
Subject: vcd_Open: failed to lock process gestalt memory!!

Posted by TC on Sun, 02 Nov 2008 18:23:49 GMT

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IU@oiu.com>

>> wrote:

>>

>>> Derek... I gotcha. BTW, FWIW, your recent posts look

>>> STAGGERINGLY familiar to some posts I made few years back when

>>> I bailed on paris for the Native world... welcome to the Dark

>>> Side, my Jedi friend. lol

>>>

>>> ;)

>>>

>>> Neil

>>>

>>>

>>> "derek" <a@b.com> wrote:

>&

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by TC on Sun, 02 Nov 2008 18:56:11 GMT

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gt;>> "Neil" <OIUIOU@OUI.com> wrote:

>>>> heck, maybe this is what you're

>>>>> doing already, for all I know. :)

>>>>

>>>> i tried that route for a while, until i realized

>>>> that within the time i take for all the routing,

>>>> troubleshooting and restarts because of hiccups of

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>>>> bite the dust. and that day is coming. not to mention

>>>> the slowly fading software compability etc. already today,

>>>> my only chance of opening a project as is with all

>>>> settings and plugs in place it to actually maintain

>>>> my win 98 machine from back then. and that just feels like

>>>> a ticking bomb to me.

>>>>

>Hi David,

What role does Paris play in your system? Does your typical project use a

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [kerryg](#) on Sun, 02 Nov 2008 21:01:40 GMT

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r />

little of all three platforms or mostly only one?

Gantt

EK Sound <ask_me@nospam.net> wrote:

>We have Nuendo, PTHD3 and Paris, all on separate computers. We integrate

>them with a DM2000, a word clock generator and timecode.

>

>David.

>

>Gantt Kushner wrote:

>> Hey Kerry,

>>

>> How integrate the two systems?

>>

>> Gantt

>>

>> Kerry Galloway <kg@kerrygalloway.com> wrote:

>>> I use both, myself. Logic Pro 8 and RME for the features and modernity,

>>> PARIS for what I'm looking for sonically.

>>>

>>> - K

>>

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 00:25:30 GMT

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qAXgVgAzN

gHknO0HsB6VFtB2sNhuYRIDKqM3+73rQGrusQjR2SJkrnHlpSsSr7j7bXUm
vGN1eYIXapLcgY6VqW1xDOf9HkV+eOck1jUepvTWmhZ3MpBXIPrTJZjIm2dl
5l9JBk1Ck1sXZMzbmz04AyCd7RgOnVTWfM89nAPNQm8h/dgcEgjINVGPMrom
7T1K8l6m4pci8Mi9VdcGo2MUwykgYdsGoV+pSlrYjeErztAxxTDExU4HoeOI
EmUtRgjcYPQ4/KqetvJOqGR8gAYzVxbbsTKKtcxyHHLdOWzg/rTT05/I1q2Z
LQa3QE9qbuwcKee31pXC1xApYY6fzp3lv0wTk+nSi4W7D1ikByFb8qXZIV5j
OPpR5j5XsNWCrycqw9TjrT5bcieLYjFfMHbNJb2DIPQrxLu+neS+nhZygUFF
2jAHeuf8ZG422clzcCVgpjQD+EDmtZWAsRTVm0ZmmRkrJlcDJA+tXbaYWqzy
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ePY7sCTjGD0NXdM0/wC3SfMcqByx/oaq9nchJSVjqo4o7S3YqoUL1x1OaqxY
ctMckOcLUX5mNwcEWCucjGR6UjD5gRmtNDKzF4XuQ3Wo7qZ/L2cl2OFJ9aV2
aKxP4i8ux8KC3jbLbwpA6k55z+dcn4ciabxJbADdsJbHtisoNJts2IHmgj0a

Y5kYg5H1qEjHGcfQ8Vyz0bZrFaEeMsGB46kHrinRkkbiTg9M1KaVxsdwX7H0
qZeF4znt7VcG2TJE6qeCCc05RkkNnFXsZ2uO2/T8aPpS5mWkhjE981RuGDMR
68VUNZA9IjE3Y5HPp2qZRznGB09q6epzEi8jKk59qcOv92pKHjOMc04HBA4/
KqDXYmTBXgHHpUq5BGAcf7Rqba3DVDLq4ZOAcgetVJJ5HAyxA9qG2FtDAnJa
aVjnHGKp7f4s+/pWkZdzOdhxHJl5zz06Ui/LwQfw5p2djK6b0HKeQHGPWq92
zRQtuBDEdMVKKtd3RY8l2pee4uG5BwFb1/8A1Gu0t0Jfoo9TTsWpXZe2gleA
foM00Z28hcewxUmgAhsjoPyoAweTk/7PSkleGGcEAe56VEQGmAyCB2zjNAEE
uVDEccccYrntDiKvdSyH595UHHXBNMOhccrlRruduCCSvT6Vv+CrkQ3FxpV0
0/vlgTgc9avciSOze5W1s2nkkysYznqK5+LxsCWFxp8uzPDRkHlqW0tyrN7F
uDxZpDHD+ZCD2K8fjzV+LVtGnGRdRfRmAouhFxJbeTmK4hx6Bh/kUTxNLbyK
HLAjrCgZ4aRkYXoP88Vn34+z3FrctkbHKuf9k8U5bExfvo2JoNspAGR1B9R
S7S2GA5lrCaujtjKwu0yQuh6mucjzaelIXY4WXKHPY4pw7Gc01K51cC7X2nl
c4GeMUrKVJ/pRJXHF9jOvKxJkYww6+h96YE4xgkt3FaxvY5ajuy/bWIIWSfn
A+VB29zV09yw/LtSepolbYOSc5GOW6U5Qcg4PPQelRsN6lmKHOC+OelEjfkK
vUdxVitYjDccdaRmJlpWExueuOPcim8nvgVQtx4AJ71LswuTj88fjS1LEJ6Z
J/Gj8KIXsID04yfak6D5s80Kww6jbSZ75/Cna5Oo3GD756UjEYOeKBlK8UIA
VHIGOVWqc0ZeCTbjO3ipv71ir2joT2civCpi5A6gdCaW4iBAdcBh3oloUm3q
UpiJEwRz/WofuK2RnjoKqLutRN6kLIWHynHuelKeoA+tUJ3YAHBzjnsa07U7
rYZyOpz3qdiW7qxKQMUDcg1d9DOyTlBlN1rlmPvKRxU1i5ezibj7vNErMOWz
LAYHIBA9aLfu8dR7daVklqsuM/pTMkHFCS2Y9RsJkiM78BRmmWlpcalOrLH

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [mike audet\[1\]](#) on Mon, 03 Nov 2008 00:25:45 GMT

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led and used "Addictive Drums" with PARIS ?

What's it like? I keep meaning to try it...but when I'm in the heat of battle, I end up going with what I know...ya know. Then I forget about it till the next time.

Rod

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

>Rod, Get Vertex Faderworks. One click, done. List of all

>your latencies and names of plugs right there always.

>Takes one slot though.

>Tom

>

>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

>news:4962d5b0\$1@linux...

>>

>> i would go even further and argue that even "ease of use"

>>>can make a difference in sound. in paris, how many times had i

>>>thought to myself "do i give myself the headache of

>>>a drum submix compression through the aux bus? or do i need

>>>it to be compressed by some other compressor, so do i do a submix

>>>now? am i ready for that to be submixed at all?" and then sometimes going

>>>through with it

>>>(taking a lot of time), sometimes not because of the amount

>>>of work involved. in a modern system, its a no brainer.
>>>you just do it when your engineer instinct demands it,
>>>and you choose the compressor with the characteristics you
>>>need on the spot, and if you then think that the compression
>>>stresses the basedrum a bit too much, you simply move
>>>that fader. all that results in good sound.

>>

>> I would have to agree with you on that one

>>

>>>or using UAD. come on, how often have you thought "am i really
>>>willing to go through this whole manual latency compensation
>>>business for just that one more UAD effect"? on a modern
>>>system, a no brainer. you just open the plugin you want to
>>>open.

>>

>> While I agree that auto latency compenstaion is a no brainer, for me the
>> manual thing is almost automatic anyway. for a UAD plug, 4 clicks on the
>> 100 button and click on my appropriate sample slide preset. Drum tracks

>> across

>> submixes, same thing, except I have a little note on my sample slide
>> preset

>> reminding me to move it 1 or 2 ms. I'm used to it, and never have the

>> thought

>> you mentioned. I know others use the faderworks and like that alot also.

>>

>

>Hey Mike,

That sounds great !

Plese take into account that every submix has its own delay !!

So a submix knob should be always post fader as so no dry mix will be added
because phasing effect will occur.

Please put a submix knob on the stock stereo compressor too !

Please note that the digital out on every mec outputs their related submix
output.

The best thing would be an insert slot on every submix but I guess this must
be impossible to do...

One other great thing would be the VST possibility on stereo out inserts.

Happy New Year

Dimitrios

"Mike Audet" <mike@...> wrote:

>

>:)

>

>I took a look at the insert code. The next big PARIS step is the ASIO driver.

> But, adding a submix knob to nolimit or the variable knee compressor sounds

>like an interesting idea to me.

>

>All the best,

>

>Mike

>

>

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

>>We're going to have to rename Paris "Oh, Canada" !

>>

>>John

>>

>>

>>"Rob_A" <mani1147athotmaildotcom> wrote in message news:495e8d47@linux...

>>> If a couple "Wow's will trigger Mike's creativity, here ya go.....!!!!!!

>>>

>>>

>>> Wow

>

>>> Wow

>

>>> Wow

>

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>>> Wow

>Wow

>>> Wow

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>Wow

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Page 6 of 381 ---- Generated from The PARIS Forums

Wow Wow
>Wow
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>>> Have more if required.
>>>
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>>>
>>>
>>> "Erling" <erling.lovik@lyse.net> wrote in message news:495e4d46\$1@linux...
>>>> ...it seems you're setting new ideas in Mike's head here....;-)
>>>>
>>>> Erling
>>>>
>>>> "chuck duffy" <c@c.com> skrev i melding news:495e45bc\$1@linux...

>>>>>
>>>>> Which brings me to something I used to think about alot when I was

>>>>> working
>>>>> on paris.
>>>>>
>>>>> Apparently the patch bay and effects subsystem only exposes a small
>
>>>>> portion
>>>>> of the possible patch points, and only allows you to connect them in
>the
>>>>> ways exposed, even though there are potentially hundreds of other ways
>
>>>>> to
>>>>> patch them.
>>>>>
>>>>> I always wanted to figure out the patching code and make an 'effect'
>
>>>>> that
>>>>> would allow you to communicate with the PSCL and repatch things in

>>>>> different
>>>>> ways.
>>>>>
>>>>> I know its possible because way, way back when there was a guy from
>
>>>>> ensoniq
>>>>> who made a hack that allowed you to patch an effect over a single submix
>>>>> just like goran is describing.
>>>>>
>>>>> Chuck
>>>>>
>>>>> "Mike Audet" <mike@...> wrote:
>>>>>>
>>>>>>Hi Goran,
>>>>>>
>>>>>>It's tricky, but it can be done. You have to set an effect send to
>pre
>>>>>> fader
>>>>>>and mix your drums through the effect send. The pan and send volume
>
>>>>>>work,
>>>>>>and you mix through these. Turn the track faders all the way down.
> Set
>>>>>>an external effect on your effect bus, and patch you compressor in

>>>>>>there.
>>>>>>


```
>>>>>>>You really have to mix with your ears and not with your eyes, but it
>
>>>>>>works.
>>>>>>
>>>>>>All the best,
>>>>>>
>>>>>>Mike
>>>>>
>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>I'm right with you on that one Rod.
```

It's worth it but will change you're overdub technique.

Theya Gantt - 8ch of lightpipe now (RME 9632), haven't thought about sync yet; soon to be 24 channels of lightpipe plus ADAT sync (RME 9652).

- k

On 1/6/09 10:15 AM, in article 496391af\$1@linux, "Gantt Kushner" <ganttmann@comcast.net> wrote:

```
>
> Hey Kerry,
>
> How integrate the two systems?
>
> Gantt
>
> Kerry Galloway <kg@kerrygalloway.com> wrote:
>> I use both, myself. Logic Pro 8 and RME for the features and modernity,
>> PARIS for what I'm looking for sonically.
>>
>> - K
>>
>> On 1/5/09 8:54 PM, in article 4962d602$1@linux, "Neil" <OIUIU@oiu.com>
>> wrote:
>>
>>>
>>> Derek... I gotcha. BTW, FWIW, your recent posts look
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```

```

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>>>
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>>>
>>>
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>>>>
>>>>
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>>>>
>>>>
>>>> i tried that route for a while, until i realized
>>>> that within the time i take for all the routing,
>>>> troubleshooting and restarts because of hiccups of
>>>> one kind or the other, i might as well just export
>>>> selections of tracks within paris at a time.
>>>>
>>>>
>>>> my interest is not so much in saving a few man hours.
>>>> its more for the times when the hardware will eventually
>>>> bite the dust. and that day is coming. not to mention
>>>> the slowly fading software compability etc. already today,
>>>> my only chance of opening a project as is with all
>>>> settings and plugs in place it to actually maintain
>>>> my win 98 machine from back then. and that just feels like
>>>> a ticking bomb to me.
>>>>
>>>>
>>>
>>
>So you send stems out of Logic into Paris? Do you use the Paris automation?

```

Gantt

```

Kerry Galloway <kg@kerrygalloway.com> wrote:
>Heya Gantt - 8ch of lightpipe now (RME 9632), haven't thought about sync
>yet; soon to be 24 channels of lightpipe plus ADAT sync (RME 9652).
>
>- k
>
>On 1/6/09 10:15 AM, in article 496391af$1@linux, "Gantt Kushner"
><ganttmann@comcast.net> wrote:
>
>>
>> Hey Kerry,
>>

```

>> How integrate the two systems?

>>

>> Gantt

>>

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>>>>

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>>>>

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>>>>>>

>>>>

>>>

>>

>Well, this is all theoretical, as I'm just building the sound treatments, painting the place and setting up to wire patchbays right now. But that's basically going to be it; using Logic for VSTi's and using PARIS as the mixing/FX/summing engine.

- K

On 1/6/09 9:21 PM, in article 49642db6\$1@linux, "Gantt Kushner" <ganttmann@comcast.net> wrote:

>

> So you send stems out of Logic into Paris? Do you use the Paris automation?

>

> Gantt

>

> Kerry Galloway <kg@kerrygalloway.com> wrote:

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>>

>> - k

>>

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>>

>>>

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>>>

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>>>>>>> settings and plugs in place it to actually maintain
>>>>>>> my win 98 machine from back then. and that just feels like
>>>>>>> a ticking bomb to me.
>>>>>>>
>>>>>>
>>>>>
>>>>
>>>
>>
>Got Scope running as it should. ADAT clock is being recognized
from Paris. No problem having both apps up and running together.
I will install Cubase tomorrow and see how that frigs things up.
Backups are wonderful.

```

As it stands:

```

5 x EDS, 2 x Mecs (2 mecs on the way), XP, WC, 2 x ADAT modules
present in Mec 2.
1 x UAD-2 Duo, 1 x UAD-1
Scope Pro card (14 shark chip)

```

No Problem.

Whew!

Tom

PS The secret for Scope was to copy to the hard drive first then install.
Don't know why but it helped after three try's prior.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:495fa3d7@linux...

> Hi Aaron,

>

> Well the card goes in first but no 'restart the computer' after

> drivers were found. Still shows in Device manager as working.

> I continue to load software. First I have to load about 30 codes

> OR go get a 'keyfile' from their website. I can't my personal data

> anywhere on their website so I manually type them in. Okay, now

> it asks for hardware and software serial numbers. Hardware is easy

> software is nowhere to be found even with a windows search. I

> skip that. It continues to load the goods. I think, okay I'll just have

> to

> wait for a software code then all will be fine. No. After the install

> completes there is no .exe to start the program even in Program Files.

> I find it on the CD and it tries to start except it's missing a couple of

> other

> files. I copy it to the program folder in all possible locations and even

> do a

> search for the missing files. Not there. No worky.

>

> Now I'm wanting to uninstall and wait for guidance. The uninstall won't

> work either.

>

> Good thing there's a backup of before this incident.

>

> Have a good weekend. I'll get it when someone calls or emails with

> support.

> Dimitrios?

>

> Tom

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote in message

> news:495f13ee\$1@linux...

>> If I remember right their idea of copy protection is pretty goofy and

>> unfriendly to the end user. Although, NOTHING like the crap Tascam/Giga

>> has put me through. Hang in there bro, I'm sure you'll nail it down.

>>

>> AA
>>
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:495f03fc@linux...
>>> Creamware install not easy or working.
>>> Waiting for tech support.
>>>
>>> Probably all my fault.
>>> Tom
>>>
>>>
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>> news:495bcc27\$1@linux...
>>>> All plugs are in Paris, wrapped and working with a UAD-2 and UAD-1 ver
>>>> 5.2.
>>>> Paris is working like a champ now. FaderWorks 1.4 is also a savior.
>>>> Backup is done. Cubase 4, Creamware 4.5 and Kontakt 3 are next.
>>>>
>>>> I'll be back at it after the new year gigs are done. Have a good one
>>>> guys and gals.
>>>>
>>>> Tom
>>>>
>>>>
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>> news:4959d71c@linux...
>>>>> Aaron,
>>>>>
>>>>> SIR was the same to the ear.
>>>>>
>>>>> I wondered the same thing. I haven't got Faderworks
>>>>> installed yet. That's tomorrow. I think it remains the
>>>>> same though.
>>>>>
>>>>> Tom
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>> news:4959d4a7\$1@linux...
>>>>>> Just curious... are there any latency changes in native or UAD plugs
>>>>>> with the new rig or have those remained consistent at previous
>>>>>> values?
>>>>>>
>>>>>> AA
>>>>>>
>>>>>>

>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>> news:4959d112@linux...
>>>>>> Grunt test #1:
>>>>>> 24 track mix with silly amounts of plugins.
>>>>>>
>>>>>> I added 12 mono instances of SIR. 1 Autotune.
>>>>>> 4 drumagog, 1 editor at sample level showing 6 tracks.
>>>>>> CPU averaged between 16-25%. If this can all be doubled
>>>>>> and raise the average to 50% CPU I think we'll be in good
>>>>>> shape with these newfangled computers. I use primarily
>>>>>> UAD comps and eqs so I'm not too worried anyway.
>>>>>> Of course there were Paris plugs all over the place too.
>>>>>>
>>>>>> I did encounter a crazy error trying to install a stereo SIR
>>>>>> across unequal length tracks. That's to be expected still.
>>>>>> All plugs were loaded while the transport was running.
>>>>>> Autotune made the transport stop but not SIR.
>>>>>>
>>>>>> Next I will install Cubase and lock with Paris. Those soft synths
>>>>>> should give it a work out.
>>>>>>
>>>>>> Ha ha ha hahahahahaaaaaa,
>>>>>> T.
>>>>>>
>>>>>>
>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>> news:4959a14a@linux...
>>>>>> Hi Kerry,
>>>>>>
>>>>>>> Ya Mike is a major league player regarding Paris that's for sure.
>>>>>>> I have been installing many plugins and
>>>>>>> so far with great success. I am about to wrap them and see
>>>>>>> how they function. Many are DX and work right out of the
>>>>>>> box. Some of the VSTs do too. The Waves SSL is sweet
>>>>>>> and didn't show it's quirky display problem that shut the
>>>>>>> transport down in my old comp. There is a driver update
>>>>>>> for some video cards because of it.
>>>>>>>
>>>>>>> I am going back at it and will try to make it quit from
>>>>>>> abuse again only this time with as many SIRs as I can get
>>>>>>> going as inserts. This should be fun!
>>>>>>>
>>>>>>> I'll post back.
>>>>>>> Tom
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> "Kerry Galloway" <kg@kerrygalloway.com> wrote in message

>>>>>>> news:C57ECC48.C1AF%kg@kerrygalloway.com...
>>>>>>> Huge news, Tom - congratulations, and thanks for trailblazing for
>>>>>>> everyone!
>>>>>>> I'll be watching the process with extreme interest - my production
>>>>>>> buddy is
>>>>>>> all PC and he wants to have a pretty brawny computer in the
>>>>>>> studio, so this
>>>>>>> couldn't have come at a better time for me.
>>>>>>>
>>>>>>> Mike, looks like you hit it out of the park.
>>>>>>>
>>>>>>> - K
>>>>>>>
>>>>>>>
>>>>>>> On 12/29/08 2:06 PM, in article 49594d55@linux, "Tom Bruhl"
>>>>>>> <arpeggio@comcast.net> wrote:
>>>>>>>
>>>>>>> Well everyone, Mike has saved the day by updating the
>>>>>>> PSCL for me in particular. I was receiving a new error
>>>>>>> never seen before. After more than a few trys Mike seems
>>>>>>> to have nailed it. Again no funny workarounds with XP Pro,
>>>>>>> 2 mecs, 5 eds, Magma, UAD-2, Quadcore, etc..
>>>>>>>
>>>>>>> I will continue loading plugins then finally add the Creamware
>>>>>>> card.
>>>>>>>
>>>>>>> 1 EDS card is sharing with video, USB controllers and a few other
>>>>>>> less important things. Not a glitch in operation and the beast
>>>>>>> is smooth
>>>>>>> and stable. Config in Paris is 64, 160, 210,000. I know, weird
>>>>>>> but
>>>>>>> not an error in sight and that's dragging 10 tracks in time all
>>>>>>> over the
>>>>>>> editor and dropping them whereva... while it's playing 24 tracks
>>>>>>> with edits.
>>>>>>> The gui is displaying at the sample level on 4 submixes too.
>>>>>>>
>>>>>>> I think you will all like this very very much.
>>>>>>>
>>>>>>> Happy as a lark,
>>>>>>> Tom
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>> news:494fd4d4\$1@linux...
>>>>>>>> Two ADATs show up in Mec 2 in a 5 eds card -
>>>>>>>> two mec setup using a quad core. One ADAT

>>>>>>>>> also was installed in Mec 1 at the time. I can't
>>>>>>>>> confirm ADAT sync at this time but the gui operated
>>>>>>>>> as expected in the patchbay.
>>>>>>>>>
>>>>>>>>> I'll need to pick up a creamware sync plate for that test.
>>>>>>>>> I may try the adat machine after all is well here.
>>>>>>>>>
>>>>>>>>> Tom
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>>>> news:494faffc@linux...
>>>>>>>>> I'll slap two adats into MEC 2 and see what happens for you
>>>>>>>>> guys.
>>>>>>>>>
>>>>>>>>> Tom
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>>>>>> news:494fa209@linux...
>>>>>>>>> A new box is in consideration, and maybe a few more adat cards
>>>>>>>>> to link up
>>>>>>>>> my Creamware setup to it.
>>>>>>>>>
>>>>>>>>> AA
>>>>>>>>>
>>>>>>>>> "Mike Audet" <mike@mikeaudet.com> wrote in message
>>>>>>>>> news:494f81fa\$1@linux...
>>>>>>>>> Aaron Allen wrote:
>>>>>>>>>>> Are you using multiple Adat cards with the adat updated
>>>>>>>>>>> drivers, per
>>>>>>>>>>> chance?
>>>>>>>>>>> AA
>>>>>>>>>>>
>>>>>>>>>>> Hi Aaron,
>>>>>>>>>>>
>>>>>>>>>>> Have you tried that yet, or are you just considering trying
>>>>>>>>>>> it?
>>>>>>>>>>>
>>>>>>>>>>> If there are any issues, I want to fix them. :)
>>>>>>>>>>>
>>>>>>>>>>> All the best,
>>>>>>>>>>>
>>>>>>>>>>> Mike
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>

>Lovem, use em all the time, not within Paris though, no VSTi support. I have AD running in Cubase SX on my slaved box#2 then lightpipe 8 channels into Paris.

"tonehouse" <zmcleod@comcast.net> wrote in message news:4963e2ae\$1@linux...
> Anybody successfully installed and used "Addictive Drums" with PARIS ?
> What's it like?
>
>Ho, Ho, Ho to you all!

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:495338ab@linux...
>

So what is the state of the low latency ASIO driver for Paris? If I missed this, since I was out of town for a couple of weeks, I appologize. Has anyone been using the ASIO Driver with Audition or Reaper and Paris hardware? As always, kudos for all of your slaving over Paris.

Best,
Rich> Has
> anyone been using the ASIO Driver with Audition or Reaper and Paris
> hardware?

Mike and I had REAPER on PARIS ASIO running solidly on our 'puters way back in the middle of the year :D

- KReally Kerry! Very interesting. So, what do you see as the future for ASIO and Paris hardware with Reaper, etc... Is anyone using the ASIO drivers and Paris hardware to any great capacity?

Rich

"Kerry Galloway" <kg@kerrygalloway.com> wrote in message
news:C58A258B.D24B%kg@kerrygalloway.com...

>
>> Has
>> anyone been using the ASIO Driver with Audition or Reaper and Paris
>> hardware?
>
> Mike and I had REAPER on PARIS ASIO running solidly on our 'puters way
> back
> in the middle of the year :D
>
> - K
>Happy New Year to all, no gig, just a friggin' God awful cold.

Rich

"Kerr Mathieson" <oneninehundred@virgin.net> wrote in message
news:495c2084@linux...

> hey guys,
>
> wishing you a belated (for you guys in the rest of europe) and early (for
> you guys in the US) Happy New Year,
>
> just back from celebrating with the usual family and friends, taking me
> longer than usual to type this (if you catch my drift!)
>
> all the best for '09
>
> KerrHey Kerry! I assume that this is PC only? What I/Os were working? was there
any c-16 functionality? Did you try any other softwares? What did it sound
like?

Kerry Galloway <kg@kerrygalloway.com> wrote:
>

>> Has
>> anyone been using the ASIO Driver with Audition or Reaper and Paris
>> hardware?
>
>Mike and I had REAPER on PARIS ASIO running solidly on our 'puters way back
>in the middle of the year :D
>
>- K
>Hi Rich,

I made changes to the PSCL that allowed the original PARIS ASIO driver to work with Reaper. the original ASIO has high latency, it only passes 16 bit audio, and you can only access the built in IO in the MEC or 442. But, it works very well.

Matt Craig's ASIO driver has never worked well for me, and I don't have the source code to fix it.

I'm planning to work on the driver to get more ins and outs, 24 bit audio and lower latency. I'm not sure how much I can get the latency down, but I'm going to do my best. I already made changes to the Scherzo driver to facilitate lower latency.

All the best,

Mike

"Very Deep Productions" <richard.lamanna@verizon.net> wrote:
>Mike you said from a previous post, "ASIO is a priority. With ASIO, I'll
be
>able to use the PARIS hardware with newer software when it makes sense to
do
>so. I love the spectral editing in Audition. Getting that working makes

>sense to me."
>
>So what is the state of the low latencey ASIO driver for Paris? If I missed

>this, since I was out of town for a couple of weeks, I appologize. Has
>anyone been using the ASIO Driver with Audition or Reaper and Paris
>hardware? As always, kudos for all of your slaving over Paris.
>
>Best,
>Rich
>
>Do you like have a job dude?

hehehe

Don

"Mike Audet" <mike@...> wrote in message news:49651940\$1@linux...

>

> Hi Rich,

>

> I made changes to the PSCL that allowed the original PARIS ASIO driver to
> work with Reaper. the original ASIO has high latency, it only passes 16
> bit audio, and you can only access the built in IO in the MEC or 442.

> But,

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>

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> and lower latency. I'm not sure how much I can get the latency down, but
> I'm going to do my best. I already made changes to the Scherzo driver to
> facilitate lower latency.

>

> All the best,

>

> Mike

>

>

>

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>

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>>anyone been using the ASIO Driver with Audition or Reaper and Paris
>>hardware? As always, kudos for all of your slaving over Paris.

>>

>>Best,

>>Rich

>>

>>

>Hey James - it's PC only until/unless someone writes some code for the Mac OSX side. It sounded *great*. If I recall, I only tested the main MEC I/O. No C16 functionality, it was just the audio driver - but there's a developer kit for REAPER that I'd imagine could conceivably permit that to be written.

I have no idea who might take on the OSX side; Doug Wellington made some progress back in the day, and Mike sure seems to know Scherzo and PSCL inside and out nowadays so there's a really good start there for someone else. We need an OSX coding PARISian now. Know any?

2008 was fun, but I'm looking forward to 2009 very much.

- K

On 1/7/09 1:04 PM, in article 49650adb\$1@linux, "James McCloskey" <excelsm@hotmail.com> wrote:

>

> Hey Kerry! I assume that this is PC only? What I/Os were working? was there
> any c-16 functionality? Did you try any other softwares? What did it sound
> like?

>

> Kerry Galloway <kg@kerrygalloway.com> wrote:

>>

>>> Has

>>> anyone been using the ASIO Driver with Audition or Reaper and Paris
>>> hardware?

>>

>> Mike and I had REAPER on PARIS ASIO running solidly on our 'puters way back
>> in the middle of the year :D

>>

>> - K

>>

>I think he has three full-time ones :D

- K

On 1/7/09 1:33 PM, in article 4965233a@linux, "Don Nafe" <dnafe@rogers.com> wrote:

> Do you like have a job dude?

>

> hehehe

>

> Don
>
>
> "Mike Audet" <mike@...> wrote in message news:49651940\$1@linux...
>>
>> Hi Rich,
>>
>> I made changes to the PSCL that allowed the original PARIS ASIO driver to
>> work with Reaper. the original ASIO has high latency, it only passes 16
>> bit audio, and you can only access the built in IO in the MEC or 442.
>> But,
>> it works very well.
>>
>> Matt Craig's ASIO driver has never worked well for me, and I don't have
>> the
>> source code to fix it.
>>
>> I'm planning to work on the driver to get more ins and outs, 24 bit audio
>> and lower latency. I'm not sure how much I can get the latency down, but
>> I'm going to do my best. I already made changes to the Scherzo driver to
>> facilitate lower latency.
>>
>> All the best,
>>
>> Mike
>>
>>
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>> "Very Deep Productions" <richard.lamanna@verizon.net> wrote:
>>> Mike you said from a previous post, "ASIO is a priority. With ASIO, I'll
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>>> so. I love the spectral editing in Audition. Getting that working makes
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>>> So what is the state of the low latency ASIO driver for Paris? If I
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>>> this, since I was out of town for a couple of weeks, I appologize. Has
>>> anyone been using the ASIO Driver with Audition or Reaper and Paris
>>> hardware? As always, kudos for all of your slaving over Paris.
>>>
>>> Best,
>>> Rich
>>>
>>>

>>

>

>WRT Reaper..

Is there a way to get it running on dual monitors, as in mixer page on one and the track page on other, ala normal practice???

Cheers

Martin H

On 8/01/09 4:25 AM, in article C58A258B.D24B%kg@kerrygalloway.com, "Kerry Galloway" <kg@kerrygalloway.com> wrote:

>

>> Has

>> anyone been using the ASIO Driver with Audition or Reaper and Paris

>> hardware?

>

> Mike and I had REAPER on PARIS ASIO running solidly on our 'puters way back
> in the middle of the year :D

>

> - K

>

Martin H

Lend An Ear SoundI have worked exclusively in Cubase 2 and am upgrading to 4.

I understand that files created in 2 aren't playable in 4. I only

use midi so I'm not sure if that's true about midi data too?

Do I have to install 3 (don't have it) to update my midi mixes?

Thanks,

TomExport to MID format out of ver2, import the MID file back into 4 (or whatever program you want at that point).I don't see any way that could go wrong, really. Same on audio tracks, render from zero, pull them back into whatever version/program you want. You should, being an old Paris hat, be used to how that works :)

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49656d2a@linux...

>I have worked exclusively in Cubase 2 and am upgrading to 4.

> I understand that files created in 2 aren't playable in 4. I only

> use midi so I'm not sure if that's true about midi data too?

> Do I have to install 3 (don't have it) to update my midi mixes?

>

> Thanks,

> Tom
>
>
>Hey Aaron,

Ya, the data is only half the battle. It's the mix settings with all the VSTi s that I'm also concerned about.

Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message news:496578f2@linux...

> Export to MID format out of ver2, import the MID file back into 4 (or
> whatever program you want at that point).I don't see any way that could go
> wrong, really. Same on audio tracks, render from zero, pull them back into
> whatever version/program you want. You should, being an old Paris hat, be
> used to how that works :)

>

> AA

>

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49656d2a@linux...

>>I have worked exclusively in Cubase 2 and am upgrading to 4.

>> I understand that files created in 2 aren't playable in 4. I only

>> use midi so I'm not sure if that's true about midi data too?

>> Do I have to install 3 (don't have it) to update my midi mixes?

>>

>> Thanks,

>> Tom

>>

>>

>>

>

>I run it like that on dual 19" monitors on the Mac with no problem; in fact, I've never *not* run it on duals. Why, have there been problems reported?

- K

On 1/7/09 2:06 PM, in article C58B727E.2718%lendan@bigpond.net.au, "Martin Harrington" <lendan@bigpond.net.au> wrote:

> WRT Reaper..

> Is there a way to get it running on dual monitors, as in mixer page on one

> and the track page on other, ala normal practice???

>

> Cheers

>
> Martin H <http://www.fliixy.com/apple-macbook-wheel-laptop.htm> No problems, except for me.
I haven't been able to work out how to separate the windows yet, not that
I've spent a great amount of time working it out

Martin H
Lend An Ear Sound

On 8/01/09 6:01 PM, in article C58AE4B9.D25D%kg@kerrygalloway.com, "Kerry Galloway" <kg@kerrygalloway.com> wrote:

> I run it like that on dual 19" monitors on the Mac with no problem; in fact,
> I've never *not* run it on duals. Why, have there been problems reported?

>

> - K

>

>

> On 1/7/09 2:06 PM, in article C58B727E.2718%lendan@bigpond.net.au, "Martin Harrington" <lendan@bigpond.net.au> wrote:

>

>> WRT Reaper..

>> Is there a way to get it running on dual monitors, as in mixer page on one

>> and the track page on other, ala normal practice???

>>

>> Cheers

>>

>> Martin H

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>yup, here it is, copied from the post

>

>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms at

>48k

>

>Total record and monitor path 24 bit in to 24 bit out is 66 samples or

>1.5 ms at 44.1 or 1.375 ms at 48k"

well there you have it :-) that was my original point -
this is not a matter of "no latency versus some latency"
but "very little latency versus very little more".
actually very easy to try out - if one converter roundtrip
is about 1.5ms (based on the assumption that everyone
in their right mind who does music production works in 44.1)
then you can simulate how bad it really is to use a modern
native host by routing one external insert
(note: the external device must be an analog one and not

add any latency of its own) and see how different that feels.
play a base guitar and then add an external compressor via
an external paris insert and tell me whether that changes
the feel from awesome to unacceptable ;-)

id be tempted to say the difference is completely neglectible
in this area. the classic protocols mix, a system ive never heard anyone complain
about its latency and which is still
used in thousands of tracking studios has about double the
latency with its original converters. the biggest factor
here is the psychological one, what you expect from a native
system because of the word "native" and its (arguably well
deserved) reputation.

and we are talking about full software monitoring here mind you,
meaning monitoring through plugins as you like, including
stuff like recording something with a guitar rig plugin on
the channel etc, completely ignoring the "latency free"
hardware monitoring option."Neil" <OIUIU@oiu.com> wrote:

>

>Derek... I gotcha. BTW, FWIW, your recent posts look
>STAGGERINGLY familiar to some posts I made few years back when
>I bailed on paris for the Native world... welcome to the Dark
>Side, my Jedi friend. lol

i did change a few years ago too (in case you got the impression
that i changed just recently).

oh and this aint the "dark side". that terrority is still firmly
in digidesigns hands ;-)
(although personally after the whole
emagic/apple soap opera a few years ago
and the ongoing next-to-zero-support-for-logic tragedy that followed, id
be tempted to label apple/logic the new "dark side")

best,
derek"Ted Gerber" <tedgerber@rogers.com> wrote:

>What I agree with is the certainty that you can produce fantastic results
>with many other combinations of software, hardware and technique.

you know, i used to stand on a different side on this issue.
back then, paris really DID sound better on average
than a lot of the competition. but youve got to keep in mind
there, those were the deal oldschool days. from todays
perspective, its almost banal to realize that OF COURSE

paris sounded better and "more analog" than say a protocols system running mostly first generation waves plugins. try to mimic ANY paris eq setting with a waves Q10, heck, even with a renaissance eq. no chance. and PTs converters sucked. and most native VST plugins sucked, sonically.

so i am by no means saying paris' reputation is built on a legend or anything. what it brought to the table sonically, for the year 97, was simply amazing.

but this aint 97 anymore, and its really a different story if youre comparing it to todays world of daws where its almost impossible to find a AD/DA converter that sounds "bad" and where even freeware plugins dont just try to get away with doing stuff by the book but care about parameter interpolation, emulating soft saturation etc, not to mention stuff from the "UAD league" if you will.

I also

>agree with you that

>"convenience" advantages in other software can have a direct impact on sonics.

>What I have difficulty with personally is getting the same sonic

>results from other software/hardware combos without investing

>significant time and money. I have been happy with results from CuBase or

>Logic summed through an analog board to tape. But I have been happier with

>those same mixes summed in Paris by itself.

see this is where i part ways. i do so because i used

to believe in the "summing aspect" too - until i made huge

tests followed by true blind tests. and boy, did the difference

between just "trying it out" and true blind testing

blow me away. i could have sworn the paris sound was a completely

different one even just when pulling up faders. but it wasnt.

i wasnt able to tell what the paris one was, and upon further

investigation when i made sure to sidestep all of paris'

potential hiccups such as slight DC offset problems or else,

i got to archieve 100% cancellation in a null test, and

thats where that argument ends.

the only explanation i have is the paris UI and its psychological

effect both visually and also because of the responsiveness

of the interface and IDs neat way or handling linear knob movements with

the mouse.

>As far as the idea that the Paris summing/bounce "magic" is easily replicated
>in other systems and "proven" using phase
>cancelling tests, I'm not sure what you mean by this (this is what I think
>you're saying, if I'm misinterpreting, I apologize). Even if you could take
>the same mix and bounce it from both Paris and Nuendo, then take both bounces
>and line them up in either software and flip phase on one, and largely cancel
>the other out, phase cancellation speaks only to panning and frequency.

first of all im not talking about "largely cancelling out"
but "completely cancelling out". it admittedly takes quite
a lot of expertise and trial and error to get to that because
of many things that can throw you off in paris (the DC offset...
one extra sample offset for each submix...even an enabled eq
on an empty channel can throw this off...effects with
random parameters or unsynced LFOs such as reverb and chorus
must be excluded...plus, fader value
readouts are not 100% the same from one daw to another so
you might end up comparing -0.33db to -0.37db and
mistake the level difference for a difference in sonic quality).

so im talking about cancelling out completely. anything else
is kind of pointless because then you only open the can of
worms whether that little rest of difference is inaudible
or just what it took for the magic to happen.

but when youre presented with 100% cancelling, the argument
is over, because then youre talking about an output that
is sonically and mathematically the same. in such cases,
there is no difference.

But

>sonics and our perception of sound, to my mind,
>have more to them than frequency response alone (beating an old drum here).

no, whatever the "realm" is you want to put the finger on,
be it spaceiousness, transient response, "3D"-ness, clarity, density,
whatever it is: if a mix cancels out 100%, it means that
any of these parameters you can come up with would be
exactly identical, or else there would be a difference signal.
no difference signal means no difference. its really an absolute
in that case.

>How many companies are pushing their new audio components - mics, tape emulators,
>amp simulators - as exact replicas of the originals they are trying to replace
>(at much lower cost and greater convenience) by shoving EQ response curves
>in our faces? "See, our product has virtually the same curve as the product
>we are trying to unseat, therefore it must be as good" and then we listen
>to it, or use it, and find it doesn't sound nearly the same enough?

yes, but that's not an adequate comparison. you can't compare
"nearly the same sounding" frequency responses to something
as methodically water proof as comparing two things with
a null test and ending up with a null :-)

For me,
>other things like 3 dimensionality (depth) and accurate time alignment -
>affects attack - are important (when digital first hit the scene everyone
>talked about it being cold, using EQ terms of reference, yet I knew as a
>piano technician that the piano concertos I was listening to on CD had much
>less problem with EQ - any piano can be "bright" - than they did with the
>attack of the hammers striking the strings, it was just plain "unrealistic").
>The thing is, currently we have the technology to measure EQ, but we don't
>really have the means to measure depth and the psycho-acoustic effects of
>the more "intangible" items.

we may not have a way to measure how parameter X and Y, but we do have a
way to measure whether parameter X and Y are identical
in a given example or not, and that is the null test.

so whether say the "depth" of a mix is totally great or totally
awful, we cannot say, but we can say "whatever it is, it's
the same in this other copy of the mix because it cancels
out completely and if there were any sonical difference
whatsoever, there would have to be a difference signal".

understand what I mean?

>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>so to speak. A variety of dictionaries define "dead"
>with phrases like - lacking life, devoid of usefulness, unable to function.
>I understand in your paradigm, PARIS is dead (and I
>totally respect that, for most of the reasons you've cited), but PARIS is
>no more dead than any other piece of gear that's been
>discontinued by its manufacturer yet still serves the function for which

>it was intended.

i didnt mean it the way you understood it ;-) with "dead" i just meant "unsupported by its official manufacturer" (which itself may not be dead but it sure smells slightly fishy to me) and not really in hopes of any major software update ever (i.e. i could do without support from the original manufaturer if ID had been so nice to give the paris heroes the source code of the paris app, but they didnt, so that fundamental aspect of the system falls into the "dead" category by my standards)

by no means did i say with that the system isnt useful. i mean, hey, i kept using it for many years after its death, so i must know ;-)

i really just meant dead as the term that tells where it the product stands in the marketplace (which in turn kind of dictates the price, in paris' case a really low price now, for a system that already was a steal for its official price back in the day).

best,
derekHey Derek,

I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what system do you use now?

Are you using Protools?

Thanks,

Gantt

"derek" <a@b.com> wrote:

>

>"Ted Gerber" <tedgerber@rogers.com> wrote:

>

>>What I agree with is the certainty that you can produce fantastic results
>>with many other combinations of software, hardware and technique.

>

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>if youre comparing it to todays world of daws where its
>almost impossible to find a AD/DA converter that sounds
>"bad" and where even freeware plugins dont just try to get
>away with doing stuff by the book but care about parameter
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>
>
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> I also
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>>"convenience" advantages in other software can have a direct impact on
sonics.
>
>
>
>>What I have difficulty with personally is getting the same sonic
>>results from other software/hardware combos without investing
>>significant time and money. I have been happy with results from CuBase
or
>>Logic summed through an analog board to tape. But I have been happier with
>>those same mixes summed in Paris by itself.
>
>see this is where i part ways. i do so because i used
>to believe in the "summing aspect" too - until i made huge
>tests followed by true blind tests. and boy, did the difference
>between just "trying it out" and true blind testing
>blow me away. i could have sworn the paris sound was a completely
>different one even just when pulling up faders. but it wasnt.
>i wasnt able to tell what the paris one was, and upon further
>investigation when i made sure to sidestep all of paris'
>potential hiccups such as slight DC offset problems or else,
>i got to achieve 100% cancellation in a null test, and
>thats where that argument ends.
>
>the only explanation i have is the paris UI and its psychological

>effect both visually and also because of the responsiveness
>of the interface and IDs neat way or handling linear knob movements with
>the mouse.
>
>
>>As far as the idea that the Paris summing/bounce "magic" is easily replicated
>>in other systems and "proven" using phase
>>cancelling tests, I'm not sure what you mean by this (this is what I think
>>you're saying, if I'm misinterpreting, I apologize). Even if you could
take
>>the same mix and bounce it from both Paris and Nuendo, then take both bounces
>>and line them up in either software and flip phase on one, and largely
cancel
>>the other out, phase cancellation speaks only to panning and frequency.
>
>
>first of all im not talking about "largely cancelling out"
>but "completely cancelling out". it admittedly takes quite
>a lot of expertise and trial and error to get to that because
>of many things that can throw you off in paris (the DC offset...
>one extra sample offset for each submix...even an enabled eq
>on an empty channel can throw this off...effects with
>random parameters or unsynced LFOs such as reverb and chorus
>must be excluded...plus, fader value
>readouts are not 100% the same from one daw to another so
>you might end up comparing -0.33db to -0.37db and
>mistake the level difference for a difference in sonic quality).
>
>so im talking about cancelling out completely. anything else
>is kind of pointless because then you only open the can of
>>worms whether that little rest of difference is inaudible
>or just what it took for the magic to happen.
>
>but when youre presented with 100% cancelling, the argument
>is over, because then youre talking about an output that
>is sonically and mathematically the same. in such cases,
>there is no difference.
>
>
> But
>>sonics and our perception of sound, to my mind,
>>have more to them than frequency response alone (beating an old drum here).
>
>no, whatever the "realm" is you want to put the finger on,
>be it spaciousness, transient response, "3D"-ness, clarity, density,
>whatever it is: if a mix cancels out 100%, it means that
>any of these parameters you can come up with would be
>exactly identical, or else there would be a difference signal.

>no difference signal means no difference. its really an absolute
>in that case.
>
>
>
>>How many companies are pushing their new audio components - mics, tape
emulators,
>>amp simulators - as exact replicas of the originals they are trying to
replace
>>(at much lower cost and greater convenience) by shoving EQ response curves
>>in our faces? "See, our product has virtually the same curve as the product
>>we are trying to unseat, therefore it must be as good" and then we listen
>>to it, or use it, and find it doesn't sound nearly the same enough?
>
>
>yes, but thats not an adequate comparison. you cant compare
>"nearly the same sounding" frequency responses to something
>as methodically water proof as comparing two things with
>a null test and ending up with a null :-)
>
>
> For me,
>>other things like 3 dimensionality (depth) and accurate time alignment
-
>>affects attack - are important (when digital first hit the scene everyone
>>talked about it being cold, using EQ terms of reference, yet I knew as
a
>>piano technician that the piano concertos I was listening to on CD had
much
>>less problem with EQ - any piano can be "bright" - than they did with the
>>attack of the hammers striking the strings, it was just plain "unrealistic").
>>The thing is, currently we have the technology to measure EQ, but we don't
>>really have the means to measure depth and the psycho-acoustic effects
of
>>the more "intangible" items.
>
>
>we may not have a way to measure how parameter X and Y, but we do have a
>way to measure whether parameter X and Y are identical
>in a given example or not, and that is the null test.
>
>so whether say the "depth" of a mix is totally great or totally
>awful, we cannot say, but we can say "whatever it is, its
>the same in this other copy of the mix because it cancels
>out completely and if there were any sonical difference
>whatsoever, there would have to be a difference signal".
>
>understand what i mean?

>
>
>
>>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>>so to speak. A variety of dictionaries define "dead"
>>with phrases like - lacking life, devoid of usefulness, unable to function.
>>I understand in your paradigm, PARIS is dead (and I
>>totally respect that, for most of the reasons you've cited), but PARIS
is
>>no more dead than any other piece of gear that's been
>>discontinued by its manufacturer yet still serves the function for which
>>it was intended.
>
>
>i didnt mean it the way you understood it ;-) with "dead" i
>just meant "unsupported by its official manufacturer"
>(which itself may not be dead but it sure smells slightly
>fishy to me) and not really in hopes of any major
>software update ever (i.e. i could do without support
>from the original manufaturer if ID had been so nice to
>give the paris heroes the source code of the paris app,
>but they didnt, so that fundamental aspect of the system
>falls into the "dead" category by my standards)
>
>by no means did i say with that the system isnt useful.
>i mean, hey, i kept using it for many years after its death,
>so i must know ;-)
>
>i really just meant dead as the term that tells where it
>the product stands in the marketplace (which in turn
>kind of dictates the price, in paris' case a really low
>price now, for a system that already was a steal
>for its official price back in the day).
>
>
>best,
>derekRight click on mixer tab, bottom left hand corner and undock the mixer. It
floats wherever you want from there.
AA

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:C58C0B2C.2741%lendan@bigpond.net.au...

> No problems, except for me.
> I haven't been able to work out how to separate the windows yet, not that
> I've spent a great amount of time working it out
>
>
> Martin H

> Lend An Ear Sound
>
> On 8/01/09 6:01 PM, in article C58AE4B9.D25D%kg@kerrygalloway.com, "Kerry
> Galloway" <kg@kerrygalloway.com> wrote:
>
>> I run it like that on dual 19" monitors on the Mac with no problem; in
>> fact,
>> I've never *not* run it on duals. Why, have there been problems reported?
>>
>> - K
>>
>>
>> On 1/7/09 2:06 PM, in article C58B727E.2718%lendan@bigpond.net.au,
>> "Martin
>> Harrington" <lendan@bigpond.net.au> wrote:
>>
>>> WRT Reaper..
>>> Is there a way to get it running on dual monitors, as in mixer page on
>>> one
>>> and the track page on other, ala normal practice???
>>>
>>> Cheers
>>>
>>> Martin H
>>
>
>It's 1.5mSec -round trip- convertors and all. I'd like to see what kind of
track/plug counts you get from a native rig attempting that. Native rigs
when giving you latency do not include the convertor latency, typically. At
least I haven't seen it. It's only the software latency you get to see.

AA

"derek" <a@b.com> wrote in message news:496607ba\$1@linux...
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>yup, here it is, copied from the post
>>
>>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms at
>>48k
>>
>>Total record and monitor path 24 bit in to 24 bit out is 66 samples or
>>1.5 ms at 44.1 or 1.375 ms at 48k"
>
>
>
> well there you have it :-) that was my original point -

- > this is not a matter of "no latency versus some latency"
- > but "very little latency versus very little more".
- > actually very easy to try out - if one converter roundtrip
- > is about 1.5ms (based on the assumption that everyone
- > in their right mind who does music production works in 44.1)
- > then you can simulate how bad it really is to use a modern
- > native host by routing one external insert
- > (note: the external device must be an analog one and not
- > add any latency of its own) and see how different that feels.
- > play a base guitar and then add an external compressor via
- > an external paris insert and tell me whether that changes
- > the feel from awesome to unacceptable ;-)
- >
- > id be tempted to say the difference is completely neglectible
- > in this area. the classic protocols mix, a system ive never heard anyone
- > complain
- > about its latency and which is still
- > used in thousands of tracking studios has about double the
- > latency with its original converters. the biggest factor
- > here is the psychological one, what you expect from a native
- > system because of the word "native" and ita (arguably well
- > deserved) reputation.
- >
- > and we are talking about full software monitoring here mind you,
- > meaning monitoring through plugins as you like, including
- > stuff like recording something with a guitar rig plugin on
- > the channel etc, completely ignoring the "latency free"
- > hardware monitoring option. Yes, of course we're speaking of *perceptible* latency - sound
- transmitted
- in *air* has latency.

You're completely correct in pointing out that today, if I chose to incur a number of additional expenses (that I would have to pass on to my clients in an economic downturn), I could *match* the lack of perceptible latency that PARIS already had on a Pentium 166 in 1997. I agree with that.

- K

- > well there you have it :-) that was my original point -
- > this is not a matter of "no latency versus some latency"
- > but "very little latency versus very little more".
- > actually very easy to try out - if one converter roundtrip
- > is about 1.5ms (based on the assumption that everyone
- > in their right mind who does music production works in 44.1)
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- > native host by routing one external insert
- > (note: the external device must be an analog one and not
- > add any latency of its own) and see how different that feels.

> play a base guitar and then add an external compressor via
 > an external paris insert and tell me whether that changes
 > the feel from awesome to unacceptable ;-)
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 > id be tempted to say the difference is completely neglectible
 > in this area. the classic protools mix, a system ive never heard anyone
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 > about its latency and which is still
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 > latency with its original converters. the biggest factor
 > here is the psychological one, what you expect from a native
 > system because of the word "native" and ita (arguably well
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 >
 > and we are talking about full software monitoring here mind you,
 > meaning monitoring through plugins as you like, including
 > stuff like recording something with a guitar rig plugin on
 > the channel etc, completely ignoring the "latency free"
 > hardware monitoring option."Gantt Kushner" <ganttmann@comcast.net> wrote:
 >
 >Hey Derek,
 >
 >I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what system
 >do you use now?
 >
 >Are you using Protools?
 >
 >Thanks,
 >
 >Gantt

im using nuendo on a dual quadcore plus UADs (soon to be
 replaced by a UAD-2 i guess, although already now the
 UADs feel like nothing more than dongles to me and their
 most apparent technical effect is to slow my dual quadcore
 down)

the performance of these 8 core machines is simply unbelievable.
 any considerations about performance have completely vanished,
 for real, for the first time. you just open stuff as you go
 without ever worrying, and whether you run a mix just on
 audio tracks or also still have any and all virtual
 instruments running doesnt seem to make a difference.

ram is the new bottleneck there (which is why i desperately
 need to switch to 64bit ASAP).

best,
derek"Aaron Allen" <know-spam@not_here.dude> wrote:
>It's 1.5mSec -round trip- convertors and all. I'd like to see what kind
of
>track/plug counts you get from a native rig attempting that.

for the same latency youd probably have to go to 0.75ms
latency and use the fastest modern converters. more
practical is to get somewhere close, in my case i usually
use a 1.5ms setting, which combined with the converter roundtrip
results in a little less than 3ms.

with that setting you get...i dont know, ive never really
tested it. on a dual quad, you for sure get enough for
huge tracking sessions with filtering and dynamics everywhere
and reverb and stuff as needed, and you can even run complex
stuff like amp simulators and stuff easily in multiple instances
in that scenario. and of course already here
you can do group routing, group processing etc etc.

definetly a lot more flexibility that you get for 1.2ms more
latency (not to mention the insanity of performance you get
when you switch to 6ms or something, which is still absolutely
useable)

Native rigs

>when giving you latency do not include the convertor latency, typically.

At

>least I haven't seen it. It's only the software latency you get to see.

>

>AA

>

>

>"derek" <a@b.com> wrote in message news:496607ba\$1@linux...

>>

>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>>yup, here it is, copied from the post

>>>

>>>"round trip via Mec 24 bit is 60 samples or 1.36 ms at 44.1 or 1.25 ms
at

>>>48k
>>>
>>>Total record and monitor path 24 bit in to 24 bit out is 66 samples
or
>>>1.5 ms at 44.1 or 1.375 ms at 48k"
>>
>>
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>> well there you have it :-) that was my original point -
>> this is not a matter of "no latency versus some latency"
>> but "very little latency versus very little more".
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>> is about 1.5ms (based on the assumption that everyone
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>> add any latency of its own) and see how different that feels.
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>> latency with its original converters. the biggest factor
>> here is the psychological one, what you expect from a native
>> system because of the word "native" and its (arguably well
>> deserved) reputation.
>>
>> and we are talking about full software monitoring here mind you,
>> meaning monitoring through plugins as you like, including
>> stuff like recording something with a guitar rig plugin on
>> the channel etc, completely ignoring the "latency free"
>> hardware monitoring option.
>
>Sounds great Mike, so how many ins and outs are enabled with the ASIO driver
and Paris with Reaper? How is the 24 bit version coming? Good to hear this
great news.

Best,
Rich

"Mike Audet" <mike@...> wrote in message news:49651940\$1@linux...

>
> Hi Rich,
>
> I made changes to the PSCL that allowed the original PARIS ASIO driver to
> work with Reaper. the original ASIO has high latency, it only passes 16
> bit audio, and you can only access the built in IO in the MEC or 442.
> But,
> it works very well.
>
> Matt Craig's ASIO driver has never worked well for me, and I don't have
> the
> source code to fix it.
>
> I'm planning to work on the driver to get more ins and outs, 24 bit audio
> and lower latency. I'm not sure how much I can get the latency down, but
> I'm going to do my best. I already made changes to the Scherzo driver to
> facilitate lower latency.
>
> All the best,
>
> Mike
>
>
>
> "Very Deep Productions" <richard.lamanna@verizon.net> wrote:
>>Mike you said from a previous post, "ASIO is a priority. With ASIO, I'll
> be
>>able to use the PARIS hardware with newer software when it makes sense to
> do
>>so. I love the spectral editing in Audition. Getting that working makes
>
>>sense to me."
>>
>>So what is the state of the low latency ASIO driver for Paris? If I
>>missed
>
>>this, since I was out of town for a couple of weeks, I appologize. Has
>>anyone been using the ASIO Driver with Audition or Reaper and Paris
>>hardware? As always, kudos for all of your slaving over Paris.
>>
>>Best,
>>Rich
>>
>>
>Any bad stuff using Cubase 4 ver 4.5.2 ?
I read a bunch of gotchyas and logged them.

Should I be worried?

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49658230\$1@linux...
> Hey Aaron,
>
> Ya, the data is only half the battle. It's the mix settings
> with all the VSTi s that I'm also concerned about.
>
> Tom
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote in message
> news:496578f2@linux...
>> Export to MID format out of ver2, import the MID file back into 4 (or
>> whatever program you want at that point).I don't see any way that could
>> go wrong, really. Same on audio tracks, render from zero, pull them back
>> into whatever version/program you want. You should, being an old Paris
>> hat, be used to how that works :)
>>
>> AA
>>
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49656d2a@linux...
>>>I have worked exclusively in Cubase 2 and am upgrading to 4.
>>> I understand that files created in 2 aren't playable in 4. I only
>>> use midi so I'm not sure if that's true about midi data too?
>>> Do I have to install 3 (don't have it) to update my midi mixes?
>>>
>>> Thanks,
>>> Tom
>>>
>>>
>>>
>>
>>
>
>How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door?
Does that not include converter latency? And really, it seems to me that
anything under about 5ms is less latency than you'd get sitting 5' away from
a guitar amp.

Gantt

"Aaron Allen" <know-spam@not_here.dude> wrote:
>It's 1.5mSec -round trip- convertors and all. I'd like to see what kind
of

>track/plug counts you get from a native rig attempting that. Native rigs

>when giving you latency do not include the convertor latency, typically.
At

>least I haven't seen it. It's only the software latency you get to see.
>
>AA
>
>
>"derek" <a@b.com> wrote in message news:496607ba\$1@linux...
>>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
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>>>Total record and monitor path 24 bit in to 24 bit out is 66 samples
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>>>1.5 ms at 44.1 or 1.375 ms at 48k"
>>
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>> well there you have it :-) that was my original point -
>> this is not a matter of "no latency versus some latency"
>> but "very little latency versus very little more".
>> actually very easy to try out - if one converter roundtrip
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>> in their right mind who does music production works in 44.1)
>> then you can simulate how bad it really is to use a modern
>> native host by routing one external insert
>> (note: the external device must be an analog one and not
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>> play a base guitar and then add an external compressor via
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>> latency with its original converters. the biggest factor
>> here is the psychological one, what you expect from a native
>> system because of the word "native" and ita (arguably well
>> deserved) reputation.

>>
>> and we are talking about full software monitoring here mind you,
>> meaning monitoring through plugins as you like, including
>> stuff like recording something with a guitar rig plugin on
>> the channel etc, completely ignoring the "latency free"
>> hardware monitoring option.
>
>Hi Gantt,

For some reason, I don't know why, the number of feet argument doesn't work.
Just try adding a few extra milliseconds to an input via a compressor look-ahead
and play through the track with headphones on. It throws everything off.

Latency is a major drawback of host based systems. Any singer singing along
with themselves through headphones will have a tougher time with pitch if
there is higher latency.

The low latency of PARIS is a major advantage.

All the best,

MikeHi Gantt,
The Symphony system has no better latency performance than Lynx, RME, MOTU when using
their PCI-e interfaces.
It is all dependent on the speed of the MAC system and the sample rate and the host program.
If someone already owns a bunch of Apogeos converters then the Symphony can be a get
investment.
For someone starting from scratch or using non Apogee gear then there are far more better
options available.

Chris

Gantt Kushner wrote:

> How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door?
> Does that not include converter latency? And really, it seems to me that
> anything under about 5ms is less latency than you'd get sitting 5' away from
> a guitar amp.
>
> Gantt
>
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>>>
>>> and we are talking about full software monitoring here mind you,
>>> meaning monitoring through plugins as you like, including
>>> stuff like recording something with a guitar rig plugin on
>>> the channel etc, completely ignoring the "latency free"

>>> hardware monitoring option.

>>

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi Tom,

You should treat the the VSTi like any instrument and bounce it down.

You can get Cubase SX 3 for free if you are a Cubase 4 user needing to bring in old projects.

ftp://ftp.steinberg.net/Download/Cubase_4/Cubase_SX_3_VST_So ng_Conversion/PC/

Cubase SX 3 does a decent job of importing version 2 projects.

Chris

Tom Bruhl wrote:

> Hey Aaron,

>

> Ya, the data is only half the battle. It's the mix settings

> with all the VSTi s that I'm also concerned about.

>

> Tom

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote in message

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>> wrong, really. Same on audio tracks, render from zero, pull them back into

>> whatever version/program you want. You should, being an old Paris hat, be

>> used to how that works :)

>>

>> AA

>>

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>>> use midi so I'm not sure if that's true about midi data too?

>>> Do I have to install 3 (don't have it) to update my midi mixes?

>>>

>>> Thanks,

>>> Tom

>>>

>>>

>>>

>>

>

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi James,

Now thats funny. Wonder how many people actually saw it and think real.. :)

Chris

James McCloskey wrote:

> <http://www.flixy.com/apple-macbook-wheel-laptop.htm>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi James,

James McCloskey wrote:

> <http://www.apple.com/pr/library/2009/01/06itunes.html>

>

> Also, no more FireWire 400 on MBP

And the reintroduction of the Agere chip set that was on the quickly discontinued early 2008 models.

Not that Apple has much control anymore of the motherboard choice anymore.

> <http://www.apple.com/pr/library/2009/01/06mbp.html>

> <http://www.apple.com/macbookpro/17inch-battery/>

>

Chris

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com Thanks Aaron.

It's easy when you know how..

Cheers

Martin

On 9/01/09 1:45 AM, in article 49661519@linux, "Aaron Allen"

<know-spam@not_here.dude> wrote:

> Right click on mixer tab, bottom left hand corner and undock the mixer. It

> floats wherever you want from there.

> AA

>

> "Martin Harrington" <lendan@bigpond.net.au> wrote in message

> news:C58C0B2C.2741%lendan@bigpond.net.au...

>> No problems, except for me.

>> I haven't been able to work out how to separate the windows yet, not that

>> I've spent a great amount of time working it out

>>

>>

>> Martin H

>> Lend An Ear Sound

>>

>> On 8/01/09 6:01 PM, in article C58AE4B9.D25D%kg@kerrygalloway.com, "Kerry

>> Galloway" <kg@kerrygalloway.com> wrote:

>>

>>> I run it like that on dual 19" monitors on the Mac with no problem; in

>>> fact,

>>> I've never *not* run it on duals. Why, have there been problems reported?

>>>

>>> - K

>>>

>>>

>>> On 1/7/09 2:06 PM, in article C58B727E.2718%lendan@bigpond.net.au,

>>> "Martin

>>> Harrington" <lendan@bigpond.net.au> wrote:

>>>

>>>> WRT Reaper..

>>>> Is there a way to get it running on dual monitors, as in mixer page on

>>>> one

>>>> and the track page on other, ala normal practice???

>>>>

>>>> Cheers
>>>>
>>>> Martin H
>>>
>>
>>
>
>

Martin H
Lend An Ear SoundEnough....

Martin

On 9/01/09 9:33 AM, in article 496682d2\$1@linux, "Chris Ludwig"
<chrisl@adkproaudio.com> wrote:

> Hi James,
> Now thats funny. Wonder how many people actually saw it and think real.. :)
> Chris
>
>
> James McCloskey wrote:
>> <http://www.flixxy.com/apple-macbook-wheel-laptop.htm>

Martin H
Lend An Ear SoundHeck, it can actually make a pretty big difference if you flip the phase for
a singer one way or the other, every singer is different, but they all have
a preference.

For Drums it makes a huge difference because of the tactile sensation. I
notice it at 5 ms for sure. 1.5 (on Paris) I don't notice it. I'm not sure
about 3 ms. I'd just have to try.

Rod

"Mike Audet" <mike@...> wrote:

>
>Hi Gantt,
>
>For some reason, I don't know why, the number of feet argument doesn't work.
> Just try adding a few extra milliseconds to an input via a compressor look-ahead
>and play through the track with headphones on. It throws everything off.
>
>Latency is a major drawback of host based systems. Any singer singing along
>with themselves through headphones will have a tougher time with pitch if
>there is higher latency.
>
>The low latency of PARIS is a major advantage.
>

>All the best,
>
>MikeGot Wavelab happy with Creamware card. Both Paris
and Wavelab were running two projects at the same time
(Scope in the background too) with no glitches and very low CPU.

Off to Cubase 4.5.2

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49643eb5\$1@linux...

> Got Scope running as it should. ADAT clock is being recognized
> from Paris. No problem having both apps up and running together.
> I will install Cubase tomorrow and see how that frigs things up.
> Backups are wonderful.
>
> As it stands:
> 5 x EDS, 2 x Mecs (2 mecs on the way), XP, WC, 2 x ADAT modules
> present in Mec 2.
> 1 x UAD-2 Duo, 1 x UAD-1
> Scope Pro card (14 shark chip)
>
> No Problem.
>
> Whew!
>
> Tom
>
> PS The secret for Scope was to copy to the hard drive first then install.
> Don't know why but it helped after three try's prior.
>
>
>
>
>

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:495fa3d7@linux...

>> Hi Aaron,

>>

>> Well the card goes in first but no 'restart the computer' after
>> drivers were found. Still shows in Device manager as working.
>> I continue to load software. First I have to load about 30 codes
>> OR go get a 'keyfile' from their website. I can't my personal data
>> anywhere on their website so I manually type them in. Okay, now
>> it asks for hardware and software serial numbers. Hardware is easy
>> software is nowhere to be found even with a windows search. I
>> skip that. It continues to load the goods. I think, okay I'll just have
>> to
>> wait for a software code then all will be fine. No. After the install

>> completes there is no .exe to start the program even in Program Files.
>> I find it on the CD and it tries to start except it's missing a couple of
>> other
>> files. I copy it to the program folder in all possible locations and
>> even do a
>> search for the missing files. Not there. No worky.
>>
>> Now I'm wanting to uninstall and wait for guidance. The uninstall won't
>> work either.
>>
>> Good thing there's a backup of before this incident.
>>
>> Have a good weekend. I'll get it when someone calls or emails with
>> support.
>> Dimitrios?
>>
>> Tom
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>> news:495f13ee\$1@linux...
>>> If I remember right their idea of copy protection is pretty goofy and
>>> unfriendly to the end user. Although, NOTHING like the crap Tascam/Giga
>>> has put me through. Hang in there bro, I'm sure you'll nail it down.
>>>
>>> AA
>>>
>>>
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>> news:495f03fc@linux...
>>>> Creamware install not easy or working.
>>>> Waiting for tech support.
>>>>
>>>> Probably all my fault.
>>>> Tom
>>>>
>>>>
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>> news:495bcc27\$1@linux...
>>>>> All plugs are in Paris, wrapped and working with a UAD-2 and UAD-1 ver
>>>>> 5.2.
>>>>> Paris is working like a champ now. FaderWorks 1.4 is also a savior.
>>>>> Backup is done. Cubase 4, Creamware 4.5 and Kontakt 3 are next.
>>>>>
>>>>> I'll be back at it after the new year gigs are done. Have a good one
>>>>> guys and gals.
>>>>>
>>>>> Tom

>>>>>
>>>>>
>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>> news:4959d71c@linux...
>>>>>> Aaron,
>>>>>>
>>>>>> SIR was the same to the ear.
>>>>>>
>>>>>> I wondered the same thing. I haven't got Faderworks
>>>>>> installed yet. That's tomorrow. I think it remains the
>>>>>> same though.
>>>>>>
>>>>>> Tom
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>>> news:4959d4a7\$1@linux...
>>>>>>> Just curious... are there any latency changes in native or UAD plugs
>>>>>>> with the new rig or have those remained consistent at previous
>>>>>>> values?
>>>>>>>
>>>>>>> AA
>>>>>>>
>>>>>>>
>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>> news:4959d112@linux...
>>>>>>>> Grunt test #1:
>>>>>>>> 24 track mix with silly amounts of plugins.
>>>>>>>>
>>>>>>>> I added 12 mono instances of SIR. 1 Autotune.
>>>>>>>> 4 drumagog, 1 editor at sample level showing 6 tracks.
>>>>>>>> CPU averaged between 16-25%. If this can all be doubled
>>>>>>>> and raise the average to 50% CPU I think we'll be in good
>>>>>>>> shape with these newfangled computers. I use primarily
>>>>>>>> UAD comps and eqs so I'm not too worried anyway.
>>>>>>>> Of course there were Paris plugs all over the place too.
>>>>>>>>
>>>>>>>> I did encounter a crazy error trying to install a stereo SIR
>>>>>>>> across unequal length tracks. That's to be expected still.
>>>>>>>> All plugs were loaded while the transport was running.
>>>>>>>> Autotune made the transport stop but not SIR.
>>>>>>>>
>>>>>>>> Next I will install Cubase and lock with Paris. Those soft synths
>>>>>>>> should give it a work out.
>>>>>>>>
>>>>>>>> Ha ha ha hahahahahaaaaaa,

>>>>>>> T.
>>>>>>>
>>>>>>>
>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>> news:4959a14a@linux...
>>>>>>> Hi Kerry,
>>>>>>>
>>>>>>> Ya Mike is a major league player regarding Paris that's for sure.
>>>>>>> I have been installing many plugins and
>>>>>>> so far with great success. I am about to wrap them and see
>>>>>>> how they function. Many are DX and work right out of the
>>>>>>> box. Some of the VSTs do too. The Waves SSL is sweet
>>>>>>> and didn't show it's quirky display problem that shut the
>>>>>>> transport down in my old comp. There is a driver update
>>>>>>> for some video cards because of it.
>>>>>>>
>>>>>>> I am going back at it and will try to make it quit from
>>>>>>> abuse again only this time with as many SIRs as I can get
>>>>>>> going as inserts. This should be fun!
>>>>>>>
>>>>>>> I'll post back.
>>>>>>> Tom
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> "Kerry Galloway" <kg@kerrygalloway.com> wrote in message
>>>>>>> news:C57ECC48.C1AF%kg@kerrygalloway.com...
>>>>>>> Huge news, Tom - congratulations, and thanks for trailblazing for
>>>>>>> everyone!
>>>>>>> I'll be watching the process with extreme interest - my
>>>>>>> production buddy is
>>>>>>> all PC and he wants to have a pretty brawny computer in the
>>>>>>> studio, so this
>>>>>>> couldn't have come at a better time for me.
>>>>>>>
>>>>>>> Mike, looks like you hit it out of the park.
>>>>>>>
>>>>>>> - K
>>>>>>>
>>>>>>>
>>>>>>> On 12/29/08 2:06 PM, in article 49594d55@linux, "Tom Bruhl"
>>>>>>> <arpeggio@comcast.net> wrote:
>>>>>>>
>>>>>>>>> Well everyone, Mike has saved the day by updating the
>>>>>>>>> PSCL for me in particular. I was receiving a new error
>>>>>>>>> never seen before. After more than a few tries Mike seems
>>>>>>>>> to have nailed it. Again no funny workarounds with XP Pro,
>>>>>>>>> 2 mecs, 5 eds, Magma, UAD-2, Quadcore, etc..

>>>>>>>>>>
>>>>>>>>>> I will continue loading plugins then finally add the Creamware
>>>>>>>>>> card.
>>>>>>>>>>
>>>>>>>>>> 1 EDS card is sharing with video, USB controllers and a few
>>>>>>>>>> other
>>>>>>>>>> less important things. Not a glitch in operation and the beast
>>>>>>>>>> is smooth
>>>>>>>>>> and stable. Config in Paris is 64, 160, 210,000. I know,
>>>>>>>>>> weird but
>>>>>>>>>> not an error in sight and that's dragging 10 tracks in time all
>>>>>>>>>> over the
>>>>>>>>>> editor and dropping them whereva... while it's playing 24 tracks
>>>>>>>>>> with edits.
>>>>>>>>>> The gui is displaying at the sample level on 4 submixes too.
>>>>>>>>>>
>>>>>>>>>> I think you will all like this very very much.
>>>>>>>>>>
>>>>>>>>>> Happy as a lark,
>>>>>>>>>> Tom
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>>>>> news:494fd4d4\$1@linux...
>>>>>>>>>> Two ADATs show up in Mec 2 in a 5 eds card -
>>>>>>>>>> two mec setup using a quad core. One ADAT
>>>>>>>>>> also was installed in Mec 1 at the time. I can't
>>>>>>>>>> confirm ADAT sync at this time but the gui operated
>>>>>>>>>> as expected in the patchbay.
>>>>>>>>>>
>>>>>>>>>> I'll need to pick up a creamware sync plate for that test.
>>>>>>>>>> I may try the adat machine after all is well here.
>>>>>>>>>>
>>>>>>>>>> Tom
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>>>>>>>>> news:494faffc@linux...
>>>>>>>>>> I'll slap two adats into MEC 2 and see what happens for you
>>>>>>>>>> guys.
>>>>>>>>>>
>>>>>>>>>> Tom
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>>>>>>> news:494fa209@linux...
>>>>>>>>>> A new box is in consideration, and maybe a few more adat

>
>Milliseconds shmilleseconds.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4966a074\$1@linux...

>
> Heck, it can actually make a pretty big difference if you flip the phase
> for
> a singer one way or the other, every singer is different, but they all
> have
> a preference.
> For Drums it makes a huge difference because of the tactile sensation. I
> notice it at 5 ms for sure. 1.5 (on Paris) I don't notice it. I'm not sure
> about 3 ms. I'd just have to try.
> Rod
> "Mike Audet" <mike@...> wrote:
>>
>>Hi Gantt,
>>
>>For some reason, I don't know why, the number of feet argument doesn't
>>work.
>> Just try adding a few extra milliseconds to an input via a compressor
>> look-ahead
>>and play through the track with headphones on. It throws everything off.
>>
>>Latency is a major drawback of host based systems. Any singer singing
>>along
>>with themselves through headphones will have a tougher time with pitch if
>>there is higher latency.
>>
>>The low latency of PARIS is a major advantage.
>>
>>All the best,
>>
>>Mike
>That's really about it man. As a drummer and gtr player, I can tell you in
fact of matter that I can hear/feel the difference and I 'really' do not
like it. Tosses my groove right out the window.
AA

"Mike Audet" <mike@...> wrote in message news:49667fbc\$1@linux...

>
> Hi Gantt,
>
> For some reason, I don't know why, the number of feet argument doesn't
> work.
> Just try adding a few extra milliseconds to an input via a compressor

> look-ahead
> and play through the track with headphones on. It throws everything off.
>
> Latency is a major drawback of host based systems. Any singer singing
> along
> with themselves through headphones will have a tougher time with pitch if
> there is higher latency.
>
> The low latency of PARIS is a major advantage.
>
> All the best,
>
> MikeThe catch there is 64 bit drivers and application handling.
AA

"derek" <a@b.com> wrote in message news:496640cb\$1@linux...

>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>
>>Hey Derek,
>>
>>I'm sorry - I'm sure you mentioned this earlier or elsewhere, but what
>>system
>>do you use now?
>>
>>Are you using Protools?
>>
>>Thanks,
>>
>>Gantt
>
>
>
> im using nuendo on a dual quadcore plus UADs (soon to be
> replaced by a UAD-2 i guess, although already now the
> UADs feel like nothing more than dongles to me and their
> most apparent technical effect is to slow my dual quadcore
> down)
>
> the performance of these 8 core machines is simply unbelievable.
> any considerations about performance have completely vanished,
> for real, for the first time. you just open stuff as you go
> without ever worrying, and whether you run a mix just on
> audio tracks or also still have any and all virtual
> instruments running doesnt seem to make a difference.
>
> ram is the new bottleneck there (which is why i desperately

> need to switch to 64bit ASAP).
>
>
> best,
> derekl thought you might get a kick out of that one;)

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi James,
>Now thats funny. Wonder how many people actually saw it and think real..
>:)
>Chris
>
>
>James McCloskey wrote:
>> <http://www.flixy.com/apple-macbook-wheel-laptop.htm>
>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.comDerek,

Well for the sake of argument. First, are you saying that your Nuendo setup sounds better than Paris? If so, in what way? What was the cost of this system? I think we need some kind of recording and mix down challenge here;) I'd like to hear your Nuendo mixes that sound like a Paris mix. LaMont has pointed out that Nuendo starts to crap-out, sound and summing wise after so many tracks, I believe around 40 tracks. Has this situation changed with the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry standard, why use Nuendo in a commercial studio?

I totally understand the functionality and ease of use argument. I'll still say, Paris sound and summing is damn good, even today 12 years later! Again for many, there is not a good reason to change based on the type of audio/music they record. For some it's cost prohibitive to switch, learning curve and time are considerations. Nuendo list for around \$2600.00 in the US, that's considerable for just software. Many of us use Paris in combination with other DAW softwares, it's the best of both worlds. And last, Paris is being developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund will get inspired and deliver something soon... We should all email him.

As for logic, I will say Apple is supporting Logic and Logic 8 is incredible software. I would say any tying Apple to Avid Digidesign is disingenuous at this point and time, if anything, tying Microsoft to Avid Digidesign would be more appropriate being that Microsoft owns Avid Digidesign, or at least owns a large stake in them.

"derek" <a@b.com> wrote:

>

>"Neil" <OIOIU@oiu.com> wrote:

>>

>>Derek... I gotcha. BTW, FWIW, your recent posts look

>>STAGGERINGLY familiar to some posts I made few years back when

>>I bailed on paris for the Native world... welcome to the Dark

>>Side, my Jedi friend. lol

>

>

>i did change a few years ago too (in case you got the impression

>that i changed just recently).

>

>oh and this aint the "dark side". that terrority is still firmly

>in digidesigns hands ;-)

>(although personally after the whole

>emagic/apple soap opera a few years ago

>and the ongoing next-to-zero-support-for-logic tragedy that followed, id

>be tempted to label apple/logic the new "dark side")

>

>

>best,

>derek

>Hi Derek -

Thanks for taking the time. If I thought you were trying to Troll, I wouldn't bother here, but I think there is a genuine interest in exchanging viewpoints.

So, yes, now I get that you are talking about actual complete phase cancellation between 2 files, one of which has been summed in Paris, the other bounced in Nuendo with the needed tweaks to make it sound identical to the one bounced in Paris.

My question on this matter now would be, what is the source of the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo) bounce, or a multi track session created separately in each (seems unlikely).

If it is not a multi track session, then that is telling to me, since the Paris summing "magic" was always in the context of many tracks, and conversely, the Native apps summing "shortfalls" were likewise within the context of many tracks.

Having said that, complete cancellation of any 2 sources created within different programs is significant. Have you been successful doing this on a variety of test files? If the point was to dissect and recreate

the supposed Paris summing mystique
in Nuendo, then it would be applicable to any/all files. Did you
build and save a channel strip Preset in Nuendo for easy recall?
This would be useful perhaps to others using Nuendo (and other
Native DAWS?) and you might be able to share/sell it. Additionally
I would be very interested in your findings about all the things
that Paris does "wrong" like DC offset, sample differences between submixes
and other items you listed, - could you post findings? Or is this presumptuous
of me?

So what are we left with now? At this point we are left with
1/ you being able to perfectly recreate/duplicate the Paris summing sound
in Nuendo, while at the same time
2/ wondering why I have not likewise jumped ship and left Paris behind, since
I should now understand that the Paris summing magic is not magic at all.

Well, I have said from the beginning that there are two reasons
for staying with Paris, and they cannot be unlinked:

- 1/ The sound
- 2/ The time and expense to switch

You found the way to solve the Paris puzzle but "it admittedly takes quite
a lot of expertise and trial and error to get to that". Even if you can,
it doesn't mean I can. Even if I can it
doesn't mean I want to.

I remain really happy with what Paris does for me sonically with my currently
limited skill set (my listening skills are very good, my engineering skills
are not in the same league as yours),
and have no desire to spend any money/time on a new DAW/Computer/Converters
at this time. (Remember I am already using Logic 8
together with Paris...)

Peace,

Ted

"derek" <a@b.com> wrote:

>

>"Ted Gerber" <tedgerber@rogers.com> wrote:

>

>>What I agree with is the certainty that you can produce fantastic results
>>with many other combinations of software, hardware and technique.

>

>you know, i used to stand on a different side on this issue.

>back then, paris really DID sound better on average

>than a lot of the competition. but youve got to keep in mind
>there, those were the deal oldschool days. from todays
>perspective, its almost banal to realize that OF COURSE
>paris sounded better and "more analog" than say a protocols
>system running mostly first generation waves plugins.
>try to mimic ANY paris eq setting with a waves Q10, heck,
>even with a renaissance eq. no chance. and PTs converters
>sucked. and most native VST plugins sucked, sonically.
>
>so i am by no means saying paris' reputation is built on
>a legend or anything. what it brought to the table sonically,
>for the year 97, was simply amazing.
>
>
>but this aint 97 anymore, and its really a different story
>if youre comparing it to todays world of daws where its
>almost impossible to find a AD/DA converter that sounds
>"bad" and where even freeware plugins dont just try to get
>away with doing stuff by the book but care about parameter
>interpolation, emulating soft saturation etc, not to mention
>stuff from the "UAD league" if you will.
>
>
>
> I also
>>agree with you that
>>"convenience" advantages in other software can have a direct impact on
sonics.
>
>
>
>>What I have difficulty with personally is getting the same sonic
>>results from other software/hardware combos without investing
>>significant time and money. I have been happy with results from CuBase
or
>>Logic summed through an analog board to tape. But I have been happier with
>>those same mixes summed in Paris by itself.
>
>see this is where i part ways. i do so because i used
>to believe in the "summing aspect" too - until i made huge
>tests followed by true blind tests. and boy, did the difference
>between just "trying it out" and true blind testing
>blow me away. i could have sworn the paris sound was a completely
>different one even just when pulling up faders. but it wasnt.
>i wasnt able to tell what the paris one was, and upon further
>investigation when i made sure to sidestep all of paris'
>potential hiccups such as slight DC offset problems or else,
>i got to achieve 100% cancellation in a null test, and

>thats where that argument ends.
>
>the only explanation i have is the paris UI and its psychological
>effect both visually and also because of the responsiveness
>of the interface and IDs neat way or handling linear knob movements with
>the mouse.
>
>
>>As far as the idea that the Paris summing/bounce "magic" is easily replicated
>>in other systems and "proven" using phase
>>cancelling tests, I'm not sure what you mean by this (this is what I think
>>you're saying, if I'm misinterpreting, I apologize). Even if you could
take
>>the same mix and bounce it from both Paris and Nuendo, then take both bounces
>>and line them up in either software and flip phase on one, and largely
cancel
>>the other out, phase cancellation speaks only to panning and frequency.
>
>
>first of all im not talking about "largely cancelling out"
>but "completely cancelling out". it admittedly takes quite
>a lot of expertise and trial and error to get to that because
>of many things that can throw you off in paris (the DC offset...
>one extra sample offset for each submix...even an enabled eq
>on an empty channel can throw this off...effects with
>random parameters or unsynced LFOs such as reverb and chorus
>must be excluded...plus, fader value
>readouts are not 100% the same from one daw to another so
>you might end up comparing -0.33db to -0.37db and
>mistake the level difference for a difference in sonic quality).
>
>so im talking about cancelling out completely. anything else
>is kind of pointless because then you only open the can of
>worms whether that little rest of difference is inaudible
>or just what it took for the magic to happen.
>
>but when youre presented with 100% cancelling, the argument
>is over, because then youre talking about an output that
>is sonically and mathematically the same. in such cases,
>there is no difference.
>
>
> But
>>sonics and our perception of sound, to my mind,
>>have more to them than frequency response alone (beating an old drum here).
>
>no, whatever the "realm" is you want to put the finger on,
>be it spaceiousness, transient response, "3D"-ness, clarity, density,

>whatever it is: if a mix cancels out 100%, it means that
 >any of these parameters you can come up with would be
 >exactly identical, or else there would be a difference signal.
 >no difference signal means no difference. its really an absolute
 >in that case.
 >
 >
 >
 >>How many companies are pushing their new audio components - mics, tape
 emulators,
 >>amp simulators - as exact replicas of the originals they are trying to
 replace
 >>(at much lower cost and greater convenience) by shoving EQ response curves
 >>in our faces? "See, our product has virtually the same curve as the product
 >>we are trying to unseat, therefore it must be as good" and then we listen
 >>to it, or use it, and find it doesn't sound nearly the same enough?
 >
 >
 >yes, but thats not an adequate comparison. you cant compare
 >"nearly the same sounding" frequency responses to something
 >as methodically water proof as comparing two things with
 >a null test and ending up with a null :-)
 >
 >
 > For me,
 >>other things like 3 dimensionality (depth) and accurate time alignment
 -
 >>affects attack - are important (when digital first hit the scene everyone
 >>talked about it being cold, using EQ terms of reference, yet I knew as
 a
 >>piano technician that the piano concertos I was listening to on CD had
 much
 >>less problem with EQ - any piano can be "bright" - than they did with the
 >>attack of the hammers striking the strings, it was just plain "unrealistic").
 >>The thing is, currently we have the technology to measure EQ, but we don't
 >>really have the means to measure depth and the psycho-acoustic effects
 of
 >>the more "intangible" items.
 >
 >
 >we may not have a way to measure how parameter X and Y, but we do have a
 >way to measure whether parameter X and Y are identical
 >in a given example or not, and that is the null test.
 >
 >so whether say the "depth" of a mix is totally great or totally
 >awful, we cannot say, but we can say "whatever it is, its
 >the same in this other copy of the mix because it cancels
 >out completely and if there were any sonical difference

>whatsoever, there would have to be a difference signal".
>
>understand what i mean?
>
>
>
>>Yikes! Dead? Using this descriptor is prejudicial, "leading the witness"
>>so to speak. A variety of dictionaries define "dead"
>>with phrases like - lacking life, devoid of usefulness, unable to function.
>>I understand in your paradigm, PARIS is dead (and I
>>totally respect that, for most of the reasons you've cited), but PARIS
is
>>no more dead than any other piece of gear that's been
>>discontinued by its manufacturer yet still serves the function for which
>>it was intended.
>
>
>i didnt mean it the way you understood it ;-) with "dead" i
>just meant "unsupported by its official manufacturer"
>(which itself may not be dead but it sure smells slightly
>fishy to me) and not really in hopes of any major
>software update ever (i.e. i could do without support
>from the original manufaturer if ID had been so nice to
>give the paris heroes the source code of the paris app,
>but they didnt, so that fundamental aspect of the system
>falls into the "dead" category by my standards)
>
>by no means did i say with that the system isnt useful.
>i mean, hey, i kept using it for many years after its death,
>so i must know ;-)
>
>i really just meant dead as the term that tells where it
>the product stands in the marketplace (which in turn
>kind of dictates the price, in paris' case a really low
>price now, for a system that already was a steal
>for its official price back in the day).
>
>
>best,
>derekMartin, you're cracking me up dude... totally tongue-in-cheek my I presume.

W. Mark Wilson

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:C58CCF9E.277C%lendan@bigpond.net.au...

> Enough....

>

> Martin

>
>
> On 9/01/09 9:33 AM, in article 496682d2\$1@linux, "Chris Ludwig"
> <chrisl@adkproaudio.com> wrote:
>
>> Hi James,
>> Now thats funny. Wonder how many people actually saw it and think real..
>> :)
>> Chris
>>
>>
>> James McCloskey wrote:
>>> <http://www.flixxy.com/apple-macbook-wheel-laptop.htm>
>
> Martin H
> Lend An Ear Sound
> I just pre-ordered one.

- K

On 1/8/09 2:33 PM, in article 496682d2\$1@linux, "Chris Ludwig"
<chrisl@adkproaudio.com> wrote:

> Hi James,
> Now thats funny. Wonder how many people actually saw it and think real.. :)
> Chris
>
>
> James McCloskey wrote:
>> <http://www.flixxy.com/apple-macbook-wheel-laptop.htm> i think he's a teacher...and that's not
really like working. ;o)

On Wed, 07 Jan 2009 13:37:32 -0800, Kerry Galloway
<kg@kerrygalloway.com> wrote:

> I think he has three full-time ones :D
>
>- K
>
> On 1/7/09 1:33 PM, in article 4965233a@linux, "Don Nafe" <dnafe@rogers.com>
> wrote:
>
>> Do you like have a job dude?
>>
>> hehehe
>>
>> Don
>>

>>Hey there, haven't been on in a while, but still using PARIS.

It's too bad a lot of the discussion was PARIS vs. not PARIS, as I think that the interesting question is, what are the apps we need that deal with the realities of PARIS in today's world.

I really like the idea of fooling the software to think there's hardware, even if that means you can't play or hear anything, so long as you could export data and perhaps do some non-sound tasks. I think that would be essential as we all face the day of dying hardware. So to me, that's the #1 PARIS app we could use. Failing that, something that can read the PPJ and find the correct audio files and then write everything out to disk (perfect world would include rendering FX/etc.) would at least be an ideal export/disastery recovery too. I would definitely pay for something along these lines.

Less critical, I do find that the PARIS native plug-ins are so resource intensive I can't run too many (even on a gig of memory), so I resort to VST a lot and would love to see PARIS-UI-inflected and PARIS-inspired VST plug-ins.

"derek" <a@b.com> wrote in message news:4960e292\$1@linux...

>

> hey guys :-)

>

>

> after seeing how much work is put into the paris project
> again lately (hats off to mike) ive been thinking about this
> quite a bit and until now dont quite know how to say it without
> it coming accross a bit offensive. but since i still am not sure
> how to put it, i told myself, i might as well just go ahead
> and just put this excuse in advance on top of it ;-) so here goes:

>

>

> with so much manpower going into paris, an essentially dead
> platform, one has to wonder, wouldnt it be smarter to
> put this manpower into something thats, how shall i put it,
> more essential in practical use? exactly how many people are
> still using paris? is it even one hundred?

>

> ive been one of the most enthousiastic supporters of the
> platform but for the life of me, i could not imagine ever
> going back to it after years in the world of full midi and video
> integration, VSTI support, total and complete latency compensation,
> sample precise editing, rendering that actually works, compability, etc
> yada

> yada. no amount of DP4 algorithm ports

> is going to change that, and i would assume that many if not

> most ex-paris users feel that way.
>
> so if you operate on this basic assumption (just follow me here
> for the sake of the argument), would it not make much more sense
> to focus on something entirely different?
> like, i would imagine the biggest hit among ex-paris users
> and soon-to-be-ex-paris users would be a conversion application
> that reads paris projects, just the most basic stuff
> like files in use and position info and would convert
> that into...dunno...an OMF maybe? maybe too complicated
> (OMFs crossplatform compability seems to be a constantly moving
> target and suck big time)..maybe just a bunch of rendered
> continous wave files that get their data from the project file
> and the associated pafs?
>
> or maybe a completely different approach, a "hardware driver"
> that fools the paris software into believing a fully functioning
> EDS card with attached audio interface is present - so that
> you can launch paris 3.0 on any computer and use the paris
> software to convert projects into OMFs. you know, just a
> dead end that on the other end pretends to the software
> whatever the software asks for during boot to actually
> get to the project window. no actual audio support, just
> a fake hardware so that you can get to the software level
> where you then could ressurect your files.
>
> i know suggesting something like this is kind of an insult to the work
> thats
> currently being done (and that is exactly
> what i would want to avoid), but can you see how that would
> make a lot more sense to a lot more people?
>
> to me, these days, the most important thing about paris
> is the question of how i get past projects off that platform
> whenever i need to work on them again. i still have a
> working paris computer in the second control room but its
> collecting dust, the system is slowly fading away as only
> outdated pre-XP windows systems were able to do, and
> the hardware side doesnt look to promising either.
>
> and same thing about the effects: porting the awesome and
> at times timeless effects from ensoniq effect history is
> great - but why on earth do it for this outdated platform?
> in the real world i know zero paris users that still use paris
> (and i used to know a LOT), but i know lots and lots of
> fans of the good old ensoniq stuff that would pay hard cash
> for VST ports of some of the ensoniq algorithms.
>

> not to mention that you would be able to use those effects
> in paris then too, on modern computers probably in 50 times
> more instances than on the EDS card, if you just take the
> paris eq VST plugin as orientation (try to max out any current
> machine by opening instances of that plugin - its more or less
> impossible).

>

>

> i feel like i have to state that again, i so much admire you
> people who do all this, so please dont get these suggestions
> wrong.

>

>

> thanks for listening :-)

> derekHi Mike !

You are talking for lower latencies in Paris driver...

There is a vst plugin , forget the name right now, that acts as as bus insert
across submixes for vst.

The only way that this would work realtime without chopped audio was if we
put edstransfer 8,8 or even 8,16.

So this edstransfer thing maybe can be fixed by you noting that.

I have read that this edstransfer value make eds cards work harder thus increasing
the temperature and eventually burn out more easily the cards.

Please look at it because this plugin was a godsend for Paris and could help
in putting a vst reverb plugin across all submixes !!

Regards and Happy New Year

Dimitrios"Wynona" <wynona@asterick.com> wrote:

>Hey there, haven't been on in a while, but still using PARIS.

>

>It's too bad a lot of the discussion was PARIS vs. not PARIS, as I think

>that the interesting question is, what are the apps we need that deal with

>the realities of PARIS in today's world.

>

>I really like the idea of fooling the software to think there's hardware,

>even if that means you can't play or hear anything, so long as you could

>export data and perhaps do some non-sound tasks. I think that would be

>essential as we all face the day of dying hardware. So to me, that's the
#1

>PARIS app we could use. Failing that, something that can read the PPJ and

>find the correct audio files and then write everything out to disk (perfect

>world would include rendering FX/etc.) would at least be an ideal

>export/disastery recovery too. I would definitely pay for something along
>these lines.
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>Less critical, I do find that the PARIS native plug-ins are so resource
>intensive I can't run too many (even on a gig of memory), so I resort to
VST
>a lot and would love to see PARIS-UI-inflected and PARIS-inspired VST
>plug-ins.

thanks :-) yes, i would pay for such exporting apps too.
the target audience for such "paris project recovery" apps
(whether its the approach of fake hardware driver or
simply a ppj-audiofile position ressurection app) would
not be the current paris userbase but the current paris userbase
plus all ex-paris users out there.

that would be quite a few people more i guess. and i can imagine
many of them would be willing to pay real good money for this
(if you calculate just a single purchase of something that
would be such a huge timesaver versus the amount of time it
takes to properly export stuff from a big paris project with
paris itself, even rather high prices still seem like a reasonable
deal IMO)."Ted Gerber" <tedgerber@rogers.com> wrote:

>
>Hi Derek -
>
>Thanks for taking the time. If I thought you were trying to Troll, I wouldn't
>bother here, but I think there is a genuine
>interest in exchanging viewpoints.
>
>So, yes, now I get that you are talking about actual complete
>phase cancellation between 2 files, one of which has been
>summed in Paris, the other bounced in Nuendo with the needed
>tweaks to make it sound identical to the one bounced in Paris.
>
>the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)
>bounce, or a multi track session created separately in each (seems unlikely).
>
>
>If it is _not_ a multi track session, then that is telling to
>me, since the Paris summing "magic" was always in the context of
>many tracks, and conversely, the Native apps summing "shortfalls"
>were likewise within the context of many tracks.
>
>Having said that, complete cancellation of any 2 sources created

>within different programs is significant. Have you been successful doing
>this on a variety of test files? If the point was to dissect and recreate
>the supposed Paris summing mystique
>in Nuendo, then it would be applicable to any/all files. Did you
>build and save a channel strip Preset in Nuendo for easy recall?
>This would be useful perhaps to others using Nuendo (and other
>Native DAWS?)and you might be able to share/sell it. Additionally
>I would be very interested in your findings about all the things
>that Paris does "wrong" like DC offset, sample differences between submixes
>and other items you listed, - could you post findings? Or is this presumptuous
>of me?
>
>So what are we left with now? At this point we are left with
>1/ you being able to perfectly recreate/duplicate the Paris summing sound
>in Nuendo, while at the same time
>2/ wondering why I have not likewise jumped ship and left Paris behind,
since
>I should now understand that the Paris summing magic is not magic at all.
>
>Well, I have said from the beginning that there are two reasons
>for staying with Paris, and they cannot be unlinked:
>1/ The sound
>2/ The time and expense to switch
>
>You found the way to solve the Paris puzzle but "it admittedly takes quite
>a lot of expertise and trial and error to get to that". Even if you can,
>it doesn't mean I can. Even if I can it
>doesn't mean I want to.
>
>I remain really happy with what Paris does for me sonically with my currently
>limited skill set (my listening skills are very good, my engineering skills
>are not in the same league as yours),
>and have no desire to spend any money/time on a new DAW/Computer/Converters
>at this time. (Remember I am already using Logic 8
>together with Paris...)
>
>Peace,
>
>Ted

hey ted,

no im not trying to troll ;-) the original reason why
i posted here kind of vanished but if i can take some
of the summing angst away from people, im telling myself

thats worth something too ;-)

it of course was a multitrack test, thats the whole point of the summing issue, it it not? but you slightly misread my post. it did not take tweaking in nuendo to make it sound like paris, it took tweaking in paris to avoid the numerous "gotchas" to avoid anything that could throw off the test. basically it goes like this: in theory, all daws should sound the same (if you isolate the parameters involved to just the daw itself, and leave external influeces like converters etc outside of the issue, cause you can use any converter with any daw). summing is math, and most daws have a reasonably high resolution, so they should all cancel out completely or down at some grotesquely low level like -100 (=below a typical DAs noise floor) or even values like -150 or "infinity".

in practice, *almost* all daws sound exactly the same and cancel each other out completely in summing tests when done right. some daws fail to cancel completely, and upon further investigation you usually realize its not because of some magic soup involved but because of some methodical errors or because of some banal stuff that throws the test off, like noise floor coming from an open aux return, file timing offsets because of imprecise implementation, stuff like that. none of that means theres an actual sound difference, i.e. with the file timing, theres just a little timing error, yet it leads to a nulltest that fails that some would interpret as there being a sonical difference and it might be summing, but if you can correct the issue with a file offset, it clearly shows that its not.

this is also the case with paris. i think ive listed quite a few of the many parameters to keep an eye on in my previous post.

best,
derek"Gantt Kushner" <ganttmann@comcast.net> wrote:
>How about Logic w/ the Apogee Symphony system's claim to 1.5ms door-to-door?

i remember reading about those claims that they were kind of "fake" in some way. of course for one they like always dont include the converter latency in the calculations, but it was also something a lot more severe. like, some kinds of processing or virtual instruments not working at these settings or so, which seemed kind of pointless compared to other

fast systems where ALL of this fully works at comparable latencies.

but i only vaguely remember what the "gotcha" was, might have been something else. but it was something like that.

best,
derek"Mike Audet" <mike@...> wrote:
> Any singer singing along
>with themselves through headphones will have a tougher time with pitch if
>there is higher latency.

just, but only from a certain point on. as mentioned, with a modern multicore setup you can get lower latencies than the thousands of PT systems in all those recording studios out there. and noone ever complained about latency there either. of course it starts to make an influence at some point, but in this low range we are talking about here (1.5ms in paris, around 2.7ms in my setup) the difference is neglectible.

as i mentioned, the difference is less than one external analog insert in paris. i dont recall anyone ever been thrown off by that.

....again, not trying to "convert" anyone. just trying to put the summing and latency angst somewhat into perspective from someone who came from the same system (and thus the same mindset, in a way :-)

and of course theres always hardware monitoring. with that, you can archieve even lower latencies due to today converters being even a little faster. so you could just as well take this argument to the other extreme and argue that the 1.5ms of paris are too much and its absolutely gotta be the 1.1ms of more modern converter roundtrips or the 0.001ms of an analog monitoring system.

my point would be that anything below x ms is just neglectible, and both paris, protocols and modern native systems fall into that category. I've done a fair amount of singing through headphones into my native Logic system (using core audio with a HD core card to a Lynx Aurora).

I didn't notice any latency that was problematic or distracting. I'm running a quad core, so no 8 cores yet, but I have about 10 GB of ram installed. (logic has some other issues that annoy me, but that's

another discussion).

I really like the sound of logic, both itb, and more so summed through the equinox and back through an apogee mini-me.

I also really like the sound of Paris. I don't think latency is as big a deal either. I do think that Paris still does add something special (I'm bypassing the paris converters), whether it's soft clipping in the software or hardware, the eds chips, I don't know, but it sounds good, and it does sound different from other daws to my ears.. not always "better", but a different flavor certainly.

Cheers,

TC

derek wrote:

> "Mike Audet" <mike@...> wrote:

>> Any singer singing along

>> with themselves through headphones will have a tougher time with pitch if

>> there is higher latency.

>

>

> just, but only from a certain point on. as mentioned, with

> a modern multicore setup you can get lower latencies than

> the thousands of PT systems in all those recording studios

> out there. and noone ever complained about latency there

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> analog insert in paris. i dont recall anyone ever been

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>

>

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> put the summing and latency angst somewhat into perspective

> from someone who came from the same system (and thus the

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>

> and of course theres always hardware monitoring. with that,

> you can achieve even lower latencies due to today converters

> being even a little faster. so you could just as well take

> this argument to the other extreme and argue that the 1.5ms

> of paris are too much and its absolutely gotta be the

> 1.1ms of more modern converter roundtrips or the 0.001ms of

> an analog monitoring system.

>

> my point would be that anything below x ms is just neglectible,

> and both paris, protocols and modern native systems fall

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

>

>Derek,

>Well for the sake of argument. First, are you saying that your Nuendo setup

>sounds better than Paris? If so, in what way?

theres several factors. for one, yes, it can "sum" just the way paris sums. you can even get it to do clipping like paris does (as a floating point mixing engine, nuendo by nature basically doesnt clip internally within reasonable ranges, but of course theres ways to do clipping anyhow). so that part of the "magic sauce" is covered.

2. even though my basic point is that all daws in their bare bones "sum" more or less the same, i would still argue that my mixes sound better with nuendo. not because of some sonic superiority, but because of what i described earlier, fields where ease-of-use has a sonic impact.

like, easily being able to create subgroups and do processing there. parallel processing (try to do "new york" type parallel compression setups on the drums in paris without first bouncing the drums down to a stereo file - it cant be done). ability to throw around stuff without having to worry about latency compensation ever. super easy low level automation with object volumes and stuff. you think twice before you turn on the automation of a track, or recalculate a file with the gain DSP command. you dont think twice if all it takes is selecting the file and dragging its volume knob up. ability for ducking anywhere, both mono and on stereo groups (which might be a group thats made up of other groups).

you just mix more freely due to the flexibility. and that has a sonic impact, yes, i would argue that.

> What was the cost of this
>system?

oh, MY system was expensive, but i needed something where i knew it could handle 400 tracks and more in realtime with reasonable latency (dont ask - i have a couple of

jobs that really require that kind of insanity).
thats why i have a dual quadcore xeon, which was and
maybe still is a pretty expensive machine.

but a good machine that has awesome performance specs
(and is even a little more ultra low latency friendly than
dual quadcore xeon) would be something like a nice
custom designed core4quad from a daw maker. a popular daw
maker here in germany sells models with awesome overall specs
for around 1200 euros.

> I think we need some kind of recording and mix down challenge here;
>) I'd like to hear your Nuendo mixes that sound like a Paris mix.

oh please, im not here to start challenges :-) feel free to
google me if you cant take my word for it, i have lots of
releases (usually german speaking countries only though).

> LaMont
>has pointed out that Nuendo starts to crap-out, sound and summing wise after
>so many tracks, I believe around 40 tracks.

i beg to differ. nuendo no more "craps out" than paris does.
that is a myth.

> Has this situation changed with
>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry
>standard, why use Nuendo in a commercial studio?

because nobody cares, really. and in my specific case, because
there is no protools system that does that many tracks.

>I totally understand the functionality and ease of use argument. I'll still
>say, Paris sound and summing is damn good, even today 12 years later!

of course it is. the point is just, its a myth that all
other hosts summing would be bad. the impression of

paris being an exceptionally good sounding daw was totally valid, always, but it doesnt have to do with summing. paris was "just" a daw that in times when people dealt with unmasked clipping, shitty first generation waves plugins and crap ADDA such as the early digidesign stuff as de facto standard, was a daw that did many many things very very right.

Again

>for many, there is not a good reason to change based on the type of audio/music
>they record. For some it's cost prohibitive to switch, learning curve
and
>time are considerations.

guess i cant point that out often enough: im not trying to convert anybody. i know the warm and fuzzy feeling of being in the paris world.

yet, i also know the not quite so warm and fuzzy feeling of dealing with audio not streaming fast enough messages, with the 283746398594234 bugs of version 3, with an audio window severely slowing down the entire system when open, the unhandled exceptions, stereo native plugin hiccups when the edits of the two mono files where not completely in sync, all the hassle with hybrid "this daw does this and that daw does that" setups as opposed to just having one system that does it all etc blah blah.

so my point is more, to those who are bothered by this, all i can say is, do not be afraid ;-) theres awesome stuff out there these days, and im tempted to say, it ALL sounds absolutely awesome. there is no bad sounding daw out there anymore. heck, its hard to find bad sounding converters these days. and the plugin side of things, hey, if youve got a UAD and cant get a mix to sound with those plugins, then the problem probably lies more with yourself than with your setup.

> Nuendo list for around \$2600.00 in the US, that's
>considerable for just software.

nuendo is only so expensive for image reasons, to differentiate it from cubase, which under the hood is exactly the same program minus a few features, none of which are relevant to regular music production (ok, maybe with the exception of the extremely cool automation system that

nuendo 4 got a while ago, but cubases automation is still also very good and for sure still a lot better than the one in paris)

> Many of us use Paris in combination with
>other DAW softwares, it's the best of both worlds.

well but if the only reason why you go through all the hassle is the belief in some voodoo summing magic happening and otherwise you could just as well save yourself the trouble, isnt that kind of a waste of time?

> And last, Paris is being
>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>will get inspired and deliver something soon... We should all email him.

what mike&co are doing is downright amazing, no doubt.
so many of the things theyve done, boy i wish so much i would have had that back then when i was still using paris :-)
also note im NOT trying to get them off track.
but think about it this way: imagine writing such a "fake driver to get paris to run software only" would be a not-so enourmous task (i really have absolutely no idea, for all i know it might just as well be completely impossible, i just dont know), yet the target audience for this thing would be all of todays paris users (who wouldnt want such a safety net to export stuff from PPJs) plus ALL ex paris users, willing to pay good money for this.

that would mean more money for mike for his efforts.
that would be good karma IMO :-)

as far as edmund is concerned, i wouldnt hold my breath.

>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>software.

yeah, apple is supporting logic. with ONE major update in the last five years. and in what ways logic 8 is "incredible" kind of lies in the eye of the beholder i guess ;-)

seriously though - logic is an almost unsupported product.

they went as far as dialing down the copy protection, lowering the price and throwing in freebie apps (that have functionality that apple didnt care to built into logic like almost all competitors have it now). if you cant read those signs as what they clearly are, i cant help you. i know that where i live, from all the studios that used to use logic (and there were many), ALL but one have switched to either protocols or nuendo.

> I would say any tying Apple to Avid Digidesign is disingenuous
>at this point and time, if anything, tying Microsoft to Avid Digidesign would
>be more appropriate being that Microsoft owns Avid Digidesign, or at least
>owns a large stake in them.

i was talking in "which giant holds shares in the company" terms, more like the overall "niceness" from a company towards it customers. and apples track record with logic really stinks as far as that is concerned:

1. cancel crossplatform support without advance warning and thus completely pull the plug for around 40% of your userbase.
2. cancel VST plugin support and thus make your users plugin lists 50% shorter to push your own non-crossplatform plugin standard agendas
3. force people to participate in the transitional period between OS9 and OSX (boy was that a tough ride in the beginning), with all the poofs, compability issues and yet even shorter plugin lists that were involved
4. as if that werent enough transitional periods, give them the nice chaos of PPC vs intel dual support. who cares that many 3rd parties now in theory have to support FOUR compilations on the mac of they want to cover the market (VST/ppc/intel, AU/ppc/intel)
5. reward your users for enduring all this bullshit with ONE update in 5 years. ONE.

i know youre an apple fan. but sorry man, you cant sugarcoat that one. more or less all logic and exlogic users i know downright HATE apple for their track record in this regard, and that includes some really die hard apple fans that otherwise still swear by the company (and they do build quite nice computers, no argument there)Thanks again Derek for your findings and conclusions -

I have one last question:

You listed as one of Paris' shortfalls rendering that doesn't work (file does not sound the same after rendering to disk). I have only had a rendering problem when there were crossfades _that did not touch_ in an edited track. If I make sure that all segments touch on the timeline (no big effort) I have been able to "render track to disc", then "undo" to get the pre-rendered edited track back, then drag in the newly rendered file and cancel out with a phase flip. This has also worked when "render(ing) with Native Plugins".

Did this not work for you?

Ted

"derek" <a@b.com> wrote:

>

>"Ted Gerber" <tedgerber@rogers.com> wrote:

>>

>>Hi Derek -

>>

>>Thanks for taking the time. If I thought you were trying to Troll, I wouldn't

>>bother here, but I think there is a genuine

>>interest in exchanging viewpoints.

>>

>>So, yes, now I get that you are talking about actual complete

>>phase cancellation between 2 files, one of which has been

>>summed in Paris, the other bounced in Nuendo with the needed

>>tweaks to make it sound identical to the one bounced in Paris.

>>

>>the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)

>>bounce, or a multi track session created separately in each (seems unlikely).

>>

>>

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>>me, since the Paris summing "magic" was always in the context of

>>many tracks, and conversely, the Native apps summing "shortfalls"

>>were likewise within the context of many tracks.

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>>Having said that, complete cancellation of any 2 sources created

>>within different programs is significant. Have you been successful doing

>>this on a variety of test files? If the point was to dissect and recreate

>>the supposed Paris summing mystique

>>in Nuendo, then it would be applicable to any/all files. Did you

>>build and save a channel strip Preset in Nuendo for easy recall?

>>This would be useful perhaps to others using Nuendo (and other

>>Native DAWS?)and you might be able to share/sell it. Additionally
>>I would be very interested in your findings about all the things
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>>of me?
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>>2/ The time and expense to switch
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>>You found the way to solve the Paris puzzle but "it admittedly takes quite
>>a lot of expertise and trial and error to get to that". Even if you can,
>>it doesn't mean I can. Even if I can it
>>doesn't mean I want to.
>>
>>I remain really happy with what Paris does for me sonically with my currently
>>limited skill set (my listening skills are very good, my engineering skills
>>are not in the same league as yours),
>>and have no desire to spend any money/time on a new DAW/Computer/Converters
>>at this time. (Remember I am already using Logic 8
>>together with Paris...)
>>
>>Peace,
>>
>>Ted
>
>
>
>hey ted,
>
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>no im not trying to troll ;-) the original reason why
>i posted here kind of vanished but if i can take some
>of the summing angst away from people, im telling myself
>thats worth something too ;-)
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>it of course was a multitrack test, thats the whole
>point of the summing issue, it it not? but
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>nuendo to make it sound like paris, it took tweaking in

>paris to avoid the numerous "gotchas" to avoid anything
>that could throw off the test. basically it goes like
>this: in theory, all daws should sound the same (if you isolate
>the parameters involved to just the daw itself, and leave
>external influeces like converters etc outside of the issue,
>cause you can use any converter with any daw).
>summing is math, and most daws have a reasonably high resolution,
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>grotesquely low level like -100 (=below a typical DAs noise floor) or even
>values like -150 or "infinity".

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>in practice, *almost* all daws sound exactly the same and
>cancel each other out completely in summing tests when done
>right. some daws fail to cancel completely, and upon
>further investigation you usually realize its not because
>of some magic soup involved but because of some methodical
>errors or because of some banal stuff that throws the test
>off, like noise floor coming from an open aux return, file timing offsets
>because of imprecise implementation, stuff like that. none of that means
>theres an actual sound difference, i.e.
>with the file timing, theres just a little timing error, yet
>it leads to a nulltest that fails that some would interpret
>as there being a sonical difference and it might be summing,
>but if you can correct the issue with a file offset, it
>clearly shows that its not.

>
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>this is also the case with paris. i think ive listed quite
>a few of the many parameters to keep an eye on in my previous post.
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>best,
>derekYou can also right click and drag the segments (I think that's the way
it's done) to an adjacent track to make a copy for rendering. That way
you have the original track next to it to compare to. Go to the end of
the track... if it lines up, you're good to go.

David.

Ted Gerber wrote:

> Thanks again Derek for your findings and conclusions -
>
> I have one last question:
>
> You listed as one of Paris' shortfalls rendering that
> doesn't work (file does not sound the same after rendering
> to disk). I have only had a rendering problem when there were
> crossfades _that did not touch_ in an edited track. If I make

> sure that all segments touch on the timeline (no big effort) I
> have been able to "render track to disc", then "undo" to get
> the pre-rendered edited track back, then drag in the newly rendered file
> and cancel out with a phase flip. This has also worked when "render(ing)
> with Native Plugins".
>
> Did this not work for you?
>
> Ted
>
>
> "derek" <a@b.com> wrote:
>> "Ted Gerber" <tedgerber@rogers.com> wrote:
>>> Hi Derek -
>>>
>>> Thanks for taking the time. If I thought you were trying to Troll, I wouldn't
>>> bother here, but I think there is a genuine
>>> interest in exchanging viewpoints.
>>>
>>> So, yes, now I get that you are talking about actual complete
>>> phase cancellation between 2 files, one of which has been
>>> summed in Paris, the other bounced in Nuendo with the needed
>>> tweaks to make it sound identical to the one bounced in Paris.
>>>
>>> the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)
>>> bounce, or a multi track session created separately in each (seems unlikely).
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>>> If it is not a multi track session, then that is telling to
>>> me, since the Paris summing "magic" was always in the context of
>>> many tracks, and conversely, the Native apps summing "shortfalls"
>>> were likewise within the context of many tracks.
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>>> Having said that, complete cancellation of any 2 sources created
>>> within different programs is significant. Have you been successful doing
>>> this on a variety of test files? If the point was to dissect and recreate
>>> the supposed Paris summing mystique
>>> in Nuendo, then it would be applicable to any/all files. Did you
>>> build and save a channel strip Preset in Nuendo for easy recall?
>>> This would be useful perhaps to others using Nuendo (and other
>>> Native DAWs?) and you might be able to share/sell it. Additionally
>>> I would be very interested in your findings about all the things
>>> that Paris does "wrong" like DC offset, sample differences between submixes
>>> and other items you listed, - could you post findings? Or is this presumptuous
>>> of me?
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>>> So what are we left with now? At this point we are left with
>>> 1/ you being able to perfectly recreate/duplicate the Paris summing sound

>>> in Nuendo, while at the same time
 >>> 2/ wondering why I have not likewise jumped ship and left Paris behind,
 >> since
 >>> I should now understand that the Paris summing magic is not magic at all.
 >>>
 >>> Well, I have said from the beginning that there are two reasons
 >>> for staying with Paris, and they cannot be unlinked:
 >>> 1/ The sound
 >>> 2/ The time and expense to switch
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 >>> You found the way to solve the Paris puzzle but "it admittedly takes quite
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>>
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>> this is also the case with paris. i think ive listed quite
>> a few of the many parameters to keep an eye on in my previous post.
>>
>>
>> best,
>> derek

>My challenge idea was more of a fun mix-off contest to liven this place up a bit and get us all talking. I wasn't challenging your word, I do however think that audio is subjective and I'd really like to hear a comparison. A controlled comparison test would tell us more.

As far as my comments about what LaMont said in the past goes, I hope he chimes in so we know where he stands today. LaMont is a guy that has a lot of experience with a lot of different equipment, so I also respect what he has to say. Of course in the end it's all somewhat subjective.

Paris is just another tool in the arsenal to creating great sound. People that know it well can get up and tracking live instruments very quickly and making music. If there is a way to reproduce the sound of Paris in another DAW, I'd like to know what that formula is??? I'd also like to hear it.

About Logic:

In the past I've voiced my opinion about the apple logic deal. I think it sucks that they dropped VST support, and they did not includ MPEG 2 compression support in some of their Video products in the past. I didn't like that in the recent past you could not use any other DVD burners other than their Super Drives with their video products. Apple has made bad decisions, like dropping FW 400.

I know for PC users it was a big disappointment that Apple dropped Logic

for PC, and no one could blame them for being disappointed, from a business stand point it made sense to Apple. Not that this justifies anything, but I can tell you Mac users have had to deal with this kind of thing many times with many softwares. Just in audio softwares that have been dropped for Mac off the top of my head, Deck, Metro, Spark, Studio Vision, Paris, Bias?something, can't think of the name, there are so many I can't think of them all anymore. Mac users have been told that there isn't enough of a user base to support development, often that was not the case, so we've been their.

The past price of Apple support contracts for Logic were a joke, they are more reasonable now. Apple has caught up in my opinion, it took them time to get things right. As far as development for PPC and Intel there has been no chaos, in the developer kit it is simply a check box, it creates binary code and it writes for both processors, there is no extra work. The transition to Intel has been the smoothest transition in computer history.

Apple has taken more time to get out Logic than other developers, it took them time to get things right. Apple has had more than one upgrade in 5 years, you forget Logic 7.x.x. Apple does support Logic. Apple has done a great job with Logic 8, it's a whole new game now, I think you should use it before you bash it. Logic 8 and all it's functionality is well integrated. Logic 8 rocks!

"derek" <a@b.com> wrote:

>

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

>>

>>Derek,

>>Well for the sake of argument. First, are you saying that your Nuendo setup

>>sounds better than Paris? If so, in what way?

>

>theres several factors. for one, yes, it can "sum" just

>the way paris sums. you can even get it to do clipping

>like paris does (as a floating point mixing engine, nuendo

>by nature basically doesnt clip internally within reasonable

>ranges, but of course theres ways to do clipping anyhow).

>so that part of the "magic sauce" is covered.

>

>2. even though my basic point is that all daws in their

>bare bones "sum" more or less the same, i would still argue

>that my mixes sound better with nuendo. not because of

>some sonic superiority, but because of what i described earlier,

>fields where ease-of-use has a sonic impact.

>

>like, easily being able to create subgroups and do processing

>there. parallel processing (try to do "new york" type

>parallel compression setups on the drums in paris
>without first bouncing the drums down to a stereo file - it
>cant be done). ability to throw around stuff
>without having to worry about latency compensation ever.
>super easy low level automation with object volumes and stuff.
>you think twice before you turn on the automation of a track,
>or recalculate a file with the gain DSP command. you dont
>think twice if all it takes is selecting the file and dragging
>its volume knob up. ability for ducking anywhere, both
>mono and on stereo groups (which might be a group thats
>made up of other groups).
>
>you just mix more freely due to the flexibility. and that
>has a sonic impact, yes, i would argue that.
>
>
>
>> What was the cost of this
>>system?
>
>oh, MY system was expensive, but i needed something
>where i knew it could handle 400 tracks and more in realtime
>with reasonable latency (dont ask - i have a couple of
>jobs that really require that kind of insanity).
>thats why i have a dual quadcore xeon, which was and
>maybe still is a pretty expensive machine.
>
>but a good machine that has awesome performance specs
>(and is even a little more ultra low latency friendly than
>dual quadcore xeon) would be something like a nice
>custom designed core4quad from a daw maker. a popular daw
>maker here in germany sells models with awesome overall specs
>for around 1200 euros.
>
>
>
>> I think we need some kind of recording and mix down challenge here;
>>) I'd like to hear your Nuendo mixes that sound like a Paris mix.
>
>
>oh please, im not here to start challenges :-)) feel free to
>google me if you cant take my word for it, i have lots of
>releases (usually german speaking countries only though).
>
>
>
>> LaMont
>>has pointed out that Nuendo starts to crap-out, sound and summing wise

after

>>so many tracks, I believe around 40 tracks.

>

>

>i beg to differ. nuendo no more "craps out" than paris does.

>that is a myth.

>

>

>

>> Has this situation changed with

>>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry

>>standard, why use Nuendo in a commercial studio?

>

>

>because nobody cares, really. and in my specific case, because

>there is no protocols system that does that many tracks.

>

>

>

>>I totally understand the functionality and ease of use argument. I'll still

>>say, Paris sound and summing is damn good, even today 12 years later!

>

>of course it is. the point is just, its a myth that all

>other hosts summing would be bad. the impression of

>paris being an exceptionally good sounding daw was totally

>valid, always, but it doesnt have to do with summing.

>paris was "just" a daw that in times when people dealt with

>unmasked clipping, shitty first generation waves plugins

>and crap ADDA such as the early digidesign stuff as

>de facto standard, was a daw that did many many things very very

>right.

>

>

> Again

>>for many, there is not a good reason to change based on the type of audio/music

>>they record. For some it's cost prohibitive to switch, learning curve

>and

>>time are considerations.

>

>guess i cant point that out often enough: im not

>trying to convert anybody. i know the warm and fuzzy

>feeling of being in the paris world.

>

>yet, i also know the not quite so warm and fuzzy feeling

>of dealing with audio not streaming fast enough messages,

>with the 283746398594234 bugs of version 3, with an audio

>window severely slowing down the entire system when open,

>the unhandled exceptions, stereo native plugin hiccups
>when the edits of the two mono files where not completely
>in sync, all the hassle with hybrid "this daw does this
>and that daw does that" setups as opposed to just
>having one system that does it all etc blah blah.
>
>so my point is more, to those who are bothered by this,
>all i can say is, do not be afraid ;-) theres awesome
>stuff out there these days, and im tempted to say, it
>ALL sounds absolutely awesome. there is no bad sounding
>daw out there anymore. heck, its hard to find bad sounding
>converters these days. and the plugin side of things,
>hey, if youve got a UAD and cant get a mix to sound with
>those plugins, then the problem probably lies more with
>yourself than with your setup.
>
>
>> Nuendo list for around \$2600.00 in the US, that's
>>considerable for just software.
>
>nuendo is only so expensive for image reasons, to differentiate
>it from cubase, which under the hood is exactly the same
>program minus a few features, none of which are
>relevant to regular music production (ok, maybe with the
>exception of the extremely cool automation system that
>nuendo 4 got a while ago, but cubases automation is
>still also very good and for sure still a lot better than the
>one in paris)
>
>
>
>> Many of us use Paris in combination with
>>other DAW softwares, it's the best of both worlds.
>
>well but if the only reason why you go through all the
>hassle is the belief in some voodoo summing magic happening
>and otherwise you could just as well save yourself the
>trouble, isnt that kind of a waste of time?
>
>
>
>> And last, Paris is being
>>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>>will get inspired and deliver something soon... We should all email him.
>
>
>what mike&co are doing is downright amazing, no doubt.
>so many of the things theyve done, boy i wish so much i

>would have had that back then when i was still using paris :-)
>also note im NOT trying to get them off track.
>but think about it this way: imagine writing such a "fake
>driver to get paris to run software only" would be a not-so
>enourmous task (i really have absolutely no idea, for all
>i know it might just as well be completely impossible, i
>just dont know), yet the target audience for this thing
>would be all of todays paris users (who wouldnt want
>such a safety net to export stuff from PPJs) plus ALL
>ex paris users, willing to pay good money for this.
>
>that would mean more money for mike for his efforts.
>that would be good karma IMO :-)
>
>as far as edmund is concerned, i wouldnt hold my breath.
>
>
>>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>>software.
>
>yeah, apple is supporting logic. with ONE major update
>in the last five years. and in what ways logic 8 is
>"incredible" kind of lies in the eye of the beholder i guess ;-)
>
>seriously though - logic is an almost unsupported product.
>they went as far as dialing down the copy protection, lowering
>the price and throwing in freebie apps (that have functionality
>that apple didnt care to built into logic like almost
>all competitors have it now). if you cant read those signs
>as what they clearly are, i cant help you. i know that where
>i live, from all the studios that used to use logic (and
>there were many), ALL but one have switched to either
>protools or nuendo.
>
>
>> I would say any tying Apple to Avid Digidesign is disingenuous
>>at this point and time, if anything, tying Microsoft to Avid Digidesign
>would
>>be more appropriate being that Microsoft owns Avid Digidesign, or at least
>>owns a large stake in them.
>
>
>i was talking in "which giant holds shares in the company" terms,
>more like the overall "niceness" from a company towards it
>customers. and apples track record with logic really stinks
>as far as that is concerned:
>
>1. cancel crossplatform support without advance warning and thus completely

>pull the plug for around 40% of your userbase.
>2. cancel VST plugin support and thus make your users
>plugin lists 50% shorter to push your own non-crossplatform
>plugin standard agendas
>3. force people to participate in the transitional period
>between OS9 and OSX (boy was that a tough ride in the beginning),
>with all the poofs, compability issues and yet even shorter
>plugin lists that were involved
>4. as if that werent enough transitional periods, give
>them the nice chaos of PPC vs intel dual support. who
>cares that many 3rd parties now in theory have to support
>FOUR compilations on the mac of they want to cover the market
>(VST/ppc/intel, AU/ppc/intel)
>5. reward your users for enduring all this bullshit with
>ONE update in 5 years. ONE.
>
>
>i know youre an apple fan. but sorry man, you cant
>sugarcoat that one. more or less all logic and exlogic users
>i know downright HATE apple for their track record in
>this regard, and that includes some really die hard apple
>fans that otherwise still swear by the company (and they
>do build quite nice computers, no argument there)
>
>
>Yeah, my brain's on other things. With Mac OS9, "option-click"
drag to next track and render that for comparison...

Thanks

Ted

Now here's something that really doesn't make sense to me,
even with the time and expense of switching: Staying on a
Mac for Paris...

EK Sound <ask_me@nospam.net> wrote:

>You can also right click and drag the segments (I think that's the way
>it's done) to an adjacent track to make a copy for rendering. That way

>you have the original track next to it to compare to. Go to the end of

>the track... if it lines up, you're good to go.

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>David.

>

>Ted Gerber wrote:
>> Thanks again Derek for your findings and conclusions -
>>
>> I have one last question:
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>> You listed as one of Paris' shortfalls rendering that
>> doesn't work (file does not sound the same after rendering
>> to disk). I have only had a rendering problem when there were
>> crossfades _that did not touch_ in an edited track. If I make
>> sure that all segments touch on the timeline (no big effort) I
>> have been able to "render track to disc", then "undo" to get
>> the pre-rendered edited track back, then drag in the newly rendered file
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>>>> bother here, but I think there is a genuine
>>>> interest in exchanging viewpoints.
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>>>> So, yes, now I get that you are talking about actual complete
>>>> phase cancellation between 2 files, one of which has been
>>>> summed in Paris, the other bounced in Nuendo with the needed
>>>> tweaks to make it sound identical to the one bounced in Paris.
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>>>> the files in question - a Paris mix? a Nuendo mix? Is it a 2 track (stereo)
>>>> bounce, or a multi track session created separately in each (seems unlikely).
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>>>> If it is _not_ a multi track session, then that is telling to
>>>> me, since the Paris summing "magic" was always in the context of
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>>>> Having said that, complete cancellation of any 2 sources created
>>>> within different programs is significant. Have you been successful doing
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>>>> in Nuendo, then it would be applicable to any/all files. Did you

>>>> build and save a channel strip Preset in Nuendo for easy recall?
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>>>> that Paris does "wrong" like DC offset, sample differences between submixes
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>>>> So what are we left with now? At this point we are left with
>>>> 1/ you being able to perfectly recreate/duplicate the Paris summing
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>>>> 2/ wondering why I have not likewise jumped ship and left Paris behind,
>>> since
>>>> I should now understand that the Paris summing magic is not magic at
all.
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>>>> Well, I have said from the beginning that there are two reasons
>>>> for staying with Paris, and they cannot be unlinked:
>>>> 1/ The sound
>>>> 2/ The time and expense to switch
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>>>> You found the way to solve the Paris puzzle but "it admittedly takes
quite
>>>> a lot of expertise and trial and error to get to that". Even if you
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>>> this is also the case with paris. i think ive listed quite
>>> a few of the many parameters to keep an eye on in my previous post.
>>>
>>>
>>> best,
>>> derek
>>> Does anyone here who uses Logic live anywhere near Silver Spring, Maryland?
I'd love to see logic in action!

Thanks,

Gantt"James McCloskey" <excelsm@hotmail.com> wrote:
If there is a way to reproduce the sound of Paris in another

>DAW, I'd like to know what that formula is??? I'd also like to hear it.

I don't think Derek is saying he can do this. I think instead he's saying that he can make Paris sound like other DAWS...

"it did not take tweaking in nuendo to make it sound like paris, it took tweaking in paris to avoid the numerous "gotchas" to avoid anything that could throw off the test."

and

"in practice, *almost* all daws sound exactly the same and cancel each other out completely in summing tests when done right."

T"Ted Gerber" <tedgerber@rogers.com> wrote:

>You listed as one of Paris' shortfalls rendering that
>doesn't work (file does not sound the same after rendering
>to disk). I have only had a rendering problem when there were
>crossfades _that did not touch_ in an edited track.

yes i worded that badly, sorry. there is no basic difference in sound, its just the couple of factors that can cause dropouts/throw off the timing. plus there was stuff with native plugins if i remember correctly, and clipping parts sounded different? no wait, those were just the native submixes i think?

not sure anymore. its really quite long ago.

anyway, the bottom line for me always was that there were too many cases where i had file transitions that were able to cause trouble to really use the render function much.Derek,

I hear you load and clear! I've got a couple quick questions:What OS are you using XP or Vista? and why didn't you just buy a Mac Pro and use Bootcamp? BTW,I have been a Mac person all my life,until now! I just built a quadcore and I am loving it.

respect

Nappy

PS Its great seeing your post here. I was lucky because I don't check in here much. Drop me a line if you get a chance.

"derek" <a@b.com> wrote:

>

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

>>

>>Derek,

>>Well for the sake of argument. First, are you saying that your Nuendo setup

>>sounds better than Paris? If so, in what way?

>

>theres several factors. for one, yes, it can "sum" just

>the way paris sums. you can even get it to do clipping

>like paris does (as a floating point mixing engine, nuendo

>by nature basically doesnt clip internally within reasonable

>ranges, but of course theres ways to do clipping anyhow).

>so that part of the "magic sauce" is covered.

>

>2. even though my basic point is that all daws in their

>bare bones "sum" more or less the same, i would still argue

>that my mixes sound better with nuendo. not because of

>some sonic superiority, but because of what i described earlier,

>fields where ease-of-use has a sonic impact.

>

>like, easily being able to create subgroups and do processing

>there. parallel processing (try to do "new york" type

>parallel compression setups on the drums in paris

>without first bouncing the drums down to a stereo file - it

>cant be done). ability to throw around stuff

>without having to worry about latency compensation ever.

>super easy low level automation with object volumes and stuff.

>you think twice before you turn on the automation of a track,

>or recalculate a file with the gain DSP command. you dont

>think twice if all it takes is selecting the file and dragging

>its volume knob up. ability for ducking anywhere, both

>mono and on stereo groups (which might be a group thats

>made up of other groups).

>

>you just mix more freely due to the flexibility. and that

>has a sonic impact, yes, i would argue that.

>

>

>

>> What was the cost of this

>>system?

>

>oh, MY system was expensive, but i needed something

>where i knew it could handle 400 tracks and more in realtime

>with reasonable latency (dont ask - i have a couple of

>jobs that really require that kind of insanity).

>thats why i have a dual quadcore xeon, which was and
>maybe still is a pretty expensive machine.
>
>but a good machine that has awesome performance specs
>(and is even a little more ultra low latency friendly than
>dual quadcore xeon) would be something like a nice
>custom designed core4quad from a daw maker. a popular daw
>maker here in germany sells models with awesome overall specs
>for around 1200 euros.
>
>
>
>> I think we need some kind of recording and mix down challenge here;
>>) I'd like to hear your Nuendo mixes that sound like a Paris mix.
>
>
>oh please, im not here to start challenges :-) feel free to
>google me if you cant take my word for it, i have lots of
>releases (usually german speaking countries only though).
>
>
>
>> LaMont
>>has pointed out that Nuendo starts to crap-out, sound and summing wise
after
>>so many tracks, I believe around 40 tracks.
>
>
>i beg to differ. nuendo no more "craps out" than paris does.
>that is a myth.
>
>
>
>> Has this situation changed with
>>the latest systems? Or is it Nuendo? Since ProTools is the de-facto industry
>>standard, why use Nuendo in a commercial studio?
>
>
>because nobody cares, really. and in my specific case, because
>there is no protools system that does that many tracks.
>
>
>
>>I totally understand the functionality and ease of use argument. I'll
still
>>say, Paris sound and summing is damn good, even today 12 years later!
>
>of course it is. the point is just, its a myth that all

>other hosts summing would be bad. the impression of
>paris being an exceptionally good sounding daw was totally
>valid, always, but it doesnt have to do with summing.
>paris was "just" a daw that in times when people dealt with
>unmasked clipping, shitty first generation waves plugins
>and crap ADDA such as the early digidesign stuff as
>de facto standard, was a daw that did many many things very very
>right.
>
>
> Again
>>for many, there is not a good reason to change based on the type of audio/music
>>they record. For some it's cost prohibitive to switch, learning curve
>and
>>time are considerations.
>
>guess i cant point that out often enough: im not
>trying to convert anybody. i know the warm and fuzzy
>feeling of being in the paris world.
>
>yet, i also know the not quite so warm and fuzzy feeling
>of dealing with audio not streaming fast enough messages,
>with the 283746398594234 bugs of version 3, with an audio
>window severely slowing down the entire system when open,
>the unhandled exceptions, stereo native plugin hiccups
>when the edits of the two mono files where not completely
>in sync, all the hassle with hybrid "this daw does this
>and that daw does that" setups as opposed to just
>having one system that does it all etc blah blah.
>
>so my point is more, to those who are bothered by this,
>all i can say is, do not be afraid ;-) theres awesome
>stuff out there these days, and im tempted to say, it
>ALL sounds absolutely awesome. there is no bad sounding
>daw out there anymore. heck, its hard to find bad sounding
>converters these days. and the plugin side of things,
>hey, if youve got a UAD and cant get a mix to sound with
>those plugins, then the problem probably lies more with
>yourself than with your setup.
>
>
>> Nuendo list for around \$2600.00 in the US, that's
>>considerable for just software.
>
>nuendo is only so expensive for image reasons, to differentiate
>it from cubase, which under the hood is exactly the same
>program minus a few features, none of which are
>relevant to regular music production (ok, maybe with the

>exception of the extremely cool automation system that
>nuendo 4 got a while ago, but cubases automation is
>still also very good and for sure still a lot better than the
>one in paris)
>
>
>
>> Many of us use Paris in combination with
>>other DAW softwares, it's the best of both worlds.
>
>well but if the only reason why you go through all the
>hassle is the belief in some voodoo summing magic happening
>and otherwise you could just as well save yourself the
>trouble, isnt that kind of a waste of time?
>
>
>
>> And last, Paris is being
>>developed further, thanks to Mike A. and Doug W., who knows, maybe Edmund
>>will get inspired and deliver something soon... We should all email him.
>
>
>what mike&co are doing is downright amazing, no doubt.
>so many of the things theyve done, boy i wish so much i
>would have had that back then when i was still using paris :-)
>also note im NOT trying to get them off track.
>but think about it this way: imagine writing such a "fake
>driver to get paris to run software only" would be a not-so
>enourmous task (i really have absolutely no idea, for all
>i know it might just as well be completely impossible, i
>just dont know), yet the target audience for this thing
>would be all of todays paris users (who wouldnt want
>such a safety net to export stuff from PPJs) plus ALL
>ex paris users, willing to pay good money for this.
>
>that would mean more money for mike for his efforts.
>that would be good karma IMO :-)
>
>as far as edmund is concerned, i wouldnt hold my breath.
>
>
>>As for logic, I will say Apple is supporting Logic and Logic 8 is incredible
>>software.
>
>yeah, apple is supporting logic. with ONE major update
>in the last five years. and in what ways logic 8 is
>"incredible" kind of lies in the eye of the beholder i guess ;-)
>

>seriously though - logic is an almost unsupported product.
 >they went as far as dialing down the copy protection, lowering
 >the price and throwing in freebie apps (that have functionality
 >that apple didnt care to built into logic like almost
 >all competitors have it now). if you cant read those signs
 >as what they clearly are, i cant help you. i know that where
 >i live, from all the studios that used to use logic (and
 >there were many), ALL but one have switched to either
 >protools or nuendo.
 >
 >
 >> I would say any tying Apple to Avid Digidesign is disingenuous
 >>at this point and time, if anything, tying Microsoft to Avid Digidesign
 >would
 >>be more appropriate being that Microsoft owns Avid Digidesign, or at least
 >>owns a large stake in them.
 >
 >
 >i was talking in "which giant holds shares in the company" terms,
 >more like the overall "niceness" from a company towards it
 >customers. and apples track record with logic really stinks
 >as far as that is concerned:
 >
 >1. cancel crossplatform support without advance warning and thus completely
 >pull the plug for around 40% of your userbase.
 >2. cancel VST plugin support and thus make your users
 >plugin lists 50% shorter to push your own non-crossplatform
 >plugin standard agendas
 >3. force people to participate in the transitional period
 >between OS9 and OSX (boy was that a tough ride in the beginning),
 >with all the poofs, compability issues and yet even shorter
 >plugin lists that were involved
 >4. as if that werent enough transitional periods, give
 >them the nice chaos of PPC vs intel dual support. who
 >cares that many 3rd parties now in theory have to support
 >FOUR compilations on the mac of they want to cover the market
 >(VST/ppc/intel, AU/ppc/intel)
 >5. reward your users for enduring all this bullshit with
 >ONE update in 5 years. ONE.
 >
 >
 >i know youre an apple fan. but sorry man, you cant
 >sugarcoat that one. more or less all logic and exlogic users
 >i know downright HATE apple for their track record in
 >this regard, and that includes some really die hard apple
 >fans that otherwise still swear by the company (and they
 >do build quite nice computers, no argument there)
 >

>

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

>My challenge idea was more of a fun mix-off contest to liven this place up

>a bit and get us all talking.

i think i will pass. ive got so much work to do that
i dont really plan on doing extra mixing on my free time,
hope you understand :-)

> I wasn't challenging your word, I do however

>think that audio is subjective and I'd really like to hear a comparison.

> A controlled comparison test would tell us more.

whats there more to be had than a positive null test?
when you avoid all possible traps (listed in the other
posts), you can get multitracks to null. there IS no
magic happening when you add 40 tracks. its just
that, adding 40 tracks.

>As far as my comments about what LaMont said in the past goes, I hope he
>chimes in so we know where he stands today. LaMont is a guy that has a
lot

>of experience with a lot of different equipment, so I also respect what
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>has to say. Of course in the end it's all somewhat subjective.

yes, but null tests arent. you can make a point that
the paris interface, the combination of this particular
selection of effects plus the converters plus the whole
way its all setup (what with forcing one to think in
logical groups of 16, which ive always kind of liked
because it led to a certain way of organized mixing)
"make you mix good", and thats a very valid argument.

but it aint something magical in the summing.

>Paris is just another tool in the arsenal to creating great sound. People

>that know it well can get up and tracking live instruments very quickly
and

>making music. If there is a way to reproduce the sound of Paris in another

>DAW, I'd like to know what that formula is???

if you can make a good mix in paris, you can do it in any host, these days. paris used to rule in a world where most other daws sucked. now they all rule. if you think otherwise, i would argue the biggest issue here is one of a self fulfilling prophecy, its a question of how you approach another program and with what expectations (i know, i went through this too, actually all that intensive testing i did, i did it mostly to come over my own "daw sound angst" if you will).

plus: you cannot stress often enough how much UI makes a difference. most modern daws have a somewhat industrial design in either grey or cold blue. paris looks like a bottle of champaign. it DOES make a difference, everyone knows that. but i do think that most people dont really admit to themselves just how much of a difference it makes.

in cubase, you can open plugins as ugly parameter only windows. its extremely revealing to see how ones judgement changes of i.e. some super nice looking vintage emulation plugin when you only see the parameters. its amazing how much of a difference it makes.

>from a business
>stand point it made sense to Apple. Not that this justifies anything,

indeed, that doesnt justify anything at all :-)
with all due respect, saying something like that is being an apologist. if you dont agree, just imagine me making something plausible because it made sense for microsoft to make more money that way. youd be all over me, and rightly so.

> but
>I can tell you Mac users have had to deal with this kind of thing many times
>with many softwares. Just in audio softwares that have been dropped for
>Mac off the top of my head, Deck, Metro, Spark, Studio Vision, Paris, Bias?something,
>can't think of the name, there are so many I can't think of them all anymore.

and that makes the logic story better in...what way?

> Mac users have been told that there isn't enough of a user base to support
>development, often that was not the case, so we've been their.

maybe it would help to have more of a culture of complaining
instead of a culture of rationalizing stuff as in
"it makes sense for apple business wise so it must be good".
thats such a weird way of looking at things as a user.
i can somewhat relate to that way of thinking when its
about fragile, small software companies, but an industry giant
like apple?

again, taking the microsoft example: i give a s**t about
whats good for them business wise. shut up and deliver
the goods, please, industry giant. and please for free
whenever possible. you can afford it. or else i will
install android and linux, take that :-)

>The past price of Apple support contracts for Logic were a joke,

oh yeah i forgot all about that, that should have belonged
in that list too :-)

>they are
>more reasonable now.

so theyre free now? cause they really should. when
i call steinberg support, thats free.

> Apple has caught up in my opinion,

no, they dont. you know, actually i dont even regard
nuendo as "being in the lead". that currently clearly
is samplitude, thats one bad ass software.

its got *everything* of the others, plus lots and lots of
innovative and super useful things. you have a fully
functioning beat detective multitrack editing suite, only
that its better, faster and more intuitive than beat
detective ever was. its got object based mixing PLUS
traditional mixing. every object can have its own volume,
pan, 8 inserts, 8 aux plus elastic audio settings.

you can mix in the traditional way, or you can mix without a mixing desk whatsoever and purely object based (makes a lot of sense i.e. for sound design, movie sound, TV production and stuff where a traditional mixing board emulation is really redundant and messy cause you basically have to do one channel for each little snippet).

oh and you got something a la melodyne, allowing you midi-ish piano roll editing (timing and tuning) of audio, all calculated realtime and nondestructive. and you got extremely free routing, freeze functionality where you can still access the files, you can bounce files and have those files be container objects that open back projects with the settings how they were bounced if you need to bounce them differently, you have batch processing, full blown media authoring, and the list goes on and on and on. and of course completely elastic audio, pitch and timing are more or less free parameters.

nuendo has some of that stuff. logic - nowhere near this. logic doesnt even have all the audio editing functionality that nuendo had three versions ago. it has an awful lot of catching up to do, and the fields where it was innovative are limited to singled out little gimmicks like swipe comping (something you can recreate in nuendo with a few clicks via its macro functionality, something logic doesnt have either).

just my personal opinion, for what its worth.

> it took them time
>to get things right.

yeah they even - more or less - got the thing to finally allow editing with sample precision. i remember they advertised that as a key selling point. that this would be kind of ironic to advertise so many years after everyone else could do it obviously didnt occur to them ;-)

> As far as development for PPC and Intel there has been
>no chaos, in the developer kit it is simply a check box, it creates binary
>code and it writes for both processors, there is no extra work. The transition
>to Intel has been the smoothest transition in computer history.

yes that seems to be the official version of how that went.
when i talked so an actual programmer who works in this
area (he works for native instruments) he...sort of disagreed,
to put it mildly :-)

another clue might be that if it really were as simple as
clicking one checkbox, one wonders why there wasnt the
full selection of software available by the end of the week?
what took steinberg more than a year where they probably
lost significant market share in the apple sector if
all that it takes is clicking a checkbox?

IMO, that official version doesnt quite compute, so to say :-)

>Apple has taken more time to get out Logic than other developers, it took
>them time to get things right.

nah thats just phrases. they simply didnt work much on it.
and it shows. many many things in logic 8 are really exactly
the same, the whole underlying architecture including
fundamental bugs (and lack of functionality) people have been complaining
about for ages is still there. in many many
ways, logic 8 is more a paint job than anything. it clearly
is not the result of 5 years of hard work.

if you ask me.

> Apple has had more than one upgrade in 5
>years, you forget Logic 7.x.x.

i meant significant upgrades.

> Apple does support Logic. Apple has done
>a great job with Logic 8, it's a whole new game now, I think you should
use
>it before you bash it. Logic 8 and all it's functionality is well integrated.
> Logic 8 rocks!

i would argue that its a matter of perspective. i work
full time in various studios and am forced to use whatever's
there (thats why ive "met" so many hosts in action, of course

in my own studio i usually dont use more than one or two), and ive seen the competition. have you?

if not, i recommend you take a little tour i.e. through samplitude, just so you know what youre missing. of course nothing of this is a must to have, but boy, is it FUN to have it :-)) and more editing/workflow functionality equals more time in your life for beautiful things like playing with the children, doing the actual music, or...well, basically anything but dreadful editing work ;-)) so im kind of a fascist as far as that is concerned and dont take it very lightly when a host is wasting my lifetime with a lack of editing functionality ;-))

just my 2 cents on that matter."Nappy" <juggler9@rock.com> wrote:
>Derek,
>I hear you load and clear! I've got a couple quick questions:What
>OS are you using XP or Vista?

i bought that machine 2 years ago when vista was too young for me to have the courage to use it, so i went with XP. i now kind of regret that because my memory issues with my lowly 4GB really become a serious bottleneck and i wish i had gone with vista64 (or at least XP64, a very good and long established option people just always forget).

im kind of torn right now whether i want to upgrade to vista64 or wait another year for the much praised windows 7 to come out.

> and why didn't you just buy a Mac Pro and use
>Bootcamp? BTW,I have been a Mac person all my life,until now! I just built
>a quadcore and I am loving it.

you can just as well put one of these funny "pretend to OSX that youre a mac" USB sticks into a pc and install OSX - my brother has a video studio (boy do THEY need processing power...) and he has such a stick in almost all his huge workstations.

plus, when i bought this machine, bootcamp was still beta, and it had lots of little issues, SATA drive access being to slow here, blah blah driver not working properly there...so since i dont really have any use for OSX, a "real" pc just made more sense for me, and of course it was a little cheaper too.

>respect
>Nappy
>PS Its great seeing your post here. I was lucky because I don't check in
>here much. Drop me a line if you get a chance.

always good to hear from you too nappy! man its been a long time huh :-))So is Vista ready for prime time now?

respect
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>always good to hear from you too nappy! man its been a long time huh :-)
As I recall, Steinberg rewrote nuendo for Mac, something to do with the core or audio engine, not sure, it might have had to do with 64bit. I don't know what recompiling was necessary, I do know that if you write new code it's as simple as a check box to get a universal binary of the code. From my prospective Steinberg has not made Mac users their top priority in the last 5 years by any means, and who really knows what goes on in house. By the way, it's not like Steinberg software is not with out it's bugs. To blame Apple is to cry about progress and growing pains, so what do you have to say about the Windows Vista debacle? It's not like MS had it all together for the software developers. How long has it taken them to catch up with Vista 64? Or is it Windows 7 now?

I wasn't trying to say that Logic is the best DAW software in the world, I was trying to say that Logic 8 has caught up, it's now a modern DAW package. Logic 8 is not the old logic 5 and it is not a kludge that has been thrown together with a new paint job. I think you should take a closer look at Logic 8 and I'll leave it at that.

<http://www.apple.com/logicstudio/>
<http://www.apple.com/logicstudio/tutorials/#logicpro-overvie> w
<http://www.apple.com/logicstudio/tutorials/>
<http://www.apple.com/logicstudio/logicpro/specs.html>

Back to Paris being dead, I disagree if your saying that Paris does not have it's own sound. If your saying that you can reproduce that sound in another DAW, I'd like to know how? I don't doubt that at unity gain or less, you could get tracks to null, I'd like to see you get them to null when the Paris tracks are pushed. Where you able to do this? Do you have copies of those tracks you tested? I'm from the show me state!

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>each little snippet).

>
>oh and you got something a la melodyne, allowing you midi-ish
>piano roll editing (timing and tuning) of audio, all calculated
>realtime and nondestructive. and you got extremely free routing,
>freeze functionality where you can still access the files,
>you can bounce files and have those files be container
>objects that open back projects with the settings how they
>were bounced if you need to bounce them differently,
>you have batch processing, full blown media authoring, and
>the list goes on and on and on. and of course completely
>elastic audio, pitch and timing are more or less free
>parameters.
>
>nuendo has some of that stuff. logic - nowhere near this.
>logic doesnt even have all the audio editing functionality
>that nuendo had three versions ago. it has an awful lot
>of catching up to do, and the fields where it was innovative
>are limited to singled out little gimmicks like swipe comping
>(something you can recreate in nuendo with a few clicks
>via its macro functionality, something logic doesnt have either).
>
>just my personal opinion, for what its worth.
>
>
>
>
>
>> it took them time
>>to get things right.
>
>yeah they even - more or less - got the thing to finally
>allow editing with sample precision. i remember they
>advertised that as a key selling point. that this would
>be kind of ironic to advertise so many years after everyone
>else could do it obviously didnt occur to them ;-)
>
>
>
>> As far as development for PPC and Intel there has been
>>no chaos, in the developer kit it is simply a check box, it creates binary
>>code and it writes for both processors, there is no extra work. The transition
>>to Intel has been the smoothest transition in computer history.
>
>
>yes that seems to be the official version of how that went.
>when i talked so an actual programmer who works in this
>area (he works for native instruments) he...sort of disagreed,
>to put it mildly :-)
>

>another clue might be that if it really were as simple as
>clicking one checkbox, one wonders why there wasn't the
>full selection of software available by the end of the week?
>what took Steinberg more than a year where they probably
>lost significant market share in the Apple sector if
>all that it takes is clicking a checkbox?
>
>IMO, that official version doesn't quite compute, so to say :-)
>
>
>
>>Apple has taken more time to get out Logic than other developers, it took
>>them time to get things right.
>
>
>nah that's just phrases. they simply didn't work much on it.
>and it shows. many many things in Logic 8 are really exactly
>the same, the whole underlying architecture including
>fundamental bugs (and lack of functionality) people have been complaining
>about for ages is still there. in many many
>ways, Logic 8 is more a paint job than anything. it clearly
>is not the result of 5 years of hard work.
>
>if you ask me.
>
>
>> Apple has had more than one upgrade in 5
>>years, you forget Logic 7.x.x.
>
>i meant significant upgrades.
>
>
>> Apple does support Logic. Apple has done
>>a great job with Logic 8, it's a whole new game now, I think you should
>use
>>it before you bash it. Logic 8 and all its functionality is well integrated.
>> Logic 8 rocks!
>
>
>i would argue that it's a matter of perspective. i work
>full time in various studios and am forced to use whatever's
>there (that's why i've "met" so many hosts in action, of course
>in my own studio i usually don't use more than one or two),
>and i've seen the competition. have you?
>
>if not, i recommend you take a little tour i.e. through
>samplitude, just so you know what you're missing. of course
>nothing of this is a must to have, but boy, is it FUN to

>have it :-)) and more editing/workflow functionality equals
>more time in your life for beautiful things like playing
>with the children, doing the actual music, or...well, basically
>anything but dreadful editing work ;-)) so im kind of a fascist
>as far as that is concerned and dont take it very lightly
>when a host is wasting my lifetime with a lack of editing
>functionality ;-))
>
>
>just my 2 cents on that matter."derek" <a@b.com> wrote:
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>i beg to differ. nuendo no more "craps out" than paris does.
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Awhile back, while Derek was gone, and while I was still hanging out here more, I posted an example or two of a couple of songs I'd mixed through an SSL & a couple that I'd done ITB in Cubase... while they were not the same song, they were a couple of the same players, and were in the same genre, - the results in responses were clearly in favor of the ITB Cubase mixes, though some people did like the SSL mixes better... same recordist & mixer on both (me), so I would have had to PURPOSELY pre-plan to sabotage the SSL mixes I did a year before the ITB mixes if I wanted to rig that test.

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It's all about gainstaging, folks. the analogy I like to use is: Would you start a mix on a console with every fader at +15 or whatever the max is? Hell no! So why would you want to work with every channel at 0db as the starting point in the Native world?

According to Chuck Duffy (who should know), 0db in the Paris world is REALLY -20, so no wonder you can "spank it", when you have 20 db of headroom you don't even know about on every channel.

NeilNeil wrote:

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One variable in the test that really isn't accounted for is the playback system each person used. Each person picked what sounded best in their specific environment, so they were not in reality listening to the exact same representation of the samples (though they were playing the exact same samples).

It would be interesting to try this with 15-20 people blind listening off the same system in the same environment. DOn't know that the results would be different, but it would definitely add a level of certainty in the results.

Jeff

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 two that it is subjective, and three, that it is subjective! It depends
 on the equipment, the engineer, type of music and many other factors. I
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 with other DAWs as far as sound goes. I do not believe you can throw 20
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>NeilJames, there is ABSOLUTELY some subjective stuff involved - no
doubt - and that was part of my point... IOW, when you get to
the subjective part of things, there was no clear-cut victory
between Paris summing, and Creamware summing, and Cubase ITB.
They were all pretty close in some people's minds, and
different people picked whichever one they liked based
on whatever resonated with them best. When they did this, there
was no clear-cut victory, meaning that even under the most
subjective terms, neither DAW or summing app was decidedly
"better". It simply came down to whichever set of sonic
attributes they personally preferred.

Is Paris still a valid DAW? Sure, if it works for you, then
go for it. Tape could be a valid recording medium for you too -
depending on what you're looking for. Is it a valid DAW in
terms of workflow in the current environment of what you need
to do in many circumstances of what's more current & modern? I
kinda doubt it.

Neil

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

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>>

>>Neil

>YAMAHA C7 GRAND for free

http://sonart.cc/shop/product_info.php?cPath=62&products_id=210

Also check out the MoPho video:

<http://www.sonicstate.com/news/2008/12/24/sonic-lab-dave-smith-instruments-mopho/>

http://www.davesmithinstruments.com/products/mopho/mopho_audio.phpIt's something like
WormHole.

<http://news.harmony-central.com/Newp/2009/Audio-Impressions-AudioPort-Universal.html>Interesting.

I've tried wormhole before, but I don't think I ever got that far with it.

I've got 32 channels of adat optical running from PT to Paris.. I wonder
how doing it with something like this instead would compare.. hmm..
Cheers,

TC

James McCloskey wrote:

> It's something like WormHole.

> <http://news.harmony-central.com/Newp/2009/Audio-Impressions-AudioPort-Universal.html>This
is a multi-part message in MIME format.

---=_linux4968eace

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

"Ted Gerber" <tedgerber@rogers.com> wrote:

>

>Really good sounds overall. I have BFD 1.8 but there are
>problems with it and Logic 8, or so it seems. I have NFI
>how to get TFTW...

>

>In the meantime, I use DGog.

>

>Ted

>

I just got the BFD Deluxe sample set that was recorded by Steve Albini. I like it a lot. His minimal compression techniques and use of a very nice room (not to mention 128 sample layers) create a very dynamic and hi fi set that can blend in well with existing material if the material is decently recorded to begin with. I've been tuning my room and the house kit here. It's sounding kick ass. My use for Drumtracker/BFD will be to add a bit of variety to the kit. Most bands around here don't have the budget to have multiple snares/kicks, etc. They bring their kit to the studio and it gets used on the whole project. Sometimes a different kick or snare or dubbing in a nice new splash or crash over the OH tracks and blending in ambience from a great room can really bring something new and unique to a song that is being mixed.

---=_linux4968eace

Content-Type: image/jpeg; name="C:\Documents and Settings\Administrator\Desktop\baffles 004.jpg"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="baffles 004.jpg"

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4AAAACgBAwABAAAAAgAAADEBAgAJAAAA6AAAADIBAgAUAAAACAEAAABMCAwAB
AAAAAgAAAGmHBAABAAAAHAEEABgDAABPTFINUFVTIERJR0IUQUwqQ0FNRVJB
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AAAAAAAAMDAwMDowMDowMCAwMDowMDowMAAYAJqCBQABAAAAQgIAAJ2CBQAB
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AAAAmgIAAACgBwAEAAAAMDewMAGgAwABAAAAAQAAAAKgBAABAAAAAAUAAAOg
BAABAAAAwAMAAWgBAABAAAAAdgMAAACjBwABAAAAAwAAAAGjBwABAAAAAQAA
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ODUyAAAAAAAAAAAAAT0xZTVBVUyBESUdJVEFMIENBTUVVSQAAAAAAAAAAAAAAAA
ugCAAPxEAAAAAAAAAAAAghMAAADAAACCEwAAALYAAIITAAYAXAAAAI0DB2cp
CG0AAATqBZQFZwVdAAAZMwEAAAAAYmIAAABAAAAAAAAAAAAQAIAAADAD4BAABK
```

A series of 15 horizontal rows of dense, slanted, parallel lines, resembling a barcode or a stylized text representation. The lines are black on a white background and are oriented at a 45-degree angle. The rows are evenly spaced and extend across the width of the image.

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [mike audet\[1\]](#) on Mon, 03 Nov 2008 02:10:28 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [kerryg](#) on Mon, 03 Nov 2008 02:16:55 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 03:21:10 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 03:27:04 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 03:31:20 GMT

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XJUetze

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 03:48:43 GMT

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rlST/X

Subject: Re: vcd_Open: failed to lock process gestalt memory!!
Posted by [kerryg](#) on Mon, 03 Nov 2008 07:50:22 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Mon, 03 Nov 2008 19:51:52 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

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---=_linux4968eace--Hey DeeJ,

Very cool.. Did you make those panels yourself?

I just ordered some last week from atsacoustics.com. I like the stands you have there. I'm assuming you made those? Looks like a good simple solution..

Cheers,

TC

DeeJ wrote:

> "Ted Gerber" <tedgerber@rogers.com> wrote:

>> Really good sounds overall. I have BFD 1.8 but there are

>> problems with it and Logic 8, or so it seems. I have NFI

>> how to get TFTW...

>>

>> In the meantime, I use DGog.

>>

>> Ted

>>

>

> I just got the BFD Deluxe sample set that was recorded by Steve Albini. I

> like it a lot. His minimal compression techniques and use of a very nice

> room (not to mention 128 sample layers) create a very dynamic and hi fi set

> that can blend in well with existing material if the material is decently

> recorded to begin with. I've been tuning my room and the house kit here.

> It's sounding kick ass. My use for Drumtracker/BFD will be to add a bit of

> variety to the kit. Most bands around here don't have the budget to have

> multiple snares/kicks, etc. They bring their kit to the studio and it gets

> used on the whole project. Sometimes a different kick or snare or dubbing

> in a nice new splash or crash over the OH tracks and blending in ambience

```
> from a great room can really bring something new and unique to a song that
> is being mixed.
>
>
> -----
> This is a multi-part message in MIME format.
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TC <tc@spammetodeathyoubastards.org> wrote:
>Hey Deej,
>
>Very cool.. Did you make those panels yourself?
>
>I just ordered some last week from atsacoustics.com. I like the stands
>you have there. I'm assuming you made those? Looks like a good simple
>solution..
>
>Cheers,
>
>TC
>

These are ATS 4" x 24" x 48" baffles. They were running a special in December..free shipping. I got 25 of them. They showed up in five days. I built the stands myself out of 2 x 4's.

Post #14 of this thread describes the process in detail.
<http://www.3daudioinc.com/3db/showthread.php?t=16090&page=2> and post #31
 shows them in one of the tracking rooms
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QAnAosAbhQAnVgQOAaaEf//Z

---=_linux4968f7e5--That's great, thanks for the info. I'll probably build some stands also.

I'd prefer that to wall mounting, at least for some of them (the ones that will need to be corner mounted etc.)

Are you happy with them? I know the price on them is great..

Mine should be showing up early next week.

Cheers,

TC

Deej wrote:

> TC <tc@spammetodeathyoubastards.org> wrote:

>> Hey Deej,

>>

>> Very cool.. Did you make those panels yourself?
>>
>> I just ordered some last week from atsacoustics.com. I like the stands
>> you have there. I'm assuming you made those? Looks like a good simple
>> solution..
>>
>> Cheers,
>>
>> TC
>>
>
> These are ATS 4" x 24" x 48" baffles. They were running a special in December..free
> shipping. I got 25 of them. They showed up in five days. I built the stands
> myself out of 2 x 4's.
>
> Post #14 of this thread describes the process in detail.
> <http://www.3daudioinc.com/3db/showthread.php?t=16090&page=2> and post #31
> shows them in one of the tracking rooms
>
>
> -----
>I've sent you three emails over the last week.
>I hope you're getting them.

T. <http://music.msn.com/music/article.aspx?news=346891>1=28102TC>
<tc@spammetodeathyoubastards.org> wrote:
>That's great, thanks for the info. I'll probably build some stands also.
>
>I'd prefer that to wall mounting, at least for some of them (the ones
>that will need to be corner mounted etc.)
>
>Are you happy with them? I know the price on them is great..
>
>Mine should be showing up early next week.
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>Cheers,
>
>TC
>

They work very well. When I got them in here Amy and I both immediately noticed how quiet the house got. Ambient noise levels all but disappeared. This is actually something that you need to be careful of unless you're trying to recreate the sonic fingerprint of being locked inside a coffin. If you're using the 4" deep ones, space them well apart to begin with. A little goes a long way. <http://news.harmony-central.com/Newsp/2009/KRK-Systems-ERGO-Room-Correction-System.html>

<http://namm.harmony-central.com/WNAMM09/Content/BricastiDesign/PR/Bricasti-Model-10-Remote-.html>

<http://namm.harmony-central.com/WNAMM09/Content/AudioImpressions/PR/Audio-Impressions-FAR-XMG2.D-Active-Monitor-.html>

Well Alesis finally gets it out the door, nothing like a two year wait and a price jump. This bates you in at a low price, and make you wait stuff always irritates me!

<http://namm.harmony-central.com/WNAMM09/Content/Alesis/PR/Alesis-Mastercontrol-Audio-Interface-And-Control-Surface.html>

Jan 24, 07

<http://namm.harmony-central.com/WNAMM07/Content/Alesis/PR/MasterControl.html>

http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07

<http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html>Wow, that ERGO thingie is very cool. I'm gonna get myself one.

Rich

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:496914f0\$1@linux...

>

> <http://news.harmony-central.com/Newp/2009/KRK-Systems-ERGO-Room-Correction-System.html>

>

> <http://namm.harmony-central.com/WNAMM09/Content/BricastiDesign/PR/Bricasti-Model-10-Remote-.html>

>

> <http://namm.harmony-central.com/WNAMM09/Content/AudioImpressions/PR/Audio-Impressions-FAR-XMG2.D-Active-Monitor-.html>

>

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>

> Jan 24, 07

> <http://namm.harmony-central.com/WNAMM07/Content/Alesis/PR/MasterControl.html>

>
> [http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_Master Control_01_W-NAMM-07](http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_Master%20Control_01_W-NAMM-07)
>
> <http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html>AKA, put the Led up. Or possibly Led it be. Maybe Led things alone, already?
Another option is that they've been Led out to pasture.

Who knows, maybe later it'll be Led byones be byones and they'll KISS and make-up. Oops, that's another band isn't it?

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:49690953\$1@linux...

>
> <http://music.msn.com/music/article.aspx?news=346891>1=28102>Did you get the open back or 1/4" wood back panels?

"Deej" <noway@jose.net> wrote:

>
>These are ATS 4" x 24" x 48" baffles. They were running a special in December..free
>shipping. I got 25 of them. They showed up in five days. I built the stands
>myself out of 2 x 4's.
>
>Post #14 of this thread describes the process in detail.
> <http://www.3daudioinc.com/3db/showthread.php?t=16090&page=2> and post #31
>shows them in one of the tracking roomsDeej,

Good to hear that they are working well. I ordered all 4" thick ones, open back. 6 of the 4x2' and 3 of the 2x2's. I'm in a much smaller space, so that should improve things. I also ordered the mocha ones :)

How's your CM7 working out for you? Have you had a chance to compare it to a vintage 47 at all? I'm a CM7 (M7) owner also, and have an opportunity to purchase a vintage Klaus Heyne restored U47 here shortly from a good friend of mine at a decent price. I'm still keeping the CM7 if the deal goes through, but I'm curious to get your impressions now that you've been using it for awhile..

Cheers,

TC

Deej wrote:

> TC <tc@spammetodeathyoubastards.org> wrote:

>> That's great, thanks for the info. I'll probably build some stands also.

>>

>> I'd prefer that to wall mounting, at least for some of them (the ones

>> that will need to be corner mounted etc.)

>>

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> They work very well. When I got them in here Amy and I both immediately noticed

> how quiet the house got. Ambient noise levels all but disappeared. This is

> actually something that you need to be careful of unless you're trying to

> recreate the sonic fingerprint of being locked inside a coffin. If you're

> using the 4" deep ones, space them well apart to begin with. A little goes

> a long way. Something for you giging key players.

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

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

>

> <http://news.harmony-central.com/Newp/2009/KRK-Systems-ERGO-Room-Correction-System.html>

>

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>

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> <http://namm.harmony-central.com/WNAMM07/Content/Alesis/PR/MasterControl.html>

>

> [http://rhythm.harmony-central.com/video_popup/popup_theater.](http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07)

[php?url=http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07](http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07)

>

> [http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalG](http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html)

[uitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html](http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html)This just seems like another product in the long line of products that

claims to be the "magic box solution" to shitty acoustics.

Bottom line - they don't work

For what you'd spend on this toy you can buy the materials you need to treat your mixing room properly or at least make a great start

just my \$0.02 CAD

"Very Deep Productions" <richard.lamanna@verizon.net> wrote in message news:496939e3\$1@linux...

> Wow, that ERGO thingie is very cool. I'm gonna get myself one.

>

> Rich

>

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

> news:496914f0\$1@linux...

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>> Jan 24, 07

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Another \$0.02 CAD

"Don Nafe" <dnafe@rogers.com> wrote in message news:4969e286@linux...

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>
>Don, the way the company describes the technology, you'd think this was superior to all the other products. Shit I'm so gullible, thought I'd found the magic bullet for my home, less than acoustically perfect studio. The best part of the video was that the space where the beer fridge was located made no difference at all. Mnnnn... my calculous says that drinking always makes things sound better.

Rich

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"Rob_A" <mani1147athotmaildotcom> wrote in message news:496a0359@linux...
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>
>"Nappy" <juggler9@rock.com> wrote:
>
>So is Vista ready for prime time now?
>
>
>respect
>Nappy

that depends on your viewpoint. actually, from the start, the bad reputation vista got in the audio world was because you got a little less performance when running it than using windows XP, which is still the case.

OTOH, this performance loss ironically is very much the same as the one you get when using OSX - these days its pretty easy to run OSX alongside win XP on one machine (be it a mac with bootcamp or a pc with those fancy pretend-to-OSX-youre-a-mac dongles) and OSX consistently shows a less performance on a given machine than win XP too. totally makes sense too, considering that both OSX and vista rely heavily on ram and CPU hungry fancy graphics and animations whereas win XP is just ugly and visibly doesnt waste very many CPU cycles on any OS-related visuals ;-)

so with that being said, id say of course vista is ready for prime time. with todays machines youve got so much power that the differences become neglectible, i for sure wouldnt care about it on my machine. in the nuendo users group theres many people that use vista64 now, and after quite a while it seems like theyre all very happy with it.

of course theres also no real *reason* to switch to vista unless youre bored by XP, want the fancy visual stuff or, in my case, keep running into 32bit memory limits. which is why personally, i would say the bottom line is it doesnt make very much sense to switch to vista, but it sure makes sense to switch to vista64, that benefit is very real - but only if you work with huge sample libraries and projects and NEED that much ram.

the only thing that sort of speaks against vista64 at this point are the advance reviews windows 7 is getting. its getting a LOT of advance praise, and from critical sources too. even in its current beta status its said to be very streamlined, very performant and at the same time, with many feature additions that actually make sense in daily life, for a change ;-)
thats why im undecided. i may as well maybe keep running XP for this one more year and then jump directly to windows 7... its really mostly a question about how lazy i am :-)
Oh, you SO nailed my thoughts on this one.

- Kerry (who is in the process of building *real* acoustic conditioning in his room this month).

On 1/11/09 3:59 AM, in article 4969e286@linux, "Don Nafe" <dnafe@rogers.com> wrote:

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>Rich - are you reasonably "handy"? Can you do, say, light carpentry? This
can be done cheap and still look great.

Here's a couple of angles for you:

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

Mo' spendy side:

<http://www.atsacoustics.com/cat--ATS-Acoustic-Panels-with-Designer-Fabrics--105.html>

Mo' cheaper side:

<http://www.atsacoustics.com/cat--DIY-Acoustic-Materials--102.html>

I found presenting it to my "significant other" as "redecorating with sonic benefits" rather than "I gotta stick these things up" turned fierce opposition into alliance, especially after I let her pick the fabric :D

- K

Also the "SuperChunk" bass absorbers are **well** worth checking out.

On 1/11/09 10:04 AM, in article 496a3828@linux, "Very Deep Productions" <richard.lamanna@verizon.net> wrote:

> Rob, so how do I treat my high ceilinged, plaser lath, victorian parlor,
> with crown mouldings and such, without it looking sucky, like it's jerry
> rigged? Actually the sound of the room is pretty decent, but there are some
> problems. Not sure where to start.

>

> RichA bit more on the SuperChunks etc

<http://www.runet.edu/~shelm/acoustics/bass-traps.html>

- K

On 1/11/09 11:04 AM, in article C58F82BD.D2B4%kg@kerrygalloway.com, "Kerry Galloway" <kg@kerrygalloway.com> wrote:

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>> Rich

>Here's another take:

<http://forum.studiotips.com/viewtopic.php?t=535>

- K

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>"James McCloskey" <excelsm@hotmail.com> wrote:
>As I recall, Steinberg rewrote nuendo for Mac, something to do with the
core
>or audio engine, not sure, it might have had to do with 64bit.

they didnt "rewrite" it, but yes, they had to do a lot of work twice because apple at some point decided a fundamental architecure change, exclusively supporting one...tech thingy...that was incompatible with what the other solution they had recommended 3rd party developers to use, causing once again 3rd party developers to jump through totally unnecessary hoops.

like it or not, apple is not very popular in that regard, and rightly so. ive talked to developers from many companies first hand (germany is an awesome place to live in when youre into audio software) and this stuff comes from them, not from me.

I don't know

>what recompiling was necessary, I do know that if you write new code it's
>a simple as a check box to get a universal binary of the code.

yes, thats what apple PR told you. considering how little examples in practice of that showed up, and considering how virtually the entire industry took a lot longer than that to make the transition, i wouldnt hesitate labeling it pure BS, but then, im not an apple fan as you are, so thats not really a surprise :-)

> From my prospective

>Steinberg has not made Mac users their top priority in the last 5 years
by
>any means, and who really knows what goes on in house.

why should it be a "top" priority? theyve released most of the products in parallel, and id say, considering that theyre about the only major crossplatform supporter left besides digidesign, well, good thing that they support apple dont you think?

> To blame Apple is to

>cry about progress and growing pains,

yes, thats exactly right. progress and growing pains is

something that should happen in a manufacturers lab, not in the course of almost half a dozen updates (many of them costing money, and with apple constantly pulling the "this new gimmick requires the latest OSX to work at all trick). its a bit like when windows 95 came out and only reached a certain level of maturity with windows 98. stuff like that sucks.

> so what do you have to say about the
>Windows Vista debacle? It's not like MS had it all together for the software
>developers.

im far from being a MS defender (theres no fanboy culture in the pc world like there is in the mac world ;-) but fwiw, i dont recall any of the audio softwares that ran on XP not running on vista (no wonder, its just XP with fancy graphics). in fact, a friend of mine started using his stuff more or less the day it came out, and one of the things he did was just copying his freeware VST effect folder from the old machine to the new one, and lo and behold, that stuff still works.

sure, you get a little less performance under vista than under XP and many pc people freaked out about that, but then, the same is true for OSX. having fancy animations, "swooshing" windows and all that stuff results in a performance hit. surprise, surprise! :-)

> How long has it taken them to catch up with Vista 64? Or is
>it Windows 7 now?

catch up to what? vista64 was released when vista was released. and before that, there already was windows XP64 for a long time. were you trying to go the "OSX has been 64bit before peeces were"-route? do you swallow absolutely everything apple PR tells you to believe?

>I wasn't trying to say that Logic is the best DAW software in the world,
>I was trying to say that Logic 8 has caught up, it's now a modern DAW package.

as i said, thats very obviously a matter of perspective :-)
i dont expect us to agree on that.

> Logic 8 is not the old logic 5 and it is not a kludge that has been thrown
>together with a new paint job.

from where i stand, thats actually a VERY precise description
of what it is. but again, we dont have to agree here.

> I think you should take a closer look at
>Logic 8 and I'll leave it at that.

i know logic 8. do you know the competing programs i was
talking about? ever seen samplitude in action? and i dont mean 5 minute google
knowledge...

>Back to Paris being dead, I disagree if your saying that Paris does not
have
>it's own sound. If your saying that you can reproduce that sound in another
>DAW, I'd like to know how?

well, i have presented you with quite a few factual statements,
and if your reaction is a mere "i still disagree", well, what else is there
to say.

> I don't doubt that at unity gain or less, you
>could get tracks to null, I'd like to see you get them to null when the
Paris
>tracks are pushed. Where you able to do this? Do you have copies of those
>tracks you tested?

when pushing stuff into the red, paris does straightforward clipping
(which actually quite often is the best sounding option from
a variety of options).
its a bonus that you get this clipping while the converters
yet dont clip (when dialed in right) - on a floating point host
that by itself doesnt really ever clip internally even if you
go 40db "into the red", you can get a very wrong idea of
whats happening because, while the floating point host itself
wont clip, your very-much-not-floating-point DA converters
will, and depending on the converter that will of course sound like crap.

but clipping ones converters is just an operator error (one that many mastering houses do on purpose, nonetheless ;-)
pull down the fader of that channel that is 40db in the red
and you will be back to no clipping and it will be as if you had perfect gainstaging. thats the advantage of floating point.

and of course you can always put something in the master channel that internally is linear and will do the clipping for you, if you want your floating point host to behave like it had a linear 24bit masterbus. theres that, and theres anything from tape saturation simulation to soft saturation that just "tries to sound good" (i.e. the UAD loudness maximizer, which has a slightly misleading name because its not a limiter but a saturator is very very good and almost always a better way to go than straight clipping) (something i would not say is the case always for traditional limiting, which is the most "official" way of making something loud) and of course the whole arsenal of mastering tools that all deal with the topic of having a "hot" mix in one way or the other.

so you can do it the paris way, or theres dozens of other options.

are you saying that the option to do straightforward clipping in paris is by default always the best way to go?
or are you claiming that the way paris is clipping is in a way "magic" that lets you make your summing bus hotter than any other mastering approach?

i dont want to ask strawman questions, so i will say out loud that i dont quite believe that thats what youre saying. but if thats not what youre saying, what is it then?

> I'm from the show me state!

yeah, so show me :-)) youre the one whos claiming to have a superior method of driving "hot" mixes. i do mastering a lot and my statement would be that theres a million ways that lead to rome. clipping is one of them, but it sure is not the only one.

youre the one who says that theres a special way that results in superior "hot" sound. so, since youre "from the show me state", im very much looking forward to that. maybe i missed that all these years that ive been running paris (and happily clipping the master bus when i found

it appropriate, though definitely not always). Don I agree, your right, I also believe a good analyzer like the SMART system can certainly help adjust a room for better acoustics and speaker placement, etc. I think it would still be interesting to see if you could get your local dealer to rent you the KRK magic box to see if it helps at all. It'd be nice to try before you buy, if it actually improved you mixes it might be worth the money. In the end your right, no box is going to fix bad acoustics. Good advice, start with the room treatment first.

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [TC](#) on Tue, 04 Nov 2008 02:33:01 GMT

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Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [mike audet\[1\]](#) on Tue, 04 Nov 2008 23:29:46 GMT

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K-Systems-ERGO-R oom-Correction-System.html

>>>>>

>>>>> <http://namm.harmony-central.com/WNAMM09/Content/BricastiDesign/PR/Bricasti-Model-10-Remote-.html>

>>>>>

>>>>> <http://namm.harmony-central.com/WNAMM09/Content/AudioImpressions/PR/Audio-Impressions-FAR-XMG2.D-Active-Monitor-.html>

>>>>>

>>>>> Well Alesis finally gets it out the door, nothing like a two year wait

>>>>> and

>>>>> a price jump. This bate you in at a low price, and make you wait

>>>>> stuff always

>>>>> irritates me!

>>>>>

>>>>> <http://namm.harmony-central.com/WNAMM09/Content/Alesis/PR/Alesis-Mastercontrol-Audio-Interface-And-Control-Surface.html>

>>>>>

>>>>> Jan 24, 07

>>>>> <http://namm.harmony-central.com/WNAMM07/Content/Alesis/PR/MasterControl.html>

>>>>>

>>>>> http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07

>>>>>

>>>>> <http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html>

>>>>>

>>>>>

>>>

>>>

>>

>>

>

>Dear Tom,

Your email address bounces my emails back as always...

I have sent via hotmail address...

Happy New Year

Dimitrios

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

>I've sent you three emails over the last week.

>I hope you're getting them.

>

>T.

>

>"derek" <a@b.com> wrote:

>

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

>>As I recall, Steinberg rewrote nuendo for Mac, something to do with the

>core

>>or audio engine, not sure, it might have had to do with 64bit.

>

>

>they didnt "rewrite" it, but yes, they had to do a lot of

>work twice because apple at some point decided a fundamental

>architecure change, exclusively supporting one...tech thingy...that was

>incompatible with what the other solution they had

>recommended 3rd party developers to use, causing once again

>3rd party developers to jump through totally unnecessary hoops.

I heard differently.

>
>like it or not, apple is not very popular in that regard,
>and rightly so. ive talked to developers from many
>companies first hand (germany is an awesome place to live
>in when youre into audio software) and this stuff comes
>from them, not from me.
>
>
> I don't know
>>what recompiling was necessary, I do know that if you write new code it's
>>a simple as a check box to get a universal binary of the code.
>
>
>yes, thats what apple PR told you. considering how little
>examples in practice of that showed up, and considering
>how virtually the entire industry took a lot longer than
>that to make the transition, i wouldnt hesitate labeling it
>pure BS, but then, im not an apple fan as you are, so thats
>not really a surprise :-)

Apple has made changes to their ADK over the years, and Apple products are better off for it, it's called improvement. It isn't like there wasn't years of growing pain with Vista. As a former Apple Developer, the compiler has a simple check box that writes a dual binary for PPC and Intel at the same time, this is a fact, not BS. If you don't believe me look in to it yourself

>
>
>> From my prospective
>>Steinberg has not made Mac users their top priority in the last 5 years
>by
>>any means, and who really knows what goes on in house.
>
>
>why should it be a "top" priority? theyve released most
>of the products in parallel, and id say, considering that
>theyre about the only major crossplatform supporter left
>besides digidesign, well, good thing that they support
>apple dont you think?

Steinberg has not always released their products in parallel, and that's part of my point. My point was that Steinberg's Mac products have lagged behind in performance with code that was not optimized up to date. I believe Steinberg has lost Mac customers as a result. Steinberg and the Mac community for years supported each other before Steinberg products were ever on the PC platform. It's a good thing that Apple and Mac users supported Steinberg for all these years, don't you think?

There has been a narrowing down of DAW software Manufacturers over the years.
There are still plenty of companies that support the Mac platform and that's not likely to change.

>
>
>
>> To blame Apple is to
>>cry about progress and growing pains,
>
>
>yes, thats exactly right. progress and growing pains is
>something that should happen in a manufacturers lab, not
>in the course of almost half a dozen updates (many
>of them costing money, and with apple constantly pulling
>the "this new gimmick requires the latest OSX to work
>at all trick). its a bit like when windows 95 came out and
>only reached a certain level of maturity with windows 98.
>stuff like that sucks.

PLEASE! Dude, your still on an operating system from 2001 due to MS's blunders and upgrade issues with Windows Vista! And talk about upgrade cycles, a 5 YEAR wait for Vista! Talk about growing pains, upgrade and compatibility issues, I've got one word for you, VISTA!!! You got no room to talk! At least Apple continues to improve their OS, every upgrade has been more than worth the cost in features alone. Talk about the price of admission Mac OSX can be bought for \$129 or less, and there are not 5 or more versions costing up to \$399.00. That's more than 3 times the cost of Mac OSX. Just look at the customer satisfaction rates, including XP, I'll take Mac OSX thank you.

Your original post was about Paris no longer making sense, then you went to Apple is the evil empire and Logic sucks. Instead of us having the next Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can leave Logic out of it.

>
>> so what do you have to say about the
>>Windows Vista debacle? It's not like MS had it all together for the software
>>developers.
>
>
>im far from being a MS defender (theres no fanboy culture
>in the pc world like there is in the mac world ;-)) but fwiw,
>i dont recall any of the audio softwares that ran on XP
>not running on vista (no wonder, its just XP with fancy

>graphics). in fact, a friend of mine started using his
>stuff more or less the day it came out, and one of the
>things he did was just copying his freeware VST effect
>folder from the old machine to the new one, and lo and behold,
>that stuff still works.
>sure, you get a little less performance under
>vista than under XP and many pc people freaked out about
>that, but then, the same is true for OSX. having fancy
>animations, "swooshing" windows and all that stuff results
>in a performance hit. surprise, surprise! :-)

Yes PC users always know more about Macs than Mac users about Mac performance and all the "swooshing" stuff. I'll just say I own and use both. As I recall, there were Audio softwares that were not Vista ready, and many that won't work with Vista 64, but what ever.

>
>> How long has it taken them to catch up with Vista 64? Or is
>>it Windows 7 now?
>
>
>catch up to what? vista64 was released when vista was released.
>and before that, there already was windows XP64 for a long time.
>were you trying to go the "OSX has been 64bit before peeces
>were"-route? do you swallow absolutely everything apple PR
>tells you to believe?

64bit has been around since the 60's, in 2002 IBM released the PPC 970 G5, Mac OSX was partially supporting 64bit around that time. AMD followed with 64bit and MS announced they would be supporting it with Windows. It doesn't really matter who was to the personal computer market first, but I believe it was IBM Apple. And you can quit with the Mac fan boy shit.

>
>>I wasn't trying to say that Logic is the best DAW software in the world,
>>I was trying to say that Logic 8 has caught up, it's now a modern DAW package.
>
>
>as i said, thats very obviously a matter of perspective :-)
>i dont expect us to agree on that.
>
>
>> Logic 8 is not the old logic 5 and it is not a kludge that has been thrown
>>together with a new paint job.
>
>
>from where i stand, thats actually a VERY precise description
>of what it is. but again, we dont have to agree here.

>

Logic 8 is a big improvement.

>

>

>> I think you should take a closer look at

>>Logic 8 and I'll leave it at that.

>

>

>i know logic 8. do you know the competing programs i was

>talking about? ever seen samplitude in action? and i dont mean 5 minute
google

>knowledge...

Well I own 7 different Daw softwares. When I was a dealer I sold most of them, so yeah. I don't know it all that's for sure. I wasn't looking for a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible software, I didn't say it's the best.

>

>

>>Back to Paris being dead, I disagree if your saying that Paris does not

>have

>>it's own sound. If your saying that you can reproduce that sound in another

>>DAW, I'd like to know how?

>

>

>well, i have presented you with quite a few factual statements,

>and if your reaction is a mere "i still disagree", well, what else is there

>to say.

>

Just about the sound and summing.

>

>> I don't doubt that at unity gain or less, you

>>could get tracks to null, I'd like to see you get them to null when the

>Paris

>>tracks are pushed. Where you able to do this? Do you have copies of those

>>tracks you tested?

>

>

>when pushing stuff into the red, paris does straightforward clipping

>(which actually quite often is the best sounding option from

>a variety of options).

>its a bonus that you get this clipping while the converters

>yet dont clip (when dialed in right) - on a floating point host
>that by itself doesnt really ever clip internally even if you
>go 40db "into the red", you can get a very wrong idea of
>whats happening because, while the floating point host itself
>wont clip, your very-much-not-floating-point DA converters
>will, and depending on the converter that will of course sound like crap.
>but clipping ones converters is just an operator
>error (one that many mastering houses do on purpose, nonetheless ;-)
>pull down the fader of that channel that is 40db in the red
>and you will be back to no clipping and it will be as if
>you had perfect gainstaging. thats the advantage of floating
>point.

>
>and of course you can always put something in the master channel
>that internally is linear and will do the clipping for you,
>if you want your floating point host to behave like it had
>a linear 24bit masterbus. theres that, and
>theres anything from tape saturation simulation to soft saturation
>that just "tries to sound good" (i.e. the UAD loudness maximizer,
>which has a slightly misleading name because its not a limiter
>but a saturator is very very good and almost always a better
>way to go than straight clipping) (something i would not
>say is the case always for traditional limiting, which
>is the most "official" way of making something loud) and
>of course the whole arsenal of mastering tools that all deal
>with the topic of having a "hot" mix in one way or the other.

>
>so you can do it the paris way, or theres dozens of
>other options.
>are you saying that the option to do straightforward clipping
>in paris is by default always the best way to go?
>or are you claiming that the way paris is clipping is
>in a way "magic" that lets you make your summing bus hotter
>than any other mastering approach?

>
>i dont want to ask strawman questions, so i will say out loud
>that i dont quite believe that thats what youre saying. but
>if thats not what youre saying, what is it then?
>

What I'm saying is I like the sound of Paris. What I'm saying is Paris sounds different to me than other DAWs I've heard. I don't believe all DAWs sound the same. Again, your points about functionality, ease of use and work flow are all valid points when comparing Paris to modern DAW systems. I'm not convinced on the sound front. It doesn't take much to get good sound out of Paris. As long as Paris sounds good and sums good, I see it as a very usable tool that's not costing me anything at this point.

>
>> I'm from the show me state!
>
>
>yeah, so show me :-) youre the one whos claiming to have
>a superior method of driving "hot" mixes. i do mastering a lot
>and my statement would be that theres a million ways that
>lead to rome. clipping is one of them, but it sure is not
>the only one.
>
>youre the one who says that theres a special way that
>results in superior "hot" sound. so, since youre "from
>the show me state", im very much looking forward to that.
>maybe i missed that all these years that ive been running
>paris (and happily clipping the master bus when i found
>it appropriate, though definetly not always).
>
>

I just wanted to hear what you were talking about. I'd like to hear a comparison for myself being that audio is somewhat subjective. Wormhole works great.

It is free now...

You need to wrap it with our old vst wrapper and then it can syn all instances at sample accuracy.

I have succeeded with 48 tracks.

It can be used across submixes.

It is only needed if you wanna just mix inside paris and you are effecting from another computer running say Cubase.

Dimitrios

TC <tc@spammetodeathyoubastards.org> wrote:

>Interesting.

>

>I've tried wormhole before, but I don't think I ever got that far with it.

>

>I've got 32 channels of adat optical running from PT to Paris.. I wonder

>how doing it with something like this instead would compare.. hmm..

>Cheers,

>

>TC

>

>James McCloskey wrote:

>> It's something like WormHole.

>> <http://news.harmony-central.com/Newsp/2009/Audio-Impressions-AudioPort-Universal.html>Wow, I should try it again.

Are you saying that I need to wrap the PC version in Paris?

I'm a bit out of the loop on that. What is the "old vst wrapper"?

I think I vaguely recall this before when you first were testing wormhole..

I'm running Protools and Logic and Paris. PT and Logic one one system running OSX, Paris on the other running Win XP.

Cheers,

TC

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>>

>> TC

>>

>> James McCloskey wrote:

>>> It's something like WormHole.

>>> <http://news.harmony-central.com/Newsp/2009/Audio-Impressions-AudioPort-Universal.html>

>One addition - for Canadians, grab Roxul Rockboard 60 instead of OC 703.

Even better acoustically, a fraction of the price.

On 1/11/09 2:43 PM, in article 496a79a3@linux, "Don Nafe" <dnafe@rogers.com> wrote:

> As Kerry said if your handy grab some 3" thick OC 703, (8 batts minimum)
> wrap them in some nice fabric and stack a pair end on end in each corner of
> the room...dollars to donuts your low end will tighten up significantly. Add
> some more along the walls (at the first mirror reflection points) between

> you and your speakers and your stereo imaging should gain some clarity.
 >
 > You can use frames, base stands (like DeeJ) wall mount them, set them on
 > milk crates for height do what ever looks good to you but either way the
 > more you add the better the room will sound (up to a point)
 >
 > Shooting your room with ETF or other similar diagnostic programs will help
 > you ascertain what's going on in your room and is handy to have
 >
 > Just a couple more \$0.02 CAD "Kerry Galloway" <kg@kerrygalloway.com> wrote in message
 news:C5901213.D2C4%kg@kerrygalloway.com...
 > One addition - for Canadians, grab Roxul Rockboard 60 instead of OC 703.
 > Even better acoustically, a fraction of the price.

I used Rovus RXL 40 - about the same price as OC...almost identical acoustic
 specs according to Bob Gold's web site

>
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 > <dnafe@rogers.com>
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 >
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 >> more you add the better the room will sound (up to a point)
 >>
 >> Shooting your room with ETF or other similar diagnostic programs will
 >> help
 >> you ascertain what's going on in your room and is handy to have
 >>
 >> Just a couple more \$0.02 CAD
 >Hi,
<http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.EMUEnsoniqPARIS&item=185309&utag=>

This is the old familiar FXPansion 3.3.
 This is the ONLY way to have all wormholeinstances fully synced to each other.
 We are talking PC.

Never tested on Mac.

Regards,

Dimitrios

TC <tc@spammetodeathyoubastards.org> wrote:

>Wow, I should try it again.

>

>Are you saying that I need to wrap the PC version in Paris?

>

>I'm a bit out of the loop on that. What is the "old vst wrapper"?

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>

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that was

>>incompatible with what the other solution they had
>>recommended 3rd party developers to use, causing once again
>>3rd party developers to jump through totally unnecessary hoops.
>
>I heard differently.

ok, my source was a press release of steinberg
explaining the 64bit situation, and i heard
the same from a NI developer. and your source is...?

>Apple has made changes to their ADK over the years, and Apple products are
>better off for it, it's called improvement.

....and that improvement is what exactly? name me a real
life improvement people got out of the forced switch
from VST plugins to audio units. what did they get in
return for having their whole plugin collections being
made obsolete at one point?

> It isn't like there wasn't years
>of growing pain with Vista.

note that the difference is that MS did not release
vista during these years (a point you later cite
as a negative, no less).

> As a former Apple Developer, the compiler has
>a simple check box that writes a dual binary for PPC and Intel at the same
>time, this is a fact, not BS. If you don't believe me look in to it yourself

im not denying the existence of that checkbox. im
simply arguing that if it really had been that simple,
the entire market of 3rd party softwares would have been
intel ready within weeks. since in the real world it
was more like more than a year and many stuff never got
ported in the first place, i come to the conclusion that
apparently things in the real world were a little more
complex than that. its just an observation. you dont have
to agree.

>Steinberg has not always released their products in parallel, and that's
>part of my point.

most of the time they have, and when they hadn't, sometimes
the mac version came out first, sometimes the pc version.
but really, most of the time the releases were on the same
day, which is actually quite an achievement given the constant
need for recoding for apple whereas the pcs backwards compability
reaches back to somewhere around win 2000 or even win 98.

> My point was that Steinberg's Mac products have lagged
>behind in performance with code that was not optimized up to date.

yes, but that's hardly Steinberg's fault. across all softwares,
OSX is a little less performant than XP. don't take my word
for it. there's been many many benchmarks out there. don't like
Steinberg, try Ableton, heck, even try Digi who usually make
it a point that they're "very mac".

or are all of these just not giving the mac enough "top
priority"?

> I believe
>Steinberg has lost Mac customers as a result. Steinberg and the Mac community
>for years supported each other before Steinberg products were ever on the
>PC platform. It's a good thing that Apple and Mac users supported Steinberg
>for all these years, don't you think?

i don't care about stuff that happened back in the mid nineties.
personally i still used an Atari then, then a Mac running Cubase,
didn't like it much because the UI was a lot slower than on
the Atari, and when i got Paris in late 97 i got a PC for it
(which in Paris's case clearly turned out to be the better
choice, i'm tempted to say) and at that point Cubase PC was
already at 3.something.

but if you care about it: if there had been a theoretical year where there
was no more Atari userbase but no PC version
yet, let me say it out loud, thank you, Mac users!
oh wait, i was one of them. thank you, Derek, for supporting
Steinberg, be it with your Atari or your Mac license :-)

>There has been a narrowing down of DAW software Manufacturers over the years.

i think the overall number has increased quite a bit.
lots of modern hosts such as the whole tracker scene or
stuff like the awesome reaper showed up. a lot more than what died away
i would think.

> There are still plenty of companies that support the Mac platform and that's
>not likely to change.

youre arguing against stuff i didnt even say.

>PLEASE! Dude, your still on an operating system from 2001 due to MS's blunders
>and upgrade issues with Windows Vista!

no "dude", im still on it because it works. what awesome audio
improvements did i miss? the system i work on is the one
that consistently wins all benchmarks, it supports all plugin
and audio standards and its stable as hell.

there simply is nothing besides my 4GB ram now not
being enough anymore that ever tempted me to
change, so only now do i plan to change. come on, youre the expert, name
me something audio related that i missed all
these years that i happily spent on that OS from 2001.
i find it hilarious that you try to make that a bad thing.
its clearly a very very good thing and i will remember XP
very fondly once i made the switch.

> And talk about upgrade cycles, a
>5 YEAR wait for Vista!

....during which XP was supported with free upgrades.
what exactly is good in having to upgrade your OS
once a year and pay for the upgrade? i consider a long life span a plus for
the OS (it says something about its quality too), and i certainly dont mind
that all updates to it were
completely free either.

> Talk about growing pains, upgrade and compatibility
>issues, I've got one word for you, VISTA!!! You got no room to talk!

and youve got no examples, apparently :-)

> At

>least Apple continues to improve their OS, every upgrade has been more than
>worth the cost in features alone.

name me something audio related that i missed. and dont
start with fancy photo viewers or whatever. if i crave a better
picture viewer, i download one (actually i did 2 years ago
when i got bored with the one i had and have a super fancy
one ever since. for free. this is such a cool world we live in).

> Talk about the price of admission Mac

>OSX can be bought for \$129 or less, and there are not 5 or more versions
>costing up to \$399.00. That's more than 3 times the cost of Mac OSX.

yeah it would be stupid to buy a vista license on its own.
the way to buy MS has always been to just get it when you get
a new computer. and the point about this was...?

> Just

>look at the customer satisfaction rates, including XP, I'll take Mac OSX
>thank you.

but youre not a fanboy. right :-)

>Your original post was about Paris no longer making sense, then you went
>to Apple is the evil empire and Logic sucks.

yes, i made a joke about who i would consider "the dark side"
these days in regards to the whole apple/logic story.
i dont care much actually, ever since i dont have to use
the program in other studios anymore, so in that regard i
probably would have to thank apple for that too.

you just couldnt get over me stating my opinion, apparently.
but it is my opinion. cant help it.

> Instead of us having the next

>Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>leave Logic out of it.

oh, but theres two ways of getting there. you might just as well show the grandeur of ignoring me when i state an opinion that you dont like.

that usually is considered the better approach than to try to stop people from voicing their opinions.

youre welcome to your own "microsoft sucks" statements as much as you like. be my guest, write a whole post about this stuff and watch me ignore it ;-)

>Yes PC users always know more about Macs than Mac users about Mac performance
>and all the "swooshing" stuff.

im talking about benchmarks from manufacturers such as ableton, steinberg, NI or independant computer manufacturers such as ADK (who sell both pcs and macs) and numerous benchmarks i read in germans sound&recording or keyboards magazine.

sure, maybe its all a conspiracy. i wouldnt know. but i also wouldnt care much, my whole point these days is that the performance you get is so huge that these details dont matter anymore. who cares whether an octocore machine runs 800 instances of a plugin or just 730 when in reality you wouldnt ever need more than 100 of them?

see where im coming from with this?

> As I recall,
>there were Audio softwares that were not Vista ready, and many that won't
>work with Vista 64, but what ever.

ok, for the sake of the argument. heres the list of softwares that initially were not macintel compatible: all but logic. no wait, all including logic, but logic shortly followed after the introduction.

name me which major players daws did not run on vistas initial release. i dont recall a single one.

>64bit has been around since the 60's,

so what was your point about the catching up? are you argueing that XP64bit was not released early enough? if so, fair enough, allthough i must say that considering that this is all so many years ago and you were actually talking about vista (which came as 64bit upon initial release) im not quite sure what youre trying to say here. and for me personally, all that counts is that NOW i have a machine thats so powerful that my bottleneck is not CPU anymore but RAM, so its NOW that im interested in 64bit, and today i can choose from xp64, vista64, i could install the free windows 7 beta (which according to nuendo forum reports runs nuendo just fine and super fast already as it is) or OSX. and linux and some more stuff too, im sure.

>And you can quit with the Mac fan boy shit.

sorry, man. youre acting like a fanboy IMO. its just an observation. im sure you can get over it. you dont have to agree with my observation (seems like i cannot state that often enough).

>Logic 8 is a big improvement.

if you say so.

>Well I own 7 different Daw softwares. When I was a dealer I sold most of
>them, so yeah. I don't know it all that's for sure. I wasn't looking for
>a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>software, I didn't say it's the best.

jup, and i was saying i dont find anything about it incredible at all and stated some examples of a software that i find very "incredible" as reference, awesome features that i cant wait to have steinberg implement into nuendo ASAP please. wouldnt you agree that those features i described are pretty awesome? i mean, multitrack editing suites that beat beat detective, internal melodyne style piano roll editing of audio, object based mixing in addition to traditional track+mixer approach etc etc, isnt that something youd like logic to have too?

i dont understand why you have a problem with something like that, or how you consider me listing some fabulous features from an audio software whose developers quite obviously are extremely

skilled and super creative equals "starting a war".

i can just as well describe to you what i like about protools.
protools has playlists, which is hands down the simplest,
most powerful yet most intuitive way of multiple sets of
multitrack recording there is. protools has a very nice automation,
super precise transient detection thats better than
all of the competition, a nice suite of offline processes
and the software, while dull and boring is extremely stable.

now, would you consider me listing these advantages over
the competition "starting a war" too? probably not. then
answer me this, why would that be different if i listed
stuff like that for samplitude?

>>well, i have presented you with quite a few factual statements,
>>and if your reaction is a mere "i still disagree", well, what else is there
>>to say.
>>
>
>Just about the sound and summing.

my factual statements were about sound and summing.
a null test is a test you usually do to get all the
urban myths or grand "its all subjective" statements
out of the topic. you can debunk all such statements
with a successful null test, its positive proof that
candidate A sounds exactly the same as candidate B.

i present you with that and your response is "i still
think it sounds different". fair enough. but then
we dont need to continue that discussion because you
apparently dont share my methodolical approach to this
topic and prefer to leave stuff in the dark or "subjective".

>>> I don't doubt that at unity gain or less, you
>>>could get tracks to null,
I'd like to see you get them to null when the
>>Paris
>>>tracks are pushed.

so you DO believe paris sounds the same, but sounds

different only when you push stuff into clipping?

>What I'm saying is I like the sound of Paris. What I'm saying is Paris sounds

>different to me than other DAWs I've heard.

again, when clipping or in general? cause if youd say also in general, thats the opposite of saying that you do believe that its easy to do a positive null test when you dont drive tracks into clipping.

which one is it gonna be?

> I don't believe all DAWs sound

>the same.

same question as above. only when clipping or also without?

> I'm not

>convinced on the sound front.

what part of a positive null test do you find "not convincing"?

>I just wanted to hear what you were talking about. I'd like to hear a comparison

>for myself being that audio is somewhat subjective.

that would need the assumption that daw sound characteristics make a bigger difference than the actual mixing choices the engineer makes, which of course is not the case, im sure we will agree on that. so all you would get out of listening to mixes from me is whether or not you like my style of mixing (if youre really interested, feel free to google me, im sure theres enough stuff you could download for free over P2P).

youre the one claiming to have the magic daw that sounds different in such a fundamental way, not me. my mixes sound just like anyone elses (for better or worse, i.e. many of my commercial projects are mastered to loudness insanity following the usual sick industry standards). so IMO it would be up to you to show such a fundamental difference.

especially considering that ive used that same supposedly magic tool for years too :-))Why can we only render Native effects? It would be great to render eds effects
- is there a way to do this?

Thanks!!!!!!This look great - do you have any Pic's of them standing (full shot). I think I may make these also - thanks!!

TC <tc@spammetodeathyoubastards.org> wrote:

>That's great, thanks for the info. I'll probably build some stands also.

>

>I'd prefer that to wall mounting, at least for some of them (the ones

>that will need to be corner mounted etc.)

>

>Are you happy with them? I know the price on them is great..

>

>Mine should be showing up early next week.

>

>Cheers,

>

>TC

>

>Deej wrote:

>> TC <tc@spammetodeathyoubastards.org> wrote:

>>> Hey Deej,

>>>

>>> Very cool.. Did you make those panels yourself?

>>>

>>> I just ordered some last week from atsacoustics.com. I like the stands

>>> you have there. I'm assuming you made those? Looks like a good simple

>>> solution..

>>>

>>> Cheers,

>>>

>>> TC

>>>

>>

>> These are ATS 4" x 24" x 48" baffles. They were running a special in December..free

>> shipping. I got 25 of them. They showed up in five days. I built the stands

>> myself out of 2 x 4's.

>>

>> Post #14 of this thread describes the process in detail.

>> <http://www.3daudioinc.com/3db/showthread.php?t=16090&page=2> and post #31

>> shows them in one of the tracking rooms

>>

>>
>> -----
>>aloha....

long time no post on here...

I have a question regarding this.... I saw the actual release, but i want to make sure all is kosher with my system before I purchase the new driver.

will this beta still work to get up and running just to make sure everything will work with the system before I purchase?

I would like to take the paris system out of mothballs for a couple projects I am currently working on...

"Don Nafe" <dnafe@rogers.com> wrote:

>We're not worthy

>

>

>"Mike Audet" <mike@...> wrote in message news:493b9cc9\$1@linux...

>>

>> Hi Tom,

>>

>> I'm really not sure in the new driver would be ideal on a single core

>> system.

>> If there was a problem, like ADAT cards not working, it might be worth a

>> try. The original is more efficient on a single core machine because it

>> isn't protecting its variables.

>>

>> On the other had, the new Scherzo is compiled with a more modern version of the driver DDK, and it puts the second half of interrupt handling at

>> the

>> front of the list of DPCs to be processed. So, it could still work better with the ASIO that I'm about to start on.

>>

>> I guess if everything is working fine on a single core machine, don't fix

>> what isn't broken. But, there aren't going to be any new single core

>> machines,

>> which is why I felt this driver was so important.

>>
>> I'm just stoked that I can use PARIS on my quad core. :) Thirteen years
>> ago, I worked six days a week all summer at Jenny Craig to make enough
>> money
>> to buy a Session 8. Then, Digidesign screwed me by not updating the
>> driver
>> properly for Windows 95. Well, not this time. :)
>>
>> All the best,
>>
>> Mike
>>
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>Hi Mike,
>>>
>>>Your effort here is beyond what anyone expects.
>>>
>>>I have a question for you on this new Scherzo driver.
>>>Will 1.31 work efficiently with a single core system? Is
>>>there any benefit for those older boxes? Just curious.
>>>
>>>Next week I will give it all a go. I can't wait to dive into
>>>a crazy fast computer and make it work flawlessly.
>>>Your work will make it all possible.
>>>
>>>Thank you so much,
>>>Tom
>>>
>>>
>>>
>>>
>>>"Mike Audet" <mike@...> wrote in message news:493b36f8\$1@linux...
>>>>
>>>> Someone said that "We've seen the enemy, and he is us."
>>>>
>>>> I'm pretty sure I found the cause of the buffer allocation errors.
When
>>>> I was working on the PSCL, I increased some buffers as part of my trying
>>>> to figure out why the app was locking up on a multi cpu machine. I
>>>> increased
>>>> them a lot and never turned them back down. Sorry. :(
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>>>> I recompiled the PSCL with the original buffer settings, which I think
>>
>>>> will
>>>> solve this once and for all.

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>>>> Thanks everyone who tests these betas. I'm running the latest builds
>>
>>>> right
>>>> now, and all seems well.
>>>>
>>>> Cheers!
>>>>
>>>> Mike
>>>>
>>>>
>>>
>>>
>>
>
>Thanks for the tip... where do you source it?

David.

Kerry Galloway wrote:

> One addition - for Canadians, grab Roxul Rockboard 60 instead of OC 703.
> Even better acoustically, a fraction of the price.
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>> you ascertain what's going on in your room and is handy to have
>>
>> Just a couple more \$0.02 CAD
>I doubt this will ever happen as the on-board DSP works only in real time...

David.

Rich S. wrote:

> Why can we only render Native effects? It would be great to render eds effects
> - is there a way to do this?
>

> Thanks!!!!!!Hi Scott,

There are some bugs in 1.31, but it generally works. I had my system lock up once with it.

All the best,

Mike

"scott h" <fresnelmusic@comcast.net> wrote:

>

>aloha....

>

> long time no post on here...

>

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>to make sure all is kosher with my system before I purchase the new driver.

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>>>>> right
>>>>> now, and all seems well.
>>>>>
>>>>> Cheers!
>>>>>
>>>>> Mike
>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>
>>
>>
>sorry that should have read Roxul RXL 40

no sleep will make you type funny

hehe

"Don Nafe" <dnafe@rogers.com> wrote in message news:496b2fd2@linux...
>
> "Kerry Galloway" <kg@kerrygalloway.com> wrote in message
> news:C5901213.D2C4%kg@kerrygalloway.com...
>> One addition - for Canadians, grab Roxul Rockboard 60 instead of OC 703.
>> Even better acoustically, a fraction of the price.
>
> I used Rovus RXL 40 - about the same price as OC...almost identical
> acoustic specs according to Bob Gold's web site
>
>
>>

>> On 1/11/09 2:43 PM, in article 496a79a3@linux, "Don Nafe"
>> <dnafe@rogers.com>
>> wrote:
>>
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>>> you ascertain what's going on in your room and is handy to have
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>>> Just a couple more \$0.02 CAD
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>
>Light and heavy carpentry, Kerry. I've got so many power tools that I could
start my own contracting business. Thanks for the info. Looks like I'll be
doing a little interior decorating.

Rich

"Kerry Galloway" <kg@kerrygalloway.com> wrote in message
news:C58F82BD.D2B4%kg@kerrygalloway.com...
> Rich - are you reasonably "handy"? Can you do, say, light carpentry? This
> can be done cheap and still look great.
>
> Here's a couple of angles for you:
>
> <http://www.atsacoustics.com/>
>
> Mo' spendy side:
>
> <http://www.atsacoustics.com/cat--ATS-Acoustic-Panels-with-Designer-Fabrics--105.html>
>
> Mo' cheaper side:
>
> <http://www.atsacoustics.com/cat--DIY-Acoustic-Materials--102.html>

>
> I found presenting it to my "significant other" as "redecorating with
> sonic
> benefits" rather than "I gotta stick these things up" turned fierce
> opposition into alliance, especially after I let her pick the fabric :D
>
> - K
>
> Also the "SuperChunk" bass absorbers are *well* worth checking out.
>
>
> On 1/11/09 10:04 AM, in article 496a3828@linux, "Very Deep Productions"
> <richard.lamanna@verizon.net> wrote:
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>> Rob, so how do I treat my high ceilinged, plaser lath, victorian parlor,
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David.

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>There is a way to render EDS effects but it's a harder way. Make the choice of wich file you will render with just EDS, pan it to right or left and mute all other files. Do a stereo mixdown and import the file back to the project.

Erling

"Rich S." <studiodog_99@(Y)ahoo.com> skrev i melding
news:496b6f2d\$1@linux...

>

> Why can we only render Native effects? It would be great to render eds
> effects

> - is there a way to do this?

>

> Thanks!!!!!!On Mon, 12 Jan 2009 20:38:03 -0500, "Very Deep Productions"
<richard.lamanna@verizon.net> wrote:

>Light and heavy carpentry, Kerry. I've got so many power tools that I could
>start my own contracting business.
this might not be the right time to get into the construction
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Thanks for the info. Looks like I'll be
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>>> Rich
>>
>I'm familiar with safe'n'sound...not the same stuff at all.

Roxul RXL 40 is what you're after if you want close to the OC 703 specs

6 - 3" thick batts per package roughly \$50 CAD

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:496c0b4b@linux...
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>>>> Just a couple more \$0.02 CAD
>>I did my "between the studs" studio soundproofing in SafeNSound. It's
residential soundproofing insulation, and at \$36 a bale it's great stuff at
a killer price. It's designed to friction fit between studs, and would be
pretty floppy for wall covering unless you framed it.

Rockboard is a better choice for the panels - it's a rigid product with very
similar characteristics to 703. It's not all that easy to source but a
contractor buddy found it for me at a place called Crossroads C & I in
Burnaby, BC.

- Kerry

On 1/12/09 6:22 PM, in article 496bfe39@linux, "Very Deep Productions"
<richard.lamanna@verizon.net> wrote:

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>Roxul RXL 40 can usually be found at non big box building supply stores

Go to a commercial construction site and ask them where they get their insulation

Don

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>> Rich
>>
>> "Kerry Galloway" <kg@kerrygalloway.com> wrote in message
>> news:C5901213.D2C4%kg@kerrygalloway.com...
>>> One addition - for Canadians, grab Roxul Rockboard 60 instead of OC 703.
>>> Even better acoustically, a fraction of the price.
>>>
>>> On 1/11/09 2:43 PM, in article 496a79a3@linux, "Don Nafe"
>>> <dnafe@rogers.com>
>>> wrote:
>>>
>>>> As Kerry said if your handy grab some 3" thick OC 703, (8 batts
>>>> minimum)
>>>> wrap them in some nice fabric and stack a pair end on end in each
>>>> corner
>>>> of
>>>> the room...dollars to donuts your low end will tighten up
>>>> significantly.
>>>> Add
>>>> some more along the walls (at the first mirror reflection points)
>>>> between
>>>> you and your speakers and your stereo imaging should gain some
>>>> clarity.
>>>>
>>>> You can use frames, base stands (like DeeJ) wall mount them, set them
>>>> on
>>>> milk crates for height do what ever looks good to you but either way
>>>> the

>>>> more you add the better the room will sound (up to a point)
>>>>
>>>> Shooting your room with ETF or other similar diagnostic programs will
>>>> help
>>>> you ascertain what's going on in your room and is handy to have
>>>>
>>>> Just a couple more \$0.02 CAD
>>>
>>
>>
>>
>I've never tried this, but what if you go to the patchbay and route the insert
out of the channel you want to render to the input of another channel, set
up your EDS FX and then, in the last open EDS slot set it to "external".
Do you think you'd be able to record the EDS effected output of that track
to the new track? Still would have to be real time, though...

Gantt

"Erling" <erling.lovik@lyse.net> wrote:

>There is a way to render EDS effects but it's a harder way. Make the choice

>of which file you will render with just EDS, pan it to right or left and
mute

>all other files. Do a stereo mixdown and import the file back to the
>project.

>

>Erling

>

>"Rich S." <studiodog_99@(Y)ahoo.com> skrev i melding

>news:496b6f2d\$1@linux...

>>

>> Why can we only render Native effects? It would be great to render eds

>> effects

>> - is there a way to do this?

>>

>> Thanks!!!!

>

>

>Hey gang, been a while since I've hung out. Hope all is well. I am still an
avid Paris user and have a question. On occasion, I will receive an error
message within the editor window (honestly cannot recall the actual message),
but from that point forward, I can no longer see the data I recorded on that
track (or any other on that SubMix)....you do see blank data fields where
tracks were previously recorded.

Initially I freaked out, as I could not see the data, but soon noticed that
I could drag the data to another SubMix editor window and continue working.

Once this happens though, the aforementioned SubMix editor is useless. As to know what causes this and the possible fix to use the offending SubMix.

Any thoughts...anyone?

Thanks!

Tyrone C Rich, the place I started is here <http://www.ethanwiner.com/>
Ethan is like a walking encyclopedia on "sound treatment on a budget". He is very active in many sound forums always willing to share his knowledge. He sells pro treatment but has plans on his site to "build your own" either broad band or tuned absorption treatment.
Good luck and believe me "it is worth every penny you put into it".

Rob

"Very Deep Productions" <richard.lamanna@verizon.net> wrote in message news:496a3828@linux...

> Rob, so how do I treat my high ceilinged, plaster lath, victorian parlor,
> with crown mouldings and such, without it looking sucky, like it's jerry
> rigged? Actually the sound of the room is pretty decent, but there are
> some problems. Not sure where to start.

>

> Rich

>

> "Rob_A" <mani1147@hotmail.com> wrote in message news:496a0359@linux...

>> Amen Don, after years of chasing the "Magic box" I spent \$300.00 on some
>> Fibrex insulation, fabric, wood frame and staples and a weekend's work.
>> Built 16 - 2' x 4' x 4" panels, hung em mostly in the corners of my
>> tracking and mixing rooms. Huge difference in the low end, much tighter
>> and defined, less muddy. The best \$300.00 I ever spent in the studio.

>>

>> Rob

>> Another \$0.02 CAD

>>

>>

>> "Don Nafe" <dnafe@rogers.com> wrote in message news:4969e286@linux...

>>> This just seems like another product in the long line of products that
>>> claims to be the "magic box solution" to shitty acoustics.

>>>

>>> Bottom line - they don't work

>>>

>>> For what you'd spend on this toy you can buy the materials you need to
>>> treat your mixing room properly or at least make a great start

>>>

>>> just my \$0.02 CAD

>>>

giving a nice indirect light glow around the cloud. The bottom of the cloud can be faced in a material that matches the decor.

The same face material can be used to cover side and rear treatments. Trimming out the panels in a complimentary wood profile will make them look like they belong with the room.

David.

Very Deep Productions wrote:

> Rob, so how do I treat my high ceilinged, plaser lath, victorian parlor,
> with crown mouldings and such, without it looking sucky, like it's jerry
> rigged? Actually the sound of the room is pretty decent, but there are some
> problems. Not sure where to start.

>

> Rich

>I don't know Gantt. I knew stereo mixdown was the only way to render with earlier Paris versions, as far as I know, so I believed it was the same route in version 3 with EDS.

Erling

<Gantt Kushner ganttmanncomcast.net> skrev i melding
news:496ccc20\$1@linux...

>

> I've never tried this, but what if you go to the patchbay and route the
> insert

> out of the channel you want to render to the input of another channel, set

> up your EDS FX and then, in the last open EDS slot set it to "external".

> Do you think you'd be able to record the EDS effected output of that track
> to the new track? Still would have to be real time, though...

>

> Gantt

>

> "Erling" <erling.lovik@lyse.net> wrote:

>>There is a way to render EDS effects but it's a harder way. Make the
>>choice

>

>>of wich file you will render with just EDS, pan it to right or left and

> mute

>>all other files. Do a stereo mixdown and import the file back to the
>>project.

>>

>>Erling

>>

>>"Rich S." <studiodog_99@(Y)ahoo.com> skrev i melding

>>news:496b6f2d\$1@linux...

>>>

>>> Why can we only render Native effects? It would be great to render eds
>
>>> effects
>>> - is there a way to do this?
>>>
>>> Thanks!!!!
>>
>>
>>
>"EK Sound" <ask_me@nospam.net> wrote in message news:496d17c6\$1@linux...
> You could create an acoustic cloud over your mix position (I am assuming
> we are talking control room) and trim the outside of the cloud with the
> same profile and color crown. You can then also install some lighting at
> the back of the cloud that will reflect off of the surrounding ceiling
> giving a nice indirect light glow around the cloud. The bottom of the
> cloud can be faced in a material that matches the decor.
>
> The same face material can be used to cover side and rear treatments.
> Trimming out the panels in a complimentary wood profile will make them
> look like they belong with the room.
>
> David.

that's essentially what I did less the ambient lightingIf you have an adat card in your system, you
can do a render using aux
sends to route to adat outputs. Loop the adat optical out to in, then
route the adat inputs to free channels and record the results. It's the
same as the SPDIF loop thing, but 8 channels at a time (or 16 if you
have 2 adat cards, one in each of two MEC's). One caveat... the loop on
adat will be 20bit resolution only.

David.

"Gantt Kushner" ganttmanncomcast.net wrote:

> I've never tried this, but what if you go to the patchbay and route the insert
> out of the channel you want to render to the input of another channel, set
> up your EDS FX and then, in the last open EDS slot set it to "external".
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> to the new track? Still would have to be real time, though...
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>> project.
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>> Erling
>>
>> "Rich S." <studiodog_99@(Y)ahoo.com> skrev i melding
>> news:496b6f2d\$1@linux...
>>> Why can we only render Native effects? It would be great to render eds
>
>>> effects
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>>
>>
>Hi Dimitrios,

Thanks for this post. Can you remember who said that the transfer settings could harm the eds cards? From what I gather, the chip that handles DMA is the same chip that processes audio. It should be able to handle working full out just the same as the other eds chips can.

I'm very interested in investigating this.

All the best,

Mike

"Dimitrios" <musurgio@otenet.gr> wrote:

>
>Hi Mike !
>You are talking for lower latencies in Paris driver...
>There is a vst plugin , forget the name right now, that acts as as bus insert
>across submixes for vst.
>The only way that this would work realtime without chopped audio was if
we
>put edstransfer 8,8 or even 8,16.
>So this edstransfer thing maybe can be fixed by you noting that.
>I have read that this edstransfer value make eds cards work harder thus
increasing
>the temperature and eventually burn out more easily the cards.
>Please look at it because this plugin was a godsend for Paris and could
help
>in putting a vst reverb plugin across all submixes !!
>Regards and Happy New Year
>DimitriosHi,
This has been said by ...relli this Paris guy ,don't remember his name.
I have had two eds cards not working at the time I was using the EDS transfer

8,16 option ...

Maybe that was not related or maybe was it ??

There is the open senderella buss vst plugin which works at 0 latency when you use the edstransfer 8,8 and 8,16.

You can have realtime vst send across submixes and receive on any channel. So you can mix as many audio tracks and sum them to a specific paris audio track.

This way you can compress all drumtracks with a vst plugin and even across submixes.

You can also use a DX reverb ,stereo, and send any Paris audio track from any submix to this reverb...

I was afraid though with this strange behaviour regarding the cards burn-out thing.

If you could get this senderella which is free and open source and use it in conjunction with Paris or even make it better for Paris users that would be a must try out project !!

Regards,
Dimitrios

"Mike Audet" <mike@...> wrote:

>

>Hi Dimitrios,

>

>Thanks for this post. Can you remember who said that the transfer settings
>could harm the eds cards? From what I gather, the chip that handles DMA
>is the same chip that processes audio. It should be able to handle working
>full out just the same as the other eds chips can.

>

>I'm very interested in investigating this.

>

>All the best,

>

>Mike

>

>"Dimitrios" <musurgio@otenet.gr> wrote:

>>

>>Hi Mike !

>>You are talking for lower latencies in Paris driver...

>>There is a vst plugin , forget the name right now, that acts as as bus
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>>across submixes for vst.

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>>put edstransfer 8,8 or even 8,16.

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>>the temperature and eventually burn out more easily the cards.

>>Please look at it because this plugin was a godsend for Paris and could
>help
>>in putting a vst reverb plugin across all submixes !!
>>Regards and Happy New Year
>>Dimitrios
>I know that you can route the stereo output from the master module to two
channel inputs. I've run simultaneous ruff mixes that way. Why, then, couldn't
you run an EDS effect output to a channel input? I'm, gonna have to give
it a try just to see!

Gantt

"Erling" <erling.lovik@lyse.net> wrote:

>I don't know Gantt. I knew stereo mixdown was the only way to render with

>earlier Paris versions, as far as I know, so I believed it was the same

>route in version 3 with EDS.

>

>Erling

>

><Gantt Kushner ganttmanncomcast.net> skrev i melding

>news:496ccc20\$1@linux...

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>> out of the channel you want to render to the input of another channel,
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>> up your EDS FX and then, in the last open EDS slot set it to "external".

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>> to the new track? Still would have to be real time, though...

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>> Gantt

>>

>> "Erling" <erling.lovik@lyse.net> wrote:

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>>>choice

>>

>>>of wich file you will render with just EDS, pan it to right or left and

>> mute

>>>all other files. Do a stereo mixdown and import the file back to the

>>>project.

>>>

>>>Erling

>>>

>>>"Rich S." <studiodog_99@(Y)ahoo.com> skrev i melding

>>>news:496b6f2d\$1@linux...

>>>>
>>>> Why can we only render Native effects? It would be great to render
eds
>>
>>>> effects
>>>> - is there a way to do this?
>>>>
>>>> Thanks!!!!
>>>
>>>
>>>
>>
>
>
>You can totally do this. but you would take an converter hit, unless you did
it through the spdif. I'ts pretty much the Brian T method of rendering autotune.
You could also use adat. Your limiting to 20 bits, but heck, a lot of "24"
bit audio is really only 20 usable bits anyway.
Rod
"Gantt Kushner" <ganttmann@comcast.net> wrote:
>
>I know that you can route the stereo output from the master module to two
>channel inputs. I've run simultaneous ruff mixes that way. Why, then, couldn't
>you run an EDS effect output to a channel input? I'm, gonna have to give
>it a try just to see!
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>Gantt
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track

>>> to the new track? Still would have to be real time, though...
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>>>> project.
>>>>
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>>>>
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>>>>
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> eds
>>>
>>>>> effects
>>>>> - is there a way to do this?
>>>>>
>>>>> Thanks!!!!
>>>>
>>>>
>>>>
>>>
>>
>>
>>
>>
> I think something like this happened to me once or twice. Somehow the "show
waveform" toggled to = off.

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:496ceeb6\$1@linux...

>
> Hey gang, been a while since I've hung out. Hope all is well. I am still
> an
> avid Paris user and have a question. On occasion, I will receive an error
> message within the editor window (honestly cannot recall the actual
> message),
> but from that point forward, I can no longer see the data I recorded on
> that
> track (or any other on that SubMix)....you do see blank data fields where

> tracks were previously recorded.
>
> Initially I freaked out, as I could not see the data, but soon noticed
> that
> I could drag the data to another SubMix editor window and continue
> working.
> Once this happens though, the aforementioned SubMix editor is useless. As
> there are 8 SubMix's available to me, I simply use another, but would like
> to know what causes this and the possible fix to use the offending SubMix.
>
> Any thoughts...anyone?
>
> Thanks!
>
> Tyrone C> You can then also install some lighting at
> the back of the cloud that will reflect off of the surrounding ceiling
> giving a nice indirect light glow around the cloud. The bottom of the
> cloud can be faced in a material that matches the decor.

OK, I am *so* stealing that idea.

- KOn that note... has anyone tried some LED lighting in the studio yet?
Any adverse effects to audio/power?

AA

"Kerry Galloway" <kg@kerrygalloway.com> wrote in message
news:C592D507.D2E8%kg@kerrygalloway.com...

>> You can then also install some lighting at
>> the back of the cloud that will reflect off of the surrounding ceiling
>> giving a nice indirect light glow around the cloud. The bottom of the
>> cloud can be faced in a material that matches the decor.

>
> OK, I am *so* stealing that idea.

>
> - K

>Hi Dimitrios,

I'll check out sendrella to see what I can do with it. Thanks for the lead!

I'm concerned about the two dead cards. I'll emailrali to see if I
can get any more info.

All the best,

Mike

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Hi,

>This has been said by ...relli this Paris guy ,don't remember his name.

>I have had two eds cards not working at the time I was using the EDS transfer

>8,16 option ...

>Maybe that was not related or maybe was it ??

>There is the open senderella buss vst plugin which works at 0 latency when

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>track.

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>submixes.

>You can also use a DX reverb ,stereo, and send any Paris audio track from

>any submix to this reverb...

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>thing.

>If you could get this senderella which is free and open source and use it

>in conjunction with Paris or even make it better for Paris users that would

>be a must try out project !!

>Regards,

>Dimitrios

>

>"Mike Audet" <mike@...> wrote:

>>

>>Hi Dimitrios,

>>

>>Thanks for this post. Can you remember who said that the transfer settings

>>could harm the eds cards? From what I gather, the chip that handles DMA

>>is the same chip that processes audio. It should be able to handle working

>>full out just the same as the other eds chips can.

>>

>>I'm very interested in investigating this.

>>

>>All the best,

>>

>>Mike

>>

>>"Dimitrios" <musurgio@otenet.gr> wrote:

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>>>Hi Mike !

>>>You are talking for lower latencies in Paris driver...

>>>There is a vst plugin , forget the name right now, that acts as as bus

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>>>the temperature and eventually burn out more easily the cards.
>>>Please look at it because this plugin was a godsend for Paris and could
>>help
>>>in putting a vst reverb plugin across all submixes !!
>>>Regards and Happy New Year
>>>Dimitrios
>>
>Hey Derek.
Nice to hear from you again.
I'm gonna stay right out of the platform/OS wars, as I can see
pros and cons to all of them. (They are all just recording tools, after all).
I Have Cubase, Protools, Paris, and Samplitude.
And yes!! I agree with you about Samplitude.
At present I use it primarily for Mastering and Sound design.
The object-oriented mixing is amazing. (dare I say, revolutionary..)
This will be my next multitrack DAW for sure, when I get tired of Paris workarounds.
But for now, Paris still makes my life easy, sonically.
For me, Protools and Cubase are somewhat uninspiring to use, except
of course the midi aspect of Cubase.
I'm confident that the midi implementation of Samplitude is by now (or will
be soon) up to scratch. (I'm still running version 8).
How do you use Samplitude?
Anyway, Keep well.
Nice to see you still have the passion, even though it's
ruffled a few feathers around here.
Kim

"derek" <a@b.com> wrote:

>

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

>that was

>>>incompatible with what the other solution they had

>>>recommended 3rd party developers to use, causing once again

>>>3rd party developers to jump through totally unnecessary hoops.

>>

>>I heard differently.

>

>

>ok, my source was a press release of steinberg
>explaining the 64bit situation, and i heard
>the same from a NI developer. and your source is...?
>
>
>
>>Apple has made changes to their ADK over the years, and Apple products
are
>>better off for it, it's called improvement.
>
>
>...and that improvement is what exactly? name me a real
>life improvement people got out of the forced switch
>from VST plugins to audio units. what did they get in
>return for having their whole plugin collections being
>made obsolete at one point?
>
>
>> It isn't like there wasn't years
>>of growing pain with Vista.
>
>
>note that the difference is that MS did not release
>vista during these years (a point you later cite
>as a negative, no less).
>
>
>
>> As a former Apple Developer, the compiler has
>>a simple check box that writes a dual binary for PPC and Intel at the same
>>time, this is a fact, not BS. If you don't believe me look in to it yourself
>
>
>im not denying the existence of that checkbox. im
>simply argueing that if it really had been that simple,
>the entire market of 3rd party softwares would have been
>intel ready within weeks. since in the real world it
>was more like more than a year and many stuff never got
>ported in the first place, i come to the conclusion that
>apparently things in the real world were a little more
>complex than that. its just an observation. you dont have
>to agree.
>
>
>>Steinberg has not always released their products in parallel, and that's
>>part of my point.
>
>

>most of the time they have, and when they hadn't, sometimes
>the mac version came out first, sometimes the pc version.
>but really, most of the time the releases were on the same
>day, which is actually quite an achievement given the constant
>need for recoding for apple whereas the pcs backwards compability
>reaches back to somewhere around win 2000 or even win 98.
>
>
>> My point was that Steinberg's Mac products have lagged
>>behind in performance with code that was not optimized up to date.
>
>yes, but that's hardly steinberg's fault. across all softwares,
>OSX is a little less performant than XP. don't take my word
>for it. there's been many many benchmarks out there. don't like
>steinberg, try ableton, heck, even try digi who usually make
>it a point that they're "very mac".
>
>or are all of these just not giving the mac enough "top
>priority"?
>
>
>> I believe
>>Steinberg has lost Mac customers as a result. Steinberg and the Mac community
>>for years supported each other before Steinberg products were ever on the
>>PC platform. It's a good thing that Apple and Mac users supported Steinberg
>>for all these years, don't you think?
>
>
>i don't care about stuff that happened back in the mid nineties.
>personally i still used an atari then, then a mac running cubase,
>didn't like it much because the UI was a lot slower than on
>the atari, and when i got paris in late 97 i got a pc for it
>(which in paris's case clearly turned out to be the better
>choice, i'm tempted to say) and at that point cubase pc was
>already at 3.something.
>
>but if you care about it: if there had been a theoretical year where there
>was no more atari userbase but no pc version
>yet, let me say it out loud, thank you, mac users!
>oh wait, i was one of them. thank you, derek, for supporting
>steinberg, be it with your atari or your mac license :-)
>
>
>>There has been a narrowing down of DAW software Manufacturers over the
years.
>
>i think the overall number has increased quite a bit.
>lots of modern hosts such as the whole tracker scene or

>stuff like the awesome reaper showed up. a lot more than what died away
>i would think.
>
>
>> There are still plenty of companies that support the Mac platform and
that's
>>not likely to change.
>
>youre argueing against stuff i didnt even say.
>
>
>>PLEASE! Dude, your still on an operating system from 2001 due to MS's
blunders
>>and upgrade issues with Windows Vista!
>
>no "dude", im still on it because it works. what awesome audio
>improvements did i miss? the system i work on is the one
>that consistently wins all benchmarks, it supports all plugin
>and audio standards and its stable as hell.
>
>there simply is nothing besides my 4GB ram now not
>being enough anymore that ever tempted me to
>change, so only now do i plan to change. come on, youre the expert, name
>me something audio related that i missed all
>these years that i happily spent on that OS from 2001.
>i find it hilarious that you try to make that a bad thing.
>its clearly a very very good thing and i will remember XP
>very fondly once i made the switch.
>
>
>> And talk about upgrade cycles, a
>>5 YEAR wait for Vista!
>
>...during which XP was supported with free upgrades.
>what exactly is good in having to upgrade your OS
>once a year and pay for the upgrade? i consider a long life span a plus
for
>the OS (it says something about its quality too), and i certainly dont mind
>that all updates to it were
>completely free either.
>
>
>> Talk about growing pains, upgrade and compatibility
>>issues, I've got one word for you, VISTA!!! You got no room to talk!
>
>and youve got no examples, apparently :-)
>
>

>> At
>>least Apple continues to improve their OS, every upgrade has been more than
>>worth the cost in features alone.
>
>name me something audio related that i missed. and dont
>start with fancy photo viewers or whatever. if i crave a better
>picture viewer, i download one (actually i did 2 years ago
>when i got bored with the one i had and have a super fancy
>one ever since. for free. this is such a cool world we live in).
>
>
>> Talk about the price of admission Mac
>>OSX can be bought for \$129 or less, and there are not 5 or more versions
>>costing up to \$399.00. That's more than 3 times the cost of Mac OSX.
>
>yeah it would be stupid to buy a vista license on its own.
>the way to buy MS has always been to just get it when you get
>a new computer. and the point about this was...?
>
>
>> Just
>>look at the customer satisfaction rates, including XP, I'll take Mac OSX
>>thank you.
>
>but youre not a fanboy. right :-)
>
>
>
>>Your original post was about Paris no longer making sense, then you went
>>to Apple is the evil empire and Logic sucks.
>
>
>yes, i made a joke about who i would consider "the dark side"
>these days in regards to the whole apple/logic story.
>i dont care much actually, ever since i dont have to use
>the program in other studios anymore, so in that regard i
>probably would have to thank apple for that too.
>
>you just couldnt get over me stating my opinion, apparently.
>but it is my opinion. cant help it.
>
>
>> Instead of us having the next
>>Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>>leave Logic out of it.
>
>

>oh, but theres two ways of getting there. you might just as
>well show the grandeur of ignoring me when i state an opinion
>that you dont like.
>
>that usually is considered the better approach than
>to try to stop people from voicing their opinions.
>
>youre welcome to your own "microsoft sucks" statements
>as much as you like. be my guest, write a whole post about
>this stuff and watch me ignore it ;-)
>
>
>>Yes PC users always know more about Macs than Mac users about Mac performance
>>and all the "swooshing" stuff.
>
>
>im talking about benchmarks from manufacturers such as ableton,
>steinberg, NI or independant computer manufacturers such as
>ADK (who sell both pcs and macs) and numerous benchmarks i read
>in germans sound&recording or keyboards magazine.
>
>sure, maybe its all a conspiracy. i wouldnt know. but i
>also wouldnt care much, my whole point these days is that
>the performance you get is so huge that these details dont
>matter anymore. who cares whether an octocore machine runs
>800 instances of a plugin or just 730 when in reality you wouldnt
>ever need more than 100 of them?
>
>see where im coming from with this?
>
>
>> As I recall,
>>there were Audio softwares that were not Vista ready, and many that won't
>>work with Vista 64, but what ever.
>
>
>ok, for the sake of the argument. heres the list of softwares
>that initially were not macintel compatible: all but logic.
>no wait, all including logic, but logic shortly followed
>after the introduction.
>
>name me which major players daws did not run on vistas initial
>release. i dont recall a single one.
>
>
>>64bit has been around since the 60's,
>
>so what was your point about the catching up? are you

>argueing that XP64bit was not released early enough?
>if so, fair enough, allthoug i must say that considering that
>this is all so many years ago and you were actually talking about vista
>(which came as 64bit upon initial release) im not
>quite sure what youre trying to say here. and for me personally,
>all that counts is that NOW i have a machine thats so powerful
>that my bottleneck is not CPU anymore but RAM, so its
>NOW that im interested in 64bit, and today i can choose from
>xp64, vista64, i could install the free windows 7 beta
>(which according to nuendo forum reports runs nuendo just
>fine and super fast already as it is) or OSX. and linux
>and some more stuff too, im sure.
>
>
>>And you can quit with the Mac fan boy shit.
>
>sorry, man. youre acting like a fanboy IMO. its just
>an observation. im sure you can get over it. you dont have
>to agree with my observation (seems like i cannot state
>that often enough).
>
>>Logic 8 is a big improvement.
>
>
>if you say so.
>
>
>>Well I own 7 different Daw softwares. When I was a dealer I sold most
of
>>them, so yeah. I don't know it all that's for sure. I wasn't looking
for
>>a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>>software, I didn't say it's the best.
>
>jup, and i was saying i dont find anything about
>it incredible at all and stated some examples of a software
>that i find very "incredible" as reference, awesome features
>that i cant wait to have steinberg implement into nuendo ASAP
>please. wouldnt you agree that those features i described
>are pretty awesome? i mean, multitrack editing suites that
>beat beat detective, internal melodyne style piano roll editing
>of audio, object based mixing in addition to traditional track+mixer approach
>etc etc, isnt that something youd like
>logic to have too?
>
>i dont understand why you have a problem with something
>like that, or how
>you consider me listing some fabulous features from an

>audio software whose developers quite obviously are extremely
>skilled and super creative equals "starting a war".
>
>i can just as well describe to you what i like about protools.
>protools has playlists, which is hands down the simplest,
>most powerful yet most intuitive way of multiple sets of
>multitrack recording there is. protools has a very nice automation,
>super precise transient detection thats better than
>all of the competition, a nice suite of offline processes
>and the software, while dull and boring is extremely stable.
>
>now, would you consider me listing these advantages over
>the competition "starting a war" too? probably not. then
>answer me this, why would that be different if i listed
>stuff like that for samplitude?
>
>
>
>>>well, i have presented you with quite a few factual statements,
>>>and if your reaction is a mere "i still disagree", well, what else is
there
>>>to say.
>>>
>>
>>Just about the sound and summing.
>
>
>my factual statements were about sound and summing.
>a null test is a test you usually do to get all the
>urban myths or grand "its all subjective" statements
>out of the topic. you can debunk all such statements
>with a successful null test, its positive proof that
>candidate A sounds exactly the same as candidate B.
>
>i present you with that and your response is "i still
>think it sounds different". fair enough. but then
>we dont need to continue that discussion because you
>apparently dont share my methodolical approach to this
>topic and prefer to leave stuff in the dark or "subjective".
>
>
>
>>>> I don't doubt that at unity gain or less, you
>>>>could get tracks to null,
> I'd like to see you get them to null when the
>>>Paris
>>>>tracks are pushed.
>

>
>so you DO believe paris sounds the same, but sounds
>different only when you push stuff into clipping?
>
>
>
>>What I'm saying is I like the sound of Paris. What I'm saying is Paris
>sounds
>>different to me than other DAWs I've heard.
>
>
>again, when clipping or in general? cause if youd say also in general,
>thats the opposite of saying that you do believe that
>its easy to do a positive null test when you dont drive
>tracks into clipping.
>
>which one is it gonna be?
>
>
>> I don't believe all DAWs sound
>>the same.
>
>same question as above. only when clipping or also without?
>
>
>> I'm not
>>convinced on the sound front.
>
>what part of a positive null test do you find "not convincing"?
>
>
>>I just wanted to hear what you were talking about. I'd like to hear a
comparison
>>for myself being that audio is somewhat subjective.
>
>
>that would need the assumption that daw sound characteristics
>make a bigger difference than the actual mixing choices
>the engineer makes, which of course is not the case, im sure
>we will agree on that. so all you would get out of
>listening to mixes from me is whether or not you like my
>style of mixing (if youre really interested, feel free to
>google me, im sure theres enough stuff you could
>download for free over P2P).
>
>youre the one claiming to have the magic daw that
>sounds different in such a fundamental way, not me. my mixes
>sound just like anyone elses (for better or worse, i.e.

>many of my commercial projects are mastered to loudness
>insanity following the usual sick industry standards).
>so IMO it would be up to you to show such a fundamental difference.
>
>especially considering that ive used that same supposedly
>magic tool for years too :-)
>
>
>
>"Mike Audet" <mike@...> wrote:
>
I'll emailrali to see if I can get any more info.

nudge nudge wink winkSpeaking of room acoustics... And you get that high quality Behringer mic with the package!!!

<http://namm.harmony-central.com/WNAMM09/Content/Auralex/PR/In-Store-Room-Analysis-Kit.html>

This is cool.

<http://namm.harmony-central.com/WNAMM09/Content/RadialEngineering/PR/Radial-Lunch-Box-Series-Modules.html>

<http://namm.harmony-central.com/WNAMM09/Content/DangerousMusic/PR/Dangerous-Music-DAC-SR-Surround-Converter.html>

<http://namm.harmony-central.com/WNAMM09/Content/AllenHeath/PR/Allen-Heath-Compact-Digital-Mixing-System.html>

<http://namm.harmony-central.com/WNAMM09/Content/AudioTechnica/PR/Audio-Technica-ATH-M35-Stereo-Monitor-Headphones.html>

<http://namm.harmony-central.com/WNAMM09/Content/PetesPlaceAudio/PR/Pete-s-Place-Audio-BAC-500-Module.html>

<http://namm.harmony-central.com/WNAMM09/Content/Celemony/PR/Celemony-Melodyne-Editor-with-DNA.html>

<http://namm.harmony-central.com/WNAMM09/Content/Sennheiser/PR/Sennheiser-Audiophile-HD-800-Headphones.html>

<http://namm.harmony-central.com/WNAMM09/Content/Sennheiser/PR/Sennheiser-Pro-Ear-Canal-IE-Headphone-Series.html>

I wonder how these will sound???

<http://namm.harmony-central.com/WNAMM09/Content/Focusrite/PR/Focusrite-VST-AU-plug-in-Guitar-FX-.html>

Now why couldn't they throw 16 mic pres on this baby and sell me one for around three grand?

<http://namm.harmony-central.com/WNAMM09/Content/SolidStateLogic/PR/Solid-State-Logic-Matrix-Studio-Console-.html>

<http://namm.harmony-central.com/WNAMM09/Content/ImmersiveMediaResearch/PR/Immersive-Media-Research-Vortex.html>

<http://namm.harmony-central.com/WNAMM09/Content/McDSP/PR/McDSP-Retro-Pack-Bundle.html>

<http://namm.harmony-central.com/WNAMM09/Content/TRXCymbalCompany/PR/TRX-BRT-Series-Cymbals.html>

<http://namm.harmony-central.com/WNAMM09/Content/Redmatica/PR/Redmatica-Creative-Sampling-Suite.html>

<http://namm.harmony-central.com/WNAMM09/Content/RapcoHorizon/PR/Rapcohorizon-Winter-NAMM-2009.html>

<http://namm.harmony-central.com/WNAMM09/Content/ProTonePedals/PR/Pro-Tone-Pedals-Rusty-Cooley-Overdrive-Pedal.html>

<http://namm.harmony-central.com/WNAMM09/Content/Akai/PR/Akai-Pro-MPK49-Keybaord-Controller.html>

<http://hybridmic.adkmic.com/>

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

NAMM special

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

<http://namm.harmony-central.com/WNAMM09/Content/Primacoustic/PR/Primacoustic-RX5-Up-Fire-Isolation-Platform.html>

<http://namm.harmony-central.com/WNAMM09/Content/Primacoustic/PR/Primacoustic-FlexiBooth.html>

<http://namm.harmony-central.com/WNAMM09/Content/Primacoustic/PR/Primacoustic-GoTrap-Stackable-Gobo-and-Bass-Trap.html>

<http://namm.harmony-central.com/WNAMM09/Content/Primacoustic/PR/Primacoustic-Machine-Room-Computer-Silencer.html>

<http://namm.harmony-central.com/WNAMM09/Content/JZMicrophones/PR/JZ-Microphones-Microphone-BT-201.html>

<http://www.sonicstate.com/news/2009/01/13/vintage-tube-distortion-plugin-now-available/>

<http://namm.harmony-central.com/WNAMM09/Content/MixosaurusDAWDrumsGmbH/PR/MIXOSAURUS-DAW-Drums-KIT-B-.html>

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

>

>Something for you gigging key players.

>

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

>

>

>

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

>>

>> <http://news.harmony-central.com/Newp/2009/KRK-Systems-ERGO-Room-Correction-System.html>

>>

>> <http://namm.harmony-central.com/WNAMM09/Content/BricastiDesign/PR/Bricasti-Model-10-Remote-.html>

>>

>> <http://namm.harmony-central.com/WNAMM09/Content/AudioImpressions/PR/Audio-Impressions-FAR-XMG2.D-Active-Monitor-.html>

>>

>>Well Alesis finally gets it out the door, nothing like a two year wait and

>>a price jump. This bates you in at a low price, and make you wait stuff

>always

>>irritates me!

>>

>> <http://namm.harmony-central.com/WNAMM09/Content/Alesis/PR/Alesis-Mastercontrol-Audio-Interface-And-Control-Surface.html>

>>

>>Jan 24, 07

>> <http://namm.harmony-central.com/WNAMM07/Content/Alesis/PR/MasterControl.html>

>>

>> http://rhythm.harmony-central.com/video_popup/popup_theater.php?url=http://www.harmony-central.com/theater/Alesis_MasterControl_01_W-NAMM-07

>>

>> <http://namm.harmony-central.com/WNAMM09/Content/LiquidMetalGuitars/PR/Liquid-Metal-Guitars-LMG-T-Guitar.html>

>Drummers! Something else I found, looks very cool, Drum tuning made easy!

I wonder if it will warp your rims??? This could save some time in the studio, I think this is something I will have to try. I wonder if it will work on die-cast hoops

<http://www.drumtech.com/index-ani.html>

<http://www.drumtech.com/dts2.html>

Videos:
High
Speed

<http://www.drumtech.com/Video/DTS-Demo-Jimmy-Carnelli-High.m ov>
http://www.drumtech.com/2007_Drum_Tech_DTS_Brochure.pdfHere's the WMV:

<http://www.drumtech.com/Video/DTS-Demo-Jimmy-Carnelli-High.w mv>

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

>
>Drummers! Something else I found, looks very cool, Drum tuning made easy!
> I wonder if it will warp your rims??? This could save some time in the
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>work on die-cast hoops
><http://www.drumtech.com/index-ani.html>
><http://www.drumtech.com/dts2.html>
>
>Videos:
>High
>Speed
>
> <http://www.drumtech.com/Video/DTS-Demo-Jimmy-Carnelli-High.m ov>
>http://www.drumtech.com/2007_Drum_Tech_DTS_Brochure.pdfCheck out the audio samples for
ADclip, kind of cool!

<http://www.airwindows.com/adclip.html>

<http://www.airwindows.com/index.html>I think everyone here needs to take a step back and stop all
the
bickering about which app and platform is best. bla bla.. yada yada..

The dust has settled. That debate is now over. There is now only one
true app to rule them all.. and it's only on windows. Sorry Steve Jobs,
you lose.

It will truly blow your mind and make you rethink your whole approach to
recording audio. (You can thank me later).

<http://research.microsoft.com/en-us/um/redmond/projects/song smith/>

Cheers,

TC

Kim W. wrote:

- > Hey Derek.
- > Nice to hear from you again.
- > I'm gonna stay right out of the platform/OS wars, as I can see
- > pros and cons to all of them. (They are all just recording tools, after all).
- > I Have Cubase, Protools, Paris, and Samplitude.
- > And yes!! I agree with you about Samplitude.
- > At present I use it primarily for Mastering and Sound design.
- > The object-oriented mixing is amazing. (dare I say, revolutionary..)
- > This will be my next multitrack DAW for sure, when I get tired of Paris workarounds.
- > But for now, Paris still makes my life easy, sonically.
- > For me, Protools and Cubase are somewhat uninspiring to use, except
- > of course the midi aspect of Cubase.
- > I'm confident that the midi implementation of Samplitude is by now (or will
- > be soon) up to scratch. (I'm still running version 8).
- > How do you use Samplitude?
- > Anyway, Keep well.
- > Nice to see you still have the passion, even though it's
- > ruffled a few feathers around here.
- > Kim

>
>
>
>
>
>
>
>

> "derek" <a@b.com> wrote:

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

>> that was

>>>> incompatible with what the other solution they had

>>>> recommended 3rd party developers to use, causing once again

>>>> 3rd party developers to jump through totally unnecessary hoops.

>>> I heard differently.

>>

>> ok, my source was a press release of steinberg

>> explaining the 64bit situation, and i heard

>> the same from a NI developer. and your source is...?

>>

>>

>>

>>> Apple has made changes to their ADK over the years, and Apple products

> are

>>> better off for it, it's called improvement.

>>

>> ...and that improvement is what exactly? name me a real

>> life improvement people got out of the forced switch
>> from VST plugins to audio units. what did they get in
>> return for having their whole plugin collections being
>> made obsolete at one point?
>>
>>
>>> It isn't like there wasn't years
>>> of growing pain with Vista.
>>
>> note that the difference is that MS did not release
>> vista during these years (a point you later cite
>> as a negative, no less).
>>
>>
>>
>>> As a former Apple Developer, the compiler has
>>> a simple check box that writes a dual binary for PPC and Intel at the same
>>> time, this is a fact, not BS. If you don't believe me look in to it yourself
>>
>> im not denying the existence of that checkbox. im
>> simply argueing that if it really had been that simple,
>> the entire market of 3rd party softwares would have been
>> intel ready within weeks. since in the real world it
>> was more like more than a year and many stuff never got
>> ported in the first place, i come to the conclusion that
>> apparently things in the real world were a little more
>> complex than that. its just an observation. you dont have
>> to agree.
>>
>>
>>> Steinberg has not always released their products in parallel, and that's
>>> part of my point.
>>
>> most of the time they have, and when they hadnt, sometimes
>> the mac version came out first, sometimes the pc version.
>> but really, most of the time the releases were on the same
>> day, which is actually quite an archievement given the constant
>> need for recoding for apple whereas the pcs backwards compability
>> reaches back to somewhere around win 2000 or even win 98.
>>
>>
>>> My point was that Steinberg's Mac products have lagged
>>> behind in performance with code that was not optimized up to date.
>> yes, but thats hardly steinbergs fault. accross all softwares,
>> OSX is a little less performant than XP. dont take my word
>> for it. theres been many many benchmarks out there. dont like
>> steinberg, try ableton, heck, even try digi who usually make
>> it a point that theyre "very mac".

>>
>> or are all of these just not giving the mac enough "top
>> priority"?
>>
>>
>>> I believe
>>> Steinberg has lost Mac customers as a result. Steinberg and the Mac community
>>> for years supported each other before Steinberg products were ever on the
>>> PC platform. It's a good thing that Apple and Mac users supported Steinberg
>>> for all these years, don't you think?
>>
>> i dont care about stuff that happened back in the mid nineties.
>> personally i still used an atari then, then a mac running cubase,
>> didnt like it much because the UI was a lot slower than on
>> the atari, and when i got paris in late 97 i got a pc for it
>> (which in parises case clearly turned out to be the better
>> choice, im tempted to say) and at that point cubase pc was
>> already at 3.something.
>>
>> but if you care about it: if there had been a theoretical year where there
>> was no more atari userbase but no pc version
>> yet, let me say it out loud, thank you, mac users!
>> oh wait, i was one of them. thank you, derek, for supporting
>> steinberg, be it with your atari or your mac license :-)
>>
>>
>>> There has been a narrowing down of DAW software Manufacturers over the
> years.
>> i think the overall number has increased quite a bit.
>> lots of modern hosts such as the whole tracker scene or
>> stuff like the awesome reaper showed up. a lot more than what died away
>> i would think.
>>
>>
>>> There are still plenty of companies that support the Mac platform and
> that's
>>> not likely to change.
>> youre argueing against stuff i didnt even say.
>>
>>
>>> PLEASE! Dude, your still on an operating system from 2001 due to MS's
> blunders
>>> and upgrade issues with Windows Vista!
>> no "dude", im still on it because it works. what awesome audio
>> improvements did i miss? the system i work on is the one
>> that consistently wins all benchmarks, it supports all plugin
>> and audio standards and its stable as hell.
>>

>> there simply is nothing besides my 4GB ram now not
>> being enough anymore that ever tempted me to
>> change, so only now do i plan to change. come on, youre the expert, name
>> me something audio related that i missed all
>> these years that i happily spent on that OS from 2001.
>> i find it hilarious that you try to make that a bad thing.
>> its clearly a very very good thing and i will remember XP
>> very fondly once i made the switch.
>>
>>
>>> And talk about upgrade cycles, a
>>> 5 YEAR wait for Vista!
>> ...during which XP was supported with free upgrades.
>> what exactly is good in having to upgrade your OS
>> once a year and pay for the upgrade? i consider a long life span a plus
> for
>> the OS (it says something about its quality too), and i certainly dont mind
>> that all updates to it were
>> completely free either.
>>
>>
>>> Talk about growing pains, upgrade and compatibility
>>> issues, I've got one word for you, VISTA!!! You got no room to talk!
>> and youve got no examples, apparently :-)
>>
>>
>>> At
>>> least Apple continues to improve their OS, every upgrade has been more
> than
>>> worth the cost in features alone.
>> name me something audio related that i missed. and dont
>> start with fancy photo viewers or whatever. if i crave a better
>> picture viewer, i download one (actually i did 2 years ago
>> when i got bored with the one i had and have a super fancy
>> one ever since. for free. this is such a cool world we live in).
>>
>>
>>> Talk about the price of admission Mac
>>> OSX can be bought for \$129 or less, and there are not 5 or more versions
>>> costing up to \$399.00. That's more than 3 times the cost of Mac OSX.
>> yeah it would be stupid to buy a vista license on its own.
>> the way to buy MS has always been to just get it when you get
>> a new computer. and the point about this was...?
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>>> Just
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>> all that counts is that NOW i have a machine thats so powerful
>> that my bottleneck is not CPU anymore but RAM, so its
>> NOW that im interested in 64bit, and today i can choose from
>> xp64, vista64, i could install the free windows 7 beta
>> (which according to nuendo forum reports runs nuendo just
>> fine and super fast already as it is) or OSX. and linux
>> and some more stuff too, im sure.
>>
>>
>>> And you can quit with the Mac fan boy shit.
>> sorry, man. youre acting like a fanboy IMO. its just
>> an observation. im sure you can get over it. you dont have
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>> that i cant wait to have steinberg implement into nuendo ASAP
>> please. wouldnt you agree that those features i described
>> are pretty awesome? i mean, multitrack editing suites that
>> beat beat detective, internal melodyne style piano roll editing
>> of audio, object based mixing in addition to traditional track+mixer approach
>> etc etc, isnt that something youd like
>> logic to have too?
>>
>> i dont understand why you have a problem with something
>> like that, or how
>> you consider me listing some fabulous features from an
>> audio software whose developers quite obviously are extremely
>> skilled and super creative equals "starting a war".
>>
>> i can just as well describe to you what i like about protools.
>> protools has playlists, which is hands down the simplest,
>> most powerful yet most intuitive way of multiple sets of
>> multitrack recording there is. protools has a very nice automation,
>> super precise transient detection thats better than
>> all of the competition, a nice suite of offline processes
>> and the software, while dull and boring is extremely stable.
>>
>> now, would you consider me listing these advantages over
>> the competition "starting a war" too? probably not. then
>> answer me this, why would that be different if i listed
>> stuff like that for samplitude?
>>
>>
>>
>>>> well, i have presented you with quite a few factual statements,
>>>> and if your reaction is a mere "i still disagree", well, what else is
> there
>>>> to say.
>>>>
>>> Just about the sound and summing.
>>
>> my factual statements were about sound and summing.
>> a null test is a test you usually do to get all the
>> urban myths or grand "its all subjective" statements
>> out of the topic. you can debunk all such statements
>> with a successful null test, its positive proof that
>> candidate A sounds exactly the same as candidate B.
>>
>> i present you with that and your response is "i still

>> think it sounds different". fair enough. but then
>> we dont need to continue that discussion because you
>> apparently dont share my methodolical approach to this
>> topic and prefer to leave stuff in the dark or "subjective".
>>
>>
>>
>>>> I don't doubt that at unity gain or less, you
>>>> could get tracks to null,
>> I'd like to see you get them to null when the
>>>> Paris
>>>> tracks are pushed.
>>
>> so you DO believe paris sounds the same, but sounds
>> different only when you push stuff into clipping?
>>
>>
>>
>>> What I'm saying is I like the sound of Paris. What I'm saying is Paris
>> sounds
>>> different to me than other DAWs I've heard.
>>
>> again, when clipping or in general? cause if youd say also in general,
>> thats the opposite of saying that you do believe that
>> its easy to do a positive null test when you dont drive
>> tracks into clipping.
>>
>> which one is it gonna be?
>>
>>
>>> I don't believe all DAWs sound
>>> the same.
>> same question as above. only when clipping or also without?
>>
>>
>>> I'm not
>>> convinced on the sound front.
>> what part of a positive null test do you find "not convincing"?
>>
>>
>>> I just wanted to hear what you were talking about. I'd like to hear a
> comparison
>>> for myself being that audio is somewhat subjective.
>>
>> that would need the assumption that daw sound characteristics
>> make a bigger difference than the actual mixing choices
>> the engineer makes, which of course is not the case, im sure
>> we will agree on that. so all you would get out of

>> listening to mixes from me is whether or not you like my
>> style of mixing (if youre really interested, feel free to
>> google me, im sure theres enough stuff you could
>> download for free over P2P).
>>
>> youre the one claiming to have the magic daw that
>> sounds different in such a fundamental way, not me. my mixes
>> sound just like anyone elses (for better or worse, i.e.
>> many of my commercial projects are mastered to loudness
>> insanity following the usual sick industry standards).
>> so IMO it would be up to you to show such a fundamental difference.
>>
>> especially considering that ive used that same supposedly
>> magic tool for years too :-)
>>
>>
>>
>>
>Apparently the promo video was just too mind blowing, so they replaced
it with some technical crap..

Here is the link to the video that was previously on their site.

<http://www.youtube.com/watch?v=3oGFogwcx-E>

TC wrote:

>
> I think everyone here needs to take a step back and stop all the
> bickering about which app and platform is best. bla bla.. yada yada..
>
> The dust has settled. That debate is now over. There is now only one
> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,
> you lose.
>
> It will truly blow your mind and make you rethink your whole approach to
> recording audio. (You can thank me later).
>
> <http://research.microsoft.com/en-us/um/redmond/projects/song-smith/>
>
>
> Cheers,
>
> TC
>No, but now you've mentioned it, it's caught my interest - I'm about to
tackle lighting the space this month. Is it commonly available in places
like Home Depot yet, or is it specialty stuff?

- K

On 1/13/09 11:37 PM, in article 496d999c\$1@linux, "Aaron Allen"
<know-spam@not_here.dude> wrote:

> On that note... has anyone tried some LED lighting in the studio yet?
> Any adverse effects to audio/power?
>
> AAOh my, those accompaniments are just superb! I just burned my "black book"
of top session players - I won't be needing *that* old thing any more. I
loved the "ridiculously fast" and "mind-numbingly slow" settings.

:D

- K

On 1/14/09 12:08 PM, in article 496e49ab@linux, "TC"
<tc@spammetodeathyoubastards.org> wrote:

>
> I think everyone here needs to take a step back and stop all the
> bickering about which app and platform is best. bla bla.. yada yada..
>
> The dust has settled. That debate is now over. There is now only one
> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,
> you lose.
>
> It will truly blow your mind and make you rethink your whole approach to
> recording audio. (You can thank me later).
>
> <http://research.microsoft.com/en-us/um/redmond/projects/songsmith/>
>
>
> Cheers,
>
> TC
>
>
>
> Kim W. wrote:
>> Hey Derek.
>> Nice to hear from you again.
>> I'm gonna stay right out of the platform/OS wars, as I can see
>> pros and cons to all of them. (They are all just recording tools, after all).
>> I Have Cubase, Protools, Paris, and Samplitude.
>> And yes!! I agree with you about Samplitude.

>> At present I use it primarily for Mastering and Sound design.
>> The object-oriented mixing is amazing. (dare I say, revolutionary..)
>> This will be my next multitrack DAW for sure, when I get tired of Paris
>> workarounds.
>> But for now, Paris still makes my life easy, sonically.
>> For me, Protools and Cubase are somewhat uninspiring to use, except
>> of course the midi aspect of Cubase.
>> I'm confident that the midi implementation of Samplitude is by now (or will
>> be soon) up to scratch. (I'm still running version 8).
>> How do you use Samplitude?
>> Anyway, Keep well.
>> Nice to see you still have the passion, even though it's
>> ruffled a few feathers around here.
>> Kim
>>
>>
>>
>>
>>
>>
>>
>> "derek" <a@b.com> wrote:
>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>> that was
>>>> incompatible with what the other solution they had
>>>> recommended 3rd party developers to use, causing once again
>>>> 3rd party developers to jump through totally unnecessary hoops.
>>>> I heard differently.
>>>
>>> ok, my source was a press release of steinberg
>>> explaining the 64bit situation, and i heard
>>> the same from a NI developer. and your source is...?
>>>
>>>
>>>
>>>> Apple has made changes to their ADK over the years, and Apple products
>> are
>>>> better off for it, it's called improvement.
>>>
>>> ...and that improvement is what exactly? name me a real
>>> life improvement people got out of the forced switch
>>> from VST plugins to audio units. what did they get in
>>> return for having their whole plugin collections being
>>> made obsolete at one point?
>>>
>>>
>>>> It isn't like there wasn't years
>>>> of growing pain with Vista.

>>>
>>> note that the difference is that MS did not release
>>> vista during these years (a point you later cite
>>> as a negative, no less).
>>>
>>>
>>>
>>>> As a former Apple Developer, the compiler has
>>>> a simple check box that writes a dual binary for PPC and Intel at the same
>>>> time, this is a fact, not BS. If you don't believe me look in to it
>>>> yourself
>>>
>>> im not denying the existence of that checkbox. im
>>> simply argueing that if it really had been that simple,
>>> the entire market of 3rd party softwares would have been
>>> intel ready within weeks. since in the real world it
>>> was more like more than a year and many stuff never got
>>> ported in the first place, i come to the conclusion that
>>> apparently things in the real world were a little more
>>> complex than that. its just an observation. you dont have
>>> to agree.
>>>
>>>
>>>> Steinberg has not always released their products in parallel, and that's
>>>> part of my point.
>>>
>>> most of the time they have, and when they hadnt, sometimes
>>> the mac version came out first, sometimes the pc version.
>>> but really, most of the time the releases were on the same
>>> day, which is actually quite an archievement given the constant
>>> need for recoding for apple whereas the pcs backwards compability
>>> reaches back to somewhere around win 2000 or even win 98.
>>>
>>>
>>>> My point was that Steinberg's Mac products have lagged
>>>> behind in performance with code that was not optimized up to date.
>>> yes, but thats hardly steinbergs fault. accross all softwares,
>>> OSX is a little less performant than XP. dont take my word
>>> for it. theres been many many benchmarks out there. dont like
>>> steinberg, try ableton, heck, even try digi who usually make
>>> it a point that theyre "very mac".
>>>
>>> or are all of these just not giving the mac enough "top
>>> priority"?
>>>
>>>
>>>> I believe
>>>> Steinberg has lost Mac customers as a result. Steinberg and the Mac

>>>> community
>>>> for years supported each other before Steinberg products were ever on the
>>>> PC platform. It's a good thing that Apple and Mac users supported
>>>> Steinberg
>>>> for all these years, don't you think?
>>>
>>> i dont care about stuff that happened back in the mid nineties.
>>> personally i still used an atari then, then a mac running cubase,
>>> didnt like it much because the UI was a lot slower than on
>>> the atari, and when i got paris in late 97 i got a pc for it
>>> (which in parises case clearly turned out to be the better
>>> choice, im tempted to say) and at that point cubase pc was
>>> already at 3.something.
>>>
>>> but if you care about it: if there had been a theoretical year where there
>>> was no more atari userbase but no pc version
>>> yet, let me say it out loud, thank you, mac users!
>>> oh wait, i was one of them. thank you, derek, for supporting
>>> steinberg, be it with your atari or your mac license :-)
>>>
>>>
>>>> There has been a narrowing down of DAW software Manufacturers over the
>> years.
>>> i think the overall number has increased quite a bit.
>>> lots of modern hosts such as the whole tracker scene or
>>> stuff like the awesome reaper showed up. a lot more than what died away
>>> i would think.
>>>
>>>
>>>> There are still plenty of companies that support the Mac platform and
>> that's
>>>> not likely to change.
>>> youre argueing against stuff i didnt even say.
>>>
>>>
>>>> PLEASE! Dude, your still on an operating system from 2001 due to MS's
>> blunders
>>>> and upgrade issues with Windows Vista!
>>> no "dude", im still on it because it works. what awesome audio
>>> improvements did i miss? the system i work on is the one
>>> that consistently wins all benchmarks, it supports all plugin
>>> and audio standards and its stable as hell.
>>>
>>> there simply is nothing besides my 4GB ram now not
>>> being enough anymore that ever tempted me to
>>> change, so only now do i plan to change. come on, youre the expert, name
>>> me something audio related that i missed all
>>> these years that i happily spent on that OS from 2001.

>>> i find it hilarious that you try to make that a bad thing.
>>> its clearly a very very good thing and i will remember XP
>>> very fondly once i made the switch.
>>>
>>>
>>>> And talk about upgrade cycles, a
>>>> 5 YEAR wait for Vista!
>>> ...during which XP was supported with free upgrades.
>>> what exactly is good in having to upgrade your OS
>>> once a year and pay for the upgrade? i consider a long life span a plus
>> for
>>> the OS (it says something about its quality too), and i certainly dont mind
>>> that all updates to it were
>>> completely free either.
>>>
>>>
>>>> Talk about growing pains, upgrade and compatibility
>>>> issues, I've got one word for you, VISTA!!! You got no room to talk!
>>> and youve got no examples, apparently :-)
>>>
>>>
>>>> At
>>>> least Apple continues to improve their OS, every upgrade has been more
>> than
>>>> worth the cost in features alone.
>>> name me something audio related that i missed. and dont
>>> start with fancy photo viewers or whatever. if i crave a better
>>> picture viewer, i download one (actually i did 2 years ago
>>> when i got bored with the one i had and have a super fancy
>>> one ever since. for free. this is such a cool world we live in).
>>>
>>>
>>>> Talk about the price of admission Mac
>>>> OSX can be bought for \$129 or less, and there are not 5 or more versions
>>>> costing up to \$399.00. That's more than 3 times the cost of Mac OSX.
>>> yeah it would be stupid to buy a vista license on its own.
>>> the way to buy MS has always been to just get it when you get
>>> a new computer. and the point about this was...?
>>>
>>>
>>>> Just
>>>> look at the customer satisfaction rates, including XP, I'll take Mac OSX
>>>> thank you.
>>> but youre not a fanboy. right :-)
>>>
>>>
>>>
>>>> Your original post was about Paris no longer making sense, then you went

>>>> to Apple is the evil empire and Logic sucks.
>>>
>>> yes, i made a joke about who i would consider "the dark side"
>>> these days in regards to the whole apple/logic story.
>>> i dont care much actually, ever since i dont have to use
>>> the program in other studios anymore, so in that regard i
>>> probably would have to thank apple for that too.
>>>
>>> you just couldnt get over me stating my opinion, apparently.
>>> but it is my opinion. cant help it.
>>>
>>>
>>>> Instead of us having the next
>>>> Mac verses PC war, why don't we stick to Paris vs. other DAWs and we can
>>>> leave Logic out of it.
>>>
>>> oh, but theres two ways of getting there. you might just as
>>> well show the grandeur of ignoring me when i state an opinion
>>> that you dont like.
>>>
>>> that usually is considered the better approach than
>>> to try to stop people from voicing their opinions.
>>>
>>> youre welcome to your own "microsoft sucks" statements
>>> as much as you like. be my guest, write a whole post about
>>> this stuff and watch me ignore it ;-)
>>>
>>>
>>>> Yes PC users always know more about Macs than Mac users about Mac
>>>> performance
>>>> and all the "swooshing" stuff.
>>>
>>> im talking about benchmarks from manufacturers such as ableton,
>>> steinberg, NI or independant computer manufacturers such as
>>> ADK (who sell both pcs and macs) and numerous benchmarks i read
>>> in germans sound&recording or keyboards magazine.
>>>
>>> sure, maybe its all a conspiracy. i wouldnt know. but i
>>> also wouldnt care much, my whole point these days is that
>>> the performance you get is so huge that these details dont
>>> matter anymore. who cares whether an octocore machine runs
>>> 800 instances of a plugin or just 730 when in reality you wouldnt
>>> ever need more than 100 of them?
>>>
>>> see where im coming from with this?
>>>
>>>
>>>> As I recall,

>>>> there were Audio softwares that were not Vista ready, and many that won't
>>>> work with Vista 64, but what ever.
>>>
>>> ok, for the sake of the argument. heres the list of softwares
>>> that initially were not macintel compatible: all but logic.
>>> no wait, all including logic, but logic shortly followed
>>> after the introduction.
>>>
>>> name me which major players daws did not run on vistas initial
>>> release. i dont recall a single one.
>>>
>>>
>>>> 64bit has been around since the 60's,
>>> so what was your point about the catching up? are you
>>> argueing that XP64bit was not released early enough?
>>> if so, fair enough, allthough i must say that considering that
>>> this is all so many years ago and you were actually talking about vista
>>> (which came as 64bit upon initial release) im not
>>> quite sure what youre trying to say here. and for me personally,
>>> all that counts is that NOW i have a machine thats so powerful
>>> that my bottleneck is not CPU anymore but RAM, so its
>>> NOW that im interested in 64bit, and today i can choose from
>>> xp64, vista64, i could install the free windows 7 beta
>>> (which according to nuendo forum reports runs nuendo just
>>> fine and super fast already as it is) or OSX. and linux
>>> and some more stuff too, im sure.
>>>
>>>
>>>> And you can quit with the Mac fan boy shit.
>>> sorry, man. youre acting like a fanboy IMO. its just
>>> an observation. im sure you can get over it. you dont have
>>> to agree with my observation (seems like i cannot state
>>> that often enough).
>>>
>>>> Logic 8 is a big improvement.
>>>
>>> if you say so.
>>>
>>>
>>>> Well I own 7 different Daw softwares. When I was a dealer I sold most
>> of
>>>> them, so yeah. I don't know it all that's for sure. I wasn't looking
>> for
>>>> a Logic vs. Samplitude war either. I was just saying Logic 8 is incredible
>>>> software, I didn't say it's the best.
>>> jup, and i was saying i dont find anything about
>>> it incredible at all and stated some examples of a software
>>> that i find very "incredible" as reference, awesome features

>>> that i cant wait to have steinberg implement into nuendo ASAP
>>> please. wouldnt you agree that those features i described
>>> are pretty awesome? i mean, multitrack editing suites that
>>> beat beat detective, internal melodyne style piano roll editing
>>> of audio, object based mixing in addition to traditional track+mixer
>>> approach
>>> etc etc, isnt that something youd like
>>> logic to have too?
>>>
>>> i dont understand why you have a problem with something
>>> like that, or how
>>> you consider me listing some fabulous features from an
>>> audio software whose developers quite obviously are extremely
>>> skilled and super creative equals "starting a war".
>>>
>>> i can just as well describe to you what i like about protocols.
>>> protocols has playlists, which is hands down the simplest,
>>> most powerful yet most intuitive way of multiple sets of
>>> multitrack recording there is. protocols has a very nice automation,
>>> super precise transient detection thats better than
>>> all of the competition, a nice suite of offline processes
>>> and the software, while dull and boring is extremely stable.
>>>
>>> now, would you consider me listing these advantages over
>>> the competition "starting a war" too? probably not. then
>>> answer me this, why would that be different if i listed
>>> stuff like that for samplitude?
>>>
>>>
>>>
>>>>> well, i have presented you with quite a few factual statements,
>>>>> and if your reaction is a mere "i still disagree", well, what else is
>> there
>>>>> to say.
>>>>>
>>>> Just about the sound and summing.
>>>
>>> my factual statements were about sound and summing.
>>> a null test is a test you usually do to get all the
>>> urban myths or grand "its all subjective" statements
>>> out of the topic. you can debunk all such statements
>>> with a successful null test, its positive proof that
>>> candidate A sounds exactly the same as candidate B.
>>>
>>> i present you with that and your response is "i still
>>> think it sounds different". fair enough. but then
>>> we dont need to continue that discussion because you
>>> apparently dont share my methodolical approach to this

>>> topic and prefer to leave stuff in the dark or "subjective".
>>>
>>>
>>>
>>>>> I don't doubt that at unity gain or less, you
>>>>> could get tracks to null,
>>> I'd like to see you get them to null when the
>>>>> Paris
>>>>> tracks are pushed.
>>>
>>> so you DO believe paris sounds the same, but sounds
>>> different only when you push stuff into clipping?
>>>
>>>
>>>
>>>> What I'm saying is I like the sound of Paris. What I'm saying is Paris
>>> sounds
>>>> different to me than other DAWs I've heard.
>>>
>>> again, when clipping or in general? cause if youd say also in general,
>>> thats the opposite of saying that you do believe that
>>> its easy to do a positive null test when you dont drive
>>> tracks into clipping.
>>>
>>> which one is it gonna be?
>>>
>>>
>>>> I don't believe all DAWs sound
>>>> the same.
>>> same question as above. only when clipping or also without?
>>>
>>>
>>>> I'm not
>>>> convinced on the sound front.
>>> what part of a positive null test do you find "not convincing"?
>>>
>>>
>>>> I just wanted to hear what you were talking about. I'd like to hear a
>> comparison
>>>> for myself being that audio is somewhat subjective.
>>>
>>> that would need the assumption that daw sound characteristics
>>> make a bigger difference than the actual mixing choices
>>> the engineer makes, which of course is not the case, im sure
>>> we will agree on that. so all you would get out of
>>> listening to mixes from me is whether or not you like my
>>> style of mixing (if youre really interested, feel free to
>>> google me, im sure theres enough stuff you could

>>> download for free over P2P).
>>>
>>> youre the one claiming to have the magic daw that
>>> sounds different in such a fundamental way, not me. my mixes
>>> sound just like anyone elses (for better or worse, i.e.
>>> many of my commercial projects are mastered to loudness
>>> insanity following the usual sick industry standards).
>>> so IMO it would be up to you to show such a fundamental difference.
>>>
>>> especially considering that ive used that same supposedly
>>> magic tool for years too :-)
>>>
>>>
>>>
>>>
>>Whaaaaaaa....??

Is this for real?

Did I miss a memo or something? Are the sounds this thing produces actually supposed to be be desirable sounds??? Both Digital Clipping +18db and ADClip +18db sound like complete and utter "FAIL" to me. Yikesssss. Am I just getting old?

- K

On 1/14/09 12:37 PM, in article 496e3f0d@linux, "James McCloskey" <excelsm@hotmail.com> wrote:

>
> Check out the audio samples for ADclip, kind of cool!
>
> <http://www.airwindows.com/adclip.html>
>
> <http://www.airwindows.com/index.html> I hear ya, I need Mike to crack the code so I can modify it to work with BFD and Massive, then I can really rock out..

My ATS panels arrived yesterday, but now I really have this strange urge to find some glow in the dark towels to replace the fabric on them.. ;-)

Cheers,

TC

ps - call me when you get a chance (dvd - need your info..)

Kerry Galloway wrote:

> Oh my, those accompaniments are just superb! I just burned my "black book"
> of top session players - I won't be needing *that* old thing any more. I
> loved the "ridiculously fast" and "mind-numbingly slow" settings.
>
> :D
>
> - K
>>>>
>>>>
> Lance, this worked!...and I'm quite embassed to say I never thought of it
myslef...lol

Thanks!

"lance" <lance.rocks@verizon.net> wrote:

>I think something like this happened to me once or twice. Somehow the "show

>waveform" toggled to = off.

>

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

>news:496ceeb6\$1@linux...

>>

>> Hey gang, been a while since I've hung out. Hope all is well. I am still

>> an

>> avid Paris user and have a question. On occasion, I will receive an error

>> message within the editor window (honestly cannot recall the actual

>> message),

>> but from that point forward, I can no longer see the data I recorded on

>> that

>> track (or any other on that SubMix)....you do see blank data fields where

>> tracks were previously recorded.

>>

>> Initially I freaked out, as I could not see the data, but soon noticed

>> that

>> I could drag the data to another SubMix editor window and continue

>> working.

>> Once this happens though, the aforementioned SubMix editor is useless.

As

>> there are 8 SubMix's available to me, I simply use another, but would
like

>> to know what causes this and the possible fix to use the offending SubMix.

>>

>> Any thoughts...anyone?

>>
>> Thanks!
>>
>> Tyrone C
>Probably. It's okay. I am too. Have a birthday coming so soon I'll be even older!

Gantt

Kerry Galloway <kg@kerrygalloway.com> wrote:

> Am I just getting old?
>
>- K
>
>On 1/14/09 12:37 PM, in article 496e3f0d@linux, "James McCloskey"
><excelsm@hotmail.com> wrote:
>
>>
>> Check out the audio samples for ADclip, kind of cool!
>>
>> <http://www.airwindows.com/adclip.html>
>>
>> <http://www.airwindows.com/index.html>
>Embarrassed that I can't embarrassed either...lol!

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

>
>Lance, this worked!...and I'm quite embassed to say I never thought of it
>myslef...lol
>
>Thanks!
>
>"lance" <lance.rocks@verizon.net> wrote:
>>I think something like this happened to me once or twice. Somehow the "show
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>>> Hey gang, been a while since I've hung out. Hope all is well. I am still
>
>>> an
>>> avid Paris user and have a question. On occasion, I will receive an error
>>> message within the editor window (honestly cannot recall the actual
>>> message),

>>> but from that point forward, I can no longer see the data I recorded
on
>
>>> that
>>> track (or any other on that SubMix)....you do see blank data fields where
>>> tracks were previously recorded.
>>>
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>>> I could drag the data to another SubMix editor window and continue
>>> working.
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>As
>>> there are 8 SubMix's available to me, I simply use another, but would
>like
>>> to know what causes this and the possible fix to use the offending SubMix.
>>>
>>> Any thoughts...anyone?
>>>
>>> Thanks!
>>>
>>> Tyrone C
>>
>"Kim W." <no@way.com> wrote:
>
>Hey Derek.
>Nice to hear from you again.
>I'm gonna stay right out of the platform/OS wars, as I can see
>pros and cons to all of them. (They are all just recording tools, after
all).

absolutely :-)

>I Have Cubase, Protools, Paris, and Samplitude.
>And yes!! I agree with you about Samplitude.
>At present I use it primarily for Mastering and Sound design.
>The object-oriented mixing is amazing. (dare I say, revolutionary..)
>This will be my next multitrack DAW for sure, when I get tired of Paris
workarounds.
>But for now, Paris still makes my life easy, sonically.
>For me, Protools and Cubase are somewhat uninspiring to use, except
>of course the midi aspect of Cubase.

yeah protools is very boring...got forbid, imagine theyd

make their program skinnable (a feature that, once again, only one program in this list has, samplitude) how creative people would get with that old dog. but of course that aint gonna happen, because that old dog image is part of digis game here. no graphics, no customizable key commands, no nothing...

....but hey, it works. its very stable, and you can count on something: if it HAS a feature, that feature is done right. thats someting i.e. steinberg often dont get right.

>I'm confident that the midi implementation of Samplitude is by now (or will >be soon) up to scratch. (I'm still running version 8).
>How do you use Samplitude?

my "main" host is still nuendo...im just so used to it.
but i do have samplitude and i keep using it more and more.
by now, when i know i have some serious multitrack editing to do, i switch to samplitude cause of its multitrack "wizard" thing...

the midi is on par with the rest now. version 9 was a big step already, version 10 now feels very mature. let me put it this way, i opened the key editor and tried to find some aspect of the cubase and nuendo key editors i would possibly miss here, and i didnt find one. i didnt look THAT hard because for now i use samplitude very much for audio, but it all seemed to be there.

>Anyway, Keep well.
>Nice to see you still have the passion, even though it's
>ruffled a few feathers around here.
>Kim

actually the person with the passion in this case would be james ;-) he apparently didnt like my little offhand joke about apples dealing with poor emagic very much. but yes, when im asked about my opinion, i dont hesitate saying it out loud. precisely because its only audio software. you cant offend audio softwares. they dont have feelings.

....yet! :-)

best,
derekhere's a discussion on the subject by the developer and wombats.

<http://thewombforums.com/showthread.php?t=9943>

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:496e6208\$1@linux...

>
> Probably. It's okay. I am too. Have a birthday coming so soon I'll be
> even
> older!
>
> Gantt
>
> Kerry Galloway <kg@kerrygalloway.com> wrote:
>
>> Am I just getting old?
>>
>>- K
>>
>>On 1/14/09 12:37 PM, in article 496e3f0d@linux, "James McCloskey"
>><excelsm@hotmail.com> wrote:
>>
>>>
>>> Check out the audio samples for ADclip, kind of cool!
>>>
>>> <http://www.airwindows.com/adclip.html>
>>>
>>> <http://www.airwindows.com/index.html>
>>
>I like free !! thanks James

James McCloskey wrote:

> YAMAHA C7 GRAND for free
> http://sonart.cc/shop/product_info.php?cPath=62&products_id=210
>
> Also check out the MoPho video:
>
> <http://www.sonicstate.com/news/2008/12/24/sonic-lab-dave-smith-instruments-mopho/>
>
> http://www.davesmithinstruments.com/products/mopho/mopho_audio.php I was thinking roll my
own, using stage lighting parts/pieces. Maybe even a
DMX512 controller. Wouldn't that be sweet?

AA

"Kerry Galloway" <kg@kerrygalloway.com> wrote in message
news:C5938978.D2F5%kg@kerrygalloway.com...

> No, but now you've mentioned it, it's caught my interest - I'm about to
> tackle lighting the space this month. Is it commonly available in places
> like Home Depot yet, or is it specialty stuff?

>

> - K

>

>

> On 1/13/09 11:37 PM, in article 496d999c\$1@linux, "Aaron Allen"

> <know-spam@not_here.dude> wrote:

>

>> On that note... has anyone tried some LED lighting in the studio yet?

>> Any adverse effects to audio/power?

>>

>> AA

>That'd be the way to go - I was pricing the consumer versions today. Yikes,
\$140 for a table lamp. No thankee.

- K

On 1/14/09 4:58 PM, in article 496e8d88@linux, "Aaron Allen"
<know-spam@not_here.dude> wrote:

> I was thinking roll my own, using stage lighting parts/pieces. Maybe even a
> DMX512 controller. Wouldn't that be sweet?

>

> AAAaron Allen wrote:

> I was thinking roll my own, using stage lighting parts/pieces. Maybe even a
> DMX512 controller. Wouldn't that be sweet?

That would be cool, Aaron. I've been contemplating that, too. In the
mean time I picked up an LED color changing light designed for
video/film location lighting and it also makes a handy mood light in the
studio.

Cheers,

-Jamie

www.JamieKrutz.com

> AA

>

>
> "Kerry Galloway" <kg@kerrygalloway.com> wrote in message
> news:C5938978.D2F5%kg@kerrygalloway.com...
>> No, but now you've mentioned it, it's caught my interest - I'm about to
>> tackle lighting the space this month. Is it commonly available in places
>> like Home Depot yet, or is it specialty stuff?
>>
>> - K
>>
>>
>> On 1/13/09 11:37 PM, in article 496d999c\$1@linux, "Aaron Allen"
>> <know-spam@not_here.dude> wrote:
>>
>>> On that note... has anyone tried some LED lighting in the studio yet?
>>> Any adverse effects to audio/power?
>>>
>>> AA
>
>Have you ever recorded Punk or Grunge? On an amp or maybe a vocal effect.
It could be called instant A** plugin;) It might even be fun to mess
with a client with this.

Kerry Galloway <kg@kerrygalloway.com> wrote:
>Whaaaaaaa....??
>
>Is this for real?
>
>Did I miss a memo or something? Are the sounds this thing produces actually
>supposed to be be desirable sounds??? Both Digital Clipping +18db and ADClip
>+18db sound like complete and utter "FAIL" to me. Yikessssss. Am I just
>getting old?
>
>- K
>
>On 1/14/09 12:37 PM, in article 496e3f0d@linux, "James McCloskey"
><excelsm@hotmail.com> wrote:
>
>>
>> Check out the audio samples for ADclip, kind of cool!
>>
>> <http://www.airwindows.com/adclip.html>
>>
>> <http://www.airwindows.com/index.html>
>Lo! That was sooooo painful! That's soooo dorky! Only Ms could think that's
cool! Reminds me of their "I'm a PC" campaign, just unoriginal and lame.
Maybe his is MS's answer to Garage Band. Makes me think Bill wrote this
himself, maybe his final code.

TC <tc@spammetodeathyoubastards.org> wrote:
>Apparently the promo video was just too mind blowing, so they replaced
>it with some technical crap..
>
>Here is the link to the video that was previously on their site.
>
> <http://www.youtube.com/watch?v=3oGFogwcx-E>
>
>
>TC wrote:
>>
>> I think everyone here needs to take a step back and stop all the
>> bickering about which app and platform is best. bla bla.. yada yada..
>>
>> The dust has settled. That debate is now over. There is now only one
>> true app to rule them all.. and it's only on windows. Sorry Steve Jobs,

>> you lose.
>>
>> It will truly blow your mind and make you rethink your whole approach
to
>> recording audio. (You can thank me later).
>>
>> <http://research.microsoft.com/en-us/um/redmond/projects/song-smith/>
>>
>>
>> Cheers,
>>
>> TC
>>By the way, is that a MacBook Pro she's using in the beginning of the video?

Bill wishes he was Steve Jobs, and Ballmer wishes he was an ape:)

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>> http://research.microsoft.com/en-us/um/redmond/projects/song_smith/
>>
>>
>> Cheers,
>>
>> TC
>>> Have you ever recorded Punk or Grunge?

LOL, yeah - but here I was thinking that the idea was for *them* to sound
bad and for me to record that bad sound fairly competently.

I have the uncomfortable feeling that if this were the 1950s, I'd probably
be one of those old guys complaining that "this distorted sound the kids get
from turning their guitar amps up too loud sounds like crap".

- KWhen our son was born someone warned me that one day I'd hear my father's
voice come out of my mouth! Fateful words...

Gantt

Kerry Galloway <kg@kerrygalloway.com> wrote:

>I have the uncomfortable feeling that if this were the 1950s, I'd probably
>be one of those old guys complaining that "this distorted sound the kids
get
>from turning their guitar amps up too loud sounds like crap".
>
>- K
>I've played a rental kit that had those on it 2 times over the past year on
shows.
I was pretty unimpressed. I think it choked the drums.
I won't be getting it.
Rod

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

>
>Drummers! Something else I found, looks very cool, Drum tuning made easy!
> I wonder if it will warp your rims??? This could save some time in the
>studio, I think this is something I will have to try. I wonder if it will
>work on die-cast hoops

><http://www.drumtech.com/index-ani.html>
><http://www.drumtech.com/dts2.html>
>
>Videos:
>High
>Speed
>
> <http://www.drumtech.com/Video/DTS-Demo-Jimmy-Carnelli-High.m ov>
>http://www.drumtech.com/2007_Drum_Tech_DTS_Brochure.pdf would recommend everyone
download the high res version so you can
enjoy it over and over again and again..

Hurry before Microsoft realizes that everyone involved with the making
of this commercial was high on crack..

<http://research.microsoft.com/en-us/um/redmond/projects/song-smith/videos/EveryoneHasASongInside.mov>

Cheers,

TC

James McCloskey wrote:

> By the way, is that a MacBook Pro she's using in the beginning of the video?
>
> Bill wishes he was Steve Jobs, and Ballmer wishes he was an ape:)
>
> TC <tc@spammetodeathyoubastards.org> wrote:
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>>>
>>> It will truly blow your mind and make you rethink your whole approach
> to

>>> recording audio. (You can thank me later).
>>>
>>> http://research.microsoft.com/en-us/um/redmond/projects/song_smith/
>>>
>>>
>>> Cheers,
>>>
>>> TC
>>>
>Oh, the song, it's stuck in my head... I feel like... Oh noooooooooo!
Noooooooooooo!

These cliched chords and hackneyed drums
Will make most listeners sick;
I'd like to take that laptop out
And smash it with a stick
Sometimes it's hard to look away
When passing highway wrecks;
The worst part was imagining
Those parents having (breakfast)
This weird and creepy video
Has made me want to shout -
"Yes, everyone has a song inside,
And pleeeeeeeeeease don't let them out!"

On 1/14/09 10:57 PM, in article 496ee1b3\$1@linux, "TC"
<tc@spammetodeathyoubastards.org> wrote:

>
> I would recommend everyone download the high res version so you can

Subject: Re: vcd_Open: failed to lock process gestalt memory!!
Posted by [TC](#) on Tue, 04 Nov 2008 23:40:56 GMT
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oft.com/en-us/um/redmond/projects/song_smith/videos/Every
> oneHasASongInside.mov
>
> Cheers,
>
> TC
>
>
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>>>> you lose.
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>>>> It will truly blow your mind and make you rethink your whole approach
>> to
>>>> recording audio. (You can thank me later).
>>>>
>>>> <http://research.microsoft.com/en-us/um/redmond/projects/song-smith/>
>>>>
>>>>
>>>> Cheers,
>>>>
>>>> TC
>>>>
>>Hmmm...can it help people who can't sing in tune with playing out of tune
too?...hmmm...
....if not, I think it's more a consume joke...

"TC" <tc@spammetodeathyoubastards.org> skrev i melding
news:496e49ab@linux...

>
> I think everyone here needs to take a step back and stop all the bickering
> about which app and platform is best. bla bla.. yada yada..
>
> The dust has settled. That debate is now over. There is now only one true
> app to rule them all.. and it's only on windows. Sorry Steve Jobs, you
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>
> It will truly blow your mind and make you rethink your whole approach to
> recording audio. (You can thank me later).
>

> http://research.microsoft.com/en-us/um/redmond/projects/song_smith/
>
>
> Cheers,
>
> TC
>
>
>
>
> Kim W. wrote:
>> Hey Derek.
>> Nice to hear from you again.
>> I'm gonna stay right out of the platform/OS wars, as I can see
>> pros and cons to all of them. (They are all just recording tools, after
>> all).
>> I Have Cubase, Protools, Paris, and Samplitude.
>> And yes!! I agree with you about Samplitude.
>> At present I use it primarily for Mastering and Sound design.
>> The object-oriented mixing is amazing. (dare I say, revolutionary..)
>> This will be my next multitrack DAW for sure, when I get tired of Paris
>> workarounds.
>> But for now, Paris still makes my life easy, sonically.
>> For me, Protools and Cubase are somewhat uninspiring to use, except
>> of course the midi aspect of Cubase. I'm confident that the midi
>>

Subject: Re: vcd_Open: failed to lock process gestalt memory!!
Posted by [mike audet\[1\]](#) on Wed, 05 Nov 2008 01:07:23 GMT
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; implementation of Samplitude is by now (or will
>> be soon) up to scratch. (I'm still running version 8).
>> How do you use Samplitude?
>> Anyway, Keep well.
>> Nice to see you still have the passion, even though it's ruffled a few
>> feathers around here.
>> Kim
>>
>>
>>
>>
>>
>>
>>
>> "derek" <a@b.com> wrote:
>>> "James McCloskey" <excelsm@hotmail.com> wrote:

>>> that was
>>>> incompatible with what the other solution they had
>>>> recommended 3rd party developers to use, causing once again
>>>> 3rd party developers to jump through totally unnecessary hoops.
>>>> I heard differently.
>>>
>>> ok, my source was a press release of steinberg
>>> explaining the 64bit situation, and i heard
>>> the same from a NI developer. and your source is...?
>>>
>>>
>>>
>>>> Apple has made changes to their ADK over the years, and Apple products
>> are
>>>> better off for it, it's called improvement.
>>>
>>> ...and that improvement is what exactly? name me a real
>>> life improvement people got out of the forced switch
>>> from VST plugins to audio units. what did they get in
>>> return for having their whole plugin collections being
>>> made obsolete at one point?
>>>
>>>
>>>> It isn't like there wasn't years
>>>> of growing pain with Vista.
>>>
>>> note that the difference is that MS did not release
>>> vista during these years (a point you later cite
>>> as a negative, no less).
>>>
>>>
>>>
>>>> As a former Apple Developer, the compiler has
>>>> a simple check box that writes a dual binary for PPC and Intel at the
>>>> same
>>>> time, this is a fact, not BS. If you don't believe me look in to it
>>>> yourself
>>>
>>> im not denying the existence of that checkbox. im
>>> simply argueing that if it really had been that simple,
>>> the entire market of 3rd party softwares would have been
>>> intel ready within weeks. since in the real world it
>>> was more like more than a year and many stuff never got
>>> ported in the first place, i come to the conclusion that
>>> apparently things in the real world were a little more
>>> complex than that. its just an observation. you dont have
>>> to agree.
>>>

>>>
>>>> Steinberg has not always released their products in parallel, and
>>>> that's
>>>> part of my point.
>>>
>>> most of the time they have, and when they hadn't, sometimes
>>> the mac version came out first, sometimes the pc version.
>>> but really, most of the time the releases were on the same
>>> day, which is actually quite an achievement given the constant
>>> need for recoding for apple whereas the pcs backwards compability
>>> reaches back to somewhere around win 2000 or even win 98.
>>>
>>>
>>>> My point was that Steinberg's Mac products have lagged
>>>> behind in performance with code that was not optimized up to date.
>>> yes, but that's hardly Steinberg's fault. across all softwares,
>>> OSX is a little less performant than XP. don't take my word
>>> for it. there's been many many benchmarks out there. don't like
>>> Steinberg, try Ableton, heck, even try Digi who usually make
>>> it a point that they're "very mac".
>>>
>>> or are all of these just not giving the mac enough "top
>>> priority"?
>>>
>>>
>>>> I believe
>>>> Steinberg has lost Mac customers as a result. Steinberg and the Mac
>>>> community
>>>> for years supported each other before Steinberg products were ever on
>>>> the
>>>> PC platform. It's a good thing that Apple and Mac users supported
>>>> Steinberg
>>>> for all these years, don't you think?

Subject: Re: vcd_Open: failed to lock process gestalt memory!!
Posted by [Kerry Galloway](#) on Thu, 27 Nov 2008 05:39:19 GMT
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also change their mix in PARIS.
Yes, good point. Let me think about that...

Quote:Awesome that you're looking at doing this! You're welcome to do pre-sales here if you want to, by the way. About how many units do you figure will make it worthwhile?
Partly depends on how big the pcb ends up being and what kind of box I find to house it. I have never been able to synch PARIS to my Alesis ADAT or my Fostex RD-8 using any of the clock outputs or inputs, the Toslink lightpipe, or the 9 pin ADAT lead (running PARIS on a Mac G4 with OS 9.2).

For 16 or 24 track projects recorded on ADAT, I transfer audio via the fibre optic cable in 8 track blocks, then zoom in and align each 8 track block with the others.
I'm hoping that the ADAT synch actually works when I move PARIS from Mac to PC.

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [Aaron Allen](#) on Thu, 27 Nov 2008 05:48:46 GMT

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>

Meanwhile, I'm watching this topic with interest to see if anyone knows how to get them to synch. I should have been more precise.

What I mean is receiving digital clock over adat, not syncing Paris to an "Adat"

I am having an issue with some gear that is slaving to Paris and receiving its clock over adat fiber optic from Paris as it has no bnc word clock input. I wanted to see if Paris could receive clock over adat. The control panel has a setting for "digital" and Mec has "digital" indicator and was wondering if that had anything to do with that. Just a trouble shooting idea to help pin down an issue I am having.

Thanks

Responding to Colin.

I never had an "adat" but the closest I have come was syncing Logic Audio midi to paris. Start the paris transport and logic would follow. It was glitchy but, but worked somewhat. Hi Colin - ADAT sync on a Mac generally doesn't work (with exceptions; see below). On a PC ADAT sync is converted into something called APP or (ASIO Positioning Protocol); the PC uses ASIO but OSX uses its own proprietary system called Core Audio and chose not to support this.

The exception is certain MOTU hardware and software when used together (everything from the ADAT sync socket to the DAW is thus under their control, and *they* thought it was important). Thanks for the good info Kerry.

I've learned a workaround for those rare occasions when I have to transfer old projects from ADAT tape, but I have

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [Kerry Galloway](#) on Thu, 27 Nov 2008 05:51:13 GMT

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wondered if there was something I could do that would make them synch.

The problem seems to be in the timecode / location and tape transport areas, as I have used the MEC ADAT module to get extra inputs from external preamps (such as Focusrite OctoPre)

through the lightpipe and it works OK.

The OctoPre will slave to the PARIS clock and work fine, but sounds noticeably better if both are c

Subject: Re: vcd_Open: failed to lock process gestalt memory!!

Posted by [Mike Audet](#) on Thu, 27 Nov 2008 17:02:06 GMT

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it will be easy to fix. I thought that 10 buffers per channel was enough, but I think you get an additional 10 needed if you are recording onto a track that already has audio in it. You think you've thought of everything, and then reality sets in...

All the best,

Mike

PS - I don't think I heard back from you about the specific error message that the ASIO driver was giving you. Let me know if I missed an email and can help. mikeaudet wrote on Sun, 26 June 2011 19:15... I get so into it that I forget to eat. It's going really well. ... Maybe the next day I can spend on it
