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Subject: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Tue, 11 Oct 2005 09:23:26 GMT

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aged to have a DX reverb on aux buss inside Paris WHICH CAN BE ACROSS SUBMIXES !

Only a small delay of 12 samples plus 2 samples after that for additional eds cards.

That is no problem at all.

Afterall you need predelay almost everytime with a reverb.

If you struggle for no predelay just put your precious audio tracks on first submix.

Regards,

Dimitrios

On tracks 15 and 16 on EDS card (assuming you have one) .Now we all not have UAD or Powercore cards.

Maybe some of us who have don't think that they sound exceptional

Also some may think that certain DX or VST compressors sound almost as good

( I do !)

So,

We put EDSTransfer=8,16 on top of Paris.cfg

We use Spinaudiolite FREE (see previous psot for link) to wrap senderella.

We wrap VST effects (compressors here) with FXpansion 3.3 no need to buy newone.

We put senderella configured as send (default anyway) we put around 50% of volume (that is to prevent buffer clipping inside senderella) and we REDIRECT the sound on bottom of senderella.

We put senderella as a send on each of the tracks we want to use compression.

Say we have a kick snare OH's maybe your room mics too...

So on all that tracks we put senderella as above.

NOW

On tracks 15 and 16 you load your EMPTY 16 bit paf file of a lenght equal or bigger than your actual song.

On first Native slot you put senderella (spinaudiolite wrapped) on track 15 as MONO instance senderella( chanelled as 1) and on Track 16 senderella (channeled as 2)

This is to preserve THE STEREO IMAGE of the stereo return compression feeding !!

NOW you open on next native slot you open as stereo your FREE beloved VST compressor like from the ones I have sent to some of you (mine are TL's Saturated driver , classic compressor,E-ponic xpressor, Mda dynamics, Gene compressor, DB compressor on second slot ( I will gladly email all free and nice compressors if asked to) from your free FXpansion 3.3 wrapper.

Yes you don't need any other wrapper because FXpansion introduces NO LATENCY

on DX/VST plugins

NOW you should be hearing your compressor return on tracks 15 and 16 and you can check the NO LATENCY with just having a dry signal on compressor's return and flip the polarity.

So we managed to have a VST STEREO compressor on aux buss inside Paris.

Regards,

DimitriosFor stereo reverb sending you do the following.

You use two instances of senderella (wrapped with SpinaudioLite)

You see Senderella uses 64 channels inside of it for busses !

You use here only 1 and 2

You put on every audio track you wanna send to reverb on first Native slot

Senderella channelized as 1

and one second slot channelized as 2

Then on Track 15 you put senderella as MONO cahnnelized as 1 configured as return

On track 16 you put senderella again channelized as 2 as MONO again configured as return.

THEN

On track 15 you put as STEREO your favourite DX reverb either right away or wrapped from FXpansion 3.3

Now when you raise volume on senderella1 it goes left to the reverb send and raising sender

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Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Neil](#) on Tue, 11 Oct 2005 12:31:04 GMT

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with

> around 50% (as a start) volume.

> NOW you open inside FFX-4 on second slot a stereo reverb like Waves trueverb

> (if you have it) or DSPFX Studioverb or the FREE and nice sounding Galceverb

> !, FreeverbToo, Classicverb and others ( I will gladly email all free and > nice reverbs if asked to)

> NOW you should be hearing your reverb return on tracks 15 and 16 and you can

> check the NO LATENVY with just having a dry signal on reverb's return and > flip the polarity.

> So we managed to have a DX reverb on aux buss inside Paris WHICH CAN BE

> ACROSS SUBMIXES !

> Only a small delay of 12 samples plus 2 samples after that for additional > eds cards.

> That is no problem at all.

> Afterall you need predelay almost everytime with a reverb.

> If you struggle for no predelay just put your precious audio tracks on

first

> submix.

>

> Regards,

> Dimitrios

> On tracks 15 and 16 on EDS card (assuming you have one) .

>

>If you use 24 bit audio files (I use 16 bit) then use 24 bit EMPTY files on tracks 15 and 16...

Now this 16-24 bit empty files thing makes sense.

Regards,

Dimitrios You can do the same for outboard Reverb like my beloved R-880

You just use the eds inserts for external on Tracks 15 and 16.

You get a 60 samples latency which is not big deal for reverb....

Regards,

Dimitrios

same thing just add the external

"Dimitrios" <musurgio@otenet.gr> wrote in message news:434bb593@linux...

> Now we all not have UAD or Powercore cards.

> Maybe some of us who have don't think that they sound exceptional

> Also some may think that certain DX or VST reverbs sound equal or even

> better

>

> So,

> We put EDSTransfer=8,16 on top of Paris.cfg

> We use Spinaudiolite FREE (see previous psot for link) to wrap senderella.

> We put senderella configured as send (default anyway) we put around 50% of

> volume (that is to prevent buffer clipping inside senderella) and we

> REDIRECT the sound on bottom of senderella.

> We put senderella as a send on each of the tracks we want to use reverb.

> Say we have a lead vocal and background voices plus a solo gtr.

> So on all that tracks we put senderella as above.

> NOW

> On tracks 15 and 16 you load your EMPTY 16 bit paf file of a lenght equal or

> bigger than your actual song.

> On first Native slot you put FFX-4 (free too) as a stereo instance on track

> 15

> There inside it you open senderella configured now as a return again with

> around 50% (as a start) volume.

> NOW you open inside FFX-4 on second slot a stereo reverb like Waves trueverb

> (if you have it) or DSPFX Studioverb or the FREE and nice sounding Galceverb

> !, FreeverbToo, Classicverb and others ( I will gladly email all free and nice reverbs if asked to)

> NOW you should be hearing your reverb return on tracks 15 and 16 and you can

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> flip the polarity.  
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> That is no problem at all.  
> Afterall you need predelay almost everytime with a reverb.  
> If you struggle for no predelay just put your precious audio tracks on  
first  
> submix.  
>  
> R

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Subject: Re: Emulating classic funk/soul key sounds using guitar amps...  
Posted by [michael bliss](#) on Tue, 11 Oct 2005 16:45:57 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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>  
>Here it is. It's donation ware.  
<http://cdexos.sourceforge.net/>  
"Rod Lincoln" <[rlincoln@kc.rr.com](mailto:rlincoln@kc.rr.com)> wrote:  
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>Tom, you could install a program such as CDex (I think it's shareware, but  
>I'm not sure)it converts mp3's to waves and vice versa. That's what I usually  
>use.  
>Rod  
>"Tom Bruhl" <[arpeggio@comcast.net](mailto:arpeggio@comcast.net)> wrote:  
>>  
>>  
>>Alright, now I have to reinstall Wavelab...  
>>  
>> "Dimitrios" <[musurgio@otenet.gr](mailto:musurgio@otenet.gr)> wrote in message =  
>>[news:434bd54b@linux...](mailto:news:434bd54b@linux...)  
>> Dear Tom,  
>> If you load mp3's on wavelab you can then save them as wave files.  
>> It is that simple.  
>> Regards,  
>> Dimitrios  
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>> The files are Winamp Media Files which are mp3s. =20  
>> I want to lay guitar tracks over Steely Dan covers for him. =20  
>> Can I make them individual wavs with either Paris, strip wav or  
>> Wavelab 3.0?  
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```
>> He can send me the individual wavs and I can convert those but we're
>=
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>> trying to save a step for him I guess...
>> Tom
>>
>> PS Don't eat too much roasted garlic at one sitting.
>>
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>> href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>> wrote in =
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>> <A href=3D"news:434bd54b@linux">news:434bd54b@linux</A>...</DIV>
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>> message <A =
>> href=3D"news:434bd28b@linux">news:434bd28b@linux</A>...</DIV>
&g
```

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...  
Posted by [Tom Bruhl](#) on Tue, 11 Oct 2005 17:55:29 GMT

using, and what sounded best.<BR><BR>michael bliss<BR><BR>"Neil" =  
&lt;<A=20  
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com</A>&gt; =  
wrote:<BR>&gt;<BR>&gt;&lt;=20  
would think you'd have some good luck by starting with<BR>&gt;the '65 =  
Fender=20  
Twin Reverb or the Fender Bassman amps, and then<BR>&gt;either the =  
American=20  
2x12" or Bassman 4x10"=20  
cabinets.<BR>&gt;<BR>&gt;Neil<BR>&gt;<BR>&gt;<BR>&gt;<BR>&gt;"Kim" =  
&lt;<A=20  
=  
href=3D"mailto:hiddeNSounds@hotmail.com">hiddeNSounds@hotmail.com</A>&gt;=  
=20  
wrote:<BR>&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt;Of course many, probably =  
most, of=20  
the classic funk and soul keyboard sounds,<BR>&gt;&gt;such as organ =  
sounds and=20  
electric piano sounds, were created by actually<BR>&gt;&gt;micing the =  
amps=20  
rather than using a line signal, often with some=20  
slight<BR>&gt;overdrive<BR>&gt;&gt;or other characteristics of the =  
speakers=20  
and amps themselves evident.<BR>&gt;&gt;<BR>&gt;&gt;I'm assuming I'm =  
going to=20  
get a better emulation of sounds like this=20  
by<BR>&gt;actually<BR>&gt;&gt;turning on some of the amp and speaker =  
emulation=20  
in my GNX4. The GNX has<BR>&gt;&gt;what I think is a fairly nice =  
rotary=20  
speaker emulation, as well as a nice<BR>&gt;&gt;tremelo effect, but =  
seperate=20  
to this (yes I realise that a Leslie was =  
a<BR>&gt;speaker<BR>&gt;&gt;hence it=20  
should kinda be part of the speaker selection, but seperate) =  
is<BR>&gt;&gt;the=20  
amp and the speaker cabinet emulation. Unfortunately the GNX4 is=20  
pretty<BR>&gt;&gt;much dedicated to emulating only guitar and bass =  
amps, but I=20  
figure there<BR>&gt;&gt;must be some in there that are more likely to =  
sound=20  
like a classic keyboard<BR>&gt;&gt;amp than others, and I'm sure over =  
the=20  
years the odd person probably used<BR>&gt;&gt;a guitar amp with a =  
keyboard=20  
anyhow. Problem is a lot of the amps in this<BR>&gt;&gt;list mean =  
nothing to=20

me other than a bunch of characters, whereas I'm sure  
a few  
of you will be familiar with many of them, and I'm also =  
even  
familiar with actual keyboard amps, so I'm really lost for a  
place  
to start other than to push buttons and see =  
how things  
sound...&nbsp;&nbsp;  ...which  
may  
of course be a =  
very good  
approach, but anyhow...  
  
Amps I have to choose =  
from  
are:  
'65 Fender Twin Reverb, Matchless DC30, Mesa Dual =  
Rectifier,  
Mesa Boogie  
Mark II C, '57 Fender Tweed Deluxe, Vox AC30 =  
Top Boost,  
"A clean tube combo",  
'78 Marshall Master Volume, "A nice =  
crunchy  
tube amp combo", "A high gain  
tube amp", "A sweet tube =  
blues tone",  
Marshall JCM900, "A high gain fuzz  
distortion", "Fender =  
Bassman",  
a  
HiWatt 50 watt stack, [bass rigs] - Ampeg  
SVT, Ashdown =  
ABM-C410H,  
Trace Elliot Commando, Sunn200S, '69 Ampeg =  
SVT  
Classic,  
Ampeg  
B15, SWR Basic Black, Fender Dual Showman, Mesa Boogie Bass  
400+,  
Hartke  
Model =  
2000.  
Speaker  
Cabs: American 2x12, British 4x12, Vintage 30 4x12, British  
2x12,  
American 1x12, Blonde 2x12, Fane 4x12, Greenback =  
4x12,  
Boutique 4x12, Bassman  
4x10, '65 Tweed 1x12, Fender Pro =  
1x15, Ampeg  
Portaflex, Ashdown 4x10 w/tweeter,  
Sunn 200S 2x15, Acoustic =  
360,  
Hartke 1x15, SWR Basic Black, Ampeg =  
8x10,  
Ashdown  
AMB410,  
SWR Goliath III, Hartke 4x10.  
  
Any suggestions =  
on what  
combo may sound good with a given sound would be  
fantastic. =  
Mostly  
I'm looking to get some nice hammond B3 and  
wurlitzer  
sounds  
happening, so any suggestions =  
specific to  
those directions would be fantasmalistic!  
:o) Keep in mind =  
the  
rotary speaker effect can be inserted on any of =  
the  
amp/cabinet



combinations without effecting the sound in any way=20  
(other<BR>than<BR>&gt;to add the rotary effect) so feel free to =  
choose=20  
amps based on what would<BR>&gt;probably sound good IF it had a =  
Leslie.=20  
:o)<BR>&gt;<BR>&gt;Oh, and the machine can also warp between =  
two amps=20  
or cabinets, so if you<BR>&gt;think "a criss cross of 1/3 this amp =  
and=20  
2/3's this amp" would work, then<BR>&gt;we can do that too.=20  
=  
:o)<BR>&gt;<BR>&gt;Cheers,<BR>&gt;Kim. <BR>&gt;<BR></BLOCKQUOTE=  
E></BODY></HTML>

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Rod,

Thanks for that. Does it actually separate the interleaved files?

Tom

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
news:434bfc35\$1@linux...

Here it is. It's donation ware.

<http://cdexos.sourceforge.net/>

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we're  
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>> PS Don't eat too much roasted garlic at one sitting.  
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```

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>>size=3D3D2>can send me=3D20
>> </FONT><FONT face=3D3DArial size=3D3D2>the individual wavs and I =
can =3D
>>convert those=3D20
>> but we're </FONT></DIV>
>> <DIV><FONT face=3D3DArial size=3D3D2>trying </FONT><FONT =
face=3D3DArial =3D
>>size=3D3D2>to save a=3D20
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>> <DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
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<BODY bgColor=3D#ffffff>

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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

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Bruhl" &lt;<A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt;=20

wrote:<BR>&gt;&gt;<BR>&gt;

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Tue, 11 Oct 2005 22:37:41 GMT

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

---

in=20  
> message <A=20  
> =  
>href=3D"news:434bec45\$1 @linux">news:434bec45\$1 @linux</A>...</DIV><BR>Neil=  
> has=20  
> some great suggestions already.<BR>The Fender Twin was the amp used =  
>with the=20  
> rhodes, thus<BR>also sounds good on the Wurli. Also, try the Vox AC30  
=  
>on the=20  
> Wurli.<BR><BR>As far as B3's go, as Neil said, go with the Bassman or  
=  
>some=20  
> <BR>big ol' bass cabinet such as the ampeg. <BR>Let us know what you =  
>end up=20  
> using, and what sounded best.<BR><BR>michael bliss<BR><BR>"Neil" =  
><<A=20  
> href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com</A>> =  
>wrote:<BR>><BR>>I=20  
> would think you'd have some good luck by starting with<BR>>the '65 =  
>Fender=20  
> Twin Reverb or the Fender Bassman amps, and then<BR>>either the =  
>American=20  
> 2x12" or Bassman 4x10"=20  
> cabinets.<BR>><BR>>Neil<BR>><BR>><BR>><BR>>"Kim" =  
><<A=20  
> =  
>href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</A>>=  
>=20  
> wrote:<BR>>><BR>>><BR>>>Of course many, probably =  
>most, of=20  
> the classic funk and soul keyboard sounds,<BR>>>such as organ =  
>sounds and=20  
> electric piano sounds, were created by actually<BR>>>micing the =  
>amps=20  
> rather than using a line signal, often with some=20  
> slight<BR>>overdrive<BR>>>or other characteristics of the =  
>speakers=20  
> and amps themselves evident.<BR>>><BR>>>I'm assuming I'm =  
>going to=20  
> get a better emulation of sounds like this=20  
> by<BR>>actually<BR>>>turning on some of the amp and speaker =  
>emulation=20  
> in my GNX4. The GNX has<BR>>>what I think is a fairly nice =  
>rotary=20

> speaker emulation, as well as a nice tremelo effect, but =  
 >seperate=20  
 > to this (yes I realise that a Leslie was =  
 >a speaker hence it=20  
 > should kinda be part of the speaker selection, but seperate) =  
 >is the=20  
 > amp and the speaker cabinet emulation. Unfortunately the GNX4 is=20  
 > pretty much dedicated to emulating only guitar and bass =  
 >amps, but I=20  
 > figure there must be some in there that are more likely to =  
 >sound=20  
 > like a classic keyboard amp than others, and I'm sure over =  
 >the=20  
 > years the odd person probably used a guitar amp with a =  
 >keyboard=20  
 > anyhow. Problem is a lot of the amps in this list mean =  
 >nothing to=20  
 > me other than a bunch of characters, whereas I'm sure quite =  
 >a few=20  
 > of you will be familiar with many of them, and I'm also =  
 >even less=20  
 > familiar with actual keyboard amps, so I'm really lost for a=20  
 > place to start other than to push buttons and see =  
 >how things=20  
 > sound... ..which may of course be a =  
 >very good=20  
 > approach, but anyhow... Amps I have to choose =  
 >from=20  
 > are: '65 Fender Twin Reverb, Matchless DC30, Mesa Dual =  
 >Rectifier,=20  
 > Mesa Boogie Mark II C, '57 Fender Tweed Deluxe, Vox AC30 =  
 >Top Boost,=20  
 > "A clean tube combo", '78 Marshall Master Volume, "A nice =  
 >crunchy=20  
 > tube amp combo", "A high gain tube amp", "A sweet tube =  
 >blues tone",=20  
 > Marshall JCM900, "A high gain fuzz distortion", "Fender =  
 >Bassman", a=20  
 > HiWatt 50 watt stack, [bass rigs] - Ampeg SVT, Ashdown =  
 >ABM-C410H,=20  
 > Trace Elliot Commando, Sunn200S, '69 Ampeg =  
 >SVT Classic, Ampeg=20  
 > B15, SWR Basic Black, Fender Dual Showman, Mesa Boogie Bass=20  
 > 400+, Hartke Model =  
 >2000. Speaker=20  
 > Cabs: American 2x12, British 4x12, Vintage 30 4x12, British=20  
 > 2x12, American 1x12, Blonde 2x12, Fane 4x12, Greenback =  
 >4x12,=20

> Boutique 4x12, Bassman<BR>>>4x10, '65 Tweed 1x12, Fender Pro =  
 >1x15, Ampeg=20  
 > Portaflex, Ashdown 4x10 w/tweeter,<BR>>>Sunn 200S 2x15, Acoustic =  
 >360,=20  
 > Hartke 1x15, SWR Basic Black, Ampeg =  
 >8x10,<BR>>Ashdown<BR>>>AMB410,=20  
 > SWR Goliath III, Hartke 4x10.<BR>>><BR>>>Any suggestions =  
 >on what=20  
 > combo may sound good with a given sound would be<BR>>>fantastic. =  
 >Mostly=20  
 > I'm looking to get some nice hammond B3 and=20  
 > wurlitzer<BR>>sounds<BR>>>happening, so any suggestions =  
 >specific to=20  
 > those directions would be fantasmalistic!<BR>>>:o) Keep in mind =  
 >the=20  
 > rotary speaker effect can be inserted on any of =  
 >the<BR>>>amp/cabinet=20  
 > combinations without effecting the sound in any way=20  
 > (other<BR>than<BR>>>to add the rotary effect) so feel free to =  
 >choose=20  
 > amps based on what would<BR>>>probably sound good IF it had a =  
 >Leslie.=20  
 > :o)<BR>>><BR>>>Oh, and the machine can also warp between =  
 >two amps=20  
 > or cabinets, so if you<BR>>>think "a criss cross of 1/3 this amp =  
 >and=20  
 > 2/3's this amp" would work, then<BR>>>we can do that too.=20  
 > =  
 >:o)<BR>>><BR>>>Cheers,<BR>>>Kim.<BR>><BR></BLOCKQUOTE >E</BODY></HTML>  
 >  
 >Only works with 16 bit .wav's

David.

Tom Bruhl wrote:

> Rod,  
 > Really? I thought I had a problem with that once...  
 > Maybe not. I can probably do this now then.  
 > Thanks!  
 > Tom  
 >  
 > "Rod Lincoln" <rlincoln@kc.rr.com <mailto:rlincoln@kc.rr.com>> wrote  
 > in message news:434c2b5e\$1@linux...  
 >  
 > No, but Paris does that on import (after you set the record path)  
 > rod  
 > "Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>> wrote:  
 > >

> >  
> >Rod,  
> >Thanks for that. Does it actually separate the interleaved files?  
> >Tom  
> >  
> > "Rod Lincoln" <rlincoln@nospam.kc.rr.com  
> <mailto:rlincoln@nospam.kc.rr.com>> wrote in message =  
> >news:434bfc35\$1@linux...  
> >  
> > Here it is. It's donation ware.  
> > http://cdexos.sourceforge.net/  
> > "Rod Lincoln" <rlincoln@kc.rr.com <mailto:rlincoln@kc.rr.com>>  
> wrote:  
> > >  
> > >Tom, you could install a program such as CDex (I think it's =  
> >shareware, but  
> > >I'm not sure)it converts mp3's to waves and vice versa. That's  
> > what I  
> > =  
> >usually  
> > >use.=20  
> > >Rod  
> > >"Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>>  
> wrote:  
> > >>  
> > >>  
> > >>Alright, now I have to reinstall Wavelab...  
> > >>  
> > >> "Dimitrios" <musurgio@otenet.gr <mailto:musurgio@otenet.gr>>  
> wrote in message =3D  
> > >>news:434bd54b@linux...  
> > >> Dear Tom,  
> > >> If you load mp3's on wavelab you can then save them as wave  
> > files.  
> > >> It is that simple.  
> > >> Regards,  
> > >> Dimitrios  
> > >> "Tom Bruhl" <arpeggio@comcast.net  
> <mailto:arpeggio@comcast.net>> wrote in message =3D  
> > >>news:434bd28b@linux...  
> > >> The files are Winamp Media Files which are mp3s. =3D20  
> > >> I want to lay guitar tracks over Steely Dan covers for him. =  
> > =3D20  
> > >> Can I make them individual wavs with either Paris, strip  
> > wav or  
> > >> Wavelab 3.0?  
> > >>  
> > >> He can send me the individual wavs and I can convert those



```

> but =
> >we're
> > >=3D
> > >>
> > >> trying to save a step for him I guess...
> > >> Tom
> > >>
> > >> PS Don't eat too much roasted garlic at one sitting.
> > >>
> > >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> > >><HTML><HEAD>
> > >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> > >> charset=3D3Diso-8859-1">
> > >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> > >><STYLE></STYLE>
> > >></HEAD>
> > >><BODY bgColor=3D3D#ffffff>
> > >><DIV><FONT face=3D3DArial size=3D3D2>Alright, now I have to =
> > >> reinstall=3D20
> > >>Wavelab...</FONT></DIV>
> > >><DIV> </DIV>
> > >><BLOCKQUOTE dir=3D3Dltr=3D20
> > >> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT:
> 5px;
> =
> >=3D
> > >>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > >> <DIV>"Dimitrios" <<A=3D20
> > >> href=3D3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A
> <mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>>> wrote
> =
> >in =3D
> > >>message=3D20
> > >> <A
> href=3D3D"news:434bd54b@linux">news:434bd54b@linux</A>...</DIV
> <news:434bd54b@linux">news:434bd54b@linux</A>...</DIV>>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>Dear Tom,</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>If you load mp3's on
> wavelab
> =
> >you can
> > >=3D
> > >>then save=3D20
> > >> them as wave files.</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>It is that =
> > >> simple.</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>Regards,</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>Dimitrios</FONT></DIV>

```

```
> > >> <BLOCKQUOTE dir=3D3Dltr=3D20
> > >> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
> >5px; =3D
> > >>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > >> <DIV>"Tom Bruhl" <<A=3D20
> > >>
> href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A
> <mailto:arpegio@comcast.net">arpegio@comcast.net</A>>> =
> >=3D
> > >>wrote in=3D20
> > >> message <A =3D
> > >>href=3D3D"news:434bd28b@linux">news:434bd28b@linux</A>...</DIV
> <news:434bd28b@linux">news:434bd28b@linux</A>...</DIV>>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>The files are Winamp
> Media
> =
> >=3D
> > >>Files which are=3D20
> > >> mp3s. </FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>I want to lay guitar =
> ></FONT><FONT
> > =3D
> > >>face=3D3DArial=3D20
> > >> size=3D3D2>tracks over Steely Dan covers for him.
> </FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>Can I make them
> individual
> =
> >wavs =3D
> > >>with either=3D20
> > >> Paris, strip wav or</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>Wavelab 3.0?</FONT></DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> > >> <DIV><FONT face=3D3DArial size=3D3D2>He </FONT><FONT =
> >face=3D3DArial =3D
> > >>size=3D3D2>can send me=3D20
> > >> &lt;
```

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Aaron Allen](#) on Wed, 12 Oct 2005 04:00:09 GMT

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

---

e amps with their soul mate =  
cabs and=20

wow!</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>The old 100 Marshall sounded sweet =  
with the cab=20

though.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Use your ears.&nbsp;</FONT> Boogie gets a =  
great clean=20  
sound almost </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>like a Fender but rounder.&nbsp;</FONT> =  
Might be another=20  
option to try.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"michael bliss" &lt;<A=20  
href=3D"mailto:mbliss1@austin.rr.com">mbliss1@austin.rr.com</A>&gt; =  
wrote in=20  
message <A=20  
=  
href=3D"news:434bec45\$1@linux">news:434bec45\$1@linux</A>...</DIV><BR>Neil=  
has=20  
some great suggestions already.<BR>The Fender Twin was the amp used =  
with the=20  
rhodes, thus<BR>also sounds good on the Wurli. Also, try the Vox =  
AC30 on the=20  
Wurli.<BR><BR>As far as B3's go, as Neil said, go with the Bassman =  
or some=20  
<BR>big ol' bass cabinet such as the ampeg. <BR>Let us know what you =  
end up=20  
using, and what sounded best.<BR><BR>michael bliss<BR><BR>"Neil" =  
&lt;<A=20  
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com</A>&gt; =  
wrote:<BR>&gt;<BR>&gt;I=20  
would think you'd have some good luck by starting with<BR>&gt;the =  
'65 Fender=20  
Twin Reverb or the Fender Bassman amps, and then<BR>&gt;either the =  
American=20  
2x12" or Bassman 4x10"=20  
cabinets.<BR>&gt;<BR>&gt;Neil<BR>&gt;<BR>&gt; <BR>&gt;<BR>&gt;"Kim" =  
&lt;<A=20  
=  
href=3D"mailto:hiddeNSounds@hotmail.com">hiddeNSounds@hotmail.com</A>&gt;=  
=20  
wrote:<BR>&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt;Of course many, probably =  
most, of=20  
the classic funk and soul keyboard sounds,<BR>&gt;&gt;such as organ =  
sounds=20  
and electric piano sounds, were created by =  
actually<BR>&gt;&gt;micing the=20

amps rather than using a line signal, often with some=20  
slight<BR>&gt;overdrive<BR>&gt;&gt;or other characteristics of the =  
speakers=20  
and amps themselves evident.<BR>&gt;&gt;<BR>&gt;&gt;I'm assuming I'm =  
going=20  
to get a better emulation of sounds like this=20  
by<BR>&gt;&gt;actually<BR>&gt;&gt;turning on some of the amp and speaker =

emulation in my GNX4. The GNX has<BR>&gt;&gt;what I think is a =  
fairly nice=20  
rotary speaker emulation, as well as a nice<BR>&gt;&gt;tremelo =  
effect, but=20  
seperate to this (yes I realise that a Leslie was=20  
a<BR>&gt;&gt;speaker<BR>&gt;&gt;&gt;hence it should kinda be part of the =  
speaker=20  
selection, but seperate) is<BR>&gt;&gt;the amp and the speaker =  
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dedicated to=20  
emulating only guitar and bass amps, but I figure =  
there<BR>&gt;&gt;must be=20  
some in there that are more likely to sound like a classic=20  
keyboard<BR>&gt;&gt;&gt;amp than others, and I'm sure over the years the =  
odd=20  
person probably used<BR>&gt;&gt;a guitar amp with a keyboard anyhow. =  
Problem=20  
is a lot of the amps in this<BR>&gt;&gt;list mean nothing to me =  
other than a=20  
bunch of characters, whereas I'm sure<BR>&gt;&gt;quite a few of you =  
will be=20  
familiar with many of them, and I'm also even<BR>&gt;&gt;less =  
familiar with=20  
actual keyboard amps, so I'm really lost for a=20  
place<BR>&gt;&gt;to<BR>&gt;&gt;&gt;start other than to push buttons and see =  
how=20  
things sound...&nbsp;&nbsp;&nbsp;...which<BR>&gt;&gt;may<BR>&gt;&gt;&gt;of course =  
be a=20  
very good approach, but anyhow...<BR>&gt;&gt;<BR>&gt;&gt;Amps I have =  
to=20  
choose from are:<BR>&gt;&gt;'65 Fender Twin Reverb, Matchless DC30, =  
Mesa=20  
Dual Rectifier, Mesa Boogie<BR>&gt;&gt;Mark II C, '57 Fender Tweed =  
Deluxe,=20  
Vox AC30 Top Boost, "A clean tube combo",<BR>&gt;&gt;'78 Marshall =  
Master=20  
Volume, "A nice crunchy tube amp combo", "A high =  
gain<BR>&gt;&gt;tube amp",=20  
"A sweet tube blues tone", Marshall JCM900, "A high gain=20

fuzz<BR>&gt;distortion", "Fender Bassman", a HiWatt 50 watt =  
stack, [bass=20  
rigs] - Ampeg<BR>&gt;SVT, Ashdown ABM-C410H, Trace Elliot =  
Commando,=20  
Sunn200S, '69 Ampeg SVT<BR>Classic,<BR>&gt;Ampeg B15, SWR Basic =  
Black,=20  
Fender Dual Showman, Mesa Boogie Bass =  
400+,<BR>&gt;Hartke<BR>&gt;Model=20  
2000.<BR>&gt;<BR>&gt;Speaker Cabs: American 2x12, British =  
4x12,=20  
Vintage 30 4x12, British 2x12,<BR>&gt;American 1x12, Blonde =  
2x12, Fane=20  
4x12, Greenback 4x12, Boutique 4x12, Bassman<BR>&gt;4x10, '65 =  
Tweed=20  
1x12, Fender Pro 1x15, Ampeg Portaflex, Ashdown 4x10=20  
w/tweeter,<BR>&gt;Sunn 200S 2x15, Acoustic 360, Hartke 1x15, SWR =  
Basic=20  
Black, Ampeg 8x10,<BR>&gt;Ashdown<BR>&gt;AMB410, SWR Goliath =  
III, Hartke=20  
4x10.<BR>&gt;<BR>&gt;Any suggestions on what combo may sound =  
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wurlitzer<BR>&gt;sounds<BR>&gt;happening, so=20  
any suggestions specific to those directions would be=20  
fantasmalistic!<BR>&gt;;o) Keep in mind the rotary speaker =  
effect can be=20  
inserted on any of the<BR>&gt;amp/cabinet combinations without =  
effecting=20  
the sound in any way (other<BR>than<BR>&gt;to add the rotary =  
effect) so=20  
feel free to choose amps based on what would<BR>&gt;probably =  
sound good=20  
IF it had a Leslie. :o)<BR>&gt;<BR>&gt;Oh, and the machine =  
can also=20  
warp between two amps or cabinets, so if you<BR>&gt;think "a =  
criss cross=20  
of 1/3 this amp and 2/3's this amp" would work, then<BR>&gt;we =  
can do=20  
that too.=20  
=  
:o)<BR>&gt;<BR>&gt;Cheers,<BR>&gt;Kim. <BR>&gt;<BR></BLOCKQUOTE=  
E></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0038\_01C5CEB7.872827E0--For me, Paris is definitely in the top 5, but I  
really have to say my  
best purchase was a used Teac Model 3440 reel-to-reel deck. I

purchased it in mid-1980 with the insurance money I got for my stolen Pioneer RT-707 deck and Tapco mixer. I had been spoofing the Pioneer into doing ping-pongs, but the 3440 brought me squarely into the world of multitrack recording, and I have never looked back. My formative years as a recordist were spent with that deck, and it was my desire to stay within its analog paradigm that brought me, 21 years later, to Paris.

Shortly after getting the 3440, I picked up a Tascam Model 3 mixer as a companion piece, and spent the next few years recording some fine music.

FWIW, I still use the 3440, though its output amps are a bit dodgy, so I bypass them and come straight into mic preamps instead. The Model 3 is still here too, but mostly gathering dust in the corner.

- Paul Artola  
Ellicott City, Maryland

On 12 Oct 2005 02:07:25 +1000, "Tyrone Corbett"  
<tyronecorbett@comcast.net> wrote:

>  
>Paris...pure and simple...elevated my game tremendously!!!  
>  
>Tyrone  
>Lou -

You and DeDe were missed. Morgan has a group shot on his camera. He is a busy guy, but if we bug him enough, he will post it here. That was the only picture taken.

You two better show up in 2007, and you better have your new CD out by then so we can toast its success!

- Paul

p.s. I think you need to come down to Maryland someday and try out my 1954 Martin Committee. It is incredible!

On 12 Oct 2005 06:37:52 +1000, "Louis Guarino Jr." <Kateeba@snet.net> wrote:

>  
>Paul  
>  
>  
>Any pictures of the Dinner this year? Wish I could have made it!

>  
>Lou  
>  
>  
>  
>Paul Artola <artola@comcast.net> wrote:  
>>Don't remember about Kontakt2, but they had Ivory running at the show.  
>>  
>>- Paul  
>>  
>>On 11 Oct 2005 09:02:03 +1000, "Phil Aiken" <paiken@partners.org>  
>>wrote:  
>>  
>>>  
>>>  
>>>>My oogle piece of gear is the Muse Receptor. It was being hyped at the  
>>>>last AES/NY show, but last time I checked was still in its early  
>>>>growth stages. However, it seems that many software houses are working  
>>>>with Muse and there is a ton of stuff to work with it. Sadly Waves and  
>>>>UAD are not on the list, but Native Instruments is, and thats what I  
>>>>want. Look for a posting on the forsale group soon as I sell my  
>>>>hardware synths off to pay for one of these Receptors.  
>>>>  
>>>  
>>>I've had one for a while and it is a cornerstone of my current live rig.  
>>>They do indeed seem to be moving forward very steadily with updates, and  
>>>with more plugin developers getting involved.  
>>>Very pleased with the purchase - dying for Kontakt 2 to be installable  
>later  
>>>this month, as well as Ivory.  
>>I used to check CDs out of the local library pretty regularly, and  
when one would act funny in my player, I would give it the Turtlewax  
treatment. That seemed to do the trick.

- Paul Artola  
Ellicott City, Maryland

On 12 Oct 2005 07:59:31 +1000, "Pete" <ruthenburg@sbcglobal.net>  
wrote:

>  
>So I've read a number of people saying Turtlewax,Pledge,Vaseline,  
>toothpaste.Any of those things really work?  
>  
>Pete  
>  
>  
>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:



>>  
>> So anybody used anything that actually works for repairing cd  
>>scratches?Any DIY fixes that work?  
>> Could you rip stuff off a commercial CD then burn a new one  
>>maybe?Haven't tried that yet.  
>>  
>>PeteForssell CS-1.

"DC" <dc@spamtheaussies.org> wrote in message news:434b0c3b\$1@linux...

>  
> Here's mine.  
>  
> Yamaha UD Stomp. 8 delays, all programmable, in one box.  
>  
> This thing does sounds you cannot believe. Allan Holdsworth  
> programmed a bunch of the sounds and they are terrific.  
>  
> Without a doubt, the best delay ever made. Everything from the  
> exact doubling you were looking for, to the coolest flange to the  
> widest chorus to the most amazing volume swells anywhere. True stereo,  
> with simple pan controls for each delay line. You can setup  
> most any delay effect you can imagine and still have a couple of  
> delay lines left over.  
>  
> They were originally around 700.00 USD. Being a pedal, it was a  
> hard sell, and they almost immediately went out of production.  
>  
> I got mine for 198.00 from Musician's Fiend (errr, friend) and wish  
> I had bought 3. I would not sell it for 2K.  
>  
> You can still catch Allan bidding for more of these on eBay. He uses  
> 2 live. They are already climbing back to the 300 range and I  
> expect they will go higher.  
>  
> DC"Aaron Allen" <nospam@not\_here.dude> wrote:  
>radio shack.

Not in the shape I'm looking for as far as I can see...

....though I'm jealous once again at the price you guys can pick things up  
for. This footswitch for only \$2.99?!?

<http://www.radioshack.com/product.asp?catalog%5Fname=CTLG&am p;product%5Fid=44-610>

Sheez... our Radioshack equivilant Jaycar sells it's footswitch for \$19  
without even a plug on the end of the lead, though one would hope it's of  
better build quality... or some other excuse like that. ;o)

Thanks for the idea anyhow.

Cheers,

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

-----=\_NextPart\_000\_0047\_01C5CED8.81DBF160

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

Content-Transfer-Encoding: quoted-printable

Right Toe.

"Aaron Allen" <nospam@not\_here.dude> wrote in message =  
news:434c8b3e@linux...

\*Boogie gets a great clean sound almost=20  
like a Fender but rounder.\*

IIRC, Boogie started out it's life as a hot rodded fender.

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:434bfd77@linux...

Kim,

I like both Neil and Michael's suggestions. Fenders  
have a cleaner sound which is often good to help  
retain the keyboards clarity. I know with the Vox ToneLab  
and with Nigel I usually end up with the matching cabs  
to the given amp. I try them all and almost always go  
with what was sold with the head. They are matched.

I used to have a Vox AC-30 and a Marshall 4 x 12... ehhh.

A Dual Showman through the same Marshall... ewww.

Put those amps with their soul mate cabs and wow!

The old 100 Marshall sounded sweet with the cab though.

Use your ears. Boogie gets a great clean sound almost=20  
like a Fender but rounder. Might be another option to try.

Tom

"michael bliss" <mbliss1@austin.rr.com> wrote in message =  
news:434bec45\$1@linux...

Neil has some great suggestions already.

The Fender Twin was the amp used with the rhodes, thus  
also sounds good on the Wurli. Also, try the Vox AC30 on the =  
Wurli.

As far as B3's go, as Neil said, go with the Bassman or some=20

big ol' bass cabinet such as the ampeg.  
Let us know what you end up using, and what sounded best.

michael bliss

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

>

>I would think you'd have some good luck by starting with  
>the '65 Fender Twin Reverb or the Fender Bassman amps, and then  
>either the American 2x12" or Bassman 4x10" cabinets.

>

>Neil

>

>

>

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

>>

>>

>>Of course many, probably most, of the classic funk and soul =  
keyboard sounds,  
>>such as organ sounds and electric piano sounds, were created by =  
actually  
>>micing the amps rather than using a line signal, often with some =  
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>overdrive

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...  
Posted by [Tom Bruhl](#) on Wed, 12 Oct 2005 06:56:13 GMT  
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then either the American 2x12" or Bassman 4x10" cabinets.  
<BR>Neil<BR>"Kim" =  
<A href="mailto:hidde=sounds@hotmail.com">hidde=sounds@hotmail.com</A>  
wrote: Of course many, probably most, of the classic funk and soul keyboard sounds, such as organ sounds and electric piano sounds, were created by actually micing the amps rather than using a line signal, often with some slight overdrive or other characteristics of the speakers and amps themselves evident. I'm assuming I'm going to get a better emulation of sounds like this by actually turning on some of the amp and speaker emulation in my GNX4. The GNX has what I think is a fairly nice rotary speaker emulation, as well as a nice tremelo effect, but seperate to this (yes I realise that a Leslie was a speaker selection, but seperate) is the amp and the speaker cabinet emulation. Unfortunately the GNX4 is pretty much dedicated to emulating only guitar and bass amps, but I figure there some in there that are more likely to sound like a classic keyboard amp than others, and I'm sure over the years the odd person probably used a guitar amp with a keyboard anyhow. Problem is a lot of the amps in this list mean nothing to me other than a bunch of characters, whereas I'm sure of you will be familiar with many of them, and I'm also even less familiar with actual keyboard amps, so I'm really lost for a place to start other than to push buttons and see how things sound...&nbsp;&nbsp;  =



between two amps or cabinets, so if you  
>>>think "a criss =  
cross of=20  
1/3 this amp and 2/3's this amp" would work, then  
>>>we =  
can do=20  
that too.=20

=  
>>>o)<BR>>><BR>>>Cheers,<BR>>>Kim. <BR>>><BR></BLOCKQUOTE=  
E></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0047\_01C5CED8.81DBF160--I've used brash and aluminum polish and  
maguire's extra fine with a very  
light weight soft fabric followed by silicon (pledge) or similar.

Dubya M W

"Paul Artola" <artola@comcast.net> wrote in message  
news:cp3pk1th3uivtoc8hm7clnolmqf4fh9gma@4ax.com...

>I used to check CDs out of the local library pretty regularly, and  
> when one would act funny in my player, I would give it the Turtlewax  
> treatment. That seemed to do the trick.

>  
> - Paul Artola  
> Ellicott City, Maryland

>  
> On 12 Oct 2005 07:59:31 +1000, "Pete" <ruthenburg@sbcglobal.net>  
> wrote:

>  
>>  
>>So I've read a number of people saying Turtlewax,Pledge,Vaseline,  
>>toothpaste.Any of those things really work?

>>  
>>Pete

>>  
>>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>>>  
>>> So anybody used anything that actually works for repairing cd  
>>>scratches?Any DIY fixes that work?  
>>> Could you rip stuff off a commercial CD then burn a new one  
>>>maybe?Haven't tried that yet.

>>>  
>>>Pete

>Right now I'd lean toward the dual G5 Mac, MOTU 828MII and clever  
software. It has successfully eliminated several racks of FX and MIDI  
gear, vastly improving on the capabilities in far less space and with  
less power consumption.

The old Teac 3340A was a workhorse, though. Recorded a lot of music on



one of those. And PARIS was a real breakthrough.

Honorable mention: Zeta violin bridge.

Cheers,

-Jamie K

<http://www.JamieKruz.com>

Paul Artola wrote:

> For me, Paris is definitely in the top 5, but I really have to say my  
> best purchase was a used Teac Model 3440 reel-to-reel deck. I  
> purchased it in mid-1980 with the insurance money I got for my stolen  
> Pioneer RT-707 deck and Tapco mixer. I had been spoofing the Pioneer  
> into doing ping-pongs, but the 3440 brought me squarely into the world  
> of multitrack recording, and I have never looked back. My formative  
> years as a recordist were spent with that deck, and it was my desire  
> to stay within its analog paradigm that brought me, 21 years later, to  
> Paris.

>

> Shortly after getting the 3440, I picked up a Tascam Model 3 mixer as  
> a companion piece, and spent the next few years recording some fine  
> music.

>

> FWIW, I still use the 3440, though its output amps are a bit dodgy,  
> so I bypass them and come straight into mic preamps instead. The Model  
> 3 is still here too, but mostly gathering dust in the corner.

>

> - Paul Artola  
> Ellicott City, Maryland

>

> On 12 Oct 2005 02:07:25 +1000, "Tyrone Corbett"  
> <[tyronecorbett@comcast.net](mailto:tyronecorbett@comcast.net)> wrote:

>

>

>>Paris...pure and simple...elevated my game tremendously!!!

>>

>>Tyrone

>>

>

>You could load them into Wavelab and convert them into 2 mono PAF files.

--

Martin Harrington

[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"Rod Lincoln" <[rlincoln@kc.rr.com](mailto:rlincoln@kc.rr.com)> wrote in message [news:434bfb33\\$1@linux...](mailto:news:434bfb33$1@linux...)

>

> Tom, you could install a program such as CDex (I think it's shareware, but

> I'm not sure)it converts mp3's to waves and vice versa. That's what I  
> usually  
> use.  
> Rod  
> "Tom Bruhl" <arpegio@comcast.net> wrote:  
>>  
>>  
>>Alright, now I have to reinstall Wavelab...  
>>  
>> "Dimitrios" <musurgio@otenet.gr> wrote in message =  
>>news:434bd54b@linux...  
>> Dear Tom,  
>> If you load mp3's on wavelab you can then save them as wave files.  
>> It is that simple.  
>> Regards,  
>> Dimitrios  
>> "Tom Bruhl" <arpegio@comcast.net> wrote in message =  
>>news:434bd28b@linux...  
>> The files are Winamp Media Files which are mp3s. =20  
>> I want to lay guitar tracks over Steely Dan covers for him. =20  
>> Can I make them individual wavs with either Paris, strip wav or  
>> Wavelab 3.0?  
>>  
>> He can send me the individual wavs and I can convert those but we're  
> =  
>>  
>> trying to save a step for him I guess...  
>> Tom  
>>  
>> PS Don't eat too much roasted garlic at one sitting.  
>>  
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
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>><META http-equiv=3DContent-Type content=3D"text/html; =  
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>One way I was told that works is if you copy the CD to your computer, ala
wavelab or media player or the like and then reburn it, voila...a new,
perfect CD.

```

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Wed, 12 Oct 2005 11:43:05 GMT

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---

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 > I have to choose from are:<BR>>>'65 Fender Twin Reverb, =  
 >Matchless=20  
 > DC30, Mesa Dual Rectifier, Mesa Boogie<BR>>>Mark II C, '57 =  
 >Fender=20  
 > Tweed Deluxe, Vox AC30 Top Boost, "A clean tube =  
 >combo",<BR>>>'78=20  
 > Marshall Master Volume, "A nice crunchy tube amp combo", "A high=20  
 > gain<BR>>>tube amp", "A sweet tube blues tone", Marshall =  
 >JCM900, "A=20  
 > high gain fuzz<BR>>>distortion", "Fender Bassman", a HiWatt =  
 >50 watt=20  
 > stack, [bass rigs] - Ampeg<BR>>>SVT, Ashdown ABM-C410H, =

>Trace Elliot=20  
> Commando, Sunn200S, '69 Ampeg SVT<BR>Classic,<BR>>>Ampeg =  
>B15, SWR=20  
> Basic Black, Fender Dual Showman, Mesa Boogie Bass=20  
> 400+,<BR>>Hartke<BR>>>Model =  
>2000.<BR>>><BR>>>Speaker=20  
> Cabs: American 2x12, British 4x12, Vintage 30 4x12, British=20  
> 2x12,<BR>>>American 1x12, Blonde 2x12, Fane 4x12, Greenback =  
>4x12,=20  
> Boutique 4x12, Bassman<BR>>>4x10, '65 Tweed 1x12, Fender Pro =  
>1x15,=20  
> Ampeg Portaflex, Ashdown 4x10 w/tweeter,<BR>>>Sunn 200S =  
>2x15,=20  
> Acoustic 360, Hartke 1x15, SWR Basic Black, Ampeg=20  
> 8x10,<BR>>Ashdown<BR>>>AMB410, SWR Goliath III, Hartke=20  
> 4x10.<BR>>><BR>>>Any suggestions on what combo may =  
>sound good=20  
> with a given sound would be<BR>>>fantastic. Mostly I'm =  
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> get some nice hammond B3 and=20  
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>in mind=20  
> the rotary speaker effect can be inserted on any of=20  
> the<BR>>>amp/cabinet combinations without effecting the =  
>sound in any=20  
> way (other<BR>than<BR>>>to add the rotary effect) so feel =  
>free to=20  
> choose amps based on what would<BR>>>probably sound good IF =  
>it had a=20  
> Leslie. :o)<BR>>><BR>>>Oh, and the machine can also =  
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> between two amps or cabinets, so if you<BR>>>think "a criss =  
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>Do used record stores have something for this?

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>> wrote:  
>>  
>>>  
>>>So I've read a number of people saying Turtlewax,Pledge,Vaseline,  
>>>toothpaste.Any of those things really work?  
>>>  
>>>Pete  
>>>  
>>>  
>>>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:  
>>>>  
>>>> So anybody used anything that actually works for repairing cd  
>>>>scratches?Any DIY fixes that work?  
>>>> Could you rip stuff off a commercial CD then burn a new one  
>>>>maybe?Haven't tried that yet.  
>>>>  
>>>>Pete  
>>  
>  
>When I sent my card in, he just replaced the effects board. I'm not sure  
if he even has the schematics.

Mike

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:  
>Aaron, just wondering, so how then does TheSonic guy repair the cards? Maybe  
>he has the schematics?  
>  
>Rich  
>  
>Man count thy days,  
>and if perchance they fly too fast,  
>for thy dull thoughts to count,  
>count every day thy last.  
>

>Henton Londini - Anno Dom 1605

>

>"Aaron Allen" <nospam@not\_here.dude> wrote in message news:434a1e5c@linux...

>> D,

>> Long story short is that when Ensoniq was bought out by Emu and Creative,

>> lots of heads rolled. A good deal of hostility ensued. Papers vanished,

>> mysteriously, and \*no one seems to know where they went\*.. the why is

>> obvious when you think about it from a creators standpoint. If there are

>> indeed roadmaps on the EDS cards I would be most definitely interested

>> should you come across them.. but I hold little hope at this late stage

in

>> the public release of those documents.

>>

>> AA

>>

>>

>> "Dimitrios" <musurgio@otenet.gr> wrote in message news:434a13c0\$1@linux...

>> >I have a couple of non working EDS cards (and no I did not burn them

with

>> > EDSTransfer string)

>> > These have been bought as is for spare parts.

>> > Because I am located in Greece it is cost prohibited to send cards

>aboard

>> > for propable fix.

>> > So with my audio engineer I could fix some here.

>> > Would anybody kindly share these schematics ?

>> > I know someone outhee got them...

>> > The Ensoniq guy ( I understand why) did not reply on this.

>> > regards,

>> > Dimitrios

>> >

>> >

>>

>>

>

>I'd have to say my best gear purchase was probably everything

I have right now - simply because I still own it & therefore

MUST find it worth keeping! lol

Neil

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>Forssell CS-1.

>

>

>"DC" <dc@spamtheaussies.org> wrote in message news:434b0c3b\$1@linux...

>>

>> Here's mine.  
>>  
>> Yamaha UD Stomp. 8 delays, all programmable, in one box.  
>>  
>> This thing does sounds you cannot believe. Allan Holdsworth  
>> programmed a bunch of the sounds and they are terrific.  
>>  
>> Without a doubt, the best delay ever made. Everything from the  
>> exact doubling you were looking for, to the coolest flange to the  
>> widest chorus to the most amazing volume swells anywhere. True stereo,  
>> with simple pan controls for each delay line. You can setup  
>> most any delay effect you can imagine and still have a couple of  
>> delay lines left over.  
>>  
>> They were originally around 700.00 USD. Being a pedal, it was a  
>> hard sell, and they almost immediately went out of production.  
>>  
>> I got mine for 198.00 from Musician's Fiend (errr, friend) and wish  
>> I had bought 3. I would not sell it for 2K.  
>>  
>> You can still catch Allan bidding for more of these on eBay. He uses  
>> 2 live. They are already climbing back to the 300 range and I  
>> expect they will go higher.  
>>  
>> DC  
>  
>I agree with the 3440 - I had one, sold it when I switched to Paris to my  
brother in law - I have been trying to buy it back ever since - everytime  
I ask he just smiles and says your loss... I have picked up a 1/2 inch Tascam  
8 track since but that 3340 just seemed the best....

Paul Artola <artola@comcast.net> wrote:

>For me, Paris is definitely in the top 5, but I really have to say my  
>best purchase was a used Teac Model 3440 reel-to-reel deck. I  
>purchased it in mid-1980 with the insurance money I got for my stolen  
>Pioneer RT-707 deck and Tapco mixer. I had been spoofing the Pioneer  
>into doing ping-pongs, but the 3440 brought me squarely into the world  
>of multitrack recording, and I have never looked back. My formative  
>years as a recordist were spent with that deck, and it was my desire  
>to stay within its analog paradigm that brought me, 21 years later, to  
>Paris.  
>  
>Shortly after getting the 3440, I picked up a Tascam Model 3 mixer as  
>a companion piece, and spent the next few years recording some fine  
>music.  
>  
>FWIW, I still use the 3440, though its output amps are a bit dodgy,  
>so I bypass them and come straight into mic preamps instead. The Model

>3 is still here too, but mostly gathering dust in the corner.  
>  
>- Paul Artola  
> Ellicott City, Maryland  
>  
>On 12 Oct 2005 02:07:25 +1000, "Tyrone Corbett"  
><tyronecorbett@comcast.net> wrote:  
>  
>>  
>>Paris...pure and simple...elevated my game tremendously!!!  
>>  
>>Tyrone  
>>  
>She is amazing!

El Miguel

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message  
news:434a7686\$1@linux...

>  
> I did a gig in Atlanta a couple of nights ago. I'm still touring with Will  
> Downing, but the gig was honoring legendary Jazz singer "Nancy Wilson". I  
> am not certain of her age...late sixties I'm guessing, but she sounded  
incredible!!!  
> She worked a mic in a way that is no longer in existence in today's  
music...truly  
> sad. Her vocals were clean...riffs were phenomenal and interpretation  
skills  
> outstanding!  
>  
> Certainly a worth while performer to see if at all possible.  
>  
> Tyrone  
>Hope  
> next time he takes my suggestion and hires some busty, young women to  
> help him get his message across.

pee cee pasties do it for me every time!

el miguel

"Paul Artola" <artola@comcast.net> wrote in message  
news:bgilk15ig93hi7ck715mjvdkstnqmv2f0@4ax.com...

> Sorry here too that you couldn't make the Paris dinner. It was great  
> hanging out with Sakis, Adrian, Gene, Morgan, Chris, and guests. Of  
> course, the time flew by, but still we managed to cover many topics  
> and cry yet another round in our beer about the demise of Paris.

>  
> As far as the show goes, I had a great time, hauled in several pounds  
> of brochures and trinkets, and renewed some friendships made in past  
> years. I saw Mr. and Mrs. Neve at one point, but my brush with  
> greatness was standing next to Les Paul at the John Hardy booth. I was

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Chris Lang](#) on Wed, 12 Oct 2005 18:05:16 GMT

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---

; message <A =

>>href=3D"news:434c8b3e@linux">news:434c8b3e@linux</A>...</DIV>

>> <DIV><FONT face=3DArial size=3D2>\*Boogie gets a great clean sound =  
>>almost=20

>> <DIV><FONT face=3DArial size=3D2>like a Fender but=20

>> rounder.\*</FONT></DIV></FONT></DIV>

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

>> <DIV><FONT face=3DArial size=3D2>IIRC, Boogie started out it's life as

>=

>>a hot=20

>> rodded fender.</FONT></DIV>

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

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

>> <BLOCKQUOTE dir=3Dltr=20

>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

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

>> <DIV>"Tom Bruhl" <<A=20

>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =

>>wrote in=20

>> message <A =

>>href=3D"news:434bfd77@linux">news:434bfd77@linux</A>...</DIV>

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

>> <DIV><FONT face=3DArial size=3D2>I like both Neil and Michael's=20

>> suggestions. Fenders</FONT></DIV>

>> <DIV><FONT face=3DArial size=3D2>have a cleaner sound which is often

>=

>>good to=20

>> help</FONT></DIV>

>> <DIV><FONT face=3DArial size=3D2>retain the keyboards clarity. =  
>>I know with=20  
>> the Vox ToneLab</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>and with Nigel I usually end up =  
>>with the=20  
>> matching cabs</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>to the given amp. I try =  
>>them all and=20  
>> almost always go</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>with what was sold with the =  
>>head. They=20  
>> are matched.</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>> <DIV><FONT face=3DArial size=3D2>I used to have a Vox AC-30 and a =  
>>Marshall 4 x=20  
>> 12... ehhh.</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>A Dual Showman through the same =  
>>Marshall...=20  
>> ewww.</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>Put those amps with their soul mate  
>=  
>>cabs and=20  
>> wow!</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>The old 100 Marshall sounded sweet  
>=  
>>with the cab=20  
>> though.</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>> <DIV><FONT face=3DArial size=3D2>Use your ears. Boogie gets a =  
>>great clean=20  
>> sound almost </FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>like a Fender but rounder. =  
>>Might be=20  
>> another option to try.</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>> <BLOCKQUOTE=20  
>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
>> <DIV>"michael bliss" <<A=20  
>> =  
>>href=3D"mailto:mbliss1@austin.rr.com">mbliss1@austin.rr.com</A>> =  
>>wrote in=20  
>> message <A=20  
>> =  
>>href=3D"news:434bec45\$1@linux">news:434bec45\$1@linux</A>...</DIV><BR>Neil=  
>>=20  
>> has some great suggestions already.<BR>The Fender Twin was the amp

>=  
>>used=20  
>> with the rhodes, thus<BR>also sounds good on the Wurli. Also, try  
>=  
>>the Vox=20  
>> AC30 on the Wurli.<BR><BR>As far as B3's go, as Neil said, go with  
>=  
>>the=20  
>> Bassman or some <BR>big ol' bass cabinet such as the ampeg. =  
>><BR>Let us=20  
>> know what you end up using, and what sounded best.<BR><BR>michael=20  
>> bliss<BR><BR>"Neil" <<A=20  
>> href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com</A>>=20  
>> wrote:<BR>><BR>>I would think you'd have some good luck by =  
>>starting=20  
>> with<BR>>the '65 Fender Twin Reverb or the Fender Bassman amps, =  
>>and=20  
>> then<BR>>either the American 2x12" or Bassman 4x10"=20  
>> cabinets.<BR>><BR>>Neil<BR>><BR>><BR>><BR>>"Kim" =  
>><<A=20  
>> =  
>>href=3D"mailto:hiddeNSounds@hotmail.com">hiddeNSounds@hotmail.com</A>>=  
>>=20  
>> wrote:<BR>>><BR>>><BR>>>Of course many, probably =  
>>most,=20  
>> of the classic funk and soul keyboard sounds,<BR>>>such as =  
>>organ=20  
>> sounds and electric piano sounds, were created by=20  
>> actually<BR>>>micing the amps rather than using a line =  
>>signal, often=20  
>> with some slight<BR>>overdrive<BR>>>or other =  
>>characteristics of=20  
>> the speakers and amps themselves =  
>>evident.<BR>>><BR>>>I'm=20  
>> assuming I'm going to get a better emulation of sounds like this=20  
>> by<BR>>actually<BR>>>turning on some of the amp and =  
>>speaker=20  
>> emulation in my GNX4. The GNX has<BR>>>what I think is a =  
>>fairly nice=20  
>> rotary speaker emulation, as well as a nice<BR>>>tremelo =  
>>effect, but=20  
>> seperate to this (yes I realise that a Leslie was=20  
>> a<BR>>speaker<BR>>>hence it should kinda be part of the =  
>>speaker=20  
>> selection, but seperate) is<BR>>>the amp and the speaker =  
>>cabinet=20  
>> emulation. Unfortunately the GNX4 is pretty<BR>>>much =  
>>dedicated to=20



>> emulating only guitar and bass amps, but I figure =  
>>there<BR>>>must be=20  
>> some in there that are more likely to sound like a classic=20  
>> keyboard<BR>>>amp than others, and I'm sure over the years =  
>>the odd=20  
>> person probably used<BR>>>a guitar amp with a keyboard =  
>>anyhow.=20  
>> Problem is a lot of the amps in this<BR>>>list mean nothing =  
>>to me=20  
>> other than a bunch of characters, whereas I'm =  
>>sure<BR>>>quite a few=20  
>> of you will be familiar with many of them, and I'm also=20  
>> even<BR>>>less familiar with actual keyboard amps, so I'm =  
>>really=20  
>> lost for a place<BR>>to<BR>>>start other than to push =  
>>buttons and=20  
>> see how things sound... =  
>>...which<BR>>>may<BR>>>of=20  
>> course be a very good approach, but =  
>>anyhow...<BR>>><BR>>>Amps=20  
>> I have to choose from are:<BR>>>'65 Fender Twin Reverb, =  
>>Matchless=20  
>> DC30, Mesa Dual Rectifier, Mesa Boogie<BR>>>Mark II C, '57 =  
>>Fender=20  
>> Tweed Deluxe, Vox AC30 Top Boost, "A clean tube =  
>>combo",<BR>>>'78=20  
>> Marshall Master Volume, "A nice crunchy tube amp combo", "A high=20  
>> gain<BR>>>tube amp", "A sweet tube blues tone", Marshall =  
>>JCM900, "A=20  
>> high gain fuzz<BR>>>distortion", "Fender Bassman", a HiWatt =  
>>50 watt=20  
>> stack, [bass rigs] - Ampeg<BR>>>SVT, Ashdown ABM-C410H, =  
>>Trace Elliot=20  
>> Commando, Sunn200S, '69 Ampeg SVT<BR>Classic,<BR>>>Ampeg =  
>>B15, SWR=20  
>> Basic Black, Fender Dual Showman, Mesa Boogie Bass=20  
>> 400+,<BR>>Hartke<BR>>>Model =  
>>2000.<BR>>><BR>>>Speaker=20  
>> Cabs: American 2x12, British 4x12, Vintage 30 4x12, British=20  
>> 2x12,<BR>>>American 1x12, Blonde 2x12, Fane 4x12, Greenback =  
>>4x12,=20  
>> Boutique 4x12, Bassman<BR>>>4x10, '65 Tweed 1x12, Fender Pro =  
>>1x15,=20  
>> Ampeg Portaflex, Ashdown 4x10 w/tweeter,<BR>>>Sunn 200S =  
>>2x15,=20  
>> Acoustic 360, Hartke 1x15, SWR Basic Black, Ampeg=20  
>> 8x10,<BR>>Ashdown<BR>>>AMB410, SWR Goliath III, Hartke=20  
>> 4x10.<BR>>><BR>>>Any suggestions on what combo may =

>>sound good=20  
>> with a given sound would be<BR>>>fantastic. Mostly I'm =  
>>looking to=20  
>> get some nice hammond B3 and=20  
>> wurlitzer<BR>>sounds<BR>>>happenning, so any suggestions =  
>>specific=20  
>> to those directions would be fantasmalistic!<BR>>>:o) Keep =  
>>in mind=20  
>> the rotary speaker effect can be inserted on any of=20  
>> the<BR>>>amp/cabinet combinations without effecting the =  
>>sound in any=20  
>> way (other<BR>than<BR>>>to add the rotary effect) so feel =  
>>free to=20  
>> choose amps based on what would<BR>>>probably sound good IF =  
>>it had a=20  
>> Leslie. :o)<BR>>><BR>>>Oh, and the machine can also =  
>>warp=20  
>> between two amps or cabinets, so if you<BR>>>think "a criss =  
>>cross of=20  
>> 1/3 this amp and 2/3's this amp" would work, then<BR>>>we =  
>>can do=20  
>> that too.=20  
>> =  
>>:o)<BR>>><BR>>>Cheers,<BR>>>Kim.<BR>><BR></BLOCKQUOTE  
>E</BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>  
>>  
>>  
>><http://www.relic.9cy.com/Pretvaraci/Stup%20gun.gif>

Aaron Allen wrote:

> That would be my thoughts, though I think most of the EDS repairs I heard  
> were simply swaps. Perhaps he 'pre-repairs' cards for faster turnaround?  
> AA  
>  
>  
> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
> news:434ce901\$1@linux...  
>  
>>Aaron, just wondering, so how then does TheSonic guy repair the cards?  
>>Maybe  
>>he has the schematics?  
>>  
>>Rich  
>>  
>>Man count thy days,  
>>and if perchance they fly too fast,  
>>for thy dull thoughts to count,  
>>count every day thy last.

>>  
>>Henton Londini - Anno Dom 1605  
>>  
>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>news:434a1e5c@linux...  
>>  
>>>D,  
>>>Long story short is that when Ensoniq was bought out by Emu and Creative,  
>>>lots of heads rolled. A good deal of hostility ensued. Papers vanished,  
>>>mysteriously, and \*no one seems to know where they went\*.. the why is  
>>>obvious when you think about it from a creators standpoint. If there are  
>>>indeed roadmaps on the EDS cards I would be most definitely interested  
>>>should you come across them.. but I hold little hope at this late stage  
>>>in  
>>>the public release of those documents.  
>>>  
>>>AA  
>>>  
>>>  
>>>"Dimitrios" <musurgio@otenet.gr> wrote in message  
>>>news:434a13c0\$1@linux...  
>>>  
>>>>I have a couple of non working EDS cards (and no I did not burn them  
>>>>with  
>>>>EDSTransfer string)  
>>>>These have been bought as is for spare parts.  
>>>>Because I am located in Greece it is cost prohibited to send cards  
>>  
>>aboard  
>>  
>>>>for propable fix.  
>>>>So with my audio engineer I could fix some here.  
>>>>Would anybody kindly share these schematics ?  
>>>>I know someone outthee got them...  
>>>>The Ensoniq guy ( I understand why) did not reply on this.  
>>>>regards,  
>>>>Dimitrios  
>>>>  
>>>>  
>>>  
>>>  
>>  
>  
>Mesa makes \*great\* stuff.

DC

"Deadmeat" <scott@postmodernblues.com> wrote:  
>  
>Every piece of Mesa Boogie ever -  
>  
>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:  
>>  
>>Paris...pure and simple...elevated my game tremendously!!!  
>>  
>>Tyrone  
>>  
>>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>Forssell CS-1.

Hey, I haven't used one of these. Tell me how you like it?

What does it do well?

DCThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_0118\_01C5CF4F.3FC0C090

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

DC,

Are you still head over heels about that guitar compressor pedal? Tone Press? Tell me what it does for your sound besides the obvious.

Tom

"DC" <dc@spamyamama.com> wrote in message news:434d7394\$1@linux...

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>Forssell CS-1.

Hey, I haven't used one of these. Tell me how you like it?

What does it do well?

DC

-----=\_NextPart\_000\_0118\_01C5CF4F.3FC0C090

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>DC,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Are you still head over heels about =
that guitar=20
compressor</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>pedal?&nbsp; Tone Press?&nbsp; Tell me =
what it does=20
for your sound</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>besides the obvious.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"DC" &lt;<A =
href=3D"mailto:dc@spamyamama.com">dc@spamyamama.com</A>&gt;=20
  wrote in message <A=20
  =
href=3D"news:434d7394$1 @linux">news:434d7394$1 @linux</A>...</DIV><BR>"DJ"=
  &lt;<A=20
  =
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
  _@animas.net</A>&gt;=20
  wrote:<BR>&gt;Forssell CS-1.<BR><BR><BR>Hey, I haven't used one of=20
  these.&nbsp; Tell me how you like it?<BR><BR>What does it do=20
  well?<BR><BR>DC<BR></BLOCKQUOTE></BODY></HTML>
```

-----=\_NextPart\_000\_0118\_01C5CF4F.3FC0C090--Her album with Cannoball Adderly is one of my all time faves.

"Miguel Vigil" <nospam@nospam.com> wrote:  
>She is amazing!  
>  
>  
>  
>El Miguel  
>  
>  
>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message  
>news:434a7686\$1@linux...  
>>  
>> I did a gig in Atlanta a couple of nights ago. I'm still touring with  
Will  
>> Downing, but the gig was honoring legendary Jazz singer "Nancy Wilson".  
I  
>> am not certain of her age...late sixties I'm guessing, but she sounded  
>incredible!!!  
>> She worked a mic in a way that is no longer in existence in today's  
>music...truly  
>> sad. Her vocals were clean...riffs were phenomenal and interpretation  
>skills  
>> outstanding!  
>>  
>> Certainly a worth while performer to see if at all possible.  
>>  
>> Tyrone  
>>  
>  
>would one of the Ensoniq SW-10 double switches work and/or could you  
modify one?

On 12 Oct 2005 09:27:43 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>  
>  
>I want to build my own footswitch for my keyboards for sustain. My idea was  
>to have one momentary footswitch which acts like a normal sustain pedal,  
>and one locking switch for each keyboard, so that if I was to have a big  
>bass not or key pad which sustains while I add atmospheric bits over the  
>top, I don't have to hold my foot down... and then hopefully wire it so  
>that the momentary switch also momentarily releases the locking switch...  
> so if I want to change bass notes I just press the momentary momentarily  
>;o) and play the new bass note and it will still be locked on sustain, if  
>that makes sense.  
>  
>Problem is I thought it would be easy to build, but I can't find momentary  
>footswitches. All I need is some momentary switches like the one pictured  
>and it will all be easy! I've been googling high and low... I'm ready to  
>import them if I have to.  
>  
>Anyone got any clues where I might get such a thing?  
>  
>Cheers,  
>Kim.The reason I wanted to make a custom switch is that I wanted to make it not  
only lock the sustain in position, but also do so for multiple keyboards.  
Hence the finished footswitch would have 6 (or maybe more) buttons, 3 which

act like "normal" momentary sustain switches, and 3 which act as locking switches f

---

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Thu, 13 Oct 2005 01:22:56 GMT

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---

ressed tone =

going=20

through.<BR><BR>Sounds flippin' amazing.&nbsp;&nbsp;  I generally leave =  
it on=20

all the time.<BR><BR>BTW, this thing really helps heavy music, it's =  
are not=20

just for <BR>country like a lot of people think compressors are for=20

live.<BR>With the Tone Press you can make even metal sounds much more=20

<BR>massive and studly.<BR><BR>Works equally well on all my guitars =  
and all my=20

amps.&nbsp;   Even the <BR>Hiwatt, and that thing hates =

pedals.<BR><BR>Oh, and=20

it's 139.00...&nbsp;&nbsp;  Get one.&nbsp;   You won't believe =

it.<BR><BR><A=20

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href=3D"http://www.barberelectronics.com/tonypress.htm">http://www.barber=

electronics.com/tonypress.htm</A><BR><BR>DC<BR><BR>no=20

commercial relationship to this product....</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_014C\_01C5CF7E.1A553D70--The Jfet preamp circuit is very flattering to  
any mic I've ever used with it

and the compressor is extremel

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