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Subject: 2nd EDS card question  
Posted by [RK](#) on Thu, 29 Dec 2005 18:01:38 GMT  
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s just enough to get frustrated to only dream and save up for  
HD..  
>>>>  
>>>>  
>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little  
software  
&

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Subject: Re: 2nd EDS card question  
Posted by [Suad](#) on Thu, 29 Dec 2005 18:21:02 GMT  
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our  
>> current  
>>>> offereing, but we don;t want to spend 20k for it.. Soemthing along say  
>> 3-15k  
>>>> would do it..  
>>>> Okay end of rant..LaMont  
>>>>  
>>>  
>>  
>Good Points Thad. I have a really freaked out VSTi PC, that's become my "baby"..  
To this day, I have not purchased a yammy Motif of any kind. Evertime I get  
ready to get a Motif, some way cool Vsti comes out like NI's Electrick Piano,  
Ivory, Motu's Orchestra, Sonic Synth2, BFD, Stylus RMX..MAN!!! That motif  
purchase, just keeps getting pushed back further and further..)

I still think that DSP based systems has a market,just not at the low end,  
which is a BIGGGG Market. The mid level market is not as big, as we all found  
out with Paris.. So, Digi hit's both the Low-end and to top-end. To me,  
the mid-level is not just a Hyped PC/Mac and converters. Rather it's a system..Not  
a piece-mill setup.. This is what's driving the "www.gearslutz.com crowd  
crazy. They are trying like crazy to get their low-end sytem to at least  
mid-level ro top-level..

TCB" <

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Subject: Re: 2nd EDS card question  
Posted by [RK](#) on Thu, 29 Dec 2005 18:25:47 GMT  
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r a DSP based DAW?? It's almost 6 years  
>>since the plug was pulled on Paris! Yes, I did not forget about Soundscape..  
>>  
>>My Point in this post is to bring to ligh that Paris was a product that  
>served  
>>the "Middle ground" studio. Now, looking back, it's price point was revolutionary.  
>> AND That's the point..  
>>  
>>Today, if you're shelling out at least 10k for a PT HD system, your only  
>>other alternative is do a naitive system..Again, I'm not saying that naitive's  
>>are bad, but we all know that there's nothing like a cool DSP DAW..Even  
>more,  
>>it's a knwon fact that, if you wew to build your naitive system up to Pro  
>>standards (AD/DA converters,mixer,DSP FX cards) you'd actually come to  
>an  
>>PT HD system.  
>>There has to be a manufactuer that will stand up and fill in the gap between  
>>PT HD & the Naitives. Any company has the balls??  
>>  
>>Today my dream DAW would come from Mackie:  
>>-The MAckie DBX digital mixer (Dual touch screens)that also had the capability  
>>to record up to 128 24/96 audio tracks. Using the same cool editing found  
>>in their earlier Hard disk recorder MDR2496. The mix has the capabilities  
>>to add up to 3or 4 UAD cards, as well as third party FX for the mixer.

>This  
>>would be a ground breaking product. Even though Tascam tried it, their  
SX-1  
>>was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU product  
>>first, then made it's was over to Tascam..I digress..  
>>I still hoping that the Yamaha/Steinberg marrige would yield a very cool  
>>DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..  
>>  
>>As things stands now in o

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Subject: Re: 2nd EDS card question  
Posted by [RK](#) on Thu, 29 Dec 2005 18:27:49 GMT  
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ur current state of Personal computers based DAW,  
>>we really have not had any ground breaking technology save for newer faster  
>>Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough already..  
>>say this and I work as a IT Network Consultant.. Okay :) i digress again..  
>>  
>>  
>>I guess this post grew out of neverending post over on [www.gearslutz.com](http://www.gearslutz.com)  
>>about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k converters..

>>I'm thinking, why do I want to keep sinking good money into "dressing up  
>>a native DAW to try to sound as good as Paris does for (2,700.00 Original  
>>list)??? Those guys, bless their hearts are into dreaming that if they  
sink  
>>another 5-10k in analogue summing gear, they will have that magic sound..  
>>So, I'm thinking, 'Why have we gone backwards in this DAW game?? Is it  
that  
>>Digi has such a strangle hold on the industry, that they can dictate just  
>>how much cool stuff reaches the lower end of the spectrum. What I mean is  
>,  
>>PT LE is just enough to get frustrated to only dream and save up for HD..  
>>  
>>  
>>Now, we have this Apple fiasco..New machines, with new CPUs, little software  
>>support. do they really think that this was good move now?? I'm not even  
>>a current Mac owner and I agonise for MAC lovers and users. If I were them,  
>>I would not upgrade for at least 3-4 years. I digress again ...:) Sorry.  
>>  
>>Again, calling on all new and current manufacturers..You a vast market of  
>>Pro users and studios that needs more juice and pro features than you

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Subject: Re: 2nd EDS card question

Posted by [Suad](#) on Thu, 29 Dec 2005 18:51:18 GMT

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specing and little time working..  
>  
> Say what you want about about Digi, they sell a package. note: Most studio  
> are still running the old PT Mix system. hey, it works with just a Mac G4  
> of some kind.. So, you don't have to upgrade to HD.. But, Hey their new mixer  
> controllers are terrific!! but expensive :) Still, they have a system that  
> works well if you follow their specs to the letter.  
>  
> Again, I'm not saying that my Nuendo setup is not stable, it is. It (Nuendo)  
> shuts down only when I'm done working in it. That's saying a lot about  
> the Software.. But, VSt2 as it stands today, is very clumsy in handling i/o  
> integration. Now, to some bigtime Nuendo users who have an SSL, Trident  
> console front-ending their rig, then it's a moot point, but to those who are  
> mixing ITB, it's a major pain..  
> LaMont  
>  
>  
>  
>  
>  
> rry <dterry@keyofd.net> wrote:  
>> Hi Lamont,

>>  
>>> The reason I don't consider Nuendo/sx as pro is because, it's only  
>>> software..  
>>  
>> That in fact proves my point - "pro" has become much more of a personal  
>> perception driven by marketing and peer pressure than the actual definition.  
>> For example in another industry, to some video houses, a \$50,000 Avid rig  
>> may not be pro compared to a \$200,000 Quantel system, but both will do much  
>> the same thing - deliver professional results - with differences that may  
> be  
>> key for the specific user (broadcast vs. post, etc), but not the definition  
>> of "pro" in general.  
>>  
>> Saying software isn't "pro" is missing the point of being a pro. Pro is  
>> about getting paid for what you do because you deliver quality results and  
>> products that someone else is willing to pay for. In another post you said  
>> that Chinese products offer an astounding value for the money. To me that's  
>> a rather astounding paradox to your definition. They are a good  
>> cost/performance ratio, but it is contradictory to say that Nuendo isn't  
> pro  
>> and a C1 mic is, in the same breath. I haven't heard a Chinese mic that  
>> compared to what I would consider, and choose as a "pro" mic (whether higher  
>> end "pro" from Lawson, Blue or Neumann, or a mid-grade Audio Tech

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Subject: Re: 2nd EDS card question  
Posted by [RK](#) on Thu, 29 Dec 2005 18:59:46 GMT  
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nica).  
>>  
>> Yes, it takes converters, etc, to augment Nuendo for use in various  
>> situations, but the same is true of ProTools (ProTools isn't much good  
>> without an I/O box). Just because Digi sells it as one package doesn't  
> make  
>> it pro. And you have an expensive upgrade path - much more than upgrade  
> PCs  
>> every couple of years. I've done the math on this many times (including  
>> comparing UAD-1 cards to the TDM equivalents in terms of plugin counts per  
>> dollar - UAD-1 cards win easily).  
>>  
>> I use my Nuendo rig and many other software, and hardware tools day in and  
>> day out producing media for a variety of professional clients in a very  
>> professional setting. We have office/studio space in the world headquarters  
>> for one of our main clients. Should I tell them that since I don't have  
>> ProTools and a Euphonix or Neve console (yet) to make it look bigger and  
>> costs them more than it needs to does that make us less pro? No. Attitude  
>> and quality product delivery are what make us pro. Maybe Nuendo doesn't

>> work for you, aor maybe you haven't decided to make it work for you, but  
> it  
>> does work for a lot of other "professionals" like myself.  
>>  
>> Manufacturers and marketing departments define the line between Pro and  
>> Consumer when they add one feature or part that costs more than they believe  
>> they can sell to the average consumer, so they almost haphazardly label  
> it  
>> "Pro" and double the price. We then blindly adopt that as the "pro"  
>> standard and thumb our noses at consumer gear.  
>>  
>> It really irritates me when people arrogantly define pro as what they, or  
>> someone else has based on how expensive (e.g. Over a randomly chosen  
>> pricepoint) and popular it is, and non-pro as anything that isn't all of  
> the  
>> above. That just isn't fair, objective, or pro in my book.  
>>  
>> It is sad that the media and arts production industry has increasingly come  
>> to define the word "pro" by how much it costs to buy rather than the quality  
>> of the product. Anyone ever see "Gigli" or heard of Britney Spears? I  
> rest  
>> my case. ;-)  
>>  
>> Regards,  
>> Dedic  
>> Echo Media Group, LLC  
>>  
>> On 1/15/06 11:22 AM, in article 43ca84bf\$1@linux, "Lamont"  
>> <jjdpro@ameritech.net> wrote:  
>>  
>>>  
>>> Hey Dedic,  
>>>  
>>> The reason I dont consider nuendo/sx as pro is beacause, it's only  
>>> software..To  
>>> get that and any native base app to pro standards in a day/out studio  
>>> situation  
>>> will cost you: Control surface unit, good converters, monitoring/talk  
> back  
>>> unit, and lets not forget the blazing cpu thats needed for low-la

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