rock, we salute you !!! like the comment by the poster
"This man is ridiculous. I bet he could satisfy a classroom of women all
at once.

rod

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

>

>That was amazing. I liked the lone clap at the end :-)

>

>Chuck

>"steve the artguy" <artguy@roundmidnite.com> wrote:

>>

>>Amazing, and yet exhausting to watch. Maybe I'm envious...

>>

>>Here's one someone sent me of a somewhat diffent instrument, but no less
>>amazing.

>>

>><http://www.fliggo.com/video/ALvrdtoi>

>>

>>interesting what different people turn up.

>>

>>-steve

>>

>>

>>

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

>>>Holy Crap!!! That guy is frickin' astonishing. Jimi's mind would be

>>>blown, I am sure.

>>>

>>>Deej wrote:

>>>> "steve the artguy" <artguy@easilyimpressed.com> wrote in message

>>>> news:47b52b2f\$1@linux...

>>>> this makes me glad to be alive

>>>>

>>>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>>>>

>>>> That was beautiful. Here's one of an amazing player out of Austin. He

>>

>>>> dropped my jaw a number of times when I was living there.

>>>>

>>>> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>>>>

>>>>

>>

>Mr. Simplicity never sleeps.....he watches and waits

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:eteer39e4mg0ubst27m6vdup7sh2fshjkgf@4ax.com...
> that's like a prostitute saying "i can't make mac and cheese" sheesh
> deej...give us some credit here.
>
> i think you're hiding mr. simplicity from the hilarity person and your
> secret is safe here.
>
>
>
> On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:
>
>>What did it break? It's working OK for me here right now. Of course,
>>you're
>>talking to someone who can't even figure how to get the click track to
>>work.
>>
>>
>>"John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>>>
>>> And in the Steinberg tradition, fixes the problems that were broken and
>>> breaks
>>> the shit that used to work!
>>
>http://work.mullen.com/clients/grain-foods/video7.phpMax,
Funny to see your name here again....I hope you had enough paris gear left
as 2 years ago when I was working over in Scotland I think I left back to
the States in the fall of 2005 with a lot of what you and David? had put
in storage. Anyway, just wanted to hello.
Matt Barber
www.sandboxproductions.com
www.eightdayslater.com
"max howarth" <max@nospamhere.com> wrote:
>
>just to let you know i phoned intdevices and eventually spoke to rachel
(?).
>anyway she was very helpful and said she'd pass my email to the right person

>almost straight away i got my response.
>
>it didn't work. i was gutted. a few more emails back and forth and still
>no joy. i was ready to give up on the whole thing until i realised that
the
>response will not work UNLESS YOU HAVE FILLED IN YOUR ADDRESS AND PHONE
NUMBER.
>i must have known this years ago but had forgotten it.
>

> anyway now it's working again. thanks to everyone here for their help.
>
> best wishes
> maxthat's creepy man...creepy.

On Sat, 16 Feb 2008 20:27:17 -0700, "Deej" <noway@jose.net> wrote:

> Mr. Simplicity never sleeps.....he watches and waits
>
> ;o)
>
> "rick" <parnell68@hotmail.com> wrote in message
> news:eteer39e4mg0ubst27m6vdup7sh2fshjkf@4ax.com...
>> that's like a prostitute saying "i can't make mac and cheese" sheesh
>> deej...give us some credit here.
>>
>> i think you're hiding mr. simplicity from the hilarity person and your
>> secret is safe here.
>>
>>
>>
>> On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:
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>>> What did it break? It's working OK for me here right now. Of course,
>>> you're
>>> talking to someone who can't even figure how to get the click track to
>>> work.
>>>
>>>
>>> "John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>>>>
>>>> And in the Steinberg tradition, fixes the problems that were broken and
>>>> breaks
>>>> the shit that used to work!
>>>
>>
> i made mine out of spray foam insulation and underlayment...a real
necessity with some drummers.

On 17 Feb 2008 09:19:58 +1000, "Neil" <OIUOI@OIU.com> wrote:

>
> See attached pic... usually I don't have to do this sort of
> thing, because it's normally not too difficult to place the
> snare mic so that you get a good snare tone, while minimizing
> hi-hat leakage by getting the null area of the snare mic's

>pickup pattern in the right spot to reject most of the direct
>hat sound. In this case, however, the drummer's mounting rack
>arrangement made that an impossibility - there was too much
>hi-hat in the snare mic, so... pop filter + some cardboard +
>some tape, and voila! :)meant to say sorry to hear about your friends passing in the other
thread...sorry.

On 17 Feb 2008 09:48:18 +1000, "John" <no@no.com> wrote:

>
>For those about to rock, we salute you !!Thanks rick, what a horrible turn of fate he had. It's a
new day, I hope
we get through it.
John

rick <parnell68@hotmail.com> wrote:
>meant to say sorry to hear about your friends passing in the other
>thread...sorry.

>
>
>
>On 17 Feb 2008 09:48:18 +1000, "John" <no@no.com> wrote:

>
>>
>>For those about to rock, we salute you !!
>Hi All,

I've been working on a mono-band version of the multiband compressor so that
we could use less dsp when there is just one offending band. This will be
great for compressing just the lows or as a deesser.

I've got the mono version working, and I should have the stereo version finished
soon. The mono version allows 4 instances, compared to two instances for
the full multi band.

I've been investigating the DC offset issues in the crossover. It seems
that whenever any PARIS eq is set to a narrow band and at a low frequency,
it generates some DC offset. I've tried putting various DC offset filters
before and after the EQ, but they don't seem to help.

If anyone out there is skilled in DSP math and has some ideas for how to
filter this better, I would love to hear from you. As of right now, I'm
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effects.

Anyway, I just thought I'd check in and let everyone know I'm not dead.

All the best,

MikeThis is a multi-part message in MIME format.

-----=_NextPart_000_0051_01C87167.B57DA660

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hi Mike,

I'm glad to hear you're still kicking away at it
AND your not dead. I love the idea of a single
band of compression to save dsp. Often times
that's all the doctor ordered on single tracks.
Will it have a switchable style of eq ie: fully=20
parametric/notch or shelving/bandpass?

I'm in for what ever you come up with and will
pass your DC offset question on to a very
smart friend.

Thanks for your effort as always!

Tom

"Mike Audet" <mike@..> wrote in message news:47b86149\$1@linux...

Hi All,

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we could use less dsp when there is just one offending band. This =
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I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0051_01C87167.B57DA660

Content-Type: text/html;
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Content-Transfer-Encoding: quoted-printable

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV> </DIV>

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<DIV> </DIV>

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always!</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Mike Audet" <mike@..> wrote in message <A=20
=
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..html </DIV></BODY ></HTML>

-----=_NextPart_000_0051_01C87167.B57DA660--This is a multi-part message in MIME format.

-----=_NextPart_000_0014_01C87169.E1E539A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I also hear weird Paris EQ artifacts in the Bass,boost or cut...been =
that way since the XP conversion from Win98....I just avoid using it. I =
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"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47b87c80\$1@linux...

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style="PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A href="mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
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```

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-----=_NextPart_000_0014_01C87169.E1E539A0--This may seem completely simplistic, but
would building a EDS DSP DC offset
plug (separate or as part of the monoband) that's user adjustable alleviate
the immediate problem?

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT

Posted by [Paul Braun](#) on Thu, 20 Dec 2007 04:43:48 GMT

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

r />

<HTML><HEAD>

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Hey D.,</DIV>

<DIV>Reseat your =
cables? I'd=20

start there.</DIV>

<DIV>They can get iffy after sitting idle=20
for</DIV>

<DIV>months/years in the comp.</DIV&g
