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Subject: So right about now I'm getting ready to kill somethin'

Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 03:07:04 GMT

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>

>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the need to

>>

>>>> upgrade it for audio production. It could go for the next decade with

>>>> slowing me down.

>>>>

>>>> However if I decide to upgrade it at some point for animation or video

>>

>>>> production, the audio side will come along for the ride at no extra cost.

>>>>

>>>>

>>>>> At least with a DSP based sytem, you know what you have, and the native

>>> cpu

>>>>> is a secondary issue.

>>>>

>>>> With the speed of CPUs today, why tie yourself to a hardware-limited DSP

>>>

>>>> system. If the company you buy it from is in business in five years, the

>>>

>>>> cost to upgrade a system like that could be much higher than just buying

>>>

>>>> a newer, faster computer.

>>>>

>>>> And when you buy a newer, faster computer you are upgrading everything

>>

>>>> that runs on it, all your plugins, virtual instruments, even other

>>>> software (graphics, animation, video editing, software development,

>>>> whatever else you do), in one shot.

>>>>

>>>>

>>>> Plus, low latency, better i/o integration in a pro

>>>>> enviornment..

>>>>

>>>> This is your best argument. But latency is not an issue in my current

>>>> setup. My i/o box has direct monitoring. Even if I monitor through Logic

>>>

>>>> the latency is low enough that it hasn't been

---

a problem.  
>>>>  
>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog  
>>>> outputs plus stereo digital i/o directly patchable through my DAW  
>>>> software and also routable from the i/o box's monitoring software. If  
I  
>>>  
>>>> need more i/o I can plug in another Firewire i/o box.  
>>>>  
>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I can get  
>>  
>>>> moving fader controllers from at least four different manufacturers  
>>>> which is tempting, but since I only really used the jog/shuttle part  
of  
>>>  
>>>> the PARIS controller I haven't needed that. Plus I've grown used to  
the  
>>>  
>>>> precision and (believe it or not) speed of mixing with the mouse.  
>>>>  
>>>>  
>>>> The sad truth with moast if not all native solutios is that  
>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native  
users  
>>>>> are going back to purchase , talk back units, better than average  
>>>>> converters..All  
>>>>> to chase the dsp systems way of working..in the end, the native person  
>>> does  
>>>>> not realize that they have spent just as much, if not more than they  
>> could've  
>>>>> gotten with a dsp based DAW.  
>>>>  
>>>> A native system will be more flexible, you'll have more developers to  
>>>> choose from to enhance your system, and if one of the developers goes  
>>>> under, your system will not hit a dead end.  
>>>>  
>>>> Over the last decade I've spent way less than, for example, a ProTools  
>>  
>>>> system would have cost and am getting, I think, comparable results.  
>>>>  
>>>>  
>>>>> Having used nuendo sice it's inception (2000, ),logic audio, Ican with  
>>> hesitation,  
>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs, and  
truth

>>>> be known, steinbergs way of integrating hardware leaves a lot to be  
>>>> desired..  
>>>>  
>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a MOTU

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 03:25:51 GMT  
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/>  
>>>> Firewire i/o box or two and some third party plugins...even a 24 moving  
>>>>  
>>>> fader controller and you're well under 10K.  
>>>>  
>>>> It all comes down to individual needs and preferences, so I'm not really  
>>>>  
>>>> saying you're wrong for what you're looking for. But for what I'm  
>>>> looking for, a native system is pretty compelling.  
>>>>  
>>>> OTOH, had PARIS MIDI support been better, had they hung around long  
>>>> enough to support OSX and AU plugins, I'd still be using PARIS. Even  
>>>> with the limitation of 44.1 or 48 sampling.  
>>>>  
>>>> Cheers,  
>>>> -Jamie  
>>>> <http://www.JamieKrutz.com>  
>>>>  
>>>>  
>>>>  
>>>>> Take care,  
>>>>> Lamont  
>>>>> take care  
>>>>>  
>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>  
>>>>>> I dunno. Why lock into developing a new DSP system when native CPUs  
are  
>>>>>>  
>>>>>>  
>>>>>> so fast now (fast enough for tons of tracks/plugins) and just getting  
>>>>>>  
>>>>>> faster?  
>>>>>>  
>>>>>> The folks on gearslutz will always be chasing ways to spend more money  
>>>>>>  
>>>>>> on their systems (no matter what systems they have, native or DSP).

>>>>> There's no real cure for that. :^)  
>>>>>  
>>>>> It's true the Mac Intel transition will take time. It's not a five  
year  
>>>>>  
>>>>>  
>>>>> wait, though. Over the next six months there will likely be software  
>>  
>>>>> choices for audio production that run on both Intel and PPC, probably  
>>>  
>>>>> starting with Logic around March/April as a \$50 upgrade, so they say.  
>>>>>  
>>>>> Over the next year the Mac Intel hardware choices will expand into  
more  
>>>>>  
>>>>>  
>>>>> laptop and desktop choices as Intel's series of chips hit the market.  
>>>  
>>>>> The roadmap is pretty much known at this point. If you want to go  
with  
>>>  
>>>>> Intel, pick your best time for the transition.

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 04:08:34 GMT  
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ore important than action in this case.

>>  
>>Cheers,  
>>Kim.  
>Not even a little bit!

<grin>

If you want that, then this is the one:

[http://www.musiciansfriend.com/srs7/g=key/search/detail/base\\_pid/702218/](http://www.musiciansfriend.com/srs7/g=key/search/detail/base_pid/702218/)

Still cheap. Haven't used it myself.

DC

"Kim" <[hiddeensounds@hotmail.com](mailto:hiddeensounds@hotmail.com)> wrote:

>  
>

>Thanks I'll try and check one out. Is it velocity sensing at least?  
>  
>Cheers,  
>Kim.  
>  
>"DC" <dc@spamgc.com> wrote:  
>>  
>>I just bought one of these for my kid for Christmas.  
>>  
>> [http://www.musiciansfriend.com/srs7/g=key/search/detail/base\\_pid/702217/](http://www.musiciansfriend.com/srs7/g=key/search/detail/base_pid/702217/)  
>>  
>>94.00 USD. The Piano is quite decent. Forget the action, there is  
>>none.  
>>  
>>The piano sounds like you paid 800.00.  
>>  
>>Turn off the FX.  
>>  
>>DC  
>>  
>>  
>>"Kim" <hiddensounds@hotmail.com> wrote:  
>>>  
>>>  
>>>A friend of mine needs a dirt cheap digital piano. Of course it needs  
to  
>>>sound and feel fantastic. ;oP  
>>>  
>>>I'm looking even cheaper than things like Roland RD-150's and stuff. I  
>see  
>>>Casio make some hammer action stuff now. Yes yes I know, it's a Casio,  
>but  
>>>surely they must have improved haven't they? ;o)  
>>>  
>>>I'm hoping someone here has come across some magical gem in the more consumer  
>>>price ranged keyboards which happens to sound great and have some half  
>decent  
>>>action. Sound is probably more important than action in this case.  
>>>  
>>>Cheers,  
>>>Kim.  
>>  
>No doubt some of the same sounds I expect.

I need to find a prosumer audio store to go check some of these out...

"DC" <dc@spamyermama.com> wrote:  
>

>Not even a little bit!  
>  
><grin>  
>  
>If you want that, then this is the one:  
>  
> [http://www.musiciansfriend.com/srs7/g=key/search/detail/base\\_pid/702218/](http://www.musiciansfriend.com/srs7/g=key/search/detail/base_pid/702218/)  
>  
>Still cheap. Haven't used it myself.  
>  
>DC  
>  
>  
>"Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>Thanks I'll try and check one out. Is it velocity sensing at least?  
>>  
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>>Kim.  
>>  
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>>>I just bought one of these for my kid for Christmas.  
>>>  
>>> [http://www.musiciansfriend.com/srs7/g=key/search/detail/base\\_pid/702217/](http://www.musiciansfriend.com/srs7/g=key/search/detail/base_pid/702217/)  
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>>>  
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>>>>  
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I  
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>>>>Casio make some hammer action stuff now. Yes yes I know, it's a Casio,

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>>>>surely they must have improved haven't they? ;o)  
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consumer  
>>>>price ranged keyboards which happens to sound great and have some half  
>>decent  
>>>>action. Sound is probably more important than action in this case.  
>>>>  
>>>>Cheers,  
>>>>Kim.  
>>>  
>>  
>La Mont,

I started noticing something sort of mushy in SX in the low end at around  
24 tracks. It could very well be that I just don't know how to mix on a native  
system though. Fire it over lightpipe into the Paris mixer and it gets big  
again. I'm still summing in Paris and actually setting levels and fader/FX  
automation on both DAWs. I'm getting basic fader moves done in SX and then

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 04:10:06 GMT  
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tweaking them in Paris. It's pretty wild to watch a mix happen here. I'm  
using a fair amount of analog gear in my mixes. I've got 10 analog I/O in  
my Cubase DAW and I'm using them all for inserts of analog comps and EQ's.  
In Paris, I'm patching in analog qand digital reverbs and delays. For a while  
I was paranoid about signal degradation with this many AD/DA's. Now I don't  
even think twice.

Last night Tony posted up a song that I mixed on his site.

[http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo%20ve/)

It's about finished, maybe a little more LF and vocal rebalancing and a little  
de-essing that I'm going to add. There are 30 tracks-12 drum tracks, vocal  
track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've  
got external processors all over them....10 x AD/DA's with analog processors  
in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the mix.....and  
what's most important, so is the client. It doesn't have that linearity and  
accuracy that I hear in the new PTHD, but we were going after a retro feel  
and I think we achieved it. I think the Paris mix engine has a lot to do  
with it all hanging together. It just doesn't sound at all the same if I  
sum it in SX. Much smaller sounding. th

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [uptown jimmy](#) on Fri, 30 Dec 2005 04:15:53 GMT  
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is mix has had no \*mastering\*, though  
NoLimit was kissing the Paris mix bus.

Deej

"LaMont" <jjdpo@ameritech.net> wrote:

>  
>hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear the difference  
>form version 4. Version 4 sound was very balnd , vanillia if you will. version  
>5 mix summing sounds very wide, with more dept than version 4..So, they  
did  
>soemthing.

>  
>Note: That's what I think Nuendos/SX weak point. in theory,their 32bit floating  
>point mixer/summing bus was to allow for more audio options up and down  
the  
>audio bandwdith, but, things(mixes) start to fall apart at a certain point.  
>32bit float is great for plugins, limited for summming with high track counts.  
>LaMont

>  
>Dedric Terry <dterry@keyofd.net> wrote:  
>>ID would be cool, even if it looks like a psychedelic video switching mixer  
>>from the 70's, but the reviews on functionality and increased productivity  
>>are rather convincing. Price is a bit steep though.

>>  
>>One of these wouldn't be bad either:  
>>  
>> [http://www.euphonix.com/post/products/system\\_5-mc/system\\_5-m c.htm](http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm)  
>>  
>>Or maybe,  
>>  
>><http://www.euphonix.com/post/products/mc/mc.htm>  
>>

>>That's Nuendo on screen in both links.  
>>  
>>This one still gets my vote for geek heaven and client wow factor:  
>>  
>><http://www.smartav.net/images/E72Splash1-1024x768.jpg>  
>>

>>  
>>BTW - I'm guessing that if Steinberg gets the 64 bit update right with  
a  
>64  
>>bit full audio path, summing boxes could be just another color in the tool

>>palette, but far from necessary, and likely less spacious and clear, but  
>>that's more optimism than guarantee.  
>>  
>>I would like to hear Sonar 5 in full 64-bit glory to see if 64-bit (assuming  
>>Cakewalk isn't blowing smoke) lives up the paper specs on the concept,  
but  
>>I'm hesitant to buy into the hype until proven sonically.  
>>  
>>Regards,  
>>Dedric  
>>  
>>On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"  
>><hdfajkl@hjkal.buzz> wrote:  
>>  
>>>  
>>> This would be my idea of an optimized productivity scenario if I was  
using  
>>> Nuendo and had the budget.  
>>>  
>>> <http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm>  
>>>  
>>> A bit pricey, but definitely specific to the application and with a moose  
>>> of a DAW running the software and DSP, a nice rack of Myteks or Lavry's  
>for  
>>> tracking and patching external processors, and a decent summing box,  
I  
>might  
>>> be convinced to jump ship.  
>>>  
>>> ;o)  
>>>  
>>>  
>>>  
>>> "LaMont " <jjdpro@ameritech.net> wrote:  
>>>>  
>>>> "Productivity is a matter of finding a system that does what you need  
>what  
>>>> I need may not be what you need and that could be the root of this  
>>>> discussion)."  
>>>>  
>>>> Agreed.. :)  
>>>> But, the rest of your post illustrates my points. Some Producer buddies  
>>> of  
>>>> mine in town, were having this same discusion about amonth or so ago.  
>They  
>>>> are all Mac user, with a few giga machines. The consesus for us all  
is  
>that

>>>> we have grown tired of the "upgrade" syndrome that, for one forces the  
>>>> non-computer  
>>>> music guy to become so entrenched with personal computer technology,  
>that  
>>>> they can't focus on music..At the end of the conversation, we all agreed  
>>>> that having a system like Pro-Tools HD would "serve" us best with out  
>having  
>>>> to "think" or stay on the CPU upgrade "treadmill" if you will. I've been  
>>> on  
>>>> that treadmill since 97,and as I look back on how many great working  
>system  
>>>> setups I've destroyed due because I was trying to play the CPU sped  
game.  
>>>> I've lost decent paying mixing and production jobs because my systems  
>were  
>>>> not as stable as I had them before I "upgraded" to a faster cpu and  
OS..  
>>>> I one of our suites we still have PT Mix cube running on a G4(450) OS9  
>that's  
>>>> rock solid stable.. One of my Paris setup still has Win 98se..Stable  
>stable  
>>>> stable:)  
>>>>  
>>>> 2 staff producers went chasing the Apple speed dream , from Dual 867s  
>to  
>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their faces  
>due  
>>>> to the fact that they had serious deadlines. That's what spurred our  
>>>> conversations  
>>>> about it's either PTHD or a slotion with DM2000/02r96 with Nuendo/PT  
>Radar  
>>>> with the yammy difital mixer.. Each set up cost. But, we demand a solid  
>>> working  
>>>> system, that you do not have to make excuses to yourself and the client..  
>>>>  
>>>> Dedric may have said it best when he stated that doing a dedicated dsp

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [TCB](#) on Fri, 30 Dec 2005 04:30:56 GMT  
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/>  
>>>>>>  
>>>>>> If you want to make music using OSX right away there are plenty of  
PPC  
>>>  
>>>>>> choices that work today, all the way up to the quad PowerMac which

has  
>>>  
>>>>> more muscle than you probably need. Available now and they'll continue  
>>>  
>>>>> to work after the Intel transition.  
>>>>>  
>>>>> Cheers,  
>>>>> -Jamie  
>>>>> <http://www.JamieKrutz.com>  
>>>>>  
>>>>>  
>>>>> LaMont wrote:  
>>>>>  
>>>>>> Hi Guys, Some thoughts:  
>>>>>>  
>>>>>> Has anyone noticed that since our beloved Paris DAW(\$2700list)there  
>> has  
>>>>>  
>>>>> no  
>>>>>  
>>>>>> pro DAW for under 10k??? Why??  
>>>>>>  
>>>>>> I know we have the Cubases (\$499) Nuendo's (\$1,500), Logic(1k), DP(699)  
>>>>>  
>>>>> &  
>>>>>  
>>>>>> Sonar(\$400). There are all very good native systems that will yield  
>>> pro  
>>>>>> results. However, I can't believe thatthere is not one manufacture  
other  
>>>>>  
>>>>> than  
>>>>>  
>>>>>> Digidesign that want's to producer a DSP based DAW?? It's almost  
6 years  
>>>>>> since the plug was pulled on Paris! Yes, I did not forget about  
>>>>>> Soundscape..  
>>>>>>  
>>>>>> My Point in this post is to bring to ligh that Paris was a product  
that  
>>>>>  
>>>>> served  
>>>>>  
>>>>>> the "Middle ground" studio. Now, looking back, it's price point was  
>> revolutionary.  
>>>>>> AND That's the point..  
>>>>>>  
>>>>>> Today, if you're shelling out at least 10k for a PT HD system, your

>> only  
>>>>> other alternative is do a native system..Again, I'm not saying that  
>>> native's  
>>>>> are bad, but we all know that there's nothing like a cool DSP DAW..Even  
>>>>>  
>>>>> more,  
>>>>>  
>>>>>> it's a known fact that, if you were to build your native system up  
to  
>>>>>  
>>>>> Pro  
>>>>>  
>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually come  
>> to  
>>>>>  
>>>>> an  
>>>>>  
>>>>>> PT HD system.  
>>>>>> There has to be a manufacturer tha

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Subject: Re: So right about now I'm getting ready to kill somethin'

Posted by [TCB](#) on Fri, 30 Dec 2005 04:34:12 GMT

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t will stand up and fill in the  
gap  
>>> between  
>>>>>> PT HD & the Natives. Any company has the balls??  
>>>>>>  
>>>>>> Today my dream DAW would come from Mackie:  
>>>>>> -The MACKie DBX digital mixer (Dual touch screens)that also had the  
>> capability  
>>>>>> to record up to 128 24/96 audio tracks. Using the same cool editing  
>> found  
>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the capabilities  
>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the mixer.  
>>>>>  
>>>>> This  
>>>>>  
>>>>>> would be a ground breaking product. Even though Tascam tried it,  
their  
>>>>>  
>>>>> SX-1  
>>>>>  
>>>>>> was cool, but was too limited. Actually, the SA-1 was a Ensoniq/EMU  
>>>>>> product  
>>>>>> first, then made it's was over to Tascam..I digress..

>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield a very  
>> cool  
>>>>>> DM2000 meets Nuendo or 02R-96 meets Cubase sx . All in one units..  
>>>>>>  
>>>>>> As things stands now in our current state of Personal computers based  
>>>>>  
>>>>> DAW,  
>>>>>  
>>>>>> we really have not had any ground breaking technology save for newer  
>>> faster  
>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough  
>>> already..I  
>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress  
>>>>>> again...)  
>>>>>>  
>>>>>>  
>>>>>> I guess this post grew out of neverending post over on [www.gearslutz.com](http://www.gearslutz.com)  
>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k converters..  
>>>>>> I'm thinking, why do I want to keep sinking good money into "dressing  
>>>>>  
>>>>> up  
>>>>>  
>>>>>> a native DAW to try to sound as good as Paris does for (2,700.00  
Original  
>>>>>> list)??? Those guys, bless their hearts are into dreaming that if  
they  
>>>>>  
>>>>> sink  
>>>>>  
>>>>>> another 5-10k in analoge summing gear, they will have that magic sound..  
>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??  
Is  
>> it  
>>>>>  
>>>>> that  
>>>>>  
>>>>>> Digi has such a strangle hold on the industry,that they can dictate  
>> jsut  
>>>>>> how much cool stuff reaches the lowered of the spectrum. What I mean  
>>> is  
>>>>>  
>>>>> ,  
>>>>>  
>>>>>> PT LE is just enough to get frustrated to only dream and save up  
for  
>>> HD..  
>>>>>&g

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 04:38:13 GMT  
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```
r />
>system
>>>> manybe a daughting task$$ Or so they say.. Stuff coming out of China
>(Phonic
>>>> firewire) mixers as well as microphones and other products are astounding
>>>> deals. Just maybe the solution I'm after will come from China?
>>>> LaMont
>>>>
>>>>
>>>>
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>
>>>>> Lamont wrote:
>>>>>> Hey Jaimie,
>>>>>>
>>>>>> Although native cpus are fast, don't think that you are getting off
>cheap.
>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)
>>>> very
>>>>>> expensive.. think about it..??
>>>>>
>>>>> Both native and DSP-based can be expensive. Native can be much less
>>>>> expensive though, if budget is limited. For example, on the low end
>a
>>>>> Mac Mini comes with Garage Band and you can do a lot with that and
an
>>>>> inexpensive Firewire or USB i/o box for a total cost of less than $1000.
>>>>>
>>>>> Productivity is a matter of finding a system that does what you need
>>>>> (what I need may not be what you need and that could be the root of
>this
>>>>>
>>>>> discussion).
>>>>>
>>>>> There are DSP-based systems out there that come with their own
>>>>> mixer/burner/software in a table-top format without requiring a
>>>>> computer. They cost as much or more as a native system with a fast
>>>>> computer. If you want to get off of the computer upgrade cycle, they're
>>>>>
>>>>> available and they do what they do pretty well. But they aren't
>>>>> particularly upgradable and upgradability is a big draw for
>>>>> computer-based systems.
>>>>>
>>>>> Computer-based systems that include separate DSP cards have some of
```

>the  
>>>>  
>>>>> advantages and upgrade costs of native systems and some of the  
>>>>> disadvantages and limitations of dedicated, non-computer-based systems.  
>>>>  
>>>>> PARIS illustrates the disadvantages very well.  
>>>>>  
>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along  
>the  
>>>>  
>>>>> way. A few years later I bought a faster G4 computer for PARIS and  
it  
>>>>> was a noticable improvement. I also bought an upgrade for the PARIS  
>>>>> software which added useful new features and some unfinished, broken  
>>>>> features. It was nice to be able to upgrade but it did cost money just  
>>>>  
>>>>> as a native system would have. I was limited to the PARIS hardware  
>>>>> running on OS9, and the developers dropped support.  
>>>>>  
>>>>> PARIS would never get faster better, it was what it was. For me, the  
>>>>> freeze point in development stopped just short of what I needed. Close,  
>>>>  
>>>>> but forever short. So I sold it.  
>>>>>  
>>>>> Meanwhile CPUs had gotten much, much faster and having separate DSP  
>for  
>>>>  
>>>>> the DAW had lost much of its advantage. I switched to a native system  
>>>>> running on the same G4 computer I had purchased for PARIS, but using  
>>>>> native software along with a new i/o box and a better operating system.  
>>>>  
>>>>> The transition did not cost a lot overall and the sale of PARIS pretty  
>>>>  
>>>>> much covered it.  
>>>>>  
>>>>> I did live on the bleeding edge for a while, though, with the transition  
>>>>  
>>>>> to OSX and I had to try several Firewire interfaces to find a solid  
>system.  
>>>>>  
>>>>> After a few years I upgraded to a new computer but kept the software  
>and  
>>>>  
>>>>> i/o box I was already using. I sold the previous computer, so the  
>>>>> upgrade cost was not high. I upgraded the native software and computer  
>>>>  
>>>>> OS several times and the increase in capability was worth the upgrade  
>>>>> costs, just as it would have been with a DSP based system.

>>>>>  
>>>>> If I had to buy from scratch today, I'd either pick up a Quad PowerMac  
>>>  
>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra RAM  
and  
>>>  
>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some  
third  
>>>>>  
>>>>> party plugins. That system would probably last for the next ten years.  
>>>  
>>>>> Even if I added a 24 moving fader controller it would be well under  
>10K.  
>>>>>  
>>>>> Again, what I do and what you do may be different so your mileage may  
>vary.  
>>>>>  
>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the need  
>to  
>>>  
>>>>> upgrade it for audio production. It could go for the next decade with  
>>>>> slowing me down.  
>>>>>  
>>>>> However if I decide to upgrade it at some point for animation or video  
>>>  
>>>>> production, the audio side will come along for the ride at no extra  
>cost.  
>>>>>  
>>>>>  
>>>>>> At least with a DSP based sytem, you know what you have, and the native  
>>>> cpu  
>>>>>> is a secondary issue.  
>>>>>  
>>>>> With the speed of CPUs today, why tie yourself to a hardware-limited  
>DSP  
>>>>>  
>>>>> system. If the company you buy it from is in business in five years,  
>the  
>>>>>  
>>>>> cost to upgrade a system like that could be much higher than just buying  
>>>>>  
>>>>> a newer, faster

---

---

Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Nei](#) on Fri, 30 Dec 2005 04:44:11 GMT  
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---

users. If I  
were  
>>>>>  
>>>>> them,  
>>>>>  
>>>>>> I would not upgrade for at least 3-4 years. I digress again ...:) Sorry.  
>>>>>>  
>>>>>> Again, calling on all new and current manufactures..You a vast market  
>>>>>  
>>>>> of  
>>>>>  
>>>>>> Pro users and studios that needs more juice and pro features than  
your  
>>>>>  
>>>>> current  
>>>>>  
>>>>>> offering, but we don;t want to spend 20k for it.. Soemthing along  
say  
>>>>>  
>>>>> 3-15k  
>>>>>  
>>>>>> would do it..  
>>>>>> Okay end of rant..LaMont  
>>>>>>  
>>>>>

---

---

Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 05:22:00 GMT  
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---

computer.  
>>>>>  
>>>>> And when you buy a newer, faster computer you are upgrading everything  
>>>  
>>>>> that runs on it, all your plugins, virtual instruments, even other  
>>>>> software (graphics, animation, video editing, software development,  
>>>>> whatever else you do), in one shot.  
>>>>>  
>>>>>  
>>>>> Plus, low latency, better i/o integration in a pro  
>>>>> enviornment..  
>>>>>  
>>>>> This is your best argument. But latency is not an issue in my current  
>>>>> setup. My i/o box has direct monitoring. Even if I monitor through  
Logic  
>>>>>  
>>>>> the latency is low enough that it hasn't been a problem.

>>>>>  
>>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog  
>>>>> outputs plus stereo digital i/o directly patchable through my DAW  
>>>>> software and also routable from the i/o box's monitoring software.  
If  
>I  
>>>>>  
>>>>> need more i/o I can plug in another Firewire i/o box.  
>>>>>  
>>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I can  
get  
>>>>>  
>>>>> moving fader controllers from at least four different manufacturers  
>>>>> which is tempting, but since I only really used the jog/shuttle part  
>of  
>>>>>  
>>>>> the PARIS controller I haven't needed that. Plus I've grown used to  
>the  
>>>>>  
>>>>> precision and (believe it or not) speed of mixing with the mouse.  
>>>>>  
>>>>>  
>>>>> The sad truth with moast if not all native solutios is that  
>>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native  
>users  
>>>>>> are going back to purchase , talk back units, better than average  
>>>>>> converters..All  
>>>>>> to chase the dsp systems way of working..in the end, the native person  
>>>>> does  
>>>>>> not realize that they have spent just as much, if not more than they  
>>>>> could've  
>>>>>> gotten with a dsp based DAW.  
>>>>>  
>>>>> A native system will be more flexible, you'll have more developers  
to  
>>>>> choose from to enhance your system, and if one of the developers goes  
>>>>> under, your system will not hit a dead end.  
>>>>>  
>

---

Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Fri, 30 Dec 2005 05:30:50 GMT  
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---

>>>>> Over the last decade I've spent way less than, for example, a ProTools  
>>>>>  
>>>>> system would have cost and am getting, I think, comparable results.

>>>>>  
 >>>>>  
 >>>>> Having used nuendo since its inception (2000, ), logic audio, I can  
 with  
 >>>> hesitation,  
 >>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs, and  
 >truth  
 >>>>> be known, steinbergs way of integrating hardware leaves a lot to be  
 >>>>> desired..  
 >>>>>  
 >>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a MOTU  
 >>>>> Firewire i/o box or two and some third party plugins...even a 24 moving  
 >>>>>  
 >>>>> fader controller and you're well under 10K.  
 >>>>>  
 >>>>> It all comes down to individual needs and preferences, so I'm not really  
 >>>>>  
 >>>>> saying you're wrong for what you're looking for. But for what I'm  
 >>>>> looking for, a native system is pretty compelling.  
 >>>>>  
 >>>>> OTOH, had PARIS MIDI support been better, had they hung around long  
 >>>>> enough to support OSX and AU plugins, I'd still be using PARIS. Even  
 >>>>> with the limitation of 44.1 or 48 sampling.  
 >>>>>  
 >>>>> Cheers,  
 >>>>> -Jamie  
 >>>>> <http://www.JamieKrutz.com>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>> Take care,  
 >>>>>> Lamont  
 >>>>>> take care  
 >>>>>>  
 >>>>>> Jamie K <Meta@Dimensional.com> wrote:  
 >>>>>>  
 >>>>>>> I dunno. Why lock into developing a new DSP system when native CPUs  
 >are  
 >>>>>>>  
 >>>>>>>  
 >>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just getting  
 >>>>>>>>  
 >>>>>>>> faster?  
 >>>>>>>>  
 >>>>>>>> The folks on gearslutz will always be chasing ways to spend more  
 money  
 >>>>>>>>

>>>>>> on their systems (no matter what systems they have, native or DSP).  
>>>>>> There's no real cure for that. :^)  
>>>>>>  
>>>>>> It's true the Mac Intel transition will take time. It's not a five  
>year  
>>>>>>  
>>>>>>  
>>>>>> wait, though. Over the next six months there will likely be software  
>>>  
>>>>>> choices for audio production that run on both Intel and PPC, probably  
>>>>  
>>>>>> starting with Logic around March/April as a \$50 upgrade, so they  
>say.  
>>>>>>  
>>>>>> Over the next year the Mac Intel hardware choices will expand into  
>more  
>>>>>>  
>>>>>>  
>>>>>> laptop and desktop choices as Intel's series of chips hit the market.  
>>>>  
>>>>>> The roadmap is pretty much known at this point. If you want to go  
>with  
>>>>  
>>>>>> Intel, pick your best time for the transition.  
>>>>>>  
>>>>>> If you want to make music using OSX right away there are plenty of  
>PPC  
>>>&

---

---

Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [erlilo](#) on Fri, 30 Dec 2005 09:06:58 GMT  
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---

a retro feel  
> and I think we achieved it. I think the Paris mix engine has a lot to do  
> with it all hanging together. It just doesn't sound at all the same if I  
> sum it in SX. Much smaller sounding. this mix has had no \*mastering\*, though  
> NoLimit was kissing the Paris mix bus.  
>  
> Deej  
>  
>  
> "LaMont" <jjdpo@ameritech.net> wrote:  
>>  
>> hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear the  
>> difference  
>> form version 4. Version 4 sound was very balnd , vanillia if you will.

>> version  
>> 5 mix summing sounds very wide, with more dept than version 4..So, they  
> did  
>> soemthing.  
>>  
>> Note: That's what I think Nuendos/SX weak point. in theory,their 32bit  
>> floating  
>> point mixer/summing bus was to allow for more audio options up and down  
> the  
>> audio bandwdith, but, things(mixes) start to fall apart at a certain point.  
>> 32bit float is great for plugins, limited for summming with high track  
>> counts.  
>> LaMont  
>>  
>> Dedric Terry <dterry@keyofd.net> wrote:  
>>> ID would be cool, even if it looks like a psychedelic video switching mixer  
>>> from the 70's, but the reviews on functionality and increased productivity  
>>> are rather convincing. Price is a bit steep though.  
>>>  
>>> One of these wouldn't be bad either:  
>>>  
>>> [http://www.euphonix.com/post/products/system\\_5-mc/system\\_5-m c.htm](http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm)  
>>>  
>>> Or maybe,  
>>>  
>>> <http://www.euphonix.com/post/products/mc/mc.htm>  
>>>  
>>> That's Nuendo on screen in both links.  
>>>  
>>> This one still gets my vote for geek heaven and client wow factor:  
>>>  
>>> <http://www.smartav.net/images/E72Splash1-1024x768.jpg>  
>>>  
>>>  
>>> BTW - I'm guessing that if Steinberg gets the 64 bit update right with  
> a  
>> 64  
>>> bit full audio path, summing boxes could be just another color in the tool  
>>> palette, but far from necessary, and likely less spacious and clear, but  
>>> that's more optimism than guarantee.  
>>>  
>>> I would like to hear Sonar 5 in full 64-bit glory to see if 64-bit (assuming  
>>> Cakewalk isn't blowing smoke) lives up the paper specs on the concept,  
> but  
>>> I'm hesitant to buy into the hype until proven sonically.  
>>>  
>>> Regard

---

---

Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [erlilo](#) on Fri, 30 Dec 2005 09:31:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

S,  
>>> Dedric  
>>>  
>>> On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"  
>>> <hdfajkl@hjkal.buzzzz> wrote:  
>>>  
>>>>  
>>>> This would be my idea of an optimized productivity scenario if I was  
> using  
>>>> Nuendo and had the budget.  
>>>>  
>>>> <http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm>  
>>>>  
>>>> A bit pricey, but definitely specific to the application and with a moose  
>>>> of a DAW running the software and DSP, a nice rack of Myteks or Lavry's  
>> for  
>>>> tracking and patching external processors, and a decent summing box,  
> I  
>> might  
>>>> be convinced to jump ship.  
>>>>  
>>>> ;o)  
>>>>  
>>>>  
>>>>  
>>>> "LaMont " <jjdpro@ameritech.net> wrote:  
>>>>>  
>>>>> "Productivity is a matter of finding a system that does what you need  
>> what  
>>>>> I need may not be what you need and that could be the root of this  
>>>>> discussion)."  
>>>>>  
>>>>> Agreed.. :)  
>>>>> But, the rest of your post illustrates my points. Some Producer buddies  
>>>> of  
>>>>> mine in town, were having this same discusion about amonth or so ago.  
>> They  
>>>>> are all Mac user, with a few giga machines. The consesus for us all  
> is  
>> that  
>>>>> we have grown tired of the "upgrade" syndrome that, for one forces the  
>>>>> non-computer  
>>>>> music guy to become so entrenched with personal computer technology,  
>> that  
>>>>> they can't focus on music..At the end of the conversation, we all agreed

>>>>> that having a system like Pro-Tools HD would "serve" us best with out  
 >> having  
 >>>>> to "think" or stay on the CPU upgrade "treadmill" if you will. I've been  
 >>>> on  
 >>>>> that treadmill since 97, and as I look back on how many great working  
 >> system  
 >>>>> setups I've destroyed due because I was trying to play the CPU speed  
 > game.  
 >>>>> I've lost decent paying mixing and production jobs because my systems  
 >> were  
 >>>>> not as stable as I had them before I "upgraded" to a faster cpu and  
 > OS..  
 >>>>> I one of our suites we still have PT Mix cube running on a G4(450) OS9  
 >> that's  
 >>>>> rock solid stable.. One of my Paris setup still has Win 98se..Stable  
 >> stable  
 >>>>> stable:)  
 >>>>>  
 >>>>> 2 staff producers went chasing the Apple speed dream , from Dual 867s  
 >> to  
 >>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their faces  
 >> due  
 >>>>> to the fact that they had serious deadlines. That's what spurred our  
 >>>>> conversations  
 >>>>> about it's either PTHD or a slotion with DM2000/02r96 with Nuendo/PT  
 >> Radar  
 >>>>> with the yammy digital mixer.. Each set up cost. But, we demand a solid  
 >>>> working  
 >>>>> system, that you do not have to make excuses to yourself and the client..  
 >>>>>  
 >>>>> Dedric may have said it best when he stated that doing a dedicated dsp  
 >> system  
 >>>>> maybe a daunting task\$\$ Or so they say.. Stuff coming out of China  
 >> (Phonic  
 >>>>> firewire) mixers as well as microphones and other products are astounding  
 >>>>> deals. Just maybe the solution I'm after will come from China?  
 >>>>> LaMont  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>> Jamie K <Meta@Dimensional.com> wrote:  
 >>>>>>  
 >>>>>> Lamont wrote:  
 >>>>>>> Hey Jaimie,  
 >>>>>>>  
 >>>>>>> Although native cpus are fast, don't think that you are getting off  
 >> cheap.

>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)  
>>>>> very  
>>>>>> expensive.. think about it..??  
>>>>>>  
>>>>>> Both native and DSP-based can be expensive. Native can be much less  
>>>>>> expensive though, if budget is limited. For example, on the low end  
>> a  
>>>>>> Mac Mini comes with Garage Band and you can do a lot with that and  
> an  
>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than \$1000.  
>>>>>>  
>>>>>> Productivity is a matter of finding a system that does what you need  
>>>>>> (what I need may not be what you need and that could be the root of  
>> this  
>>>>>>  
>>>>>> discussion).  
>>>>>>  
>>>>>> There are DSP-based systems out there that come with their own  
>>>>>> mixer/burner/software in a table-top format without requiring a  
>>>>>> computer. They cost as much or more as a native system with a fast  
>>>>>> computer. If you want to get off of the computer upgrade cycle, they're  
>>>>>>  
>>>>>> available and they do what they do pretty well. But they aren't  
>>>>>> particularly upgradable and upgradability is a big draw for  
>>>>>> computer-based systems.  
>>>>>>  
>>>>>> Computer-based systems that include separate DSP cards have some of  
>> the  
>>>>>>  
>>>>>> advantages and upgrade costs of nat

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [rick](#) on Fri, 30 Dec 2005 10:53:15 GMT  
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t;>>>>> The sad truth with moast if not all native solutios is that  
>>>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native  
>> users  
>>>>>>> are going back to purchase , talk back units, better than average  
>>>>>>> converters..All  
>>>>>>> to chase the dsp systems way of working..in the end, the native person  
>>>>>>> does  
>>>>>>> not realize that they have spent just as much, if not more than they  
>>>> could've  
>>>>>>> gotten with a dsp based DAW.  
>>>>>>>  
>>>>>>> A native system will be more flexible, you'll have more developers

> to  
>>>>> choose from to enhance your system, and if one of the developers goes  
>>>>> under, your system will not hit a dead end.  
>>>>>  
>>>>> Over the last decade I've spent way less than, for example, a ProTools  
>>>>  
>>>>> system would have cost and am getting, I think, comparable results.  
>>>>>  
>>>>>  
>>>>>> H

---

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Tony Benson](#) on Fri, 30 Dec 2005 17:19:12 GMT  
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om tips

Processor Scheduling for Background Services  
Visual Effects for best performance  
Switch Off Desktop Background Image  
Disable Screen Saver  
Disable Fast User Switching  
Switch Off Power Schemes  
Switch Off Hibernation  
Disable System Sounds  
Do Not Map Through Soundcard  
Disable System Restore  
Disable Automatic Updates  
Startup and Recovery Options  
Disable Error Reporting  
Disable Remote Assistance  
Fixed Swap File (Virtual Memory)  
Speed up Menus  
Disable Offline Files  
Disable Remote Desktop  
Disable Internet Synchronise Time  
Disable Hide Inactive Icons  
Disable Automatic Desktop Cleanup Wizard  
Disable NTFS Last Access Time Logging (NTFS Only)  
Disable Notification Area Balloon Tips  
Disable CDROM Autoplay  
Disable Disc Indexing

-----  
Additional tips  
-----

2 audio Partitions  
Use NTFS drives with 64k clusters  
In BIOS disable USB, LPT1, Serial port  
Remove Messenger  
Classic Mode  
Classic Start Menu  
Power Schemes: you can have the monitor turn off but set Turn Hard  
Drives off to NEVER  
Disable the Computer Browser in Services to improve mapped drive browsing.  
Disable your network card by right clicking on the nic icon  
Defrag regularly  
Keep your desktop clean  
No wallpapers  
Set video to highest color depth  
Increase your IRQ priority  
Disable Power Management  
Set graphic acceleration to full  
Disable background applications  
Disable USB  
Graphical window settings  
Disable NTFS Last Access Time Logging (NTFS Only)  
Make sure DMA mode is enabled on drives

Restart your machine at this point in time. When you come back the first thing you should do is defrag the main drive even if it doesn't say it needs it. This way the swap file has been truly set and you're ready to continue.

-----  
Processor scheduling should be set to background services and not Programs.  
Start > Settings > Control Panel > System > Advanced > Performance  
Settings > Advanced Tab > Background Services

Advanced tab: Press Settings tab under Performance Visual Effects tab:  
set to Adjust for Best Performance.

Switch Off Desktop Background Image  
Right Click Desktop > Properties > Desktop Tab > Background None

Click on the Screen Saver tab, Set Screensaver to None, Press the Power button near the bottom

Disable Fast User Switching  
Start > Settings > Control Panel > User Accounts > Change the way users log on or off > Untick Use Fast User Switching

Switch Off Power Schemes

Start > Settings > Control Panel > Power Options > Always On > Turn off monitor and turn off hard discs to Never

#### Switch Off Hibernation

Start > Settings > Control Panel > Power Options > Hibernate > Untick Hibernation

#### Disable System Sounds

Start > Settings > Control Panel > Sounds and Audio Devices > Sounds Tab > Sound Scheme to None.

#### Do Not Map Through Soundcard

Start > Settings > Control Panel > Sounds and Audio Devices > Hardware Tab > (highlight your soundcard from the list) > Properties > Audio Devices > (highlight your soundcard from the list) > Properties, and check the "Do not map through this device" checkbox.

#### Disable System Restore

Start > Settings > Control Panel > System > System Restore Tab. Tick the "Turn off System Restore on all Drives"

#### Disable Automatic Updates

Switch off Automatic Updates by going to Control Panel, System, Automatic Updates and ticking the box labelled "Turn off automatic updating. I want to update my computer manually."

#### Startup and Recovery Options

Right click My Computer and click on Properties > Advanced > Start Up & Recovery Settings and uncheck "Automatically Restart".

#### Disable Error Reporting

Start > Settings > Control Panel > System > Advanced TAB > Error Reporting > Click the Disable Error Reporting box (Tick the "But Notify Me When Critical Errors Occur" if you prefer)

#### Disable Remote Assistance

Start > Settings > Control Panel > System > Remote > Untick "Allow Remote Assistance Invitations to be sent from this computer"

#### Fixed Swap File (Virtual Memory)

Select the Advanced tab of the Systems applet and then select the Performance settings button. Then select the Advanced page. In here it is possible to customise the Virtual Memory. For custom size, this is often recommended to be 1.5 to 2 times the amount of your total RAM for both initial and maximum size. Set this to a fixed minimum and maximum value according to your existing RAM

#### Speed Up Menus

You can use this tip to speed up the Start Menu in Windows XP. You can customize the speed of the Start Menu by editing a Registry Key. Click Start, and then click Run. Type Regedit in the box, and then click OK. Expand the menu in the left panel and select the HKEY\_CURRENT\_USER\Control Panel\Desktop folder. Scroll down in the right panel and double click on the MenuShowDelay file. In the Value Data box, change to default value for the menu speed from 400 to a lesser number, such as 1. Click OK.

#### Disable Offline Files

Start > Settings > Control Panel > Folder Options > Offline Files > Untick "Enable Offline Files"

#### Disable Remote Desktop

Start > Settings > Control Panel > System > Remote > Untick "Allow users to connect remotely to this computer"

#### Disable Internet Synchronise Time

Start > Settings > Control Panel > Date and Time > Internet Time > Untick "Automatically synchronize with an internet time server"

#### Disable Hide Inactive Icons

Start > Settings > Taskbar and Start Menu > Taskbar TAB > Uncheck "Hide Inactive Icons"

#### Disable Automatic Desktop Cleanup Wizard

Start > Settings > Control Panel > Display > Desktop > Customise Desktop > Untick "Run Desktop Cleanup Wizard every 60 days"

#### Disable NTFS Last Access Time Logging (NTFS Only)

Start > Run > regedit > HKEY\_LOCAL

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Subject: Re: So right about now I'm getting ready to kill somethin'

Posted by [Tony Benson](#) on Fri, 30 Dec 2005 17:21:14 GMT

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egistry

Editor. Log off Windows, and then log back on.

#### ----- Disable CDROM Autoplay

One of the very important (and well documented) tweaks in Windows 98SE, was to disable CDROM autoplay (auto insert notification). Disabling CDROM autoplay no longer offers a significant performance benefit in Windows XP, and therefore you do not need to disable it. Just don't insert a CD during a crucial recording.

However, if you really want to disable it then here a few different methods.

#### Method 1

Start > Run > Regedit

HKEY\_LOCAL\_MACHINE\System\CurrentControlSet\Services\Cdrom

Set autorun to 0.

#### Method 2

Open My Computer Right Click on each CDROM and choose Properties Click on the Auto Play tab In the drop down box you can choose the Action for each choice shown in the drop down box

#### Method 3

Go to Start->Run->gpedit.msc Computer Config -> Administrative Template -> System Double click Turn off Autoplay Enable it.

#### Disable Disc Indexing

Indexing Service is a service that extracts the information from a set of documents and organizes it in a way that makes it quick and easy to access that information through the Windows XP Search function, the Indexing Service query form, or a Web browser.

This information can include text from within a document, (its contents), and the characteristics and parameters of the document, (its properties), such as the author's name. Once the index is created, you can search, or query the index for documents that contain key words, phrases, or properties.

#### Additional tips Descriptions

Partitioning. A useful tip when configuring your audio disc, is to split this into two partitions. Set up a smaller "audio scratch" partition - say 6GB of a 30GB hard disc. This partition will be used for the songs that you are currently working on. The benefit of a smaller partition is obviously quicker defragmentation. If you use the entire 30GB as one partition, then this will take ages to defragment. When you are finished with a song, transfer the audio files to the non-scratch partition, where disc I/O performance isn't so critical.

Messenger starts up at the windows load up but we can get rid of that in no time at all..

Start Menu>Run

Type this in exactly as it is here:

RunDll32 advpack.dll,LaunchINFSection %windir%\INF\msmsgs.inf,BLC.Remove

Hit Enter...you will see a DOS-like shell appear and disappear very quickly and then it will ask you to restart.

Right-click on your desktop, and then click Properties.

Click on Themes tab

Set Themes to Windows Classic

Also do this for the Start Menu:

Right-click the Start button, and then click Properties.

Click Classic Start menu.

Click the Customize button to select items to display on the Start menu.

By default, selecting the Classic Start menu also adds the My Documents, My Computer, My Network Places, and Internet Explorer icons to your desktop.

-----  
Increase your IRQ priority - You can increase the IRQ priority of the real-time CMOS clock to gain some system perfor

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Subject: Re: So right about now I'm getting ready to kill somethin'

Posted by [Jorsi](#) on Sat, 31 Dec 2005 12:55:52 GMT

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ade it's was over to Tascam..I digress..

>>>>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield a

> very

>>>>> cool

>>>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..

>>>>>>>>>

>>>>>>>>> As things stands now in our current state of Personal computers

>>> based

>>>>>>>>

>>>>>>>> DAW,

>>>>>>>>

>>>>>>>>> we really have not had any ground breaking technology save for

> newer

>>>>>> faster

>>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough

>>>>>> already..I

>>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress

>>>>>>>>> again..:)

>>>>>>>>>

```

>>>>>>>>>>
>>>>>>>>>> I guess this post grew out of neverending post over on
>>>>>>>>>> www.gearslutz.com
>>>>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k
>>>>>>>>>> converters..
>>>>>>>>>> I'm thinking, why do I want to keep sinking good money into
>>>>>>>>>> "dressing
>>>>>>>>>>
>>>>>>>>>> up
>>>>>>>>>>
>>>>>>>>>> a native DAW to try to sound as good as Paris does for (2,700.00
>>>> Orginal
>>>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that
> if
>>>> they
>>>>>>>>>>
>>>>>>>>>> sink
>>>>>>>>>>
>>>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
>>> ssound..
>>>>>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??
>>>> Is
>>>>>>>>>> it
>>>>>>>>>>
>>>>>>>>>> that
>>>>>>>>>>
>>>>>>>>>> Digi has such a strangle hold on the industry,that they can dictate
>>>>>> jsut
>>>>>>>>>> how much cool stuff reaches the lowered of the spectrum. What
> I
>>> mean
>>>>>>>>>> is
>>>>>>>>>>
>>>>>>>>>> ,
>>>>>>>>>>
>>>>>>>>>> PT LE is just enough to get frustrated to only dream and save
> up
>>>> for
>>>>>>>>>> HD..
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little
>>>>>> software
>>>>>>>>>> support. do they really think that thisi was good move now?? I'm
>>>> not
>>>>>>>>>> even
>>>>>>>>>> a current Mac owner and I agonise for MAc lovers and users. If
> I

```

>>>> were  
>>>>>>>>  
>>>>>>>> them,  
>>>>>>>>  
>>>>>>>>> I would not upgrade for at least 3-4 years. I digress again ...)  
>>> Sorry.  
>>>>>>>>>  
>>>>>>>>> Again, calling on all new and current manufactures..You a vast  
> market  
>>>>>>>>  
>>>>>>>>> of  
>&

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Sat, 31 Dec 2005 18:44:00 GMT  
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d) particularly cheap.  
>>  
>>Another fun toy is the Line6 Variax, which lets you go to alternate  
>>tunings instantly using DSP transposition on each string rather than  
>>actual string detuning. I currently use the acoustic version, and it  
>>works pretty well if you don't go too far. It doesn't tune itself,  
>>though, you have to keep it in (normal) tune.  
>>  
>>Cheers,  
>> -Jamie  
>> <http://www.JamieKrutz.com>  
>>  
>>  
>>steve the artguy wrote:  
>>> guys-  
>>>  
>>> a friend sent me this link. Says he just met a guy who bought a new Les  
> Paul  
>>> just to have one of these. Check it out.  
>>>  
>>> <http://transperformance.com/index2.htm>  
>>>  
>>> -steve  
>Is it me, or am I catching a hint of that sarcasm again? ;>)

Tony

"TCB" <nobody@ishere.com> wrote in message news:43cbab42\$1@linux...  
>

> As some of you know, I'm a brainwashed free software zealot. Of course  
> this  
> is when I'm not a brainwashed Microsoft zealot, a peddler of  
> unsubstantiated  
> rumor and innuendo, or a slightly overdone grilled ham and cheese  
> sandwich.  
> But usually I'm a brainwashed free software zealot. I think.  
>  
> However, it's things like this that make me so. I'm getting daily barrages  
> from the press mailing lists I'm on about how soon various companies will  
> be supporting the new Apple hardware. The general tenor seems to be  
> "within  
> 2006" and then lots of mumbo jumbo about which apps will be supported on  
> which hardware and so on. Then, over at slasdot where we brainwashed  
> automotans  
> of Richard Stallman and his nefarious GPL practice our goose stepping,  
> someone  
> asked the Firefox development team when they would support the new stuff.  
> Their answer, roughly, was, "Oh, that's already pretty much done. A bug  
> here  
> and there with some plug-ins but we're nearly all set. Yeah, and there's  
> a solid late beta you can download and use now. Oh, and Thunderbird will  
> be done soon too. Thanks, and if ya think of it maybe buy a T-Shirt?"  
>  
> [http://www.zdnet.com.au/news/software/soa/Firefox\\_for\\_Intel\\_Macs\\_planned\\_for\\_March/0,2000061733,39232952,00.htm](http://www.zdnet.com.au/news/software/soa/Firefox_for_Intel_Macs_planned_for_March/0,2000061733,39232952,00.htm)  
>  
> TCBmaybe in freestlye mode???

On Mon, 16 Jan 2006 10:48:57 -0600, "Edna" <edna@texomaonline.com> wrote:

>Is it possible in 3.0 to punch in/out in a loop for repeated takes? I'm  
>getting a direction type error/crash.  
>"How do you get that popup to appear?"

have you tried the little blue pill???

On Mon, 16 Jan 2006 07:56:09 -0500, John <no@no.com> wrote:

>allows you to use both mono and stereo Native Plug-Ins as Insert Effects  
>on a  
>single Channel or across two Channels. As a result, there are occasions  
  
>Channel(s) you want to use as the input for the audio being fed into the  
>Plug-In, and to where you want the Plug-

>in or out pop-up menu will be displayed.  
>The pop-ups offer you a choice of Left, Right or Sum (both Left and  
>Right combined). The following table lists the  
>scenarios that will cause one of the pop-ups to be displayed when  
>assigning different types of Insert Plug-Ins to  
>either one or two Channels  
>  
>How do you get that popup to appear?Sad, but great for hobby photog's like myself... buying up  
great  
medium format equipment CHEAP! :-)

David.

cujo wrote:

> Ugg,  
> I heard a little story on NPR the other day on how Nikon would be phasing  
> out  
> film cameras by the end of the year, made me think how close that is to  
> the audio world.  
> One photographer in the story compared digital to writing a letter using a  
> ball point pen and film would be like using a fountain pen. I kind of like  
> the comparison. Actually he was saying how digital was great for many uses,  
> getting news photos in to print ASAP and what not, but that film was still  
> better for more artistic ventures.  
>  
> I looked on the NPR site but could not find the story.  
>Me? Sarcastic? I can't imagine why you might say such a thing.

"Tony Benson" <

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Jorsi](#) on Sun, 01 Jan 2006 02:11:02 GMT  
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e:  
>  
>>The Variax does that? Can you choose different tunings or are you stuck  
>  
> to  
>  
>>some presets. I'd never even considered one of those, but if it can do that  
>>I might take a serious look.  
>>  
>>TCB  
>>  
>>Jamie K <Meta@Dimensional.com> wrote:  
>>

>>>Hi Steve,  
>>>  
>>>I met these guys a number of years back (they're from Colorado). It  
>>>works, it's cool, and it's not (last I checked) particularly cheap.  
>>>  
>>>Another fun toy is the Line6 Variax, which lets you go to alternate  
>>>tunings instantly using DSP transposition on each string rather than  
>>>actual string detuning. I currently use the acoustic version, and it  
>>>works pretty well if you don't go too far. It doesn't tune itself,  
>>>though, you have to keep it in (normal) tune.  
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>>>Cheers,  
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>>>>guys-  
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>>>>a friend sent me this link. Says he just met a guy who bought a new Les  
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>>Paul  
>>  
>>>>just to have one of these. Check it out.  
>>>>  
>>>>[ttp://transperformance.com/index2.htm](http://transperformance.com/index2.htm)  
>>>>  
>>>>-steve  
>>  
>Hey DJ,  
To keep it simple, just run the "XP" Restore Wizard..Start> run> tpye in:rstrui

This will start the restore wizard..Go back a day or 2 to fix things.

"Deej" <[animix@animas.net](mailto:animix@animas.net)> wrote:

>  
>The other day I was trying to send an MP3 to Tony Benson. I screwed up and  
>attached a .wav file instead. Instead of letting it upload until it crapped  
>out, I cancelled the send in Outlook express. Afterwards my comp locked  
up  
>so I did a hard reboot.  
>Then things went really wierd. For a while I couldn't open my Sent Messages  
>folder. I got that working buty now, when I try to send a message to the  
>NG or anywhere else, I get the following message:  
>  
>Folder could not be displayed  
>Outlook Express could not open this folder.

>  
> -----  
>  
>Possible causes are:  
>  
>Low disk space.  
>  
>Low memory.  
>  
>Outlook Express  
>  
>I'm running 512MB of RAM and I've got plenty of disk space. I've also got  
>other E-Mail identities in OE that are working properly. It's just this  
one  
>that is messed up.  
>  
>Any of you IT guys have a clue what is wrong here? I sure don't.  
>  
>Thanks,  
>  
>Deej  
>The Outgoing mailbox was probably corrupted (open when the comp was  
restarted). Search around for it and move it to a new folder temporarily.  
Outlook should recreate it when opened again. If not, I would backup emails  
and addresses and reinstall Outlook Express. That's the tech support answer  
rather than the technical solution, but it still might be quicker than  
trying to find the problem.

You could also check to be sure another instance isn't running (i.e. still  
trying to send) - I don't know how that would happen after a reboot, but  
with some crashed apps, it might be possible.

Dedric

On 1/16/06 11:30 AM, in article 43cbd841\$1@linux, "Deej" <animix@animas.net>  
wrote:

>  
> The other day I was trying to send an MP3 to Tony Benson. I screwed up and  
> attached a .wav file instead. Instead of letting it upload until it crapped  
> out, I cancelled the send in Outlook express. Afterwards my comp locked up  
> so I did a hard reboot.  
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>  
> -----  
> --  
>  
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>  
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>  
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>  
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> I'm running 512MB of RAM and I've got plenty of disk space. I've also got  
> other E-Mail identities in OE that are working properly. It's just this one  
> that is messed up.  
>  
> Any of you IT guys have a clue what is wrong here? I sure don't.  
>  
> Thanks,  
>  
> Deej  
> I would imagine that being a consummate XP tweaker, DJ has system  
restore turned off...

David.

LaMont wrote:

> Hey DJ,  
> To keep it simple, just run the "XP" Restore Wizard..Start> run> tpye in:rstrui  
>  
> This will start the restore wizard..Go back a day or 2 to fix things.  
>  
> "Deej" <animix@animas.net> wrote:  
>  
>>The other day I was trying to send an MP3 to Tony Benson. I screwed up and  
>>attached a .wav file instead. Instead of letting it upload until it crapped  
>>out, I cancelled the send in Outlook express. Afterwards my comp locked  
>  
> up  
>  
>>so I did a hard reboot.  
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>>  
>>Outlook Express  
>>  
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>>other E-Mail identities in OE that are working properly. It's just this  
>  
> one  
>  
>>that is messed up.  
>>  
>>Any of you IT guys have a clue what is wrong here? I sure don't.  
>>  
>>Thanks,  
>>  
>>Deej  
>>  
>  
>So, third year in a row I am asking (never got a reply the last two  
times)... anyone else going?

David."I've also suggested to Emu they should make a 8-channel ADDA for the sub  
\$800 market. It's a missing price point for decent converters for project  
studios."

Now, that's what I'm talking about, trying to make the manufactures to make  
mid-level segment product and not jsut settle for the Lower end of the spectrum..

Dedric Terry <dterry@keyofd.net> wrote:

>I actually have very good converters sitting in a nice studio - I don't  
>settle for decent. The kind of work we do is varied and extensive, from  
>artist projects to mixing, to ad spots and full film composing, (my end  
of  
>the business) in addition to video production/editing, print graphics and  
>web design. My example wasn't contrasting a pro studio vs. mine - mine  
\*is\*  
>a pro studio. The other facility has a corner of the market and long  
>standing "pro" reputation from being here for 30 years. We are new, that's  
>all.  
>

---

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Jorsi](#) on Sun, 01 Jan 2006 06:49:11 GMT  
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urches' miscellaneous AV computers.

>I've also suggested to Emu they should make a 8-channel ADDA for the sub  
>\$800 market. It's a missing price point for decent converters for project  
>studios.

>

>Dedric

>

>

>On 1/16/06 10:07 AM, in article 43cbc4b7\$1@linux, "LaMont"

><jjdpro@ameritech.net> wrote:

>

>>

>> hey Dedric,

>> To the contrary,

>> I think for the kind of work your, Nuendo with decent converters "is"  
the

>> perfect tool..Fast, editing,great clear wide, smooth sound.

>>

>> But, I will say that running Nuendo/Sx with Apogee (Rosetta, AD/DA 16x)  
does

>> bring up the bottom end. Cheaper solution, I mix on friends SX setup using

>> the EMU 1820M i/o unit. Great!! sound unit for only about \$500.00.Nice

>> converters

>> for the money..

>>

>> It all comes down to learning your gear, and getting the max usage out  
of

>> it. Bottom line..Take care

>>

>>

>>

>> Dedric Terry <dterry@keyofd.net> wrote:

>>> I guess I'm outnumbered in the Nuendo sucks or not debate.

>>>

>>> Interesting example of when pro gear and reputation isn't all it's cracked  
>>> up to be:

>>>

>>> I got a voiceover from a top post house in my area to use to create and  
>> ad

>>> for a client. I don't know what they use, but PT would be the obvious  
>>> guess.

>>>

>>> The voiceover was just 30 minutes of Q&A with an expert, logged for later  
>>> use - the raw files from the studio were preprocessed - heavily over  
>>> compressed with no apparent attempt to address heavy sibilance before

>>> compressing the crap out of it. Their goal is probably to produce quick  
>> and  
>>> low cost, so they have a "preset" chain for audio, and charge \$200/hr  
for  
>> it  
>>> - no customization, just track it, burn it and send you on your way.  
Their  
>>> rates are high, but project costs are low - you do the math, it's the  
>>> Walmart approach to production.  
>>>  
>>> There was little I could do to remove the sibilance without audibly  
>>> degrading the mids balance, and reaching diminishing returns very quickly,  
>>> but I did make it sound better. Every voice over I've worked on, and  
heard  
>>> from them sounds the same - sibilant, even in my car, from CD or on-air.  
>>>  
>>> The moral of the story - a lot of people call themselves pro, have pro  
gear,  
>>> and hold a lion's share of their market to back it up, but that doesn't  
>> mean  
>>> the product is any better for it.  
>>>  
>>> I would rather be good using less than perfect gear to create a superior  
>>> product than have the best, most recent and advanced gear money can buy  
>> and  
>>> not know what the heck I'm doing. Gear lust and aspiring for sonic nirvana  
>>> is all well and good, but I had to put a limit on it and make it work  
for  
>>> me, rather than against me. Now I'm just trying to make a living creating  
>> a  
>>> great product with what I have rather than worrying about how spending  
>>> \$30,000 more would make my audio sound 1% wider, or the top end 2% silkier  
>>> when the client is going to cram it down an FM band with 10:1 or higher  
>>> compression, or rip it to a 128k or lower mp3, cutting off every sonic  
>>> nicety I slaved over and invested thousands of \$\$ to get.  
>>>  
>>> I'm off. Later.  
>>>  
>>> Dedric  
>>>  
>>> On 1/16/06 12:10 AM, in article 43cb38ba\$1@linux, "Deej" <yiruyfh@hgdgr.net>  
>>> wrote:  
>>>  
>>>>  
>>>> La Mont,  
>>>>  
>>>> I started noticing something sort of mushy in SX in the low end at around  
>>>> 24 tracks. It could very well be that I just don't know how to mix on

>> a native  
 >>>> system though. Fire it over lightpipe into the Paris mixer and it gets  
 >> big  
 >>>> again. I'm still summing in Paris and actually setting levels and fader/FX  
 >>>> automation on both DAWs. I'm getting basic fader moves done in SX and  
 >> then  
 >>>> tweaking them in Paris. It's pretty wild to watch a mix happen here.  
 I'm  
 >>>> using a fair amount of analog gear in my mixes. I've got 10 analog I/O  
 >> in  
 >>>> my Cubase DAW and I'm using them all for inserts of analog comps and  
 EQ's.  
 >>>> In Paris, I'm patching in analog qand digital reverbs and delays. For  
 >> a while  
 >>>> I was paranoid about signal degradation with this many AD/DA's. Now  
 I  
 >> don't  
 >>>> even think twice.  
 >>>>  
 >>>> Last night Tony posted up a song that I mixed on his site.  
 >>>>  
 >>>> [http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo%20ve/)  
 >>>>  
 >>>> It's about finished, maybe a little more LF and vocal rebalancing and  
 >> a little  
 >>>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks,  
 vocal  
 >>>> track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've  
 >>>> got external processors all over them....10 x AD/DA's with analog processors  
 >>>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the  
 >>>> mix.....and  
 >>>> what's most important, so is the client. It doesn't have that linearity  
 >> and  
 >>>> accuracy that I hear in the new PTHD, but we were going after a retro  
 >> feel  
 >>>> and I think we achieved it. I think the Paris mix engine has a lot to  
 >> do  
 >>>> with it all hanging together. It just doesn't sound at all the same  
 if  
 >> I  
 >>>> sum it in SX. Much smaller sounding. this mix has had no \*mastering\*,  
 >> though  
 >>>> NoLimit was kissing the Paris mix bus.  
 >>>>  
 >>>> Deej  
 >>>>  
 >>>>  
 >>>> "LaMont" <jjdpo@ameritech.net> wrote:

>>>>>  
>>>>> hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear  
the  
>>>>> difference  
>>>>> form version 4. Version 4 sound was very balnd , vanillia if you will.  
>>>>> version  
>>>>> 5 mix summing sounds very wide, with more dept than version 4..So,  
they  
>>>> did  
>>>>> soemthing.  
>>>>>  
>>>>> Note: That's what I think Nuendos/SX weak point. in theory,their 32bit  
>>>>> floating  
>>>>> point mixer/summing bus was to allow for more audio options up and  
down  
>>>> the  
>>>>> audio bandwdith, but, things(mixes) start to fall apart at a certain  
>> point.  
>>>>> 32bit float is great for plugins, limited for summming with high track  
>>>>> counts.  
>>>>> LaMont  
>>>>>  
>>>>> Dedric Terry <dterry@keyofd.net> wrote:  
>>>>>> ID would be cool, even if it looks like a psychedelic video switching  
>> mixer  
>>>>>> from the 70's, but the reviews on functionality and increased productivity  
>>>>>> are rather convincing. Price is a bit steep though.  
>>>>>>  
>>>>>> One of these wouldn't be bad either:  
>>>>>>  
>>>>>> [http://www.euphonix.com/post/products/system\\_5-mc/system\\_5-m c.htm](http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm)  
>>>>>>  
>>>>>> Or maybe,  
>>>>>>  
>>>>>> <http://www.euphonix.com/post/products/mc/mc.htm>  
>>>>>>  
>>>>>> That's Nuendo on screen in both links.  
>>>>>>  
>>>>>> This one still gets my vote for geek heaven and client wow factor:  
>>>>>>  
>>>>>>

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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Sun, 01 Jan 2006 08:07:04 GMT  
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>>>>>>>>>>

>>>>>>>>> would be a ground breaking product. Even though Tascam tried  
 it,  
 >>>>> their  
 >>>>>>>>>  
 >>>>>>>>> SX-1  
 >>>>>>>>>  
 >>>>>>>>> was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU  
 >>>>>>>>> product  
 >>>>>>>>> first, then made it's was over to Tascam..I digress..  
 >>>>>>>>> I still hoping that the Yamaha/Steinberg marrige would yield  
 a  
 >> very  
 >>>>>>> cool  
 >>>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..  
 >>>>>>>>>  
 >>>>>>>>> As things stands now in our current state of Personal computers  
 >>>> based  
 >>>>>>>>>  
 >>>>>>>>> DAW,  
 >>>>>>>>>  
 >>>>>>>>> we really have not had any ground breaking technology save for  
 >> newer  
 >>>>>>> faster  
 >>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough  
 >>>>>>> already..I  
 >>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress  
 >>>>>>>>> again..:)  
 >>>>>>>>>  
 >>>>>>>>>  
 >>>>>>>>> I guess this post grew out of neverending post over on  
 >>>>>>>>> www.gearslutz.com  
 >>>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k  
 >>>>>>>>> converters..  
 >>>>>>>>> I'm thinking, why do I want to keep sinking good money into  
 >>>>>>>>> "dressing  
 >>>>>>>>>  
 >>>>>>>>> up  
 >>>>>>>>>  
 >>>>>>>>> a naitive DAW to try to sound as good as Paris does for (2,700.00  
 >>>>> Orginal  
 >>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that  
 >> if  
 >>>>> they  
 >>>>>>>>>  
 >>>>>>>>> sink  
 >>>>>>>>>  
 >>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic  
 >>>> ssound..





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one  
>that is messed up.  
>  
>Any of you IT guys have a clue what is wrong here? I sure don't.  
>  
>Thanks,  
>  
>Deej  
>Once you've recovered the mailbox, you should also take a look at Thunderbird  
from the Firefox folks. Stores mailboxes in a standard unix format that can  
much more easily be massaged with a text editor when things go wrong. Oh,  
but it's free software and I'm a nutty zealot so you might want to take that  
with a few thousand grains of salt.

"Deej" <animix@animas.net> wrote:

>  
>The other day I was trying to send an MP3 to Tony Benson. I screwed up and  
>attached a .wav file instead. Instead of letting it upload until it crapped  
>out, I cancelled the send in Outlook express. Afterwards my comp locked  
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one  
>that is messed up.  
>  
>Any of you IT guys have a clue what is wrong here? I sure don't.  
>  
>Thanks,  
>  
>Deej  
>I also recommend Thunderbird. And I'm not a crazed, wild-eyed zealot  
like Thad. :^)

Version 1.5 just came out: <http://www.mozilla.com/products/>

Cheers,  
-Jamie  
<http://www.JamieKrutz.com>

TCB wrote:

> Once you've recovered the mailbox, you should also take a look at Thunderbird  
> from the Firefox folks. Stores mailboxes in a standard unix format that can  
> much more easily be massaged with a text editor when things go wrong. Oh,  
> but it's free software and I'm a nutty zealot so you might want to take that  
> with a few thousand grains of salt.  
>  
> "Deej" <[animix@animas.net](mailto:animix@animas.net)> wrote:  
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Subject: Re: So right about now I'm getting ready to kill somethin'  
Posted by [Deej \[1\]](#) on Sun, 01 Jan 2006 08:08:05 GMT  
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---

n my Sent Messages

>>folder. I got that working buty now, when I try to send a message to the  
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> one  
>  
>>that is messed up.  
>>  
>>Any of you IT guys have a clue what is wrong here? I sure don't.  
>>  
>>Thanks,  
>>  
>>Deej  
>>  
>  
>Dedric, you captured my thoughts perfectly. Time after time I am amazed at  
the CRAP that comes out of "pro" situations. I find myself asking "well,  
I see it was really important to put your house clock in an oven to get better  
stability, so much so that you found it necessary to insult your peers on  
a recording forum. So why does the bass guitar you recorded sound like it's  
coming from a dog's ass?" Most of the discussions I have been reading lately  
on audio groups seem to be fundamentally pennywise and pound foolish. It  
reminds me of audiophiles that put sandbags on top of their \$10,000 CD player  
to damp mechanical resonances and then play the unit in a rectangular room  
with no wall treatments. I think the recording industry suffers collectively  
from a problem with priorities.

BTW, I heard the tracks from Albini's studio (recorded by another house engineer).

-Chris

Dedric Terry <dterry@keyofd.net> wrote:

>I guess I'm outnumbered in the Nuendo sucks or not debate.

>

>Interesting example of when pro gear and reputation isn't all it's cracked

>up to be:

>

>I got a voiceover from a top post house in my area to use to create and  
ad

>for a client. I don't know what they use, but PT would be the obvious

>guess.

>

>The voiceover was just 30 minutes of Q&A with an expert, logged for later

>use - the raw files from the studio were preprocessed - heavily over

>compressed with no apparent attempt to address heavy sibilance before

>compressing the crap out of it. Their goal is probably to produce quick  
and

>low cost, so they have a "preset" chain for audio, and charge \$200/hr for  
it

>- no customization, just track it, burn it and send you on your way. Their

>rates are high, but project costs are low - you do the math, it's the

>Walmart approach to production.

>

>There was little I could do to remove the sibilance without audibly

>degrading the mids balance, and reaching diminishing returns very quickly,

>but I did make it sound better. Every voice over I've worked on, and heard

>from them sounds the same - sibilant, even in my car, from CD or on-air.

>

>The moral of the story - a lot of people call themselves pro, have pro gear,

>and hold a lion's share of their market to back it up, but that doesn't

mean

>the product is any better for it.

>

>I would rather be good using less than perfect gear to create a superior

>product than have the best, most recent and advanced gear money can buy  
and

>not know what the heck I'm doing. Gear lust and aspiring for sonic nirvana

>is all well and good, but I had to put a limit on it and make it work for

>me, rather than against me. Now I'm just trying to make a living creating  
a

>great product with what I have rather than worrying about how spending

>\$30,000 more would make my audio sound 1% wider, or the top end 2% silkier

>when the client is going to cram it down an FM band with 10:1 or higher

>compression, or rip it to a 128k or lower mp3, cutting off every sonic

>nicety I slaved over and invested thousands of \$\$ to get.

>

>I'm off. Later.

>

>Dedric

>  
>On 1/16/06 12:10 AM, in article 43cb38ba\$1@linux, "Deej" <yiruyfh@hgdgr.net>  
>wrote:  
>  
>>  
>> La Mont,  
>>  
>> I started noticing something sort of mushy in SX in the low end at around  
>> 24 tracks. It could very well be that I just don't know how to mix on  
a native  
>> system though. Fire it over lightpipe into the Paris mixer and it gets  
big  
>> again. I'm still summing in Paris and actually setting levels and fader/FX  
>> automation on both DAWs. I'm getting basic fader moves done in SX and  
then  
>> tweaking them in Paris. It's pretty wild to watch a mix happen here. I'm  
>> using a fair amount of analog gear in my mixes. I've got 10 analog I/O  
in  
>> my Cubase DAW and I'm using them all for inserts of analog comps and EQ's.  
>> In Paris, I'm patching in analog qand digital reverbs and delays. For  
a while  
>> I was paranoid about signal degradation with this many AD/DA's. Now I  
don't  
>> even think twice.  
>>  
>> Last night Tony posted up a song that I mixed on his site.  
>>  
>> <http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Love/>  
>>  
>> It's about finished, maybe a little more LF and vocal rebalancing and  
a little  
>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks, vocal  
>> track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've  
>> got external processors all over them....10 x AD/DA's with analog processors  
>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the  
>> mix.....and  
>> what's most important, so is the client. It doesn't have that linearity  
and  
>> accuracy that I hear in the new PTHD, but we were going after a retro  
feel  
>> and I think we achieved it. I think the Paris mix engine has a lot to  
do  
>> with it all hanging together. It just doesn't sound at all the same if  
I  
>> sum it in SX. Much smaller sounding. this mix has had no \*mastering\*,  
though  
>> NoLimit was kissing the Paris mix bus.  
>>

>> Deej  
>>  
>>  
>> "LaMont" <jjdpo@ameritech.net> wrote:  
>>>  
>>> hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear the  
>>> difference  
>>> form version 4. Version 4 sound was very balnd , vanillia if you will.  
>>> version  
>>> 5 mix summing sounds very wide, with more dept than version 4..So, they  
>> did  
>>> soemthing.  
>>>  
>>> Note: That's what I think Nuendos/SX weak point. in theory,their 32bit  
>>> floating  
>>> point mixer/summing bus was to allow for more audio options up and down  
>> the  
>>> audio bandwdith, but, things(mixes) start to fall apart at a certain  
point.  
>>> 32bit float is great for plugins, limited for summming with high track  
>>> counts.  
>>> LaMont  
>>>  
>>> Dedric Terry <dterry@keyofd.net> wrote:  
>>>> ID would be cool, even if it looks like a psychedelic video switching  
mixer  
>>>> from the 70's, but the reviews on functionality and increased productivity  
>>>> are rather convincing. Price is a bit steep though.  
>>>>  
>>>> One of these wouldn't be bad either:  
>>>>  
>>>> [http://www.euphonix.com/post/products/system\\_5-mc/system\\_5-m c.htm](http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm)  
>>>>  
>>>> Or maybe,  
>>>>  
>>>> <http://www.euphonix.com/post/products/mc/mc.htm>  
>>>>  
>>>> That's Nuendo on screen in both links.  
>>>>  
>>>> This one still gets my vote for geek heaven and client wow factor:  
>>>>  
>>>> <http://www.smartav.net/images/E72Splash1-1024x768.jpg>  
>>>>  
>>>>  
>>>> BTW - I'm guessing that if Steinberg gets the 64 bit update right with  
>> a  
>>> 64  
>>>> bit full audio path, summing boxes could be just another color in the

tool

>>>> palette, but far from necessary, and likely less spacious and clear,  
but  
>>>&

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Subject: Re: So right about now I'm getting ready to kill somethin'

Posted by [dc\[4\]](#) on Mon, 02 Jan 2006 03:38:02 GMT

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ing the same cool

editing

> >> found

> >>>>>> in the

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