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The cult of dionysus song

I've recently been ripping some pretty obscure-and some not so obscure CD-CDs from my collection on my PC, with both iTunes and the latest beta of Windows Media Player 11. Along the way, I've discovered annoying anomalies in both apps in how they retrieve information from their respective CD information databases. Over the years I have been gradually ripping my CD collection. The situation today, when it comes to retrieving information about music CD numbers, is significantly better than the first few days of cddb (now Gracenote.) But it's still far from perfect. Now that I've got a pretty good setup for broadcasting digital music around the house, I've wanted to make the music more widely available to other family members. This means moving a lot of the classical music CDs we have on the hard drive, because my wife Jan is a great classical music buff. For various reasons, I work using both iTunes and Windows Media Player, using each player's respective lossless codec. Both seem to handle CD data differently. Apple's iTunes uses the aforementioned Gracenote database. Microsoft operates its own database for CD information. There also seem to be bugs in both, in some cases. Take, for example, Gorecki's Symphony No. 3. When you first insert the CD, Windows Media Player 11 does not recognize the content. However, if you manually tell WMP11 to download CD information, you will receive a complete note:On the other hand, iTunes immediately recognized the CD and identified track and label correctly. However, it was unable to deliver album covers. When trying to manually get album art, there seems to be none available:Ironically, I added album art to iTunes by copying the bitmap that had been stored in the Windows Media Player 11 Library. Let's get even more obscure. My wife's aunt, Enid Katahn, is a classical pianist who has had a number of CD designations published by smaller labels. I ripped a CD of Pierre DuBois compositions played by Katahn in both players. Once again, iTunes correctly identified the CD, artist, and track information — but no artwork. WMP11 was completely puzzled:When I manually tried to add the album information, the WMP11 service was still unhappy. Then, on a whim, I tried to search for album info by artist name: So let's click through the Next button and see what we find:Click on Dubois Music for Piano entry and press the next gives what we need:So why couldn't Windows Media Player identify the CD when it was inserted? To ask about minds would like to know. I had similar results with less obscure classic CDs. For example, let's look at Telemann: Suites Concerto in D Major:But when I manually searched the database, the correct information popped up: Again, iTunes found the right CD, but lacked album art:Now let's delve into my checkered musical past. I have some guilty pleasures, and I admit to the whole world that I have a problem. It's embarrassing, I know, but there it is: I have a CD of Lake and Palmer's Works Vol. 1, one of the most pompous, inflated pieces of progressive rock from a time of inflated, pompous progressive rock. This is definitely a guilty pleasure. Apple's software gets all the tracks right from both CD cards (it's a two-parter), but I had to add the (live) tag to separate the extra live tracks from the studio tracks. (The live tracks were not on the original version of Works Vol. 1. Microsoft manages to mangle the CD information in a different way:That's right, we have no song data, but album art is correct! Actually, I'm a little unfair here. The Microsoft database recognized CD 1 properly, but included all the song information from both CDs, even though I had only ripped CD1. When I inserted CD2, the screenshot above appeared. I had to manually hand out the songs that were on CD2 from the CD1 list, which contained all the songs. In fact, I could have left in a note. However, the Microsoft database appeared to contain data from an earlier version of Works Vol.1, because the added live tracks were unidentified. I had to manually add them. Learn about getting audiodfile audio wirelessly throughout your home. I can certainly understand the difficulties inherent in the kind of pattern recognition needed to ID CD cards properly, because music CDs don't have metadata information stored on them. But you would think that the mail publishers would actually provide the right information to Gracenote or Microsoft... but then, maybe not. The curmudgeons at the RIAA probably think this encourages piracy. It's just some of my problems. That was the time WMP10 tore a Mark Knopfler CD (Sailing to Philadelphia) and continued to create five or six different entries, with one or two songs, for each of the various artists who worked with Knopfler. So if you searched for Mark Knopfler, you would only find two songs from that album. Whats that song called again? This week at ExtremeTechI'm taking off on holiday for the next three weeks, heading out to England and Scotland with the family. So I leave the inmates to take care of the asylum while I'm gone. But we've got some good stuff going on. Jeremy Atkinson has spent quality time with some nifty extensions for Photoshop, and shares his results. Jason Cross tries to answer the question: What exactly is DirectX 10? Meanwhile Victor Loh is taking on yet another NAS storage device. Finally, we will announce the first week of fall mod winners this Friday.Be sure to check out ExtremeTech's weekly podcast. And speaking of prisoners at an asylum accommodation, don't forget to look at the latest DL.TV, with these nutty guys, Patrick Norton and Robert Heron. I heard it, the music is very similar to the music in SOS by Rhianna. It sounds like the song came out between the 1980s and 1990s... The singer says this, " You have to, run away, oh, run away as far as I know, it's not chinkees. Thanks! This weekend, at a nightclub in Harvard Square, Belle Linda Halpern will sing her favorite picks from several popular including Pirate Jenny from The Threepenny Opera and Something's Coming from West Side Story. Right now, though, she's helping me with a presentation - and I'm the one who bursts into song. Halpern, co-founder of Cambridge-based Ariel Group, Inc., is a skilled cabaret singer who still performs at least once a month. The rest of the time, she coaches businessmen on how to present more effectively by communicating more emotionally. We follow your train off though and we admire you for your logic. But of we want to connect with you as a person, we need to see how you feel about things. I turned to Halpern for advice on a talk I was scheduled to deliver to 80 people. It was, I realized, a well-structured presentation - so well structured that my audience could plan exactly when they're going to go to asleep. Introduction. Point one. Point two. Conclusion. Send NoDoz. I thought I needed professional help. After listening to me, Halpern agreed. At first she said, I needed more animation. Instead of using logic to make transitions (Now that you understand my first point, let me turn to my second.) I should use expressive hand gestures and add emotional colors to my face. I'm not suggesting you be flamboyant, Halpern advised, but we need to see how you feel about things. So we tried an exercise. Halpern assigned me a topic (my neighborhood) and asked me to start speaking. Every 10 seconds she called out another feeling – love, hate, humility, happiness – as I made an expressive transition. (I love people and sense of history in my neighborhood. I hate it when I learn about a crime on my block.) Time and again, Halpern pushed me to communicate with tools other than my voice. If I was deaf - or in the back row - I should know of your body language what you're talking about, she explained. My vote was actually the next big challenge. Describes my voice as monotonous assuming it has a tone in the first place. So it was time for another exercise, this one with Shakespeare. Halpern asked me to recite a four-line passage from the Storm, adopting a different voice for each line. Don't be afraid (Ethel Merman screams across the street); The island is full of sounds (the loud speakers from Seinfeld whisper in the ear), Sound and Sweet Airs (James Earl Jones yawns), Which brings joy and hurt not (Kenneth Branagh plays a king). The idea, she explained, is to stretch your voice the same way you stretch a rubber band. It flips back, but it's more flexible than before you stretched it. The biggest problem, however, was my reluctance to pause – a common presentation error. I would make a point and then rush into the example without letting the point sink in. I know pauses feel like gigantic amounts of time when you're up there, Halpern sympathizes, but for the audience, a few seconds break is generous. It says, 'I think this is important enough to give you a moment to take it in.' When I can't stand she added, I should take a few steps around the stage or have a drink with water. Whatever I do, the goal is the same: just stop talking. We completed our crash course by revisiting my original presentation. Who would have thought it could be so engaging? Introduction. Break. Scared face. Loud voice. Point one. Break. Excited hands. Strong voice. Point two. Break. Final. Applause.Siskel and Ebert, where are you? Contact Belle Linda Halpern at ariलगroup@aol.com. .

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