
Subject: Re: 8 in Calibration
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 18:59:16 GMT
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ef="mailto:chris@nospamapplemanstudio.com"
target="_blank">chris@nospamapplemanstudio.com> wrote in message
> >news:439dbc74\$1@linux...
> >>
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> >I dunno...

When she's dancing close to me,

Subject: 8 in Calibration
Posted by [cujo](#) on Mon, 12 Dec 2005 19:07:48 GMT
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://theaudiocave.com/flex1.wmv
>
>That's my dream girl Dee! ;>)

Tony

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:

Subject: Re: 8 in Calibration
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 20:37:54 GMT
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BR>I can hear=20
machinery....

"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
=
wrote:
>http://theaudiocave.com/flex1.wmv
>
>
</BLOC=
KQUOTE></BODY></HTML>

-----=_NextPart_000_00F1_01C5FF34.653DAC10--Here's my notes at www.kfocus.com/paris
under hardware / mec

All applications will display a prerecorded wave with the same peak amplitudes (be it in % or dB). 0 dBFS represents the absolute maximum signal strength (all bits on...either positive or negative). Now, where it varies from program to program is how they define a digital clip (where the meter says it's over 100%). Most programs will examine the signal, and count the number of samples at 100%. When a certain threshold is passed (say for instance 4 samples at 100%, or -100%) then the clip light is activated and the program claims that there is an 'over'.

Now, what's going in with Britney's audio track is that in an effort to get a really hot signal onto the disk the mastering engineer has done some heavy handed limiting right at 0dB. Generally this is done with a brick wall limiter (no overshoot) such as the waves L2...or worse, sometimes they just normalize the signal beyond 100% (which saturates some of the samples at 100%). The end result is a louder signal with distortion, and often the clip lights will go off.

As a little experiment, zoom in on one of the peaks that clips and do a little sample by sample editing. On a 16 bit source wav you should have a range of +/- 32768 (integer representation of a 16 bit signal). Count the number of samples at 32768 in the clipped peak, and do some manual editing to bring the individual samples down from 32768 one at a time until the cool edit clip lights no longer come on. Now count the number of samples at 32768 and you'll have reverse engineered the CEP clip light algorithm.

Now, to your other question...

I beleive that the clip lights on the MEC work in a similar way as any other digital clip light...the light comes on after a cer

Subject: Re: 8 in Calibration
Posted by [cujo](#) on Mon, 12 Dec 2005 21:05:38 GMT
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-printable

I'd bet she'd make a good dancer too.
Tom

"DC" <dc@spamyermama.com> wrote in message news:439de11c@linux...

I dunno...

When she's dancing close to me,

I can hear machinery....

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>http://theaudiocave.com/flex1.wmv

>

>

-----=_NextPart_000_00F1_01C5FF34.653DAC10

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<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>I'd bet she'd make a good dancer =
too.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

Subject: Re: 8 in Calibration

Posted by [cujo](#) on Mon, 12 Dec 2005 21:55:01 GMT

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s much as 10dB apart, and none were matched to
0dBFS.

You need another decent sound card or sound generation source that you know the output levels of (i.e. not a keyboard) - a -10 or +4 source, then set the paris inputs for the same in the patchbay. Most any soundcard will work for rough estimates, but use a midrange tone (1kHz) so any frequency coloring by the card doesn't lower the output levels (yes, when you are looking at 0.01dB differences, this becomes an issue). Feed that signal in and adjust it to match. The problem is that Paris has a 0.1dB boost in the mixer so if you use Paris' meters, you will have to take that into account, and adjust for 0.1 dB less than the level of your signal source (i.e. an input test tone at -3dB will read -2.9dB in Paris, the SPDIF outs, ADAT optical outs, etc).

I generated a -3dB signal in Cool Edit (or use Wavelab, Sound Forge, etc), imported it into Paris (on my Mac), and then fed Paris' SPDIF outs back into my PC for live monitoring in Wavelab (since Wavelab's meters read to 0.01dB resolution). Be sure to pan the playback channel left or right for a mono signal!

With Wavelab's input metering display up, I then adjust the input trims to match my test tone level - I could only get up to -2.9dB (to match my -3dB input signal) by cranking the trims to the max in most cases - not sure why since these should run well above -10 or +4 according to the manual, and I tested at -10 and +4 to be sure I had the right I/O matching - perhaps the trims are off a good bit.

For the outputs, simply run your test signal out of Paris' analog outs (again panned for mono) and into another sound card and test app. You could run back into Paris, but you won't have as accurate metering and will have to use the channel inserts to feed the signal out of Paris so you can mute the test signal from being seen by the master meters, and only view the input signal.

IMO, if you have inputs and outputs dedicated for the same source/destination most of the time, then the most important thing to do is to match pairs where there is a stereo signal. The reason I say this is that I could not get all inputs to match to 0.01dB resolution since some maxed out the trims to get to that level.

i suppose you could import the wave file into paris then route the output of that channel into the input of another. just don't have the > mains or monitors outputs on line to prevent a feedback loop.

i believe you have wavelab. in the app. there are sine waves located in the analysis pick it's called audio signal generator. load in a sine wave and feed it to paris' inputs. in the back of the input cards there are tiny flathead adjustment screws for channel trim levels (the same is true for the output cards).

cujo wrote:

> Hmm, well, this sounds like a PITA for sure,
> How do you deal

Subject: Re: 8 in Calibration

Posted by [John \[1\]](#) on Mon, 12 Dec 2005 22:57:40 GMT

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Or you could use the mic pad, preamp input pad, a line pad on the preamp input, a line pad on the preamp output (now you're padded down at least

40dB), crank the output gain on the preamp full out and then yell as loudly as possible into the microphone using a bullhorn. That oughta' get you some color

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Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 22:58:48 GMT
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>>>"DJ" <

Subject: Re: 8 in Calibration
Posted by [EK Sound](#) on Mon, 12 Dec 2005 23:32:44 GMT
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gt;>> Since no one has successfully put the mics in order
>>>> so far .
>>>> Listen to the files and guess which one is the
>>>> Holy grail of mics - the U47 :)
>>>>
>>>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>>>
>>>> Good Luck - Prizes will still stand !
>>>> info on my previous post (Listening challenge @ the File vault)
>>>>
>>>> Morgan
>>>>
>>Well, is there a standard to calibrate to? Doesn't it make sense that as
long as they were all exact (for stereo recordings) that it doesn't really
matter or am I missing something?

EK Sound <spamnot.info@eksoundNO.com> wrote:

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Subject: Re: 8 in Calibration

Posted by [cujo](#) on Tue, 13 Dec 2005 00:21:34 GMT

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>>>>>into
>>>>>
>>>>>>>Paris.
>>>>>>>>What is the best way to set the inputs in the 8 in? is there a
>>
>>problem
>>
>>>>>>>with
>>>>>>>
>>>>>>>>just tuning em way down? Are they detended? I dontl want to touch
>
> em
>
>>>ti
>>>
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>>>>>>Should I run a tone trough em and even em all out?
>>>>>>
>>>>>>Thanks.
>>>>>>C
>>>>>>
>>>>>>
>>>>
>>Hi John,
You have just won the Dual Chrome reverse,
Polyphase Hyperbolating anti-wobbling,
smoke shifting piston return spring.

In addition - you also get the most outrageous
audio device ever conceived by man or woman !
The Rane PI 14 !!
<http://www.rane.com/pi14.html>

I find this combo absolutely astonishing when playing ,
House of the rising smoke on the stairway to freebird :)

< G >
Morgan

John wrote:
> What did I win?
>
> Morgan wrote:
>
>> Greetings ,
>> Here is the Answer Key
>>
>> Congratulations Chris Wargo - and CUJO !
>> you properly identified the U47 !
>> Please contact me for your Prizes :)
>>
>>
>> Roger Nichols Comments and Order :
>>
>> TUBE MIC SHOOT-OUT 5.25.2005
>>
>> - EACH .WAV FILE HAS FIVE EXAMPLES.
>> - THEY ARE IN ORDER OF THE MICS BELOW NUMBER 1 5.

>> - THE TONAL CHARACTERISTICS DESCRIBED CAN BE HEARD
>> PRETTY CLEARLY IN ALL THE EXAMPLES.
>>
>>
>> 1. SE 5600A
>> LO-MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
>>
>> 2. TELEFUNKEN U47 (BLUE)
>> LO-MID TONAL CENTER, FLAT HIGHS, BELOW AVERAGE REACH.
>>
>> 3. SE GEMINI
>> HI-MID TONAL CENTER, EXTENDED HIGHS, VERY GOOD REACH.
>>
>> 4. SOUNDELUX U95 (AKG C12)
>> MID TONAL CENTER, EXTENDED HIGHS, AVERAGE REACH.
>>
>> 5. SE ICIS
>> MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
>>
>> John wrote:
>>
>>> Too quiet, I can't hear them. Sorry
>>>
>>> Morgan wrote:
>>>
>>>> Greetings ,
>>>>
>&

Subject: Re: 8 in Calibration
Posted by [cujo](#) on Tue, 13 Dec 2005 00:53:22 GMT
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br />
>>>
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>>> you properly identified the U47 !
>>> Please contact me for your Prizes :)
>>>
>>>
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>>>
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>>>>> Greetings ,
>>>>>
>>>>> Since no one has successfully put the mics in order
>>>>> so far .
>>>>> Listen to the files and guess which one is the
>>>>> Holy grail of mics - the U47 :)
>>>>>
>>>>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>>>>
>>>>> Good Luck - Prizes will still stand !
>>>>> info on my previous post (Listening challenge @ the File vault)
>>>>>
>>>>> Morgan
>>>>>
>>>
>WOO HOO !!!!!!! I'm a winner !!!!!!! See rick, I told you I wasn't a
loser !!!!!!!

Thanks Morgan !
John

Morgan wrote:
> Hi John,
> You have just won the Dual Chrome reverse,

> Polyphase Hyperbolating anti-wobbling,
> smoke shifting piston return spring.
>
> In addition - you also get the most outrageous
> audio device ever conceived by man or woman !
> The Rane PI 14 !!
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> I find this combo absolutely astonishing when playing ,
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> Morgan
>
>
>
>
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>>>>>
>>>>> Good Luck - Prizes will still stand !
>>>>> info on my previous post (Listening challenge @ the File vault)
>>>>>
>>>>> Morgan
>>>>>
>>>
>I talked to Rudolph the other day. He sends greets to the crew here via this
Christmas card.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:439da520\$1@linux...
> Next we'll be seeing George Romero doing remakes..... It's A Wonderful
> Death and find ringers for James Stewart and Donna Reed to stagger around
> zombielike biting off chunks of the townspeople.....or do a remake of
> Holiday Inn with the rotting corpse of Bing Crosby gurguling *Dead
> Christmas* and Fred Astaire shuffling along trailing gore across the dance
> floor.
>
> Rudolph the dead nosed reindeer anyone?
>
> <sheesh>

>
> ;oP
>
> "Miguel Vigil" <nospam@nospam.com> wrote in message
> news:439d91b1\$1@linux...
>> Beware...
>> Coming Soon,
>>
>> Dawn of the Living Santa
>>
>> The (d)red guy comes out of your chimney and threatens you with Paris
>> updates!
>>
>>
>>
>> Fell Miguel (ho, ho, ho :)
>>
>>
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:439d2bd4@linux...
>> > Letsee.....over the last couple of days, while channel surfing, I've
>> > run
>> > across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead,
> Shawn
>> Of
>> > The Dead and a very bizarre and disturbing flick called Resident Evil.
>> >
>> > Is it just me or does this seem like some pretty bizarre and arguably
>> > inappropriate programming for the holiday season?.....then
> again....at
>> > least I'm not watching the 400754th rerun of It's a wonderful
>> Life.....yet.
>> >
>> > Maybe I'm just old and out of touch.
>> >
>> > ;oP
>> >
>> >
>>
>>
>
>

The Antec P160 case is quiet like the Sonata case, but it will take full size
PCI cards. I think the P 180 and maybe the P150 will also take full size

PCI cards. Check them out and do a little research.

http://www.antec.com/us/pro_en_performance1.html

www.antec.com

James

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>> I searched through here and I see DJ stated that the Magma boxes work
>well

>> with the EDS card. At \$1400 a pop, it's had to justify. Oh well... time

>> to rethink things.... thanks...

>

>You can find Magma chassis' used for much less than this. the best place
to

>fish around for one is on the digidesign User's forum in the For Sale area.

>Those poor guys have to upgrade their hardware every 10 minutes or so and
>quite oft

Subject: Re: 8 in Calibration

Posted by [erlilo](#) on Tue, 13 Dec 2005 08:28:54 GMT

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>>etc.

>>>>> >> So I want to definately keep this case... especially since I paid

>>>>>almost

>>>>> >>a hundred for it!

>>>>> >>

>>>>> >>My options: As most of you know there are a few external PCI boxes
>>>that

>>>>> >>allow using PCI cards. But they are so expensive. I scratch my head

>>>why

>>>>> >>they would charge double the cost of a bare bones computer for this...

>>>>>

>>>>> >Anyway,

>>>>> >>perhaps I found another alternative. As I stated, the EDS card would

>>>>>fit

>>>>> >>in the bottom case lot, but wouldn't go into a motherboard PCI slot.

>>> I

>>>>> >found

>>>>> >>a company that sells PCI extenders. I wrote to them and STILL waiting

>>>>> for

>>>>> >>their reply, but is anyone familiar with these products?

>>>>> >>

>>>>>

>>>>> http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-4 35C-8CFB-B4EVE
>>>>REST819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~Bc~.asp
>>>>> >>
>>>>> >>I want to mount the EDS card in my case's bottom slot and perhaps
>use
>>>>>one
>>>>> >>of these items to extend from the motherboard. Will this work or
>has
>>>>>anyone
>>>>> >&g

Subject: Re: 8 in Calibration

Posted by [cujo](#) on Tue, 13 Dec 2005 15:35:56 GMT

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ct playback volume in both frequencies.

>>So here you are; you need a kind of sinustone generator to do the job. Be

>

>>sure the channel faders in Paris are staying at 0db. Import a 440 or 1000

>

>>hertz sinus-file you know are staying at 0db into Paris(made by a program

> as

>>CoolEdit etc.), just to control that Paris is showing the correct 0db

>>playback-volume(it will, but just to be sure). Then use a sinustone

>>generator with exactly the same hrtz as used as playback to record with

> and

>>use the recording trimpots to get 0db on each of the channels. So, I think

>

>>that will do the job perfect for you.

>>

>>Erling

>>.

>>"cujo" <chris@nospamapplemanstudio.com> skrev i melding

>>news:439dbc74\$1@linux...

>>>

>>>

>>> I am finding that with my BAE and OSA pres the sigal is way too hot into

>>> Paris.

>>> What is the best wey to set the inputs in the 8 in? is there a problem

>

>>> with

>>> just tuning em way down? Are they detended? I dontl want to touch em ti

>

>>> find

>>> out.

>>> Should I run a tone trough em and even em all out?

>>>

>>> Thanks.

>>> C

>>

>>if Take four starts at the same time across all submixes...highlight the first three and do a "contol B" repeat across all submixes...if not cut off the beginning of take four so all tracks start at the same time then get rid of the first three

Then just highlight Take 4's tracks one sub at a time...open the info tool bar - click on the start time info and set to zero...repeat across all submixes

or go to the Delete time drop down ...set the appropriate amount and check off "across all submixes" (or whatever it's called) and click okay

I'm sure there is a quicker way I just haven't used it lately

Don

"Pete Ruthenburg" <

Subject: Re: 8 in Calibration

Posted by [EK Sound](#) on Tue, 13 Dec 2005 15:55:13 GMT

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RK wrote:

> With all pans set to center (fader, aux, master, global) I still get a
> heavier signal to the left side. Haven't worked in Paris for awhile and
> don't remember that being the case before. Thanks for any comments.

>

> Kent

>

>I had a problem this weekend when trying to use an NT5 on a snare drum into a 312(4). Even with the pad switch in, the output was wayyyy too hot for the 8-in.

I just switched that mic to a different pre that had an output gain knob.

-scott v.

"cujo" <chris@nospamapplemanstudio.com> wrote in news:439edc4c\$1@linux:

>

>

>

> I'll give it a go,
> but I am curious that no one else has had this issue.
>
> Am I the only one with 500 series pres that are so hot? Or it could be
> this 8 in was set wrong in the first place.
>you have to put the mouse up to your ear...silly.

On Mon, 12 Dec 2005 07:58:40 -0500, John <no@no.com> wrote:

>Too quiet, I can't hear them. Sorry
>
>Morgan wrote:
>> Greetings ,
>>
>> Since no one has successfully put the mics in order
>> so far .
>> Listen to the files and guess which one is the
>> Holy grail of mics - the U47 :)
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>>
>> Good Luck - Prizes will still stand !
>> info on my previous post (Listening challenge @ the File vault)
>>
>> Morgan
>>nice site... Tommy Lee played a lot of cowbell on "Too Fast for love" in
1982...

remembering listening to it as a kid wondering what the heck that "bell"
was... ;-)

"John" <no@no.com> wrote in message news:439c7ba1@linux...
> <http://www.geekspeakweekly.com/cowbell/Nah>, still doing it.

"John" <no@no.com> wrote in message news:439f0f4e@linux...
> try closing the project and reopening it
>
> RK wrote:
> > With all pans set to center (fader, aux, master, global) I still get a
> > heavier signal to the left side. Haven't worked in Paris for awhile and
> > don't remember that being the case before. Thanks for any comments.
> >
> >

Subject: Re: 8 in Calibration

Posted by [Gary Flanigan](#) on Tue, 13 Dec 2005 17:22:32 GMT

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; Kent

> >

> > Check all pans on the FX returns and on the Group Master faders...

David.

RK wrote:

> Nah, still doing it.

>

> "John" <no@no.com> wrote in message news:439f0f4e@linux...

>

Subject: Re: 8 in Calibration

Posted by [erlilo](#) on Tue, 13 Dec 2005 17:28:07 GMT

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and have attended, even if only for a couple of hours on occasion (due to gig commitments), every year since with the exception of one. One of my favourite things about the festival has always been the variety of bands they pull out, and the taste with which they seemed to schedule the program, ensuring that you never got too much of one thing, and that the festival would lift and relax at appropriate moments on appropriate days.

This year the festival seemed to have just one music type. Bland mid-paced alterative rock. Sure there was a certain amount of variation within that description, but with very few exceptions that was all that was heard. Gone was the idea of having some nice cruisy spaced out bands to fill the later part of Saturday afternoon, and then upping the pace as the night came about. Saturday afternoon sounded much like Saturday midday, which sounded much like Sunday afternoon, which sounded pretty similar to 9pm Friday night, which bore a striking resemblance to Sunday morning, which, in turn, sounded much like Saturday night. There was no weird unexpected acts breaking up the program. Well, there was Architecture in Helsinki on Saturday arvo who at least had brass, but certainly maintained a mid paced rock element. Overall variation was hard to find.

But perhaps, in part, this is because I'm changing and moving on in my tastes. I got home and, after a shower and a moment in a "real" toilet (whew!), promptly jumped on the net. www.google.com. "Jazz Festival Victoria".

Suffice to say I came back a little dissappointed. I feel like, for me at least, an era may have just come to an end. I kinda thought that I'd be going to Meredith still in twenty years, but this year I felt it was over for me.

I'm not sure I'll go again. Depends on the program I guess. It's kinda annoying also given that I have always enjoyed the way Meredith sets me up for the holiday season. Usually second weekend in December, being just at the start of our summer, it gives you something to look forward to before christmas to kick off the festivities. You come away from the festival and go "Gee, I forgot, it's almost Christmas!"

Maybe I'll go one more time, just in case it was a one off...

I suspect the truth is though that I'm just over rock. Pity. Rock and I had some fun. :o) I've known I'm tired of rock for a while, but not enjoying Meredith has really made me feel the sense of loss.

Oh well, there's plenty of other styles to explore. :o)

Cheers,

Kim.yesm exactly, the 312 sound frigging great, but too hot even all the way down.

So I think just bringing the trim pots down should help.

I really don't want to use anything else on snare, tht is what I got em for!

THis also happens with my Langevins as well, I wnat to run em wide open, the dont break up at all, they just send a pretty hot signal out.

Oh and yep, I am set to +4

volthause <volthause-nospam-@soldrocks-nospam-.com> wrote:
&

Subject: Re: 8 in Calibration

Posted by [volthause](#) on Tue, 13 Dec 2005 19:47:55 GMT

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>and have attended, even if only for a couple of hours on occassion (due
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>and relax at appropriate moments on appropriate days.

>

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>alterative rock. Sure there was a certain amount of variation within that

>description, but with very few exceptions that was all that

Subject: Re: 8 in Calibration

Posted by [cujo](#) on Wed, 14 Dec 2005 00:25:37 GMT

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>>If you have CooleEditPro or Adobe Audition(or something similar program
>that
>>can do the job), you can make your own playback testtones at exactly the
>
>>volume you want to test with. From older days, to trim tape-recorders,
we
>
>>used testtapes. They had sinus testtones at 1000 and 10,000 hrtz to make
>the
>>playback-heads correct. at 0 and -10db. When the playback-heads was correct
>
>>we used a sinus-tone generator to trim the recording head at 1000 and 10,000
>
>>hrtz, to show the correct playback volume in both frequencies.
>>So here you are; you need a kind of sinustone generator to do the job.
Be
>
>>sure the channel faders in Paris are staying at 0db. Import a 440 or 1000
>
>>hertz sinus-file you know are staying at 0db into Paris(made by a program
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>>CoolEdit etc.), just to control that Paris is showing the correct 0db
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>and
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>
>>that will do the job perfect for you.
>>
>>Erling
>>.
>>"cujo" <

Subject: Re: 8 in Calibration

Posted by [cujo](#) on Wed, 14 Dec 2005 00:28:40 GMT

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:chris@nospamapplemanstudio.com" target="_blank">chris@nospamapplemanstudio.com> skrev

i melding
>>news:439dbc74\$1@linux...
>>>
>>>
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>>> Should I run a tone trough em and even em all out?
>>>
>>> Thanks.
>>> C
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>>suspect the truth is though that I'm just over rock. Pity. Rock and I had
some fun. ;o)

Subject: Re: 8 in Calibration
Posted by [Phil Aiken](#) on Wed, 14 Dec 2005 02:59:41 GMT
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called WolfMother" who more or less headlined the festival.
They are basically a hybrid of Led Zeppelin, Deep Purple, Black Sabbath and
any other classic rock acts of that sound and time. Indeed they are too much
of that. There is nothing original about them. They are becoming very popular
over here, and indeed are apparently doing increasingly well overseas, and
they kinda sound great, but in context of the festival, after two nights
observing just how lifeless modern rock sounds to me, they were simply a
flashing neon sign on stage that said "All the good stuff was years ago.
It's over. Move on". Hearing this precise emulation of the old days did nothing
other than remind me that we've run out of places to go with it.

I sat there listening, fully aware of why this band were headlining, but
simply unable to overlook the simple fact that, much as they might be a nice
copy, they simply weren't Led Zeppelin. Despite the fact that they used 70's
lighting, camera angles and video effects for the on stage screen which was
hugely remenisant of something off that new Zeppelin DVD they released a while
back. They had it all going on, but all it did was remind me that really,
honesly, it all went down in 1972.

Of course I still do enjoy listening to a Beatles CD, or Zep, Queen, Bowie,
Doors, whatever. I'm not so over rock that I never want to hear it again.

It's just that I've heard all the tricks, and for me tricks only work a few times, then they lose their magic. There are still some great bands about. There's some band called The Beta Band about recently who have all the right ingredients, but all it does is remind me that I'm not listening to the actual originators of rock.

I need to go out and find music which has tricks in it that I haven't heard so much.

One of the other things I found irritating, is that aside from the festival being dissapointing, one of my mates had a go at me for complaining about it, and I'm like "Look dude, I would have loved to like the festival, but I didn't. What am I supposed to do? Lie?". It's frustrating to not only have to deal with a bad festival, but also look around at all the other people who are actually for some reason not seeming to see things in the same light, especially when they have a winge about it. ;o)

Anyhow, there's quite a number of jazz festivals I can go to next year, so with any luck I'll hit the jackpot with them. Unfortunately there don't seem to be any where you camp in the bush and watch bands on a stage, which I liked with Meredith, but hey, you can camp at the beach and drive to town to see bands, and camping at the beach aint too shabby. Does stop you drinki

Subject: Re: 8 in Calibration
Posted by [cujo](#) on Wed, 14 Dec 2005 14:40:44 GMT
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or Sound Forge. No luck, yet. Any
>>> >ideas????..... Anyone???.....
>>> >
>>> >Thanks for any light you might shine,
>>> >
>>> >CL
>>> >
>>> >
>>>
>>
>>
>Tank turned me on to Awave when I first got
into Paris, and it has been a big help on
many occasions, especially loading Mac files
onto the PC. I think the full version was
less than 50 bucks :)

"Kim W." <no@way.com> wrote:
>

>Hi,
>My guess would have been .aif as well.
>But it doesn't really matter, d/l the demo of Awave, it will
>work it out for you (with or without extension).
>I actually had some mac files earlier in the year which turned
>out to be .aif. I had to convert them using Awave Audio before I could use
>them. (I didn't want to install quicktime).
>Try the demo here: (the demo works for 30 days and has no batch
>processing etc, but otherwise should work for you.)
><http://www.fmjsoft.com/awframe.html>
>
>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>Mmm... not aif either. No other SDII extension far as I know. Even if
>their
>>is I would expect it to work on either. Obviously you don't have a mac
>handy
>>to try them on. I assume they do have a proper size to them that sounds
>reasonable?
>>Are they a size matched stereo pair? They're not stuffit compressed or
>something
>>are they? That's always possible????....
>>
>>Cheers,
>>Kim.
>>
>>"Chris Latham" <latham_c@bellsouth.net> wrote:
>>>I tried .sd2 Is there another SDII extension?
>>>I also tried .au .raw .aif .oaq & .pcm. No go.
>>>
>>>Thanks for the quick reply!
>>>CL
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote in message news:439faaab\$1@linux...
>>>>
>>>>
>>>> Bet your mate uses a mac. ;o) Mac's don't use PC extentions.
>>>>
>>>> I'd try SDII next...
>>>>
>>>> Cheers,
>>>> Kim.
>>>>
>>>> "Chris Latham" <latham_c@bellsouth.net> wrote:
>>>> >Hey all,

>>>> >
>>>> >I just got a disk of a bluegrass record that I'm going to master for
>>a
>>>buddy
>>>> >of mine. The engineer mixed it

Subject: Re: 8 in Calibration

Posted by [volthause](#) on Wed, 14 Dec 2005 21:00:57 GMT

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/>
> Then I render all active submix audio files to a new folder in the project
> folder with names that are easily recognizable which puts the rendered files
> at the top of the files shown in the Audio bin....naming the channels
> something likie AAKick, AAsnare, AAVox, etc. so that the renders show up
> with this at the top of the list of files in the audio bin and are easily
> recognizable for the next step. I also save my .ppj to this folder so I
> don't delete it.
>
> Next I back this folder up with the newly rendered audio files and the new
> .ppj.
>
> Open the Audio Window and lock these newly rendered files (they are easy to
> find now because they are the topmost files in the audio bin)
>
> Close the Project I'm
