
Subject: Compression while recording?

Posted by [cujo](#) on Sun, 23 Oct 2005 21:20:57 GMT

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

t it hard with compression and a little
eq boost at mixdown. The singer is long gone and there is frequently no second
chance. If you discover this during the tracking session, you can adjust

to tape and have confidence that it will work in the mix with just a little
tweaking. (I think this is the main reason the vast majority of producers
and engineers that

Subject: Re: Compression while recording?

Posted by [rick](#) on Sun, 23 Oct 2005 21:26:57 GMT

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

ant for Christmas is You" has been nominated in

>several categories for awards:

>

>Song of the Year "All I Want for Christmas is You"

>Record of the Year "Christmas Love and You"

>Best R&B Album "Christmas Love and You"

>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>TyroneOn 24 Oct 2005 03:54:09 +1000, "Tyrone Corbett"

<tyronecorbett@comcast.net> wrote:

>

>Guy's, I just received notice that a son

Subject: Re: Compression while recording?

Posted by [cujo](#) on Sun, 23 Oct 2005 22:44:38 GMT

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

oiding the second conversions if possible.)

>

> 2. If you are looking for a particular sound, it is very dangerous to
assume

> that you can get it after the fact. Many times I have discovered that the

> track becomes too sibilant if I hit it hard with compression and a little

> eq boost at mixdown. The singer is long gone and there is frequently no
second

> chance. If you discover this during the tracking session, you can adjust
> the mic, try a different mic, etc. It's better to get a sound that works
> to tape and have confidence that it will work in the mix with just a
little
> tweaking. (I think this is the main reason the vast majority of producers
> and engineers that I know that work on major label projects still cut this
> way.)
>
> 3. Controlling level to tape is still important. The Paris meters (like
most
> DAW meters) are not accurate enough to spot short peak overs. You can
always
> overcompensate and record very low, but how many engineers cut below -10,
> and I know many singers that can cause very wide swings in input levels.
> This can also be true of instrument tracks although I tend to be more
conservative
> with compression for instruments. Using some compression to tape can save
> an import

Subject: Re: Compression while recording?
Posted by [gene lennon](#) on Mon, 24 Oct 2005 02:08:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

I a track dead, and we all know that you can't
un-compress.

>

> Gene

>

> PS. One final point. If you know that you will be spending a lot of time
> with Mr. AutoTune you should avoid compression or go very light.
> I use the eds comp on the main buss insert, as well as nolimit. You can hear
some of my work at....

<http://www.myspace.com/roma79>

<http://www.myspace.com/riddleofsteelband>

<http://www.myspace.com/asceticrecords>

rock on,
-Carl Amburn

"Eugene B" <martinlancer@hotmail.com> wrote in message
[news:435bf479\\$1@linux...](mailto:news:435bf479$1@linux...)

>

> Do most users prefer to mix in paris with or without
> the eds stereo comp across the mix buss?Saaawwwweeeeeett Tyrone. All I want for Christmas
is your Grammy nomination.
! Ha!

-Carl Amburn

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:435bce41\$1@linux...

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of the Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal performance "All I Want for Christmas is You"
>
> Obviously, it is early on in the running, but good news none the less.
>
> Tyrone totally cool, congratulations!

James

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of the Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal performance "All I Want for Christmas is You"
>
> Obviously, it is early on in the running, but good news none the less.
>
> Tyrone Great news, Ty! Best of luck to you - hope you get it!

Neil

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>

>Song of the Year "All I Want for Christmas is You"
>Record of the Year "Christmas Love and You"
>Best R&B Album "Christmas Love and You"
>Best Traditional R&B vocal "Christmas Love and You"
>Best R&A

Subject: Re: Compression while recording?
Posted by [Carl Amburn](#) on Mon, 24 Oct 2005 02:43:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

fferent voicing from standard issue (Sytek)
>5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)
>6. SE Gemini (Great River MP2-MH)
>7. Neumann KM184's in X/Y (Forssell JMP-6)
>8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)
>9. SE 3 in X/Y (Forssell JMP-6)
>
>These preamps are all somewhat similar, being clean/straight wire with gain
>kinda pre's and they were selected for reasons of consistency and expediency
>in getting this test done within the remaining time I have available in
>2005.
>
>If it's OK with everyone involved, I'll make some sound clips available.
>
>Deej
>
>
>
>
>
>
>I'm mixing with the channel faders fairly hot, the submix faders down to
where the submix isn't quite hitting overload (in my most recent mix. this
was around -2.2dB , then using NoLimit for making up the gain and then a
little more.....usually a threshold setting of
-4.4dB. This yields a sound which is, to my ears, sorta like using a
nicely colored bus compressor like a VariMu.

Deej

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfd41\$1@linux...

>
>
> What type of setting do you use?
> I can't seem to trust NoLimit on the Mix bus as it always gives me a very
> flat looking WAV.
>

>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I've been mixing with NoLimit across the Global bus.
> >
> >Deej
> >
> >"Eugene B" <martinlancer@hotmail.com> wrote in message
> >news:435bf479\$1@linux...
> >>
> >> Do most users prefer to mix in paris with or without
> >> the eds stereo comp across the mix buss?
> >
> >If the performer doesn't have good mic technique, a transparent compressor
can save a take. I don't use comp color when tracking if I can help it.
Limits my options later on.

Deej

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfeb9\$1@linux...

>
> Just curious how many of you fellow Parisians approach compression while
recording
> in to paris. For instance, does anyone compress Snares and Kicks or
Overheads
> to get a hotter level without too much red. What about vocals?
> Do you record em uncompressed and then add when mixing? Or do you like the
> effect of compressing while tracking and then again while mixing?
> Also I'd love to know what some of our fav hardware compressors are and
why. Deej, I've look for some old post I thought I saved from when you went through
this, but I can't find them, so, please forgive, but I need your help. I
finally installed the RME 9652 and Cubase SX3. I can't get them to sync up
at all. Cubase just sits there when I press play on Paris (I have the adat
sync hooked up) I have tried everything I can think of, changing settings
in the 9652 control panel to recieve adat sync, set cubase to recieve sync,
etc. I'm just talking transport sync so far...havn't even tried audio yet.
I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with Paris
using a Frontier Dakota.
etc(but it's late so I may be missing something) Do you have any tips????
Rodl'm sure some of you guys are hip to this, but I thought I would put this
out there.

<http://www.josephson.com/tn5.html>

James"Tyron Corbett" <tyronecorbett@comcast.net> wrote:

>
>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in

>several categories for awards:

>

>Song of the Year "All I Want for Christmas is You"

>Record of the Year "Christmas Love and You"

>Best R&B Album "Christmas Love and You"

>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

Subject: Re: Compression while recording?

Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 05:20:55 GMT

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

he

adat

>> sync hooked up) I have tried everything I can think of, changing settings

>> in the 9652 control panel to receive adat sync, set cubase to receive

>> sync,

>> etc. I'm just talking transport sync so far...haven't even tried audio

yet.

>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with

>> Paris

>> using a Frontier Dakota.

>> etc(but it's late so I may be missing something) Do you have any tips?????

>> Rod

>

>Extremely cool. Kudos to you and your partners.

Wish you the best.

MR

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>Guy's, I just received notice that a song I co-wrote with Will Downing and

>Travis Milliner, "All I Want for Christmas"

Subject: Re: Compression while recording?

Posted by [rick](#) on Mon, 24 Oct 2005 09:04:35 GMT

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

/>

sync

> >up

> >>> at all. Cubase just sits there when I press play on Paris (I have the

> >adat

> >>> sync hooked up) I have tried everything I can think of, changing settings
> >>> in the 9652 control panel to receive adat sync, set cubase to receive
> >
> >>> sync,
> >>> etc. I'm just talking transport sync so far...haven't even tried audio
> >yet.
> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with
> >
> >>> Paris
> >>> using a Frontier Dakota.
> >>> etc(but it's late so I may be missing something) Do you have any tips????
> >>> Rod
> >>
> >>
> >
>Great news man! We're pulling for you here.

;o)

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:435bce41\$1@linux...

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of the Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal performance "All I Want for Christmas is You"
>
> Obviously, it is early on in the ru

Subject: Re: Compression while recording?
Posted by [Gary Flanigan](#) on Mon, 24 Oct 2005 16:19:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

-4.4dB. This yields a sound which is, to my ears, sorta like using
> a
> >nice colored bus compressor like a VariMu.
> >
> >Deej
> >

> >"cujo" <chris@nospamapplemanstudio.com> wrote in message
> >news:435bfd41\$1@linux...
> >>
> >>
> >> What type os setting do you use?
> >> I can;t seem to trust Nolimit on the Mix bus as it always gives me a
very
> >> flat looking WAV.
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >I've been mixing with NoLimit across the Global bus.
> >> >

Subject: Re: Compression while recording?
Posted by [Aaron Allen](#) on Mon, 24 Oct 2005 17:51:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;Deej
>> >
>> >"cujo" <chris@nospamapplemanstudio.com> wrote in message
>> >news:435bfd41\$1@linux...
>> >>
>> >>
>> >> What type os setting do you use?
>> >> I can;t seem to trust Nolimit on the Mix bus as it always gives me
a
>very
>> >> flat looking WAV.
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> >I've been mixing with NoLimit across the Global bus.
>> >> >
>> >> >Deej
>> >> >
>> >> >"Eugene B" <martinlancer@hotmail.com> wrote in message
>> >> >news:435bf479\$

Subject: Re: Compression while recording?
Posted by [Cujjo](#) on Mon, 24 Oct 2005 18:04:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

sync, set cubase to

>>>> >>> recieve
>>>> >
>>>> >>> sync,
>>>> >>> etc. I'm just talking transport sync so far...havn't even tried

>>>> >>> audio
>>>> >yet.
>>>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
>>>>with
>>>> >
>>>> >>> Paris
>>>> >>> using a Frontier Dakota.
>>>> >>> etc(but it's late so I may be missing something) Do you have any
>>>>tips????
>>>> >>> Rod
>>>> >>
>>>> >>
>>>> >
>>>>
>>>
>>>
>>
>
>Thanks Kim for the suggestions...how do you "bypass" PACE ? (I have
anti-pace software that I have never tried to use)...
"Kim" <hiddensounds@hotmail.com> wrote in message news:435a0c1e\$1@linux...
>
> > Pace never actually caused me any trouble, though I do bypass it now
just
> to be sure. ;o)
>at least I am, I think DJ switched back to ME to get multiple adats per mec.
I know what your asking.....Paris on XP has always worked with usin

Subject: Re: Compression while recording?
Posted by [Tyrone Corbett](#) on Mon, 24 Oct 2005 20:21:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

vous to only have one instance of some of
> these files, as some are client files.
> Rod
>
>
>
>
>
>Don't own the video ,wish i did.Any recommended settings,Aaron?
Eugene B

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

>Yes, but not as a compressor, heheh.....

>

Subject: Re: Compression while recording?

Posted by [Cujjo](#) on Mon, 24 Oct 2005 20:23:15 GMT

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

I usually get a mix I dig, then I'll spank the global fader with gain out of

>the compressor make up gain. Fattens it up every time. The method is covered

>in the Paris video I cut with BT I believe. Thanks for the trick, Brian!

No

>limit is great, but for what I want there it's not where I'm going,

>personally.

>Now then, no limit on a bass/floor tom/kick track... that's another thang...

>

>AA

>

>

>"Eugene B" <martinlancer@hotmail.com> wrote in message

>news:435bf479\$1

Subject: Re: Compression while recording?

Posted by [Tyrone Corbett](#) on Mon, 24 Oct 2005 22:43:18 GMT

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

that light hardware compression with a peak limit in

> and

>>light compression on the way out to mix (be it through a plug, hardware,

>>EDS or mix/bus/channel gain limiting) produces the most smooth results for

>>my style of mixing... which is typically pop/agressive levels. Results may

>>vary on material program, of course.

Subject: Re: Compression while recording?

Posted by [Aaron Allen](#) on Tue, 25 Oct 2005 00:57:51 GMT

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

xMEC and 4xEDS + Magma.

As I have some nice outboard FX (6 units) and want to use

them on all MEC's and want to have them available on all channels, I come to that "Aux buss summing problem".
(Btw., effects are: Lexicon 480L, Lexicon 300, TC M3000, Lexicon PCM70, Sony M7 and Roland space echo.)

Did anyone found some quality solution on this topic????

As I have some skills in electrotehnics, I'm searching for some DIY solution for this problem.
....something like "High quality 8x2 mixer with balanced I/O..."
Of course, I need 5 mixers of that kind.... or one 40x10...

I also considered a digital summing solution with ADAT interface in every MEC, then summing ADAT signals in Friend Chip's DMX12 or DMX16 digital matrix and then convert this summed ADAT signal with 8ch. A/D to 8 analog balanced sends.
This solution is THE BEST, but it costs about 2700\$!!!!!

I must convert this signals to analog because not all of my FX have digital inputs.... and Lexicon 300 acts little bit wierd when conected digitally... ;*)

....well I think an HQ analog solution is the best idea...

Please, tell me if there was some workaraund on this topic.

THANX.

And, btw., these guys using the M-audio digital summing device, take a look at DMX12 (<http://www.friend-chip.de/dmx12.htm>) and DMX16 (<http://www.friend-chip.de/dmx16.htm>).
These devices are much more sophisticated then M-audio!
....but not worth a fortune...
:-)Rod wrote : "I think DJ switched back to ME to get multiple adats per mec."

Is that some problem with multiple ADAT cards per MEC IN XP ??????????????????

Suad

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message [news:435d30bc\\$1@linux...](mailto:news:435d30bc$1@linux...)
>
> at least I am, I think DJ switched back to ME to get mult

Subject: Re: Compression while recording?

Posted by [Chris Latham](#) on Tue, 25 Oct 2005 01:23:32 GMT

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

t; >>>> >>> etc(but it's late so I may be missing something) Do you have any
> >>>>tips?????
> >>>> >>> Rod
> >>>> >>
> >>>> >>
> >>>> >
> >>>>
> >>>>
> >>>>
> >>>
> >>>
> >>>
> >>>
> >>
> >>
> >
> >
> >
>Hello.

I saw that some of you are using M-audio digipatch.

....well, it's good but take look at this stuff:

DMX 12 <http://www.friend-chip.de/dmx12.htm>
(12 x 12 crosspoint switch matrix, 24bit ADAT and SPDIF)
....about 675\$

DMX 16 <http://www.friend-chip.de/dmx16.htm>
(16 x 16 crosspoint switch matrix, MULTI Digital Format - 4 modules!!)
....about 489\$ mainframe + about 200\$ for modules (ADAT,Spdif,AES, format
conversion...)

Excelent stuff. Isn't it?

Greetings,

SuadThat's awesome!

Congats!!!!

Craig M

in article 435c82e1\$1@linux, Dimitrios at musurgio@otenet.gr wrote on
10/24/05 2:44 AM:

Subject: Re: Compression while recording?
Posted by [erlilo](#) on Tue, 25 Oct 2005 16:08:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

Win 9x in order to get
> more
> > than 1 x ADAT card working per MEC. This is a *big* issue and has to do
> > with the Paris XP driver. It's not something that you can just *work
> around*
> > if you absolutely have to have lots of ADAT cards in Paris. The only two
> > individuals I know of who have successfully accomplished this are Brian
T
> > and Mic Cross and last time I talked to Mic, he was having some problems
> > with his rig relapsing back into not seeing some of the ADAT cards so
this
> > isn't something to take lightly if you're planning on using a
doubleDAW
> > configuration.
> >
> > Regards,
> >
> > DeeJ
> >
> >
> > "Suad" <suad@sail.hr> wrote in message news:435e4465@linux...
> > > Thanks DeeJ for your response. That's very kind!
> > > Your real name is Doug as I rememberd??
> > >
> > > I have an Intel875PBZ mbo running with 3.2Ghz Northwood.
> > > It has a nice IRQ4 PCI slot which is not shared with
> > > anything!
> > > I'm just negotiating with Magma dealer in Austria...
> > > I'll probably take MagmaP7NE oem kit. (without a case) (about700EUR)
> > > I'm planning to put 4 EDS cards in there.
> > > I hope there won't be some additional latencies in signalflow
> > > with Magma... Will it be?
> > >
> > > Thanks.
> > >
> > > Suad
> > >
> > >
> > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > news:435e4213@linux...
> > > > I'm using a 13 slot Magma with Cubase SX and 4 x UAD

Subject: Re: Compression while recording?

Posted by [cujo](#) on Tue, 25 Oct 2005 20:41:20 GMT

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

nk">matrtinlancer@hotmail.com> wrote in message

>news:435d61ca\$1@linux...

>>

>> Don't own the video ,wish i did.Any recommended settings,Aaron?

>> Eugene B

>>

>>

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

>>>Yes, but not as a compressor, heheh.....

>>>I usually get a mix I dig, then I'll spank the global fader with gain
out

>> of

>>>the compressor make up gain. Fattens it up every time. The method is
>>>covered

>>

>>>in the Paris video I cut with BT I believe. Thanks for the trick, Brian!

>> No

>>>limit is great, but for what I want there it's not where I'm going,
>>>personally.

>>>Now then, no limit on a bass/floor tom/kick track... that's another
>>>thang...

>>>

>>>AA

>>>

>>>

>>>"Eugene B" <martinlancer@hotmail.com> wrote in message

>>>news:435bf479\$1@linux...

>>>>

>>>> Do most users prefer to mix in paris with or without

>>>> the eds stereo comp across the mix buss?

>>>

>>>

>>

>

>Maybe try an Intel875PBZ mainboard...

It's top quality, rock stable, ICH5R Sata raid, Excelent Intel Gigabit LAN,
AGP8x, 5 "normal" PCI busses, dual chanel DDR, no sound.

I have 2 of them. One for paris second for Cubase.

Works excelent.

I had some bad expirience with Asus P4C800. Realy bad expirience!!

From then, no Asus anymore!

Regards,

Suad

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:435e8377@linux...

> Hey,
>
> Anyone using this??
>
> http://usa.asus.com/products4.aspx?l1=3&l2=11&l3=0&mp;model=166&modelmenu=1
>
> Good, bad, indifferent? Need a single CPU Intel based computer for
> Nuendo

Subject: Re: Compression while recording?
Posted by [Chris Latham](#) on Thu, 27 Oct 2005 06:18:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

>Get the=20
> balance like you like it, then stripe it to one =
>track.

CL

"cujo"=20
> <<A=20
> =
>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>.com>=20
> wrote in messag

Subject: Re: Compression while recording?
Posted by [Tom Bruhl](#) on Thu, 27 Oct 2005 08:00:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

e
<A=20
> =
>href=3D"news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&g=
>t;
>=20
> Pretty easy and common to do during mixing using another track in=20
> Paris
> Was the engineer committing at tracking to one combined=20
> track?

</BLOCKQUOTE></BODY></HTML>
>
>Hi All -

I know this is WAY off-topic, but I'm desperate and thought
maybe someone here might have some experience with this. I
recently picked up an old Zoom 9050 (half-rack unit made in the

early 90s). I remembered these sounding really cool, and got it for like \$75.

nothing worked. The Zoom has a MIDI monitor, and it displayed nothing. Cables were good, and the controller works with other

know that MIDI only uses 3 of the 5 pins, but almost all MIDI gear at least has 5 connectors (even if only 3 are hooked-up).

out for the Zoom MIDI cable? Anyone else experience problems with Zoom 9030 / 9050 units and MIDI?

Thanks, and sorry for the OT message :)Hey,

I've had several of these units and every one of them was flaky in some way. 2 of them just stopped working, one had the same no-midi issue. Could be just a dud unit. Maybe not, but that's my take on them.

jef
ps. they really do have some cool sound huh?

deadmeat wrote:

>Hi All -

>

>I know this is WAY off-topic, but I'm desperate and thought
>maybe someone here might have some experience with this. I
>recently picked up an old Zoom 9050 (half-rack unit made in the
>early 90s). I remembered these sounding really cool, and got it
>for like \$75.

>

>

>nothing worked. The Zoom has a MIDI monitor, and it displayed
>nothing. Cables were good, and the controller works with other

>know that MIDI only uses 3 of the 5 pins, but almost all MIDI gear at least
>has 5 connectors (even if only 3 are hooked-up).

>

>out for the Zoom MIDI cable? Anyone else experience problems
>with Zoom 9030 / 9050 units and MIDI?

>

>Thanks, and sorry for the OT message :)

>

>

>3 of 5 pins wired is normal. Many older devices only send/receive on channel 1. Try that first.

David.

deadmeat wrote:

> Hi All -

>

> I know this is WAY off-topic, but I'm desperate and thought
> maybe someone here might have some experience with this. I
> recently picked up an old Zoom 9050 (half-rack unit made in the
> early 90s). I remembered these sounding really cool, and got it
> for like \$75.

>

>

> nothing worked. The Zoom has a MIDI monitor, and it displayed
> nothing. Ca

Subject: Re: Compression while recording?

Posted by [John \[1\]](#) on Thu, 27 Oct 2005 11:31:01 GMT

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

bles were good, and the controller works with other

> know that MIDI only uses 3 of the 5 pins, but almost all MIDI gear at least
> has 5 connectors (even if only 3 are hooked-up).
>

> out for the Zoom MIDI cable? Anyone else experience problems
> with Zoom 9030 / 9050 units and MIDI?
>

> Thanks, and sorry for the OT message :)
>This is a multi-part message in MIME format.

-----=_NextPart_000_001A_01C5DAEF.EB2D2350

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

Content-Transfer-Encoding: quoted-printable

>The big boys like to commit. Saves everyone
>time in the end as long as it's a good decision.

I should have added "and I'm just a shrimp in the sea of audio."

But I do commit from time to time.
Tom

"cujo" <chris@nospamapplemanstudio.com> wrote in message =
news:4360ca5e\$

Subject: Re: Compression while recording?
Posted by [Deej \[1\]](#) on Thu, 27 Oct 2005 12:33:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

to:1@linux..." target="_blank">1@linux...

>The big boys like to commit. Saves everyone
>time in the end as long as it's a good decision.

Funny, I was talking to DJ bout this the other day too.
The problem with using mic pres instrwad of a quality board is how to =
bus
tracks. I always want to do it with snare top and botton too..

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

>
> "Chris Latham" <latham_c@bellsouth.net> wrote in message =3D
>news:43607279@linux...
> Yes. Get the balance like you like it, then stripe it to one =
track.
>
> CL
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message
> news:435e9870\$1@linux...
> >
> >

> > Pretty easy and common to do during mixing using another track in =
=3D
>Paris
> > Was the engineer committing at tracking to one combined track?
>
>
>
><!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>
><B

Subject: Re: Compression while recording?
Posted by [cujo](#) on Thu, 27 Oct 2005 12:38:54 GMT
[View Forum Message](#) <> [Reply to Message](#)

ODY bgColor=3D3D#ffffff>
><DIV>The big boys like to commit. =3D
>Saves=3D20
>everyone</DIV>
><DIV>time in the end as long as it's =
a good=3D20
>decision.</DIV>
><DIV> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Chris Latham" <<A=3D20
> =
href=3D3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net> =3D
>wrote in=3D20
> message <A=3D20
> =3D
>href=3D3D"news:43607279@linux">news:43607279@linux...</DIV>Yes. =
=3D
>Get the=3D20
> balance like you like it, then stripe it to one =3D
>track.

CL

"cujo"=3D20
> <<A=3D20
> =3D
=
>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=

dio=3D
>.com>=3D20
> wrote in message
<A=3D20
> =3D
=
>href=3D3D"news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&g=
=3D
>t;
>=3D20
> Pretty easy and common to do during mixing using another track =
in=3D20
> Paris
> Was the engineer committing at tracking to one =
combined=3D20
> track?

</BLOCKQUOTE></BODY></HTML>
>
>
-----=_NextPart_000_001A_01C5DAEF.EB2D2350
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =
size=3D3>&gt;The big=20
boys like to commit.&nbsp; Saves everyone<BR>&gt;time in the end as long =
as it's=20
a good decision.</FONT><BR></FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I should have added "and I'm just a =
shrimp in the=20
sea</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>of audio."</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>But I do commit from time to =
time.</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; MA
```

Subject: Re: Compression while recording?
Posted by [Tom Bruhl](#) on Thu, 27 Oct 2005 16:14:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

size=3D3D2>The=20
big boys like to commit.=20
=

>Saves=3D20
>everyone</DIV>
><
<DIV><FONT=20
face=3D3DArial size=3D3D2>time in the end as long as it's a=20
good=3D20
>decision.</DIV>
><DIV> =

=
</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =
2px solid;=20
MARGIN-RIGHT: 0px">
> <DIV>"Chris Latham"=20
<<A=3D20
> href=3D3D"<A=20
=
href=3D'mailto:latham_c@bellsouth.net">latham_c@bellsouth.net'mailto:=
latham_c@bellsouth.net">latham_c@bellsouth.net>=20
=3D
>wrote in=3D20
> message =
<A=3D20
> =20
=3D
>href=3D3D"<A=20
=
href=3D'news:43607279@linux">news:43607279@linux...</DIV>Yes'>news:43=
607279@linux">news:43607279@linux>...</DIV>Yes.=20
=3D
>Get the=3D20
> balance like you like it, then =
stripe it to=20
one=20
=
=3D
 >track.

CL< BR>
 "cujo"=3D20<BR=
>> =20
<<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>=3D
>.com>=3D20
> =20
wrote in message
<A=3D20
> =
=3D
>href=3D3D"<A=20
=
href=3D'news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&=
g'>news:435e9870\$1@linux">news:435e9870\$1@linux>...
=
>
&g'=3D
>t;
>=3D20
> =20
Pretty easy and common to do during mixing using another track=20
in=3D20
> Paris
> Was the engineer committing =
at tracking=20

to one combined=3D20
> =20
=
track?

</BLOCKQUOTE E></BODY></HTML> <B=
R>>
></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_001A_01C5DAEF.EB2D2350--This is a multi-part message in MIME format.

-----=_NextPart_000_0029_01C5DB02.AF1D2EB0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Cujo,
Just group the faders in Paris with chosen eq and
'relative' selected in one of the two faders. You'll never lose=20
the blend although it will take another track. These days
they're a dime a dozen.

But you knew that.
T.

"cujo" <chris@nospamapplemanstudio.com> wrote in message =
news:4360ca5e\$1@linux...

>The big boys like to commit. Saves everyone
>time in the end as long as it's a good decision.

Funny, I was talking to DJ bout this the other day too.
The problem with using mic pres instrwad of a quality board is how to =
bus
tracks. I always want to do it with snare top and botton too..

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

>
> "Chris Latham" <latham_c@bellsouth.net> wrote in message =3D
>news:43607279@linux...
> Yes. Get the balance like you like it, then stripe it to one =
track.

```

>
> CL
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message
> news:435e9870$1@linux...
> >
> >
> > Pretty easy and common to do during mixing using another track in =
=3D
>Paris
> > Was the engineer committing at tracking to one combined track?
>
>
>
><!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>The big boys like to commit. =3D
>Saves=3D20
>everyone</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>time in the end as long as it's =
a good=3D20
>decision.</FONT></DIV>
><DIV> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Chris Latham" <<A=3D20
> =
href=3D3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net</A>> =3D
>wrote in=3D20
> message <A=3D20
> =3D
>href=3D3D"news:43607279@linux">news:43607279@linux</A>...</DIV>Yes. =
=3D
>Get the=3D20
> balance like you like it, then stripe it to one =3D
>track.<BR><BR>CL<BR><BR>"cujo"=3D20
> <<A=3D20
> =3D
=
>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=

```

```

dio=3D
>.com</A>>=3D20
> wrote in message<BR><A=3D20
> =3D
=
>href=3D3D"news:435e9870$1@linux">news:435e9870$1@linux</A>...<BR>><BR>&g=
=3D
>t;<BR>>=3D20
> Pretty easy and common to do during mixing using another track =
in=3D20
> Paris<BR>> Was the engineer committing at tracking to one =
combined=3D20
> track?<BR><BR></BLOCKQUOTE></BODY></HTML>
>
>
-----=_NextPart_000_0029_01C5DB02.AF1D2EB0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```

```

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Cujo,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Just group the faders in Paris with =
chosen eq=20
and</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>'relative' selected in one of the=20
two&nbsp;faders.&nbsp; You'll never lose </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>the blend </FONT><FONT face=3DArial =
size=3D2>although=20
it will take another track.&nbsp; These days</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>they're a dime a dozen.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>But you knew that.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>T.</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>"cujo" &lt;<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=

```

..com>=20
wrote in message <A=20
=
href=3D"news:4360ca5e\$1@linux">news:4360ca5e\$1@linux...</DIV>

=

>The=20
big boys like to commit. Saves everyone
>time in the end =
as long=20
as it's a good decision.

Funny, I was talking to DJ bout this =
the other=20
day too.
The problem with using mic pres instrwad of a quality =
board is how=20
to bus
tracks. I always want to do it with snare top and botton=20
too..

"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
>
>

>
> "Chris Latham" <<A =

href=3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net> =
wrote in=20
message =3D
>news:43607279@linux...
> Yes. Get =
the=20
balance like you like it, then stripe it to one =
track.
>
> =20
CL
>
> "cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message
> <A=20
=
href=3D"news:435e9870\$1@linux">news:435e9870\$1@linux...
> =
=20
>
> >
> > Pretty easy and common to =
do during=20
mixing using another track in =3D
>Paris
> > Was =
the=20
engineer committing at tracking to one combined=20
track?
>
>
>
><!DOCTYPE HTML PUBLIC =
"-//W3C//DTD=20
HTML 4.0 =
Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html;=20
=3D
>charset=3D3Diso-8859-1">
><META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=
name=3D3DGENERATOR>
><STYLE></STYLE>

Subject: Re: Compression while recording?
Posted by [Tom Bruhl](#) on Thu, 27 Oct 2005 18:28:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

<</HEA=
D<>
<><BODY=20
bgColor=3D3D#ffffff<>
<><DIV<><FONT face=3D3DArial =
size=3D3D2<><The=20
big boys like to commit.=20
=
=3D
<>Saves=3D20
<>everyone</FONT<></DIV<>
<><=
<DIV<><FONT=20
face=3D3DArial size=3D3D2<>time in the end as long as it's a=20
good=3D20
<>decision.</FONT<></DIV<>
<><DIV<> =

=
</DIV<>
<><BLOCKQUOTE=3D20
<>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
<>BORDER-LEFT: #000000 =
2px solid;=20
MARGIN-RIGHT: 0px"<>
<> </DIV<>"Chris Latham"=20
<<A=3D20
<> href=3D3D"<A=20
=
href=3D'mailto:latham_c@bellsouth.net">latham_c@bellsouth.netmailto:=
latham_c@bellsouth.net"<>latham_c@bellsouth.net<>=20
=3D
<>wrote in=3D20
<> message =
<<A=3D20
<> =20
=3D
<>href=3D3D"<A=20
=
href=3D'news:43607279@linux">news:43607279@linux...</DIV>Yes'>news:43=
607279@linux"<>news:43607279@linux<>...</DIV>Yes.=20
=3D
<>Get the=3D20
<> balance like you like it, then =
stripe it to=20
one=20
=
=3D
 <>track.</BR><>
<>CL</BR><>
<>"cujo"=3D20<BR=
><> =20
<<A=3D20
<> =3D
<>href=3D3D"<A=20
=
href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
'>mailto:chris@nospamapplemanstudio.com"<>chris@nospamapplemanstudio=
>=3D
<>.com<>=3D20
<> =20
wrote in message</BR><><A=3D20
<> =
=3D
<>href=3D3D"<A=20
=
href=3D'news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&=,
g'>news:435e9870\$1@linux"<>news:435e9870\$1@linux<>...</BR><>=
<></BR><>&g=3D
<>t;</BR><>
<>=3D20
<> =20
Pretty easy and common to do during mixing using another track=20

in=3D20
> Paris
> Was the engineer committing =
at tracking=20
to one combined=3D20
> =20
=
track?

</BLOCKQUOTE E></BODY></HTML> <B=
R>>
></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0029_01C5DB02.AF1D2EB0--I am looking at a 7 slot tower unit that has
the 300W PS in it. Will that
be fine or should I find one with the 400w.

Thanks,
MattMagama bases the supply requirements at 25W per slot, which is the
most a PCI card is "supposed" to draw. Go with a 400W supply just to
be safe.

David.

thesandbox wrote:

> I am looking at a 7 slot tower unit that has the 300W PS in it. Will that
> be fine or should I find one with the 400w.
> Thanks,
> MattI was warned off of these tower units by someone, I forget who, after he
told me that he was having all sorts of problems. I've never had an issue
with my 13 slot rackmount Magma. YMMV.

Deej

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:4361287e\$1@linux...

> Magama bases the supply requirements at 25W per slot, which is the
> most a PCI card is "supposed" to draw. Go with a 400W supply just to
> be safe.

>
> David.

>
> thesandbox wrote:

>
> > I am looking at a 7 slot tower unit that has the 300W PS in it. Will
that

> > be fine or should I find one with the 400w.

> > Thanks,

> > MattI didn't even see the word "tower" in there... but yes, go with a
rackmount unit if possible.

David.

DJ wrote:

> I was warned off of these tower units by someone, I forget who, after he
> told me that he was having all sorts of problems. I've never had an issue
> with my 13 slot rackmount Magma. YMMV.
>
> Deej
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:4361287e\$1@linux...
>
>>Magama bases the supply requirements at 25W per slot, which is the
>>most a PCI card is "supposed" to draw. Go with a 400W supply just to
>>be safe.
>>
>>David.
>>
>>thesandbox wrote:
>>
>>
>>>I am looking at a 7 slot tower unit that has the 300W PS in it. Will
>
> that
>
>>>be fine or should I find one with the 400w.
>>>Thanks,
>>>Matt
>
>
>What's your major malfunction numb nuts! You guys have no EQ Balls! You
can't commit, give me a break! EQ the hell out of it and push everything
in to the RED!!! Have some Balls you weenies!

The Gunny

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>I'm a total weenie when it comes to commitment. Sometimes I wake up at night
>in a cold sweat from nightmares I've had about rendering effects. Just the
>other day, I did a gain change of a segment of audio in the Paris editor
and
>I could have sworn that I saw a guy with a hockey mask and a butcher knife
>flash across the screen
>
>
>"John" <no@no.com> wrote in message news:4360bb0d\$1@linux...
>> i play big boy at home and commit
>>
>> Tom Bruhl wrote:
>> > The big boys like to commit. Saves everyone

>> > time in the end as long as it's a good decision.
>> >
>> >
>> > "Chris Latham" <latham_c@bellsouth.net
>> > <mailto:latham_c@bellsouth.net>> wrote in message
>news:43607279@linux...
>> > Yes. Get the balance like you like it, then stripe it to one track.
>> >
>> > CL
>> >
>> > "cujo" <chris@nospamapplemanstudio.com
>> > <mailto:chris@nospamapplemanstudio.com>> wrote in message
>> > news:435e9870\$1@linux...
>> > >
>> > >
>> > > Pretty easy and common to do during mixing using another track
in
>> > Paris
>> > > Was the engineer committing at tracking to one combined track?
>> >
>
>Yeah, I do this all the time,
Not quite the same though.

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

>
>
>Cujo,
>Just group the faders in Paris with chosen eq and
>'relative' selected in one of the two faders. You'll never lose=20
>the blend although it will take another track. These days
>they're a dime a dozen.
>
>But you knew that.
>T.
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message =
>news:4360ca5e\$1@linux...
>
>
>
> >The big boys like to commit. Saves everyone
> >time in the end as long as it's a good decision.
>
> Funny, I was talking to DJ bout this the other day too.
> The problem with using mic pres instrwad of a quality board is how to
=

>bus
> tracks. I always want to do it with snare top and botton too..
>
>
>
>
>
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
>
> >
> > "Chris Latham" <latham_c@bellsouth.net> wrote in message =3D
> >news:43607279@linux...
> > Yes. Get the balance like you like it, then stripe it to one =
>track.
> >
> > CL
> >
> > "cujo" <chris@nospamapplemanstudio.com> wrote in message
> > news:435e9870\$1@linux...
> > >
> > >
> > > Pretty easy and common to do during mixing using another track in
=>=3D
> >Paris
> > > Was the engineer committing at tracking to one combined track?
> >
> >
> >
> ><!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>The big boys like to commit. =3D
> >Saves=3D20
> >everyone</DIV>
> ><DIV>time in the end as long as it's
=>a good=3D20
> >decision.</DIV>
> ><DIV> </DIV>

> ><BLOCKQUOTE=3D20
> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>=3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Chris Latham" <<A=3D20
> > =
>href=3D3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net> =3D
> >wrote in=3D20
> > message <A=3D20
> > =3D
> >href=3D3D"news:43607279@linux">news:43607279@linux...</DIV>Yes. =
>=3D
> >Get the=3D20
> > balance like you like it, then stripe it to one =3D
> >track.

CL

"cujo"=3D20
> > <<A=3D20
> > =3D
> =
>>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
>dio=3D
> >.com>=3D20
> > wrote in message
<A=3D20
> > =3D
> =
>>href=3D3D"news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&g=
>=3D
> >t;
>=3D20
> > Pretty easy and common to do during mixing using another track =
>in=3D20
> >

Subject: Re: Compression while recording?
Posted by [biggun](#) on Thu, 27 Oct 2005 20:35:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

=20
> day too.
The problem with using mic pres instrwad of a quality =
>board is how=20
> to bus
tracks. I always want to do it with snare top and botton=20
> too..

"Tom Bruhl" <<A=20
> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
>
> href=3D"mailto:latham_c@bellsouth.net">latham_c@bellsouth.net> =
>wrote in=20
>the=20

> balance like you like it, then stripe it to one =

> =

>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>.com>=20

> =

>=20

>do during=20

>the=20

> engineer committing at tracking to one combined=20

> track?
>
>
>
><!DOCTYPE HTML PUBLIC =
>"-//W3C//DTD=20

> HTML 4.0 =

>Transitional//EN">
><HTML><HEAD>
><META=20

> http-equiv=3D3DContent-Type content=3D3D"text/html";=20

> =3D
>charset=3D3Diso-8859-1">
><META

Subject: Re: Compression while recording?
Posted by [cujo](#) on Thu, 27 Oct 2005 22:19:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

=

>content=3D3D"MSHTML=20

> 6.00.2800.1400"=20

> =

>name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=

>D>
><BODY=20

> bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial =

>size=3D3D2>The=20

> big boys like to commit.=20

> =

>=3D
>Saves=3D20
>everyone</DIV>
><=

>;DIV><FONT=20

> face=3D3DArial size=3D3D2>time in the end as long as it's a=20

> good=3D20
>decision.</DIV>
><DIV> =

>

> =

></DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =

>0px;=20

> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =

>2px solid;=20

> =
>href=3D'mailto:latham_c@bellsouth.net">latham_c@bellsouth.netmailto:=
>latham_c@bellsouth.net">latham_c@bellsouth.net>>=20

> =3D
>href=3D3D"<A=20
> =
>href=3D'news:43607279@linux">news:43607279@linux...</DIV>Yes'>news:43=
>607279@linux">news:43607279@linux...</DIV>Yes.=20

>stripe it to=20
> one=20
> =
>=3D
>track.

CL

"cujo"=3D20
=

> =
>href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=

>=3D
>href=3D3D"<A=20
> =
>href=3D'news:435e9870\$1@linux">news:435e9870\$1@linux...
>
&=
>g'>news:435e9870\$1@linux">news:435e9870\$1@linux...
=

> Pretty easy and common to do during mixing using another track=20

>at tracking=20

> =
>track?

</BLOCKQUOTE></BODY></HTML><B=
>R>>
></BLOCKQUOTE></BODY></HTML>
>
>I thought it might have been you David. What was it???.....something about
the IDE bus being integrated into these towers or something like that?

Deej

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:4361313a\$1@linux...
> I didn't even see the word "tower" in there... but yes, go with a
> rackmount unit if possible.
>
> David.
>
> DJ wrote:

>
> > I was warned off of these tower units by someone, I forget who, after he
> > told me that he was having all sorts of problems. I've never had an
issue
> > with my 13 slot rackmount Magma. YMMV.
> >
> > DeeJ
> >
> > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> > news:4361287e\$1@linux...
> >
> >>Magama bases the supply requirements at 25W per slot, which is the
> >>most a PCI card is "supposed" to draw. Go with a 400W supply just to
> >>be safe.
> >>
> >>David.
> >>
> >>thesandbox wrote:
> >>
> >>
> >>>I am looking at a 7 slot tower unit that has the 300W PS in it. Will
> >
> > that
> >
> >>>be fine or should I find one with the 400w.
> >>>Thanks,
> >>>Matt
> >
> >
> >No, it wasn't me. Doesn't make sense though, because even
the rack mount had an IDE controller on-board... doesn't it??

David.

DJ wrote:

> I thought it might have been you David. What was it???.....something about
> the IDE bus being integrated into these towers or something like that?
>
> DeeJ
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:4361313a\$1@linux...
>
>>I didn't even see the word "tower" in there... but yes, go with a
>>rackmount unit if possible.
>>
>>David.
>>

>>DJ wrote:

>>

>>

>>>I was warned off of these tower units by someone, I forget who, after he

>>>told me that he was having all sorts of problems. I've never had an

>

> issue

>

>>>with my 13 slot rackmount Magma. YMMV.

>>>

>>>Deej

>>>

>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

>>>news:4361287e\$1@linux...

>>>

>>>

>>>>Magama bases the supply requirements at 25W per slot, which is the

>>>>most a PCI card is "supposed" to draw. Go with a 400W supply just to

>>>>be safe.

>>>>

>>>>David.

>>>>

>>>>thesandbox wrote:

>>>>

>>>>

>>>>

>>>>>I am looking at a 7 slot tower unit that has the 300W PS in it. Will

>>>>

>>>>that

>>>>

>>>>

>>>>>be fine or should I find one with the 400w.

>>>>>Thanks,

>>>>>Matt

>>>>

>>>>

>>>>

>

>OOOOHHH!!!!!!.....RAHHHHH!!!!!!..... now go compress a watermelon!

;o)

"The BIG GUN!" <biggun@donteventhinkaboutitnumbnuts.com> wrote in message

news:43613a1d\$1@linux...

>

> What's your major malfunction numb nuts! You guys have no EQ Balls! You

> can't commit, give me a break! EQ the hell out of it and push everything

> in to the RED!!! Have some Balls you weenies!

>
> The Gunny
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I'm a total weenie when it comes to commitment. Sometimes I wake up at
night
> >in a cold sweat from nightmares I've had about rendering effects. Just
the
> >other day, I did a gain change of a segment of audio in the Paris editor
> and
> >I could have sworn that I saw a guy with a hockey mask and a butcher
knife
> >flash across the screen
> >
> >
> >"John" <no@no.com> wrote in message news:4360bb0d\$1@linux...
> >> i play big boy at home and commit
> >>
> >> Tom Bruhl wrote:
> >> > The big boys like to commit. Saves everyone
> >> > time in the end as long as it's a good decision.
> >> >
> >> >
> >> > "Chris Latham" <latham_c@bellsouth.net
> >> > <mailto:latham_c@bellsouth.net>> wrote in message
> >news:43607279@linux...
> >> > Yes. Get the balance like you like it, then stripe it to one
track.
> >> >
> >> > CL
> >> >
> >> > "cujo" <chris@nospamapplemanstudio.com
> >> > <mailto:chris@nospamapplemanstudio.com>> wrote in message
> >> > news:435e9870\$1@linux...
> >> > >
> >> > >
> >> > > Pretty easy and common to do during mixing using another track
> in
> >> > Paris
> >> > > Was the engineer committing at tracking to one combined track?
> >> >
> >
> >I don't remember seeing any hard drive connectors in my 13 slot unit. I
think there are HD shelves and IDE connectors in the towers though. Perhaps
this causes some kind of train wreck. I wish I could remember who I was
discussing this with. At the time I was considering this I remember I was
kicking it around with you, Brian T. Aaron Allen and Derek, I think.

Well anyway, what I got out of it was that the tower worked fine for office purposes but restricted throughput so not to go with a tower for audio.

Deej

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message news:4361792a\$1@linux...

> No, it wasn't me. Doesn't make sense though, because even
> the rack mount had an IDE controller on-board... doesn't it??

>

> David.

>

> DJ wrote:

> > I thought it might have been you David. What was it???.....something
about

> > the IDE bus being integrated into these towers or something like that?

> >

> > Deej

> >

> > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> > news:4361313a\$1@linux...

> >

> >>I didn't even see the word "tower" in there... but yes, go with a

> >>rackmount unit if possible.

> >>

> >>David.

> >>

> >>DJ wrote:

> >>

> >>

> >>>I was warned off of these tower units by someone, I forget who, after
he

> >>>told me that he was having all sorts of problems. I've never had an

> >>

> > issue

> >

> >>>with my 13 slot rackmount Magma. YMMV.

> >>>

> >>>Deej

> >>>

> >>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> >>>news:4361287e\$1@linux...

> >>>

> >>>

> >>>>Magama bases the supply requirements at 25W per slot, which is the

> >>>>most a PCI card is "supposed" to draw. Go with a 400W supply just to

> >>>>be safe.

> >>>>

> >>>>David.
> >>>>
> >>>>thesandbox wrote:
> >>>>
> >>>>
> >>>>
> >>>>>I am looking at a 7 slot tower unit that has the 300W PS in it. Will
> >>>>
> >>>>that
> >>>>
> >>>>
> >>>>>be fine or should I find one with the 400w.
> &

Subject: Re: Compression while recording?
Posted by [Deej \[1\]](#) on Fri, 28 Oct 2005 01:06:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

;
>>>>
>
>LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu in "Star Trek," came out as homosexual in the current issue of a magazine covering the Los Angeles gay and lesbian community. Takei told The Associated Press on Thursday that his new onstage role as psychologist Martin Dysart in "Equus," helped inspire him to publicly discuss his sexuality. Takei described the character as a "very contained but turbulently frustrated man." The play opened Wednesday at the David Henry Hwang Theater in Los Angeles, the same day that Frontiers magazine featured a story on Takei's coming out. The current social and political climate also motivated Takei's disclosure, he said.
"The world has changed from when I was a young teen feeling ashamed for being gay," he said. "The issue of gay marriage is now a political issue. That would have been unthinkable when I was young."
The 68-year-old actor said he and his partner, Brad Altman, have been together for 18 years.
Takei, a Japanese-American who lived in a U.S. internment camp from age 4 to 8, said he grew up feeling ashamed of his ethnicity and sexuality. He likened prejudice against gays to racial segregation.
"It's against basic decency and what American values stand for," he said.
Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a character he played for three seasons on television and in six subsequent films. He received a star on the Hollywood Walk of Fame in 1986.
A community activist, Takei ran for the Los Angeles City Council in 1973. He serves on the advisory committee of the California Civil Liberties Public Education Program and is chairman of East West Players, the theater company producing "Equus."

<http://www.wjla.com/headlines/1005/272568.html>

<insert tasteless joke>

No, Mr Sulu.. I said set a course for Uranus,not 'your'

ARRGGHHHH!!!

AAHmmm... I'll have too pay a little closer attention to the inside next time I open ours. Say, while we are on the topic... do you have that resistor mod thingy in yours? I wonder if that was a tech note just for the tower models...

David.

DJ wrote:

> I don't remember seeing any hard drive connectors in my 13 slot unit. I
> think there are HD shelves and IDE connectors in the towers though. Perhaps
> this causes some kind of train wreck. I wish I could remember who I was
> discussing this with. At the time I was considering this I remember I was
> kicking it around with you, Brian T. Aaron Allen and Derek, I think.
>
> Well anyway, what I got out of it was that the tower worked fine for office
> purposes but restricted throughput so not to go with a tower
