
Subject: Re: ummm

Posted by [animix](#) on Tue, 10 Oct 2006 22:08:41 GMT

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s somewhere

>>> on your server! :D

>

>15,000 times...?

Why do you keep talking about Debian as if its a viable platform?

As for Macs being luxury items,for Audio/Video professional a Mac is priced very competitive. The components for a Mac Pro come to about \$2400 before shipping. Were talking Dual Xeon's. Check your best PC builders and see if they can beat the price of the Mac Pro.

An

Subject: ummm

Posted by [Jeremy Luzier](#) on Tue, 10 Oct 2006 22:27:54 GMT

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his last piece of Paris

>>> gear, you're going to have to cache his Paris note

Subject: Re: ummm

Posted by [Martin Harrington](#) on Tue, 10 Oct 2006 22:55:02 GMT

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d then add the fact that you can run both XP and OSX on the Mac(this is what we all us)

makes it a better value. Unless you are of the mindset like yours of getting by with the cheapest solution you can find. This is a audio newsgroup,why all the talk about opening "old Office/WP/Lotus Notes/etc file" How many here have that problem or care? What platform do you use for audio?

I would like to be able to use all the tools available if need be,and if I can do it

with one box thats all the better.

"TCB" <nobody@ishere.com> wrote:

>

>Bentley = stylish but overpriced. A luxury item.

>

>On my debian machines I can run nearly all of the apps that I use

Subject: Re: ummm

Posted by [Tom Bruhl](#) on Tue, 10 Oct 2006 23:02:40 GMT

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everywhere.

>As I've said, oh, 15,000 times, GNU\linux is not yet a viable platform for
>realtime multimedia creation, i.e. audio and video. Ardour is a step in
the

>right direction, but it's not there yet. Then again, three years ago one
>could have said 'but there's no viable alternative to MS Office for debian.'
>Today when I'm at work and have an old Office/WP/Lotus Notes/etc file I
can't

>open in Office 2003 I open it in OpenOffice.org and save it as a new file
>type. So, we'll see how long it is until I can use the audio equivalent
of

>blender or the gimp.

>

>TCB

>

>"Nappy" <mgrant01@san.rr.com> wrote:

>>

>>So Apple hardware is like a Bentley? Hmmm....

>>You seem to be missing the point. Being able to run both Mac and PC apps

>>on the same box is a bad thing? I'm glad you are happy running Debian.

>>Can you run the same apps that most of us run with it? Please name the
apps

>>that will replace Nuendo,DP,Logic,Wavelab,Live,Reason etc.....

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>Buying Apple hardware and putting XP on it is like buying a Bentley and
>>retrofitting

>>>it with 4.0 vinyl seats (running SP5), tearing out the CD player and putting

>>>in an AM radio with 3.1 sound, installing 4 cylinder engine from a 1995

>>Civic,

>>>and then roughing up the paint job.

>>>

>>>Then again, getting whatever Dell has on sale this week and putting Debian

>>>on it is like getting one of those 007 cars that shoots missiles and disappears

>>>under the couch and jumps canyons and shit, except that it runs on solar

>>>power and other people fix it for free.

>>>

>>>TCB

>>>

>>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>>

>>>>This article has some insight and some buying tips for those who are
interested.

>>>>

>>>> <http://www.dailypress.com/business/local/dp-64659sy0oct30,0,4121772.story?coll=dp-business-localheads>

>>>

>>

>Are there any new XP drivers? I read in my XP drivers 'read me' file that one known problem is that the MEC doesn't refresh between songs, and that is exactly what is happening to me. All the transport functions lock and I have to restart.

Any known fixes?Mike, to my knowledge, there aren't any "new" XP drivers, just the old ones. I still think you've got something else causing the problems. I've been running Paris XP ever since Chuck and Co. did the drivers and sub system and it has been very stable.

Rod

"Mike P" <mikep@4hometown.com> wrote:

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>>one known problem is that the MEC doesn't refresh between songs, and that
>>is exactly what is happening to me. All the transport functions lock and
>>I have to restart.

>>Any known fixes?

>Do the gig, copy the tracks to another computer or USB hard drive and return that piece of shit computer...then take a couple of days to ask for what's

the best rig...or talk with Mike K (done five solid Paris rigs to date) and buy the components and put one together or get Chris to throw a rig together for you or just upgrade your old computer.

Honestly if this was my rig it would have been gone two days after I bought it...I qualify that by saying Mike K would have done a thorough once over and declared it a piece of shit and told me to get my money back

Don

"Mike P" <

Subject: Re: ummm

Posted by [Jeremy Luzier](#) on Wed, 11 Oct 2006 00:37:22 GMT

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ep@4hometown.com" target="_blank">mikep@4hometown.com> wrote in message news:45491bd9\$1@linux...

>

> Well, I did have it working, but I was still getting an error on reload,

> so

> I tried something and crashed. I couldn't even get the op system back. I

> spent two days just trying to recover data from the drive. Once I got the

> data I had to start over, and this morning I got Paris to run perfectly

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>>>one known problem is that the MEC doesn't refresh between songs, and that
>>>is exactly what is happening to me. All the transport functions lock and
>>>I have to restart.

>>>Any known fixes?

>>

>Hey, I helped a guy put a 289 in an MGA... Lunacy, lovely lunacy it is..

Now I have a vibrochamp with a Matchless DC30 in it. Some things
never change.

Hey, I'll pay ya to do a female Rat Fink (pink with a bow in her hair)
on a surfboard for my kid's birthday!

Just gimme a price.

DC

"DJ" <notachance@net.net> wrote:

>Back around 1962 I was taking lessons in oil painting at a studio in Texas
>which was run by a very stodgy old conventionalist harridan with no sense
of

>humor (one of the only artists I've ever met like that). One of our
>assignments was to sketch out our favorite animal in charcoal and then paint
>it. When she reviewed the charcoal sketch, she was sort of distracted and
>shined it on. I don't think she understood what she was looking at....so

I

>went ahead and finished it. When she saw the full blown Rat Fink, she almost
>had a kitty cat. My days were numbered after that. I used to love cartooning
>and got pretty good at it.....and I always wanted to build one of those

Big

>Daddy Roth chariots (a for real one) but the closest I ever got was a

>Triumph

>TR4 modded with a 289 and a Bortg Warner 4 speed. .

>

>;o)

>"DC" <dc@spammersinhotrods.com> wrote in message news:4547bda3\$1@linux...

>>

>> Hey, If you know who Ed Roth was, or his kid (see below) and

>> especially if you don't:

>>

>> You need this movie

>>

>> <http://www.talesoftheratfink.com>

>>

>> http://www.filmswelike.com/pages/dvdswelike_ratfinkdvd.html
>>
>> Cool cars, cool music, cool design work.
>>
>> DC
>>
>
>Been researching this one a bit...

<http://www.tcelectronic.com/Default.asp?Id=7618>

Seems pretty good, has onboard DSP, taking a load off your CPU... has a nice monitoring interface - simpler than TotalMix, coupla mic inputs & DI's, as well, BUT... only has 4 balanced analog i/o's... so you gotta buy 4 of 'em to do 16 channels pure. ALSO... no BNC/word clock... WTF? Trying to get proprietary on us with a unit like THIS!!!??? We have to ONLY use these together with each other? Can't sync anything-digital-else???

Handy, nice for "semiprosumer" applications, but another opportunity to really go after the pro market wasted, IMO - they have the technology, they have the tinker toy set, they just didn't "go pro" with it... Paris didn't either at the time, and neither did Emu with their 1812/1212, etc - although the onboard DSP & good convertors plus a few other features coulda got them there. Is everyone afraid of alsihad? Is that it? Is that why all things like this come out as small-time entrants targeted at price points in the home recording level only?

As the subject line says: Close, but no cigar.

Here's the thing... Yeah there are other options like MADI units that can get you 1,569,878,760,000 channels of i/o, but who needs that much, and then you also need a half dozen lightpipe interfaces, and stringing all that shit together & making it hum is mickey-mouse, too, IMO.

Someone needs to develop the following:

***A superb convertor box with 16 channels in & out, throw in a couple of d.i./mic pres & lightpipe/SPDIF ports if you want, but really what the world needs is more single-box 16 channel interfaces.. with 16 channels of pure analog i/o. Don't be afraid of going a full rack space long & 2 rack spaces deep, fer pete's sakes! Not everything has to be a single-space and/or a half-racker!

*** It should have on-board DSP effects - like the TC unit or the new/soon to be discontinued EMU stuff, for example. Make 'em good ones please - you can do good ones for the same price as sucky ones - yes, you can.

*** It should have an ASIO driver that can allow for up to 16 channels/submixes of passive analog summing (or if not that, at least DSP summing through something other than the PC's CPU) your box & return to 2 new channels in the DAW app - if you can do onboard DSP EFX, you can do onboard summing, too, yes sir you KNOW you can!

***Throw in a copy of CubaseLE if you wanna... no need for a complete/full-out app like SX or Nuendo - people can indeed buy that separately if they want.

*** MIDI i/o... duh.

***Absolutely make it expandable to be able to easily link 2 or more if someone needs more than 16 analog i/o's at once. Encourages people to buy another if they ever want to go that route anyway.

***It should be PCI-based, not Firewire or USB. One card. Expansion units can be Firewired together via ports on the units themselves, and routed through the same card. Maybe allow for a max of 2 units per card to keep costs down... anyone needing more than 32 analog i/o's at once will no doubt be in a situation where they can go with PCI expansion chassis anyway.

Price point should be ~\$1,200 to \$1,500, street.

Can you imagine how many of these they could - and more importantly WOULD - sell?

I think it can be done for that price point - I mean look at various units like the EMu 1812, the TC unit I just linked to above, and the RME Multiface... all those units have various & sundry of the features I mentioned for around HALF that price (Multiface has 8 analog i/o's, plus other digital options, & word clock, but no onboard DSP... Emu & TC units have half-ass versions of less i/o's and one has no word clock, but both DO have DSP EFX) how hard would it be to incorporate all of these features I mentioned for twice to slightly more than twice the price?

I think the 16-minimum channels of straight-up analog i/o is the biggest feature set that's missing from a lot of the half-rack half-asses out there... you can do a full rock/pop/country band with 16 in's - not a big huge major-label-type session with top & bottom snare mics; front, back & outfront kick mics, plus ambient room mics & a PZM taped to the wall or the drummer's T-Shirt, plus five channels of bass & 19 channels of

guitar amp mics, but then the people who are doing those are MOSTLY (not all, but) MOSTLY on PT systems anyway, or if something like what I'm discussing were available, they could just buy TWO of these units. My point is, if something like this were available, with ONE unit, and no fucking around trying to lightpipe & wordclock all kinds of digicrap together, you could do basic tracks that looked like:

- 1.) Kick
- 2.) Snare Top
- 3.) Snare Bottom
- 4.) HiHat
- 5.) OH-Right
- 6.) OH-Left
- 7.) Drum Room/Ambient Right
- 8.) Drum Room/Ambient Left
- 9.) Bass D.I.
- 10.) Bass mic'ed
- 11.) Guitar 1a
- 12.) Guitar 1b
- 13.) Guitar 2a (or Piano Lo/Keys Right)
- 14.) Guitar 2b (or Piano Hi/Keys Left)
- 15.) Scratch Vox
- 16.) Cowbell

Want to spot-mic your toms, too? OK, maybe only use 1 guitar for the basic trax & drop the cowbell if you need to & you can't stereo submix your toms into to two channels, but you

Subject: Re: ummm

Posted by [Tom Bruhl](#) on Wed, 11 Oct 2006 02:24:59 GMT

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>

get the idea, right? With 16 pure analog i/o you don't have to lightpipe or SPDIF anything in, you can use all your "BOOTEK" mic pres like your Massenbergs & your Chandlers & your Great Rivers, etc - none of which come with digital i/o's - and still have a GREAT setup for a full-on basic tracking session!

Then after you track all your basics, you've got your DSP-no-latency 'verb for the vocalist to hear as he's doing his real takes, and DSP summing for mixdown time, just like Gay Paree without the fucking mimes & the cats & the 17-day wait to reauthorize like the poor couple of sonsofbitches who we've seen posting the last few days; and just like PTHD, but without being trapped into the endless cycle of "spend more than I

muthafuckin' have, spend more than I muthafucking have again two years later"...

.... so why hasn't somebody done this? THIS is the market we're all in, right? Those features at that price point? Wouldn't we all pay it? Tomorrow, first thing in the morning? Wouldn't about at least a quarter million other people that we don't even know about do the same? And it can be done (obviously, look at the half-assed feature sets at half the price that if combined, could add up to this type of unit at that price point!).

So why? WHY hasn't anyone done this?

<Rant off>This is a multi-part message in MIME format.

-----=_NextPart_000_000F_01C6FDFC.CF19AC70

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Mike,=20

Hyperthreading on a P4 can cause the transport to be lost. Disable that =
asap if

your running that processor with Paris.

Tom

"Mike P" <mikep@4hometown.com> wrote in message =
news:45491bd9\$1@linux...

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>>Any known fixes?

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_000F_01C6FDFC.CF19AC70

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Mike, </DIV>

<DIV>Hyperthreading on a P4 can cause the = transport to=20

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<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Mike P" <<A=20
 href=3D"mailto:mikep@4hometown.com">mikep@4hometown.com> wrote =
in message=20
 <A =
href=3D"news:45491bd9\$1@linux">news:45491bd9\$1@linux...</DIV>
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<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_000F_01C6FDFC.CF19AC70--What you do is sound, (thinking), but to go
back to full spec DVD,that
doesn't make much sense to me.

--
Martin Harrington
www.lendaneer-sound.com

"DJ" <notachance@net.net> wrote in message news:4548e372@linux...
> I do it often (as in almost always) for Cd's. Dithering at the final stage
> seems to cover any quantization noise created by the truncation....but
> this
> is for CD's. I'm not doing DVD's here, but I would definitely apply some
> sort of dither or noise shaping (as in using Waves IDR) to the audio, even
> if not going to 16 bit.
>
> Deej
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:4542db33\$1@linux...
>> Hmmm
>> So you're happy to truncate 24 bit files to 20 bit and then convert back
> to
>> 24 bit for the DVD master....how does it sound?
>> --
>> Martin Harrington
>> www.lendaneer-sound.com
>>
>> "espresso" <audio@espressodigital.com> wrote in message
>> news:453dc969\$1@linux...
>> > I posted this a while ago.. I now use Nuendo with a Layla 3G to output
>> >8
> x
>> > analog channels and 8 x ADAT stems to Paris ie. Paris is now my mixer,
> its
>> > in the same computer, its easy....hardly any overhead as all Paris is
>> > doing

>> > is sitting in 'live' mode. I've been doing a bunch of live concert DVDs
>> > with
>> > 50 odd channels - 2 hour files - no chance I'd be wanting to convert
>> > all
>> > those puppies to .pafs... or even the stems for that matter. The proof
> is
>> > in
>> > the sound - the files played through Paris are alive and have depth.
> Same
>> > mix in Nuendo...urrrgghh. I know that I'm getting a double belt of
>> > DA-AD
>> > plus losing 4 bits of info through the Paris ADAT, but honestly the end
>> > justifies the means. All i'm trying to add to the discussion is - if
>> > you
>> > want the functionality of the native program plus the Paris sound its

Subject: Re: ummm

Posted by [animix](#) on Wed, 11 Oct 2006 03:33:00 GMT

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ank">1@linux...

>> >>

>> >>

>> >> Chuck,

>> >>

>> >> There was talk some time ago (oh how the years wander on...) of
> somebody

>> >> making an EDS chip emulator, which would then allow various

>> >> possibilities,

>> >> which one would assume would include:

>> >>

>> >> 1) a "Virtual" EDS card driver which emulates all the functionality of
> an

>> >> EDS card down to the last bit, and hence plugs right into Paris

> allowing

>> >> more submixes, natively, but with the same sound characteristics as

>> >> the

>> > EDS

>> >> subs, or...

>> >> 2) using the same technology, a virtual Paris mix bus, which uses the
>> > emulation

>> >> of the EDS alongside the code from the Paris OS to basically allow a

>> >> Paris

>> >> mix bus, using something like rewire, to plug in to a native app.

>> >>

>> >> I believe the talk was inspired by Matthew Craig's efforts in creat

Subject: Re: ummm

Posted by [Tom Bruhl](#) on Wed, 11 Oct 2006 03:45:34 GMT

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ing

>> >> the

>> >> VST Paris EQ, which does basically this same thing, emulating the EDS

>> > functionality

>> >> and hence generating pretty much identical output to the same audio

> going

>> >> through the card itself.

>> >>

>> >> This would sure sort out the issues if anybody with enough knowhow and

>> > dedication

>> >> got on board. Suddenly any app could have the Paris mix bus, not to

>> > mention

>> >> the paris EQ... that would pretty much put an end to all this

>> >> shennigans

>> >> i would think.

>> >>

>> >> Cheers,

>> >> Kim.

>> >>

>> >> "chuck duffy" <c@c.com> wrote:

>> >> >

>> >> >DJ,

>> >> >

>> >> >Listen I know you love messing with this stuff, but I think we need

>> >> >to

>> > focus

>> >> >on how to get the mixes we want out of an all native system.

>> >> >

>> >> >It just doesn't make any sense to me to get onboard with another

> weird,

>> >> proprietary

>> >> >dsp system. Creamware is as weird, oddball nad proprietary as it

> gets.

>> >>

>> >> >Why bother with it? Why bother with UAD or anything else. It just

>> > doesn't

>> >> >make sense to me.

>> >> >

>> >> >If we can't get decent mixes out of a native daw then something is

>> >> >wrong.

>> >> > Let's find the thing that's wrong, and make it right.

>> >> >

>> >> >Chuck

>> >>

>> >

>> >

>>

>>

>

>Works for me, but, John, you really need to get out more.

--

Martin Harrington

www.lendaneer-sound.com

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:4548dd0d\$1@linux...

>

> "Don Nafe" <dnafe@magma.ca> wrote:

>>James, are you looking for a "new window" to open up?

>>

>>I don't know if it ever did that but the folder contents are showing up

> in

>>the right frame

>>

>

> I'm not sure what's up. In Safari there are no frames, I may have them

> turned

> off somehow. I can right click and open them Tabbed or in a new window.

> I cant down load the tree pad file. With Mozilla/ Firefox the the frames

> show but when I try to down load the Tree Pad file it says the file is

> missing.

>

> I think it's a bad link to the Tree Pad file???

>

> James

>

>>

>>

>>"James McCloskey" <excelsm@hotmail.com> wrote in message

>>news:4548d5b5@linux...

>>>

>>> "Don Nafe" <dnafe@magma.ca> wrote:

>>>>http://kfocus.com/paris/

>>>>

>>>>this seems to be working...is this the same site you guys are talking

>

>>>>about

>>>

>>> Click on a folder/title, and it does not open??? I'd like to view the

>

>>> content,

>>> and easily save the files.

>>>

>>> James
>>>>
>>>>
>>>>"John" <no@no.com> wrote in message news:45489c95\$1@linux...
>>>>> grrrrrr, I'll get it tonight. I wonder if godaddy is deleting my
>>>>> file.
>>>
>>>>> hmm
>>>>>
>>>>> James McCloskey wrote:
>>>>>> Hey John! It's still a bad link.
>>>>>>
>>>>>> James
>>>>>>
>>>>>> John <no@no.com> wrote:
>>>>>>> And the new link is <http://www.kfocus.com/parisnotes.hjt>
>>>>>>>
>>>>>>> John wrote:
>>>>>>>> Should be fixed now.
>>>>>>>> THanks !
>>>>>>>> John
>>>>>>>
>>>>>
>>>>
>>>>
>>>
>>
>>
>Look for an ap calle Pace Crack or antipace...
--
Martin Harrington
www.lendaneer-sound.com

news:4548ed1c@linux...
> I'm afraid yes.
> I'm waiting for the authorisation code since 9 days.
>
>

> 4548c9ac@linux...
>>I have bought 3.0 and is trying to a get the license.
>> I sent them a mail 10 days ago and still no response.
>>
>> Are they usually that slow?
>>
>> Their website says 7 days.
>>
>> JS

>>
>
>Neil, i was just t

Subject: Re: ummm
Posted by [animix](#) on Wed, 11 Oct 2006 05:15:23 GMT
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ther &
>making it hum is mickey-mouse, too, IMO.
>
>Someone needs to develop the following:
>
>***A superb convertor box with 16 channels in & out, throw in a
>couple of d.i./mic pres & lightpipe/SPDIF ports if you want,
>but really what the world needs is more single-box 16 channel
>interfaces.. with 16 channels of pure analog i/o. Don't be
>afraid of going a full rack space long & 2 rack spaces deep,
>fer pete's sakes! Not everything has to be a single-space
>and/or a half-racker!
>*** It should have on-board DSP effects - like the TC unit or
>the new/soon to be discontinued EMU stuff, for example.
>price as sucky ones - yes, you can.
>*** It should have an ASIO driver that can allow for up to 16
>channels/submixes of passive analog summing (or if not that, at
>least DSP summing through something other than the PC's CPU)
>your box & return to 2 new channels in the DAW app - if you can
>do onboard DSP EFX, you can do onboard summing, too, yes sir
>you KNOW you can!
>***Throw in a copy of CubaseLE if you wanna... no need for a
>complete/full-out app like SX or Nuendo - people can indeed buy
>that separately if they want.
>*** MIDI i/o... duh.
>***Absolutely make it expandable to be able to easily link 2
>or more if someone needs more than 16 analog i/o's at once.
>Encourages people to buy another if they ever want to go that
>route anyway.
>***It should be PCI-based, not Firewire or USB. One card.
>Expansion units can be Firewired together via ports on the
>units themselves, and routed through the same card. Maybe allow
>for a max of 2 units per card to keep costs down... anyone
>needing more than 32 analog i/o's at once will no doubt be in a
>situation where they can go with PCI expansion chassis anyway.
>
>Price point should be ~\$1,200 to \$1,500, street.
>
>Can you imagine how many of these they could - and more

>importantly WOULD - sell?

>

>I think it can be done for that price point - I mean look at

>various units like the EMu 1812, the TC unit I just linked to

>above, and the RME Multiface... all those units have various &

>sundry of the features I mentioned for around HALF that price

>(Multiface has 8 analog i/o's, plus other digital options, &

>word clock, but no onboard DSP... Emu & TC units have half-ass

>versions of less i/o's and one has no word clock, but both DO

>have DSP EFX) how hard would it be to incorporate all of these

>features I mentioned for twice to slightly more than twice the

>price?

>

>I think the 16-minimum channels of straight-up analog i/o is the

>biggest feature set that's missing from a lot of the half-

>rack half-asses out there... you can do a full rock/pop/country

>band with 16 in's - not a big huge major-label-type session

>with top & bottom snare mics; front, back & outfront kick mics,

>plus ambient room mics & a PZM taped to the wall or the

>drummer's T-Shirt, plus five channels of bass & 19 channels of

>guitar amp mics, but then the people who are doing those are

>MOSTLY (not all, but) MOSTLY on PT systems anyway, or if

>something like what I'm discussing were available, they could

>just buy TWO of these units. My point is, if something like

>this were available, with ONE unit, and no fucking around

>trying to lightpipe & wordclock all kinds of digicrap together,

>you could do basic tracks that looked like:

>

>1.) Kick

>2.) Snare Top

>3.) Snare Bottom

>4.) HiHat

>5.) OH-Right

>6.) OH-Left

>7.) Drum Room/Ambient Right

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>9.) Bass D.I.

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>13.) Guitar 2a (or Piano Lo/Keys Right)

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>15.) Scratch Vox

>16.) Cowbell

>

>Want to spot-mic your toms, too? OK, maybe only use 1 guitar

>for the basic trax & drop the cowbell if you need to & you

>can't stereo submix your toms into to two channels, but you

>get the idea, right? With 16 pure analog i/o you don't have to
 >lightpipe or SPDIF anything in, you can use all your "BOOTEEK"
 >mic pres like your Massenbergs & your Chandlers & your Great
 >Rivers, etc - none of which come with digital i/o's - and still
 >have a GREAT setup for a full-on basic tracking session!
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 >Then after you track all your basics, you've got your DSP-no-
 >latency 'verb for the vocalist to hear as he's doing his real
 >takes, and DSP summing for mixdown time, just like Gay Paree
 >without the fucking mimes & the cats & the 17-day wait to
 >reauthorize like the poor couple of sonsofbitches who we've
 >seen posting the last few days; and just like PTHD, but without
 >being trapped into the endless cycle of "spend more than I
 >muthafuckin' have, spend more than I muthafucking have again
 >two years later"...
 >
 >... so why hasn't somebody done this? THIS is the market we're
 >all in, right? Those features at that price point? Wouldn't we
 >all pay it? Tomorrow, first thing in the morning? Wouldn't
 >about at least a quarter million other people that we don't
 >even know about do the same? And it can be done (obviously,
 >look at the half-assed feature sets at half the price that if
 >combined, could add up to this type of unit at that price
 >point!).
 >
 >So why? WHY hasn't anyone done this?
 >
 ><Rant off>It's too early for me to make any kind of truly informed assessment but I'm
 starting to be pretty impressed with the Creamware hardware and software.
 I'll be more informed after the weekend but one advantage over RME I can see
 right now is a single sync plate to control multiple cards which are
 interconnected by ribbon cables (sorta like Paris) rather than having to
 daisy chain or independently clock multiple cards via their own I/O. this
 always sorta seemed redundant. Personally, I think the Scope routing
 environment/mixer is much more intuitive than the RME totalmix, but that's
 because I'm used to the Paris virtual patchbay. There are a lot of
 similarities.....and so far, the factory support for this platform has
 been nothing short of wonderful. A very responsive N. American tech support
 department in B.C. and a very courteous/informative user's forum. I'll keep
 you guys informed as I start putting this system through it's paces. It's
 got every kind of driver I/O module and onboard DSP powered FX and synth
 imaginable. I'm pretty impressed so far but not into it enough to start
 jujumping for joy. Hopefully that will happen though. It actually seems more
 stable than my RME based system at this point.. I didn't expect
 that.....but I don't have my 4 x UAD-1 cards interfaced with the system
 yet. Stay tuned..

Deej

"Lamont" <jjdpro@ameritech.net> wrote in message news:45497c76\$1@linux...

>

> Neil, i was just thinking to myself the other this very same thing."It should

> have an ASIO driver that can allow for up to 16

> channels/submixes of passive analog summing (or if not that, at

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Subject: Re: ummm

Posted by [Dubya Mark Wilson](#) on Wed, 11 Oct 2006 08:49:22 GMT

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Posted by [Dubya Mark Wilson](#) on Wed, 11 Oct 2006 08:51:52 GMT

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> >point!).
> >
> >So why? WHY hasn't anyone done this?
> >
> ><Rant off>
>Eds card in slot one BAD. IRQ IRQ IRQ

Computer go by by, we get new computer, be happy

Mike P wrote:

> Well, I did have it working, but I was still getting an error on reload, so
> I tried something and crashed. I couldn't even get the op system back. I
> spent two days just trying to recover data from the drive. Once I got the
> data I had to start over, and this morning I got Paris to run perfectly without
> errors. However, once I started loading plugins, things got bad. I was getting
> errors again. I found the problem plugin, uninstalled it, and the errors
> went away, but now the transport functions freeze like they did when I had
> an IRQ conflict. I know there are no conflicts now, and I uninstalled EVERY
> plugin on the machine, then did a complete re-install of Paris, and it still
> freezes. Tomorrow is the last day I can return the computer, so I am hoping
> I can get it to work. BTW I have a band coming in to record in 40 mins.
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>> Mike, to my knowledge, ther

Subject: Re: ummm

Posted by [rick](#) on Wed, 11 Oct 2006 10:02:33 GMT

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r />

One's the blackface "vintage" model?

:)http://www.rme-audio.com/english/techinfo/hdsp_tmhard.htm

Our present hardware (DIGI96 and Hammerfall series) were only working in replace mode because of the missing mixer, i. e. on the track just being routed input to output, you could only hear t
