
Subject: Logic Pro update, now supports quad processors

Posted by [Jamie K](#) on Fri, 29 Sep 2006 23:17:06 GMT

[View Forum Message](#) <> [Reply to Message](#)

AgledNE8WN8

I8wjmwNlob5BMRuG1xgpK4GvWxzpBhMai06gK22s8t0HCl6PptDjx4+KVq4G r6DokBR9Nw10
IKtm3YdoIEKDbWl5adCeCkrgQml4MQFAB8SWiFc2uOsifNMSW6PMg9gkrgam 1/7gKW0jhsyr
JeBq0qVb2gbQSHcxGiVo4Wo9jmcsjyXQ9AxXNaHOEErLYA5wbzJXVdNq2MEq SIY8npDbaEzz
Hck5Dc4qcBpITXEISsAUAdEMOJcnrSyDVOY0UtohBe4BJDC12qYQVG0aSo1P
jQp3RDaw2zYt
vbACw8S0Netj7RLQo5assW9jFpcAeJV7LaCzTwWLTdBBWra6a/kqmaNSBbOM 2C4tlmwwhufu
Cjbl3FoVnFwN2ruFaFVbVloXPdvmG6qzj4V1p10C1WVVU6wJUL89jOEuInZV KqwmsH6TVEd
XT9ELNtznP8AopMY63ko8J6qsBs29SB45QxZa/UJYV4B1V9jAAloF

Subject: Re: Logic Pro update, now supports quad processors

Posted by [LaMont](#) on Sat, 30 Sep 2006 05:38:57 GMT

[View Forum Message](#) <> [Reply to Message](#)

mits it to 4), and 2 SPDIF ins & outs;

>>>>so really you could get 36 total in's & outs going at once with

>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3

>>>>Multifaces would be your ticket.

>>>>

>>>>As far as the mix buss goes, I am pretty sure I can hear a

>>>>difference between Cubase V3 and V1, which I had before... I

>>>>say "pretty sure" because there's always the chance I'm just

>>>>convincing myself that there's a difference when there really

>>>>is not - as I understand it, starting on v2 was when they used

>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the

>>>>same audio engine as Nuendo - I've not been able to get a

>>>>definitive answer on this). Worst-case scenario, run submix

>>>>stems if you're worried about mix buss overstuffing (one stereo

>>>>submix each for drums, bass & other low-end stuff, guitars,

>>>>keys, vocals, and whatever else might be applicable - you could

>>>>do a separate one for solo instruemnts & ambient tracks, for

>>>>example); anyway, get yourself at least four submix stems, then

>>>>import those into a new project either for a straight-ahead

>>>>group mixdown or mastering & you can DEFINITELY hear a

>>>>difference that way. It's not a huge difference, but it's

>>>>definitely one you'll notice.

>>>>

>>>>I'm pretty sure the Steinberg stuff is the only DAW solution

>>>>that will do literally everything you specify above, without

>>>>exception.

>>>>

>>>>Neil

>>>>

>>>Me too.

>>>

>>>

>>

>

>

-----000803090701020009080900

Content-Type: image/jpeg;

name="HD Rack.JPG"

Content-Transfer-Encoding: base64

Content-Disposition: inline;

filename="HD Rack.JPG"

/9j/4AAQSkZJRgABAQEASABIAAD/2wBDAAUDBAQEAwUEBAQFBQUGBwwIBwch
Bw8LCwkMEQ8S
E

Subject: Re: Logic Pro update, now supports quad processors

Posted by [excelav](#) on Sat, 30 Sep 2006 06:44:49 GMT

[View Forum Message](#) <> [Reply to Message](#)

/wCFNYdRnnNDBDRgKeKVB90fxYpAMqelOOAxPoKNgl4Q fN5PU1MSDMq9
sHNRphcE9QKeDmT8KtaEmW33wOxP9KmQ/u2GMZHNQFwG6dv8aeH5lXg7RxWm
5kuw6IYZhg9K
evJKsf8APNMRhhsg/Wl6MB696lSplWc/Oo5H/wCuuU+JyZ8Nhuu2RT+uK6m8 GGHsTXO/EBfM
8LXJl5UqR+DCtqGISJhiP4bPJnphpzMACSeAM1EkiSDcjw9q99Jnhtoa1Ma nseelMbpirRm
xh6U2g/Wmk1ZLA+9NNL2prVSEa3hl1WW5Df88v6iu50e8tLfwNqv2geS7o5j ufsrtkDjyxIq
naSWBwSAdvXOAF09JfZJOf8Apl/UVq2+t3EOny6esFo8bb8SPGWdQwwcc4/E gkVvFXSOeTd2
YTXkiYkMx/A0HUohgBGp7W0GeU/M0GO0UfMIh9TVE2IG1HOSlz+dRm9kb7sf 65q0Z7JP+Wkl
+mKie+s1/wCWmfoKBkHm3LH5Y/8Ax00f6YeikfhUj6jD/AkhHsKibU0zkRMf qaQC+TdseWl/
Gl+yzn703/jxqJtSY/diA+pzTPt05GMIPwoGTmyJzmX9KUWUeeZGP0FVTdTn +PH0ApPNIJ5k
b86VwLy2lsM5LH8aDFar/APxaqPJPJJ+poAHpRcC5m2U8LHTjLAF4Vc+y1TF OFIaRZ85McL+
IHn8YCVA

Subject: Re: Logic Pro update, now supports quad processors

Posted by [animix](#) on Sat, 30 Sep 2006 16:04:22 GMT

[View Forum Message](#) <> [Reply to Message](#)

aisy

> > chaining

> > 3rd Mec send wordclock to Behringer ADA-8000 8 channel converter.

> > Pulsar Creamware of course is the master device.

> > ADAT sync out sends clock to Lexicon core 32 reverb card (thanks DJ)

> > Now whose wordclock setup is the craziest mine or DJ's ?

> >
> > Now here is the real question.
> > If I use a clock generator I will need 8-10 clock outputs to clock everything.
> > I don't wanna spend more than 600-700 \$ for a complete wordclock setup that
> > will be stable and hassle free and soundwise better than Paris clock.
> > I thought of the HOSA cheap and a distributor.
> > I thought of having ADI-PRO8 rme as master and buy just a distributor like
> > Drawmer 20 out (!!!) D-clock device whic sells for 700 \$ but I am afraid
> > of RME as master.
> > Anyone to rescue me ?
> > Regards,
> > Dimitrios
> > This is a multi-part message in MIME format.

-----050508090809010608090703

Content-Type: text/plain; charset=us-ascii; format=flowed

Content-Transfer-Encoding: 7bit

Excuse the mess... ;-) I haven't had a chance to tidy up yet.

David.

DJ wrote:

> So are these infrared interfaces? C'mon.....where's the snakepit?
>
> ;o)
>
> "EK Sound" <askme@nospam.com> wrote in message news:452fc637@linux...
>
>> You mean, like this? ;-)
>>
>> david.
>>

-----050508090809010608090703

Content-Type: image/jpeg;

name="HD Rack back.jpg"

Content-Transfer-Encoding: base64

Content-Disposition: inline;

filename="HD Rack back.jpg"

/9j/4AAQSkZJRgABAQEASABIAAD/2wBDAAUDBAQEAwUEBAQFBQUGBwwIBwch
Bw8LCwkMEQ8S
EhEPERETfhwXExQaFRERGCeYGH0dHx8fExcjJCleJBweHx7/2wBDAQUFBQcG
Bw4ICA4eFBEU

Cu48a+P9A8KuljK732qy/Lb6bZr5k8h7DaPuj3NVJxpRu5GUHUrY0jb+vuR1 jhNuXxgc89qE
YMoZeQehrgdN0/xR4mX7X4skGmWTcx6Tavzt/wCm0g5Y+qjA+tdJHG2nhEtS Y4QMBB90fQdv
wrkeOin8Lt3NfZK9k9TUeEuT5jFx6dBubkwqBHxjop6VFBqDE7ZUB91/wq6H jk4BB9qpOFXW
nLUiSIHc/O8rzxmIEZYcVYVM1NFGAM45HWuJI9Z3My6tfNt3X2/Ws3w1fS6V qqSmJpVgYsUX
qykYYCukuFVxilGsu609onFyoxg5rSEnCdyKkeeFjt9C8frJ5kWneHbWZpCS Z7kk7Sc8BVIA
+lbtjfeJrphHa+bb87c2tqFAP1xn9aP2fNStEmvNDuIYHYf6Tbu6AkD+lf1r 2v55lzLGdqHB
AA7f/qr1Yu6PJnFp30PKrfwNr2pRPJc2l/K7dTczgKwz/tZrZ0z4ZXHISJcy 2VouBtEQLsPf
nivSmkYBQX4x601ZE5+dcd+avQjlb3ZyNr8O9HheNp7u6uH3DAB2Lx7Dn9a6 21srSxg8m0Xy
h7dSf60guYSxlkXjjOamjKMNw+alcayQvbn5hKxkPUET0H0pxgeGRD5hcAH jPTPAq1lgkQB
uF61Ta7jiVru5lihhUHc8rBVRR1JJ4HXvSaRaVy0JGRFG9MADoOg96ydV1vT tlgS8vLqK2gV
myztwT/sjqT7DNeeeP8A4u6dpS/ZNCdr6Q8GeRf3f1VOC/1OB7muF0fw544+ l2pm+ke4tbCX
5Wu7n723uF4GB7KAPXNCTIsEnGHxfcdR44+NEspfTvDNvIJX+XznTdMTn+Fe ifjk+wrC8K/D
PxH4wv8A+0fFN3NZ2sh3yKzEyuPfJz+Jr1nwZ8O/Dng6GN7eH7RecZuJQGYe pUdq7KG33sJG
wElwEAX+dUoQL7mbc5qz0RjeEvDWh+G7H7F4f0+OHOBjN1d/dm6n6VrXFuUI fG73A6Veii2r
gBVHoKkyrSBFwcctjtTbb3GkoqyllaVI1eRc/wB7b1AphfbOxTGCAFJ6Aj/9 dWZiQp2jJBHH
tVXyTcRBy5XA+UY/U0hluKNI1A4Hrz3pzBSCMA1Vl3SliuQu7GQPUC1I5YY2 HqefagREICsx
cbShH5fSrUeDg45x0quVy0nQkgcY4qbcscfQUwGTICBhTycDFKFAUAfhT5N 23CHGPaoGdww
U4BNAhzjt2qNh+tOPJ4pDVCiJ0LwwGMkspH5ivlwXt5pmoxX9jMY5RFH0yQw 2qSrDuP89RX1
OxCsBg/WsHUvB/hbUJHku9B0+SRzlnWlIxPrIcHNUoxe5Lcl8J5xpeo6P430 V7S+tgXGPOty
fnjboHjb+RH0I5w3kfjnw3d+Hrossq3lg7lIbqPpuHOxx/C4Hbv1GRXuviH4 avCRJ4M1JdFd
wVuFmDSq4OCMFiSvTn1Brye6l1Hw14juND1y3ScTrtulpMtb3cfZlPr3BGGU +IYyhb0NYSUv
JkHwr8ez+GdWSVrh4XGBHODkAf3XHdTX154H8V6b450djDvhu4ApICZ/dsc4 ZG6c8/1GOvyL
4S+Ft54y8aR6d4euG/so/vLi4lwWtEzyGH8Tdlx168YOPtHwX4Z0rwl4ettD 0eDyraBep5aR
u7Me5NJjPXYSnzPlttv/AJFvT9JsLO7mvo7S3F/cKoubIYWSbaMDcRVq7ul LS2kubmZI

Subject: Re: Logic Pro update, now supports quad processors

Posted by [Jamie K](#) on Sat, 30 Sep 2006 23:39:39 GMT

[View Forum Message](#) <> [Reply to Message](#)

tee it

>but

>>>

>>>You are not using the Paris wordclock (which is not terrible). I thought
>>>the Creamware clock was considered ok, are you sure you will hear any
improvement

>>>short of a very high-end clock? A Big Ben or Mytek would probably make

>a

>>>noticeable improvement. All the more reason to borrow one first.

>>>

>>

>Dude, you think I'm made of money? I'm running Paris aren't I. Think > \$3K

!!!

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

>

>"John" <no@no.com> wrote:

>>
>>Ok, what hardware can do this?
>>
>>Daw needed:
>>
>>Truly pro audio sound quality
>>
>>Records 24 analog channels simultaneously while playing back 24 analog
>>
>>Can play back 60 analog channels total with dozens of plugins.
>>
>>I/O needs to be 20 feet away from the computer that is in another room
>>
>>Has a mix buss that doesn't get crushed by lots of tracks
>>
>>Supports plugin delay compensation and plugin automation.
>>
>>Supports VSTi's
>>
>
>There are a lot of ways to skin a cat. This might be one of them, the new
>Tascam DM-4800, with Logic, DP, Cubase, or Nuendo, etc... You could also
>hook up an analog tape deck, they are cheap these days.
>
>The Tascam DM-4800 is available now! With the optional FireWire card you
>get 32x32 I/O channels to your computer with one cable. You could get a
>FW Extender box and have the computer 300 ft. away if you wanted. A high
>quality 20' FW cable should work though.
>
>This is your DAW controller, analog and digital audio interface, effects
>processor, audio router, talk back facility, transport controller, etc...
>
>If that's not enough inputs for you, with two DM-4800s and a single cable
>you get 128 inputs. There is also the X-48, but I think a computer is a
>better idea.
>
>DM-4800
><http://www.tascam.com/Products/dm4800.html>
>
>DM-4800 video demo and pricing:
><http://www.sonicstate.com/news/shownews.cfm?newsid=3562>
>
>X-48
><http://www.tascam.com/Products/x48.html>
>
>James
>What he is suggesting is > \$3K!... or did you mean < \$3K... ;-)

David.

John wrote:

> Dude, you think I'm made of money? I'm running Paris aren't I. Think > \$3K

> !!!

>

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

>

>>"John" <no@no.com> wrote:

>>

>>>Ok, what hardware can do this?

>>>

>>>Daw needed:

>>>

>>>Truly pro audio sound quality

>>>

>>>Records 24 analog channels simultaneously while playing back 24 analog

>>>

>>>Can play back 60 analog channels total with dozens of plugins.

>>>

>>>I/O needs to be 20 feet away from the computer that is in another room

>>>

>>>Has a mix buss that doesn't get crushed by lots of tracks

>>>

>>>Supports plugin delay compensation and plugin automation.

>>>

>>>Supports VSTi's

>>>

>>

>>There are a lot of ways to skin a cat. This might be one of them, the new

>>Tascam DM-4800, with Logic, DP, Cubase, or Nuendo, etc... You could also

>>hook up an analog tape deck, they are cheap these days.

>>

>>The Tascam DM-4800 is available now! With the optional FireWire card you

>>get 32x32 I/O channels to your computer with one cable. You could get a

>>FW Extender box and have the computer 300 ft. away if you wanted. A high

>>quality 20' FW cable should work though.

>>

>>This is your DAW controller, analog and digital audio interface, effects

>>processor, audio router, talk back facility, transport controller, etc...

>>

>>If that's not enough inputs for you, with two DM-4800s and a single cable

>>you get 128 inputs. There is also the X-48, but I think a computer is a

>>better idea.

>>

>>DM-4800

>>

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMontt](#) on Sun, 01 Oct 2006 00:32:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

827 play back 60 tracks? I don't think so.

>

> EK Sound <askme@nospam.com> wrote:

>

>>Me three.

>>

>>David.

>>

>>DJ wrote:

>>

>>

>>>"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...

>>>

>>>

>>>>"John" <no@no.com> wrote:

>>>>

>>>>

>>>>

>>>>>Ok, what hardware can do this?

>>>>

>>>>>A Studer 827, plus a console, plus a bunch of outboard gear can

>>>>>do all that.

>>>>

>>>>

>>>>

>>>>

>>>>>Daw needed:

>>>>

>>>>>Oh... sorry, didn't see that part at first.

>>>>

>>>>

>>>>

>>>>>Truly pro audio sound quality

>>>>>Records 24 analog channels simultaneously while playing back 24 analog

>>>>>Can play back 60 analog channels total with dozens of plugins.

>>>>>I/O needs to be 20 feet away from the computer that is in another room

>>>>>Has a mix buss that doesn't get crushed by lots of tracks

>>>>>Supports plugin delay compensation and plugin automation.

>>>>>Supports VSTi's

>>>>

>>>>>CubaseSX (or Nuendo, of course) can do all this if you go with

>>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus

>>>>>4 or 8 lightpipe channels, depending on your samplerate (up to

>>>>>48k you can get 8 lightpipe channels, over that, the

>>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;

>>>>so really you could get 36 total in's & outs going at once with
>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>>>>Multifaces would be your ticket.
>>>>
>>>>As far as the mix buss goes, I am pretty sure I can hear a
>>>>difference between Cubase V3 and V1, which I had before... I
>>>>say "pretty sure" because there's always the chance I'm just
>>>>convincing myself that there's a difference when there really
>>>>is not - as I understand it, starting on v2 was when they used
>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
>>>>same audio engine as Nuendo - I've not been able to get a
>>>>definitive answer on this). Worst-case scenario, run submix
>>>>stems if you're worried about mix buss overstuffing (one stereo
>>>>submix each for drums, bass & other low-end stuff, guitars,
>>>>keys, vocals, and whatever else might be applicable - you could
>>>>do a separate one for solo instruemnts & ambient tracks, for
>>>>example); anyway, get yourself at least four submix stems, then
>>>>import those into a new project either for a straight-ahead
>>>>group mixdown or mastering & you can DEFINITELY hear a
>>>>difference that way. It's not a huge difference, but it's
>>>>definitely one you'll notice.
>>>>
>>>>I'm pretty sure the Steinberg stuff is the only DAW solution
>>>>that will do literally everything you specify above, without
>>>>exception.
>>>>
>>>>Neil
>>>
>>>
>>>Me too.
>>>
>>>
>
>Champaign taste on a beer budget! Beggars can be choosey! Well you can do
it for less, I've seen DM-24s go for as low a \$600.00. There is also a factory
mic pre upgrade available. With the FW card, you could still obtain what
your talking about.

The other option is the Panasonic RAMSA DA-7 \$600.00 to \$800.00. With 3 Adat
cards for the DA-7 and the new M-audio FW interface. You won't have as many
inputs on a DA-7, but they sound good. It has hui control, but it may be
a PATA, and who knows about the latency yet with the new M-audio interface,
it's about to ship. Some day I will be able to tell you, it's what I have.

Steve Cox also has a DA-7 MKII and Paris, he loves it.

James

"John" <no@no.com> wrote:
>
>Dude, you think I'm made of money? I'm running Paris aren't I. Think >
\$3K
>!!!
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>"John" <no@no.com> wrote:
>>>
>>>Ok, what hardware can do this?
>>>
>>>Daw needed:
>>>
>>>Truly pro audio sound quality
>>>
>>>Records 24 analog channels simultaneously while playing back 24 analog
>>>
>>>Can play back 60 analog channels total with dozens of plugins.
>>>
>>>I/O needs to be 20 feet away from the computer that is in another room
>>>
>>>Has a mix buss that doesn't get crushed by lots of tracks
>>>
>>>Supports plugin delay compensation and plugin automation.
>>>
>>>Supports VSTi's
>>>
>>
>>There are a lot of ways to skin a cat. This might be one of them, the
new
>>Tascam DM-4800, with Logic, DP, Cubase, or Nuendo, etc... You could also
>>hook up an analog tape deck, they are cheap these days.
>>
>>The Tascam DM-4800 is available now! With the optional FireWire card yo

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Jamie K](#) on Sun, 01 Oct 2006 01:48:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

"mailto:excelsm@hotmail.com" target="_blank">excelsm@hotmail.com> wrote:
>>
>>>"John" <no@no.com> wrote:
>>>
>>>>Ok, what hardware can do this?
>>>>
>>>>Daw needed:

>>>>
>>>>Truly pro audio sound quality
>>>>
>>>>Records 24 analog channels simultaneously while playing back 24 analog
>>>>
>>>>Can play back 60 analog channels total with dozens of plugins.
>>>>
>>>>I/O needs to be 20 feet away from the computer that is in another room
>>>>
>>>>Has a mix buss that doesn't get crushed by lots of tracks
>>>>
>>>>Supports plugin delay compensation and plugin automation.
>>>>
>>>>Supports VSTi's
>>>>
>>>
>>>There are a lot of ways to skin a cat. This might be one of them, the
new
>>>Tascam DM-4800, with Logic, DP, Cubase, or Nuendo, etc... You could
also
>>>hook up an analog tape deck, they are cheap these days.
>>>
>>>The Tascam DM-4800 is available now! With the optional FireWire card
you
>>>get 32x32 I/O channels to your computer with one cable. You could get
a
>>>FW Extender box and have the computer 300 ft. away if you wanted. A high
>>>quality 20' FW cable should work though.
>>>
>>>This is your DAW controller, analog and digital audio interface, effects
>>>processor, audio router, talk back facility, transport controller, etc...
>>>
>>>If that's not enough inputs for you, with two DM-4800s and a single cable
>>>you get 128 inputs. There is also the X-48, but I think a computer is
a
>>>better idea.
>>>
>>>DM-4800
>>><http://www.tascam.com/Products/dm4800.html>
>>>
>>>DM-4800 video demo and pricing:
>>><http://www.sonicstate.com/news/shownews.cfm?newsid=3562>
>>>
>>>X-48
>>><http://www.tascam.com/Products/x48.html>
>>>
>>>James
>>>

>>
>>That makes the most sense so far. How expandable is it? One pci card support
2 or 3 of these RME multiface's? How many pci cards could I potentially put
in?

EK Sound <askme@nospam.com> wrote:

>Seriously though, what Neil is suggesting with Cubase and RME
>multifaces would work great, sound great, and be in your budget.

>

>David.

>

>John wrote:

>

>> And how does a Studer 827 play back 60 tracks? I don't think so.

>>

>> EK Sound <askme@nospam.com> wrote:

>>

>>>Me three.

>>>

>>>David.

>>>

>>>DJ wrote:

>>>

>>>

>>>>"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...

>>>>

>>>>

>>>>>"John" <no@no.com> wrote:

>>>>>

>>>>>

>>>>>

>>>>>>Ok, what hardware can do this?

>>>>>

>>>>>>A Studer 827, plus a console, plus a bunch of outboard gear can

>>>>>>do all that.

>>>>>

>>>>>

>>>>>

>>>>>

>>>>>>Daw needed:

>>>>>

>>>>>>Oh... sorry, didn't see that part at first.

>>>>>

>>>>>

>>>>>

>>>>>>Truly pro audio sound quality

>>>>>>Records 24 analog channels simultaneously while playing back 24 analog

>>>>>>Can play back 60 analog channels total with dozens of plugins.

>>>>>I/O needs to be 20 feet away from the computer that is in another room
>>>>>Has a mix buss that doesnt get crushed by lots of tracks
>>>>>Supports plugin delay compensation and plugin automation.
>>>>>Supports VSTi's
>>>>>
>>>>>CubaseSX (or Nuendo, of course) can do all this if you go with
>>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus
>>>>>4 or 8 lightpipe channels, depending on your samplerate (up to
>>>>>48k you can get 8 lightpipe channels, over that, the
>>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>>>>>so really you could get 36 total in's & outs going at once with
>>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>>>>>Multifaces would be your ticket.
>>>>>
>>>>>As far as the mix buss goes, I am pretty sure I can hear a
>>>>>difference between Cubase V3 and V1, which I had before... I
>>>>>say "pretty sure" because there's always the chance I'm just
>>>>>convincing myself that there's a difference when there really
>>>>>is not - as I understand it, starting on v2 was when they used
>>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
>>>>>same audio engine as Nuendo - I've not been able to get a
>>>>>definitive answer on this). Worst-case scenario, run submix
>>>>>stems if you're worried about mix buss overstuffing (one stereo
>>>>>submix each for drums, bass & other low-end stuff, guitars,
>>>>>keys, vocals, and whatever else might be applicable - you could
>>>>>do a separate one for solo instruemnts & ambient tracks, for
>>>>>example); anyway, get yourself at least four submix stems, then
>>>>>import those into a new project either for a straight-ahead
>>>>>group mixdown or mastering & you can DEFINITELY hear a
>>>>>difference that way. It's not a huge difference, but it's
>>>>>definitely one you'll notice.
>>>>>
>>>>>I'm pretty sure the Steinberg stuff is the only DAW solution
>>>>>that will do literally everything you specify above, without
>>>>>exception.
>>>>>
>>>>>Neil
>>>>>
>>>>>
>>>>>Me too.
>>>>>
>>>>>
>>>>>
>>
>>Don't bother explaining, just do it. No one understands what the heck you
are doing anyways. hehe O look a skunk ! RUN

John3 x Multifaces = 3 HDSP PCI cards.....take it from someone who has been
down this road, if you want to get other things in your DAW besides the PCI

cards, you're going to need a Magma (or two) capable of interfacing via PCIe and if you want to go to 64 bit when time comes and a current mobo, you're gonna need a 64 bit Magma (or two) that interfaces via PCIe. Now put on some Ravi Shankar or L. Subramanian, sit cross legged on a big soft pillow, light some incense, close your eyes and envision dollar signs with big wings emerging from your back pocket and disappearing into the void.

.....ooooommmmm.....ooooommmmmmm.....oo ooouuuuuccccchhhh
hhhh!!!!!!!

;oP

"EK Sound" <

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Sun, 01 Oct 2006 03:01:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

askme@nospam.com> wrote in message news:452fe00b\$1@linux...
> Seriously though, what Neil is suggesting with Cubase and RME
> multiface would work great, sound great, and be in your budget.
>
> David.
>
> John wrote:
>
> > And how does a Studer 827 play back 60 tracks? I don't think so.
> >
> > EK Sound <askme@nospam.com> wrote:
> >
> >>Me three.
> >>
> >>David.
> >>
> >>DJ wrote:
> >>
> >>
> >>>"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
> >>>
> >>>
> >>>>"John" <no@no.com> wrote:
> >>>>
> >>>>
> >>>>
> >>>>>Ok, what hardware can do this?

> >>>>

> >>>>A Studer 827, plus a console, plus a bunch of outboard gear can

> >>>>do all that.

> >>>>

> >>>>

> >>>>

> >>>>

> >>>>Daw needed:

> >>>>

> >>>>Oh... sorry, didn't see that part at first.

> >>>>

> >>>>

> >>>>

> >>>>>Truly pro audio sound quality

> >>>>>Records 24 analog channels simultaneously while playing back 24 analog

> >>>>>Can play back 60 analog channels total with dozens of plugins.

> >>>>>I/O needs to be 20 feet away from the computer that is in another room

> >>>>>Has a mix buss that doesn't get crushed by lots of tracks

> >>>>>Supports plugin delay compensation and plugin automation.

> >>>>>Supports VSTi's

> >>>>

> >>>>>CubaseSX (or Nuendo, of course) can do all this if you go with

> >>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus

> >>>>>4 or 8 lightpipe channels, depending on your samplerate (up to

> >>>>>48k you can get 8 lightpipe channels, over that, the

> >>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;

> >>>>>so really you could get 36 total in's & outs going at once with

> >>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3

> >>>>>Multifaces would be your ticket.

> >>>>

> >>>>>As far as the mix buss goes, I am pretty sure I can hear a

> >>>>>difference between Cubase V3 and V1, which I had before... I

> >>>>>say "pretty sure" because there's always the chance I'm just

> >>>>>convincing myself that there's a difference when there really

> >>>>>is not - as I understand it, starting on v2 was when they used

> >>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the

> >>>>>same audio engine as Nuendo - I've not been able to get a

> >>>>>definitive answer on this). Worst-case scenario, run submix

> >>>>>stems if you're worried about mix buss overstuffing (one stereo

> >>>>>submix each for drums, bass & other low-end stuff, guitars,

> >>>>>keys, vocals, and whatever else might be applicable - you could

> >>>>>do a separate one for solo instruments & ambient tracks, for

> >>>>>example); anyway, get yourself at least four submix stems, then

> >>>>>import those into a new project either for a straight-ahead

> >>>>>group mixdown or mastering & you can DEFINITELY hear a

> >>>>>difference that way. It's not a huge difference, but it's

> >>>>definitely one you'll notice.
> >>>>
> >>>>I'm pretty sure the Steinberg stuff is the only DAW solution
> >>>>that will do literally everything you specify above, without
> >>>>exception.
> >>>>
> >>>>Neil
> >>>
> >>>
> >>>Me too.
> >>>
> >>>
> >
> >I will be integrating the skunk on an insert or an aux as an olfactory
plugin.

;o)

"John" <no@no.com> wrote in message news:452fe417\$1@linux...

>
> Don't bother explaining, just do it. No one understands what the heck you
> are doing anyways. hehe O look a skunk ! RUN
>
> JohnWhy do I envision Gene Wilder in "Young Frankenstein" with the lightning
striking around him, crying out "It's Alive! It's Alive!", every time I
read one of DJ's messages?

Rock on, dude....

Larry Upton

DJ wrote:

> I e-mailed the folks at Brainspawm this morning describing my setup and
> telling them what I was hoping to do with Forte vis-a-vis Paris. They are
> interested to see how this goes and they provided me a developers license so
> I can try to get this happening.
>
> Now that I've got a full version that saves presets and won't time out, the
> first thing I'm going to do is to try to create preset FX rack for Paris
> using UAD-1 plugins with the Delaycomp + an additional sample delay (which
> is possible with this plugin) to compensate for the buffer settings of the
> native audio interface. I'm going to work my way up to a 40 channel scenario
> with 8 stereo aux busses to/from Paris. The Delaycomp will be set to
> compensate for 4 or 5 UAD-1 plugins (this may change depending on how much
> latency is created and how this translates to the Paris editor timeline
> usability-wise). I'll be doing some latency measurements to see if it's
> going to be something that can work reasonably well when working with Paris
> automation while mixing. If the latency is low enough to allow usable visual

> reference in the Paris editor during automation tasks, then we've got
 > something we can use, so as I mentioned before, the number of plugins
 > possible will be more or less dependent on the *feel* of all of this. The
 > routing capabilities of this program are mind boggling and may provide us
 > the elusive bussing options that we currently lack in Paris. If this looks
 > like it's going to be successful, I'll make up a few templates and get them
 > to Kim so Parisites can DL them for use with the Forte product. I can even
 > envision this working with a native audio interface running on the same
 > machine as Paris (thus precluding the need for two DAWs), as long as it had
 > the horsepower. If it works the way I'm hoping, this would allow you to
 > open up a template that is preset to compensate for "X" number of plugins on
 > each track that is routed from the I/O of a DAW running UAD-1 plugins and
 > Forte to the I/O of Paris. I think I may be able to get multiple external
 > hardware processors working across Paris submixes...like I'm doing with
 > Cubase right now. It appears that Forte has some synchronization options
 > as well. I'm not far enough into it to even know if plugin parameters can be
 > automated, but if so, and it is slaved to the Paris timeline, then that's
 > another biggie. Will it be stable?well, anything would be more
 > stable than what is happening when trying to work this way with Cubase SX so
 > it's worth a try. Will it sound good? Not sure. there will definitely be
 > more gainstaging issues than what is happening in SX, but hey.....we're
 > supposed to be engineers and it's our job to kick some gainstage
 > ass!!!!.....right?
 >
 > Putting on the lab coat (which has straps to modify it as a straightjacket)
 > . Stay tuned,
 >
 > :O)
 >
 >
 > "LaMont" <jjdpro@ameritech.net> wrote in message news:452e9d5c\$1@linux...
 >
 >>DJ, check out this VST host app. Could replace your Cuabse SX in hosting
 >
 > FX.
 >
 >><http://www.brainspawn.com/products/>
 >
 >
 >"John" <no@no.com> wrote:
 >
 >LESS THAN \$3k

Multifaces are about \$600, the PCI cards are about \$250
 (street); buy all threee at once from the same place & ask them
 to cut you some slack since you're buying several & you might be
 able to get another maybe 10% or so off. That'd bring you to
 about \$2,200-\$2,300 or so... leaving you with about \$700 to \$800

to buy your CubaseSX, which perhaps if you call around a bit to some of the lower-volume retailers you might be able to find one who has a competitive upgrade version for less than full-pop retail (\$200-\$350-ish?), and that leaves you a few hundred left for a PC... ain't gonna happen for a good PC, so you'll end up a little bit over budget, but not by much.

Or you could go with just two Multifaces for the time being if you don't REALLY need 24 analog i/o's all at once (or if you do have some lightpipe and/or SPDIF outs on any of your preamps/channel strips & you can expand your input capacity that way).

NeilWell....good news so far. The buffer/latency of the audio interface on the native DAW is set at 512k. If I nudge the Paris tracks to the left by 10+1 samples and then insert a Sampleslide instance on both of these tracks set to 48 samples, I am sample accurate compensating for the latency of the native audio interface. Now here's the good part:

I have the UAD-1 delay compensation set for 5 x UAD-1 plugins on two instances of Forte routing audio through two Paris kick drum tracks right now. I've got Drumagog inserted on both tracks and a UAD-1 LA-2A inserted on the other. I set the UAD-1 Delaycomp to compensate for 4 plugins and I'm locked on tight as awell.....drum.....and the latency relative to the timeline scrolling across the Paris editor is not a factor at all. I hear the hits as the events are displayed on the editor. this makes Paris a

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Jamie K](#) on Sun, 01 Oct 2006 04:21:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

ich perhaps if you call around a bit to
> some of the lower-volume retailers you might be able to find one
> who has a competitive upgrade version for less than full-pop
> retail (\$200-\$350-ish?), and that leaves you a few hundred
> left for a PC... ain't gonna happen for a good PC, so you'll end
> up a little bit over budget, but not by much.
>
> Or you could go with just two Multifaces for the time being if
> you don't REALLY need 24 analog i/o's all at once (or if you do
> have some lightpipe and/or SPDIF outs on any of your
> preamps/channel strips & you can expand your input capacity that
> way).
>
> Neil
>
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com Hey DJ, why not just buy a daw that does all the compensation for you?

Inquiring

minds.....Just off the phone with the smart people at Sweetwater and they are thinking:

ad16x > fireface 800 24 analog

or

2 frontier tango 24

They are recommending Firewire over PCI to allow for easy computer upgrades.

Makes sense to me. He also said the got a bunch of the top apps like cubase, nuendo, sonar and such and rendered tracks out with 1 channel flipped phase and then put it in the other apps and the sound nulled out which means they are the same.

Interesting. Sad to say goodbye Paris but I gotta get reliable.

JohnBecause it doesn't sound like SSC's custom built Helios console?

"JOhn" <no@no.com> wrote in message [news:45301b06\\$1@linux...](mailto:news:45301b06$1@linux...)

>

> Hey DJ, why not just buy a daw that does all the compensation for you?

Inquiring

> minds.....There a real difference to the mix bus in this DAW and I've just got a feeling that what you see in this picture is what the Paris mix bus voodoo is all about.. If Line6 can model amps, why couldn't ID model a mix bus? In any event, I like it enough to keep beating my head against the wall a little longer.

;o)

"DJ" <notachance@net.net> wrote in message news:453020f4@linux...

> Because it doesn't sound like SSC's custom built Helios console?

>

> "JOhn" <no@no.com> wrote in message [news:45301b06\\$1@linux...](mailto:news:45301b06$1@linux...)

> >

> > Hey DJ, why not just buy a daw that does all the compensation for you?

> Inquiring

> > minds.....

>

>

I'm glad I'm not that in love. I've been looping 16 tracks in and out of this app with *lots* of UAD-1 plugins inserted and I've been looping tracks being played back on two different submixes. This is suicide in Cubase SX when configured in the same way. Screen freeze guaranteed within 15 seconds. This loop has been going for over 10 minutes without a glitch. LaMont my friend. I think you pointed us all in a very good direction.

I doubt if I'll be spending any more money on Cubase SX upgrades unless I get more demand for 96k projects. I don't blame you for wanting to move on. If my productions here were more oriented toward pop and R & B and I needed to use the bells & whistles stuff that Native DAWs provide, I'd be elsewhere already. For the stuff I'm doing here, Paris works. I just want to drag it kicking and screaming into the 21st century so I can use those UAD plugins while being able to access Paris automation.....and I may be almost there.

If I need the other stuff, I'll still have Cubase around here.

Good luck with your new rig, whatever you choose. Sounds like you've got some good advice so far.

;o)

"John" <no@no.com> wrote in message news:453029cb\$1@linux...

>

> I'm glad I'm not that in love.....and you'll be constantly broke....and.....an....d...

--

Martin Harrington
www.lendaneer-sound.com

"Don Nafe" <dnafe@magma.ca> wrote in message news:452fba72@linux...

> ProTools HD3

>

> It's the Industry standard

>

> you'll have regular updates keeping you on the cutting edge of technology

>

> without a doubt it is the essence of "today's sound"

>

> You'll be the envy of all your "Project Studio" friends

>

> You'll be able to sit back all comfy in your smugness knowing that all

> other players are in fact pretenders

>
> ProTools HD3...it's the only way to go
>
>
> "John" <no@no.com> wrote in message news:452fb161\$1@linux...
>>
>> Thanks, I have a lot to learn. I won't buy it if I have to do stems
>> though.
>> It's a pain in the ass enough as it is.
>> John
>>
>> "DJ" <notachance@net.net> wrote:
>>>
>>>"Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
>>>>
>>>> "John" <no@no.com> wrote:
>>>>
>>>> >Ok, what hardware can do this?
>>>>
>>>> A Studer 827, plus a console, plus a bunch of outboard gear can
>>>> do all that.
>>>>
>>>>
>>>> >Daw needed:
>>>>
>>>> Oh... sorry, didn't see that part at first.
>>>>
>>>> >Truly pro audio sound quality
>>>> >Records 24 analog channels simultaneously while playing back 24 analog
>>>> >Can play back 60 analog channels total with dozens of plug-ins.
>>>> >I/O needs to be 20 feet away from the computer that is in another room
>>>> >Has a mix buss that doesn't get crushed by lots of tracks
>>>> >Supports plugin delay compensation and plugin automation.
>>>> >Supports VSTi's
>>>>
>>>> CubaseSX (or Nuendo, of course) can do all this if you go with
>>>> 2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus
>>>> 4 or 8 lightpipe channels, depending on your samplerate (up to
>>>> 48k you can get 8 lightpipe channels, over that, the
>>>> lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>>>> so really you could get 36 total in's & outs going at once with
>>>> 2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>>>> Multifaces would be your ticket.
>>>>
>>>> As far as the mix buss goes, I am pretty sure I can hear a
>>>> difference between Cubase V3 and V1, which I had before... I
>>>> say "pretty sure" because there's always the chance I'm just
>>>> convincing myself that there's a difference when there really

>>
>>> "Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
>>>
>>>>"John" <no@no.com> wrote:
>>>>
>>>>
>>>>>Ok, what hardware can do this?
>>>>
>>>>>A Studer 827, plus a console, plus a bunch of outboard gear can
>>>>>do all that.
>>>>
>>>>
>>>>
>>>>>Daw needed:
>>>>
>>>>>Oh... sorry, didn't see that part at first.
>>>>
>>>>
>>>>>Truly pro audio sound quality
>>>>>Records 24 analog channels simultaneously while playing back 24 analog
>>>>>Can play back 60 analog channels total with dozens of plugins.
>>>>>I/O needs to be 20 feet away from the computer that is in another room
>>>>>Has a mix buss that doesn't get crushed by lots of tracks
>>>>>Supports plugin delay compensation and plugin automation.
>>>>>Supports VSTi's
>>>>
>>>>>CubaseSX (or Nuendo, of course) can do all this if you go with
>>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus
>>>>>4 or 8 lightpipe channels, depending on your samplerate (up to
>>>>>48k you can get 8 lightpipe channels, over that, the
>>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>>>>>so really you could get 36 total in's & outs going at once with
>>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>>>>>Multifaces would be your ticket.
>>>>
>>>>>As far as the mix buss goes, I am pretty sure I can hear a
>>>>>difference between Cubase V3 and V1, which I had before... I
>>>>>say "pretty sure" because there's always the chance I'm just
>>>>>convincing myself that there's a difference when there really
>>>>>is not - as I understand it, starting on v2 was when they used
>>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
>>>>>same audio engine as Nuendo - I've not been able to get a
>>>>>definitive answer on this). Worst-case scenario, run submix
>>>>>stems if you're worried about mix buss overstuffing (one stereo
>>>>>submix each for drums, bass & other low-end stuff, guitars,
>>>>>keys, vocals, and whatever else might be applicable - you could
>>>>>do a separate one for solo instruments & ambient tracks, for
>>>>>example); anyway, get yourself at least four submix stems, then

>>>>import those into a new project either for a straight-ahead
>>>>group mixdown or mastering & you can DEFINITELY hear a
>>>>difference that way. It's not a huge difference, but it's
>>>>definitely one you'll notice.

>>>>

>>>>I'm pretty sure the Steinberg stuff is the only DAW solution
>>>>that will do literally everything you specify above, without
>>>>exception.

>>>>

>>>>Neil

>>>

>>>

>>> Me too.

>>>

>>>

>John.

In all honesty here, I think that if you are having reliability issues with
Win and Paris, you'll have the same or similar problems with any daw you
buy, with the possible exception of ProFools, and you don't want to go down
that road.

I would suggest that you choose a DAW, and get someone like Morgan, or
(heaven forbid), Sweetwater to build a purpose built box for you that will
run as soon as you plug it in.

FWIW

--

Martin Harrington

www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:45301bfa\$1@linux...

>

> Just off the phone with the smart people at Sweetwater and they are
> thinking:

>

> ad16x > fireface 800 24 analog

> or

> 2 frontier tango 24

>

> They are recommending Firewire over PCI to allow for easy computer
> upgrades.

> Makes sense to me. He also said the got a bunch of the top apps like
> cubase,

> nuendo, sonar and such and rendered tracks out with 1 channel flipped
> phase

> and then put it in the other apps and the sound nulled out which means
> they

> are the same.

>

> Interesting. Sad to say goodbye Paris but I gotta get reliable.

>
> John.....hummmmmmm.....3 x 827's eh???.....muhahaha!!!!!!

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:45304d1e\$1@linux...
> 3 in sync, (I have done it), will...no probs
> -

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMon](#) on Sun, 01 Oct 2006 05:17:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;Multifaces would be your ticket.
> >>>>
> >>>>As far as the mix buss goes, I am pretty sure I can hear a
> >>>>difference between Cubase V3 and V1, which I had before... I
> >>>>say "pretty sure" because there's always the chance I'm just
> >>>>convincing myself that there's a difference when there really
> >>>>is not - as I understand it, starting on v2 was when they used
> >>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
> >>>>same audio engine as Nuendo - I've not been able to get a
> >>>>definitive answer on this). Worst-case scenario, run submix
> >>>>stems if you're worried about mix buss overstuffing (one stereo
> >>>>submix each for drums, bass & other low-end stuff, guitars,
> >>>>keys, vocals, and whatever else might be applicable - you could
> >>>>do a separate one for solo instruemnts & ambient tracks, for
> >>>>example); anyway, get yourself at least four submix stems, then
> >>>>import those into a new project either for a straight-ahead
> >>>>group mixdown or mastering & you can DEFINITELY hear a
> >>>>difference that way. It's not a huge difference, but it's
> >>>>definitely one you'll notice.
> >>>>
> >>>>I'm pretty sure the Steinberg stuff is the only DAW solution
> >>>>that will do literally everything you specify above, without
> >>>>exception.
> >>>>
> >>>>Neil
> >>>
> >>>
> >>> Me too.
> >>>
> >>>
> >
>
>From memory, we did it on the Air Supply album engineered.
--

Martin Harrington
www.lendaneer-sound.com

"DJ" <notachance@net.net> wrote in message news:45305555@linux...
>hummmmmmm.....3 x 827's eh???.....muhahaha!!!!!!
>
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:45304d1e\$1@linux...
>> 3 in sync, (I have done it), will...no probs
>> --
>> Martin Harrington
>> www.lendaneer-sound.com
>>
>> "John" <no@no.com> wrote in message news:452fdc3f\$1@linux...
>> >
>> > And how does a Studer 827 play back 60 tracks? I don't think so.
>> >
>> > EK Sound <askme@nospam.com> wrote:
>> >>Me three.
>> >>
>> >>David.
>> >>
>> >>DJ wrote:
>> >>
>> >>> "Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
>> >>>
>> >>>>"John" <no@no.com> wrote:
>> >>>>
>> >>>>
>> >>>>>Ok, what hardware can do this?
>> >>>>
>> >>>>>A Studer 827, plus a console, plus a bunch of outboard gear can
>> >>>>>do all that.
>> >>>>
>> >>>>
>> >>>>
>> >>>>>Daw needed:
>> >>>>
>> >>>>>Oh... sorry, didn't see that part at first.
>> >>>>
>> >>>>
>> >>>>>Truly pro audio sound quality
>> >>>>>Records 24 analog channels simultaneously while playing back 24
> analog
>> >>>>>Can play back 60 analog channels total with dozens of plugins.
>> >>>>>I/O needs to be 20 feet away from the computer that is in another
> room

>> >>>>>Has a mix buss that doesnt get crushed by lots of tracks
>> >>>>>Supports plugin delay compensation and plugin automation.
>> >>>>>Supports VSTi's
>> >>>>>
>> >>>>>CubaseSX (or Nuendo, of course) can do all this if you go with
>> >>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus
>> >>>>>4 or 8 lightpipe channels, depending on your samplerate (up to
>> >>>>>48k you can get 8 lightpipe channels, over that, the
>> >>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>> >>>>>so really you could get 36 total in's & outs going at once with
>> >>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>> >>>>>Multifaces would be your ticket.
>> >>>>>
>> >>>>>As far as the mix buss goes, I am pretty sure I can hear a
>> >>>>>difference between Cubase V3 and V1, which I had before... I
>> >>>>>say "pretty sure" because there's always the chance I'm just
>> >>>>>convincing myself that there's a difference when there really
>> >>>>>is not - as I understand it, starting on v2 was when they used
>> >>>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
>> >>>>>same audio engine as Nuendo - I've not been able to get a
>> >>>>>definitive answer on this). Worst-case scenario, run submix
>> >>>>>stems if you're worried about mix buss overstuffing (one stereo
>> >>>>>submix each for drums, bass & other low-end stuff, guitars,
>> >>>>>keys, vocals, and whatever else might be applicable - you could
>> >>>>>do a separate one for solo instruemnts & ambient tracks, for
>> >>>>>example); anyway, get yourself at least four submix stems, then
>> >>>>>import those into a new project either for a straight-ahead
>> >>>>>group mixdown or mastering & you can DEFINITELY hear a
>> >>>>>difference that way. It's not a huge difference, but it's
>> >>>>>definitely one you'll notice.
>> >>>>>
>> >>>>>I'm pretty sure the Steinberg stuff is the only DAW solution
>> >>>>>that will do literally everything you specify above, without
>> >>>>>exception.
>> >>>>>
>> >>>>>Neil
>> >>>>>
>> >>>>>
>> >>>>> Me too.
>> >>>>>
>> >>>>>
>> >
>>
>>
>
>No need this weekend Charles, but thanks. :o). The Forte program, which is
the most promising thing I've ever seen as far as bringing a low latency
solution to the Paris/UAD-1 conundrum is officially on hold. The bussing

capabilities of this program are limited to 32 (16 input and 16 output)

I need 72 mono busses (36 input, 36 output) plus 20 stereo busses (10 input and 10 output).

The developers have been very cordial and responsive, but this type of upgrade is likely to be the last thing on their list of feature requests as this app is primarily all about live performance and they've got their hands full with requests from gigging musicians who are their primary user base.

It's understandable, but very disappointing. (sigh)

;o[]

Deej

"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com...

> Gentlemen and Ladies --

>

> Let's buy DJ some coffee right away. We need to keep this man
> thoroughly awake for at least several more days... I'm thinking
> espresso roast, whole bean, somethng dark but pleasingly robust.

>

> Anyone care to host a PayPal coffee fund for this wayward man?

>

> seriously -- chas.How did you sync them? Timeline Lynx?

"Martin Harrington" <lendan@bigpond.net.au> wrote in message news:4530588f\$1@linux...

> From memory, we did it on the Air Supply album engineered.

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "DJ" <notachance@net.net> wrote in message news:45305555@linux...

> >hummmmmmm.....3 x 827's eh???.....muhahaha!!!!!!

> >

> >

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

> > news:45304d1e\$1@linux...

> >> 3 in sync, (I have done it), will...no probs

> >> --

> >> Martin Harrington

> >> www.lendaneer-sound.com

> >>

> >> "John" <no@no.com> wrote in message news:452fdc3f\$1@linux...

> > >

> > > And how does a Studer 827 play back 60 tracks? I don't think so.

> > >

> > > EK Sound <askme@nospam.com> wrote:

> > >>Me three.

> > >>

> > >>David.

> > >>

> > >>DJ wrote:

> > >>

> > >>> "Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...

> > >>>

> > >>>>"John" <no@no.com> wrote:

> > >>>>

> > >>>>

> > >>>>>Ok, what hardware can do this?

> > >>>>

> > >>>>>A Studer 827, plus a console, plus a bunch of outboard gear can

> > >>>>>do all that.

> > >>>>

> > >>>>

> > >>>>

> > >>>>>Daw needed:

> > >>>>

> > >>>>>Oh... sorry, didn't see that part at first.

> > >>>>

> > >>>>

> > >>>>>Truly pro audio sound quality

> > >>>>>Records 24 analog channels simultaneously while playing back 24

> > analog

> > >>>>>Can play back 60 analog channels total with dozens of plugins.

> > >>>>>I/O needs to be 20 feet away from the computer that is in another

> > room

> > >>>>>Has a mix buss that doesnt get crushed by lots of tracks

> > >>>>>Supports plugin delay compensation and plugin automation.

> > >>>>>Supports VSTi's

> > >>>>

> > >>>>>CubaseSX (or Nuendo, of course) can do all this if you go with

> > >>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus

> > >>>>>4 or 8 lightpipe channels, depending on your samplerate (up to

> > >>>>>48k you can get 8 lightpipe channels, over that, the

> > >>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;

> > >>>>>so really you could get 36 total in's & outs going at once with

> > >>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3

> > >>>>>Multifaces would be your ticket.

> > >>>>

> > >>>>>As far as the mix buss goes, I am pretty sure I can hear a

> > >>>>>difference between Cubase V3 and V1, which I had before... I

> > >>>say "pretty sure" because there's always the chance I'm just
> > >>>convincing myself that there's a difference when there really
> > >>>is not - as I understand it, starting on v2 was when they used
> > >>>the same audio engine as Nuendo (v1 supposedly did NOT have the
> > >>>same audio engine as Nuendo - I've not been able to get a
> > >>>definitive answer on this). Worst-case scenario, run submix
> > >>>stems if you're worried about mix buss overstuffing (one stereo
> > >>>submix each for drums, bass & other low-end stuff, guitars,
> > >>>keys, vocals, and whatever else might be applicable - you could
> > >>>do a separate one for solo instruemnts & ambient tracks, for
> > >>>example); anyway, get yourself at least four submix stems, then
> > >>>import those into a new project either for a straight-ahead
> > >>>group mixdown or mastering & you can DEFINITELY hear a
> > >>>difference that way. It's not a huge difference, but it's
> > >>>definitely one you'll notice.
> > >>>
> > >>>I'm pretty sure the Steinberg stuff is the only DAW solution
> > >>>that will do literally everything you specify above, without
> > >>>exception.
> > >>>
> > >>>Neil
> > >>>
> > >>>
> > >>> Me too.
> > >>>
> > >>>
> > >
> >>
> >>
> >
> >
> >
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00F3_01C6EF2B.E8628240
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Deej,
See if you can get two or three instances of Forte running.
If not, that may be a simpler fix for the programmers to tackle.
Tom

"DJ" <notachance@net.net> wrote in message news:45305f0d@linux...
No need this weekend Charles, but thanks. :o). The Forte program, =
which is

the most promising thing I've ever seen as far as bringing a low =
latency
solution to the Paris/UAD-1 conundrum is officially on hold. The =
bussing
capabilities of this program are limited to 32 (16 input and 16 =
output)

I need 72 mono busses (36 input, 36 output) plus 20 stereo busses (10 =
input
and 10 output).

The developers have been very cordial and responsive, but this type of
upgrade is likely to be the last thing on their list of feature =
requests as
this app is primarily all about live performance and they've got their =
hands
full with requests from gigging musicians who are their primary user =
base.

It's understandable, but very disappointing. (sigh)

;o[]

Deej

"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com...

> Gentlemen and Ladies --

>

> Let's buy DJ some coffee right away. We need to keep this man
> thoroughly awake for at least several more days... I'm thinking
> espresso roast, whole bean, somethng dark but pleasingly robust.

>

> Anyone care to host a PayPal coffee fund for this wayward man?

>

> seriously -- chas.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00F3_01C6EF2B.E8628240

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Deej,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>See if you can get two or three =
instances of Forte=20
running.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>If not, that may be a simpler fix for =
the=20
programmers to tackle.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"DJ" &lt;<A =
href=3D"mailto:notachance@net.net">notachance@net.net</A>&gt;=20
  wrote in message <A=20
  href=3D"news:45305f0d@linux">news:45305f0d@linux</A>...</DIV>No need =
this=20
  weekend Charles, but thanks. :o). The Forte program, which is<BR>the =
most=20
  promising thing I've ever seen as far as bringing a low =
latency<BR>solution to=20
  the Paris/UAD-1 conundrum is officially on hold. The =
bussing<BR>capabilities=20
  of this program are limited to 32 (16 input and 16 output)<BR><BR>I =
need 72=20
  mono busses (36 input, 36 output) plus 20 stereo busses (10 =
input<BR>and 10=20
  output).<BR><BR>The developers have been very cordial and responsive, =
but this=20
  type of<BR>upgrade is likely to be the last thing on their list of =
feature=20
  requests as<BR>this app is primarily all about live performance and =
they've=20
  got their hands<BR>full with requests from gigging musicians who are =
their=20
  primary user base.<BR><BR>It's understandable, but very disappointing. =

  (sigh)<BR><BR>;o[]<BR><BR>Deej<BR><BR><BR>"Chas
```

Subject: Re: Logic Pro update, now supports quad processors

Posted by [LaMont](#) on Sun, 01 Oct 2006 05:26:08 GMT

[View Forum Message](#) <> [Reply to Message](#)

. Duncan"=20
<duncan5199ATsbcglobalDOTnet@> wrote in message
<A=20
=
href=3D"news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com">news:rdj0j2hpg95=
l0rgcvibpfevl5ek0rk3g6c@4ax.com...
>=20
Gentlemen and Ladies --
>
> Let's buy DJ some coffee right =

away. We need to keep this man
> thoroughly awake for at =
least=20
several more days... I'm thinking
> espresso roast, whole =
bean,=20
somethng dark but pleasingly robust.
>
> Anyone care to =
host a=20
PayPal coffee fund for this wayward man?
>
> seriously --=20
chas.

</BLOCKQUOTE>
<DIV>

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

-----=_NextPart_000_00F3_01C6EF2B.E8628240--"Martin Harrington"

<lendan@bigpond.net.au> wrote:

>John.

>In all honesty here, I think that if you are having reliability issues with

>Win and Paris, you'll have the same or similar problems with any daw you

>buy, with the possible exception of ProFools, and you don't want to go down

>that road.

>I would suggest that you choose a DAW, and get someone like Morgan, or

>(heaven forbid), Sweetwater to build a purpose built box for you that will

>run as soon as you plug it in.

>FWIW

While I agree with you that there's probably NO DAW/PC combo that would run perfectly reliably from the get-go (unless you DO have one purpose-built & bench-tested by someone like Chris Ludwig's company or something like it, there is no way you'd have as many problems with a solid Swineberg rig as you would if you scratch-built a Paris rig right now... sorry, that's really the way it is, and one of the reasons I "went Native".

Paris sounds great, Studer 2" decks sound great, Fairlight CMI's sound great, but all are well past their productive usage point in terms of the current real world, so unless you've already got a current Pais rig that works & rocks reliably, & gives you EVERYTHING you particularly need, there's no point in trying to update the situation; if you're needing more than it can give you, you can either move on, or become like DeeJ & get that mad scientist thing happening & spend 27 months trying to get one fucking thing to work a certain way & still not get there.

DeeJ, i love ya, and I think your perseverance is to be applauded; but i don't get some of you guys - the sound is NO LONGER that good, compared to what you can get natively.

Neil"DJ" <notachance@net.net> wrote:
>How did you sync them? Timeline Lynx?

I would bet... and manually calculating the offsets, on top of that!

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0064_01C6EF1D.CC9BF220
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I've got 16 Paris tracks streaming through around 20 UAD-1 plugins Forte = right now. It's rock solid and sounds great. The latency is very low and = easily compesated in the Paris editor. this is exactly the solution I've = been looking for. Unfortunately, I'm maxed out in Forte until they = upgrade the bussing.

I'm going to set up some stem mixes in Cubase tomorrow and see how that = works for me. Neil is whuppin' up on me like a redheadedstepchile'

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45306c7e@linux...

DeeJ,

See if you can get two or three instances of Forte running.

If not, that may be a simpler fix for the programmers to tackle.

Tom

"DJ" <notachance@net.net> wrote in message news:45305f0d@linux...
No need this weekend Charles, but thanks. :o). The Forte program, =
which is
the most promising thing I've ever seen as far as bringing a low =
latency
solution to the Paris/UAD-1 conundrum is officially on hold. The =
bussing
capabilities of this program are limited to 32 (16 input and 16 =
output)

I need 72 mono busses (36 input, 36 output) plus 20 stereo busses =
(10 input
and 10 output).

The developers have been very cordial and responsive, but this type =
of
upgrade is likely to be the last thing on their list of feature =
requests as
this app is primarily all about live performance and they've got =
their hands
full with requests from gigging musicians who are their primary user =
base.

It's understandable, but very disappointing. (sigh)

;o[]

Deej

"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com...

> Gentlemen and Ladies --

>

> Let's buy DJ some coffee right away. We need to keep this man
> thoroughly awake for at least several more days... I'm thinking
> espresso roast, whole bean, somethng dark but pleasingly robust.

>

> Anyone care to host a PayPal coffee fund for this wayward man?

>

> seriously -- chas.

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0064_01C6EF1D.CC9BF220

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I've got&nbsp;16 Paris tracks streaming =
through&nbsp;around 20 UAD-1 plugins Forte right now. It's rock solid =
and sounds=20
great. The latency is very low and easily compesated in the Paris =
editor. this=20
is exactly the solution I've been looking for. Unfortunately, I'm maxed =
out in=20
Forte until they upgrade the bussing.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I'm going to set up some stem mixes in =
Cubase=20
tomorrow and see how that works for me. Neil is whuppin'&nbsp;up on me =
like a=20
redheadedstepchile'</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>;o</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:45306c7e@linux">news:45306c7e@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>Deej,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>See if you can get two or three =
instances of=20
  Forte running.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>If not, that may be a simpler fix for =
the=20
  programmers to tackle.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
```

<DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"DJ" <<A =
 href=3D"mailto:notachance@net.net">notachance@net.net>=20
 wrote in message <A=20
 href=3D"news:45305f0d@linux">news:45305f0d@linux...</DIV>No need =
 this=20
 weekend Charles, but thanks. :o). The Forte program, which is
the =
 most=20
 promising thing I've ever seen as far as bringing a low =
 latency
solution=20
 to the Paris/UAD-1 conundrum is officially on hold. The=20
 bussing
capabilities of this program are limited to 32 (16 input =
 and 16=20
 output)

I need 72 mono busses (36 input, 36 output) plus 20 =
 stereo=20
 busses (10 input
and 10 output).

The developers have been =
 very=20
 cordial and responsive, but this type of
upgrade is likely to be =
 the last=20
 thing on their list of feature requests as
this app is primarily =
 all=20
 about live performance and they've got their hands
full with =
 requests=20
 from gigging musicians who are their primary user base.

It's=20
 understandable, but very disappointing.=20
 (sigh)

;o[]

Deej

"Chas. Duncan"=20
 <duncan5199ATsbcglobalDOTnet@> wrote in message
<A=20
 =
 href=3D"news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com">news:rdj0j2hpg95=
 l0rgcvibpfevl5ek0rk3g6c@4ax.com...
>=20
 Gentlemen and Ladies --
>
> Let's buy DJ some coffee =
 right=20
 away. We need to keep this man
> thoroughly awake for at =
 least=20
 several more days... I'm thinking
> espresso roast, =
 whole bean,=20
 somethng dark but pleasingly robust.
>
> Anyone care to =
 host a=20
 PayPal coffee fund for this wayward man?
>
> seriously =
 --=20
 chas.

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20

> really the way it is, and one of the reasons I "went Native".
 >
 > Paris sounds great, Studer 2" decks sound great, Fairlight
 > CMI's sound great, but all are well past their productive usage
 > point in terms of the current real world, so unless you've
 > already got a current Pais rig that works & rocks reliably,
 > & gives you EVERYTHING you particularly need, there's no point
 > in trying to update the situation; if you're needing more than
 > it can give you, you can either move on, or become like DeeJ &
 > get that mad scientist thing happening & spend 27 months
 > trying to get one fucking thing to work a certain way & still
 > not get there.
 >
 > DeeJ, i love ya, and I think your perseverance is to be
 > applauded; but i don't get some of you guys - the sound is NO
 > LONGER that good, compared to what you can get natively.
 >
 > NeilNo, it was....I can't remember....but it was a PIA to get going, I remember
 that.....It would take forever to lock up....was it
 cuemaster....dunno....27 years ago....

--

Martin Harrington
www.lendaneer-sound.com

"DJ" <notachance@net.net> wrote in message news:45306040@linux...
 > How did you sync them? Timeline Lynx?
 >
 > "Martin Harrington" <lendan@bigpond.net.au> wrote in message
 > news:4530588f\$1@linux...
 >> From memory, we did it on the Air Supply album engineered.
 >> --
 >> Martin Harrington
 >> www.lendaneer-sound.com
 >>
 >> "DJ" <notachance@net.net> wrote in message news:45305555@linux...
 >> >hummmmmmm.....3 x 827's eh???.....muhahaha!!!!!!
 >> >
 >> >
 >> > "Martin Harrington" <lendan@bigpond.net.au> wrote in message
 >> > news:45304d1e\$1@linux...
 >> >> 3 in sync, (I have done it), will...no probs
 >> >> --
 >> >> Martin Harrington
 >> >> www.lendaneer-sound.com
 >> >>
 >> >> "John" <no@no.com> wrote in message news:452fdc3f\$1@linux...
 >> >> >
 >> >> > And how does a Studer 827 play back 60 tracks? I don't think so.

>> >> >
>> >> > EK Sound <askme@nospam.com> wrote:
>> >> >>Me three.
>> >> >>
>> >> >>David.
>> >> >>
>> >> >>DJ wrote:
>> >> >>
>> >> >>> "Neil" <OIUOIU@OIU.com> wrote in message news:452f8e96\$1@linux...
>> >> >>>
>> >> >>>>"John" <no@no.com> wrote:
>> >> >>>>
>> >> >>>>
>> >> >>>>>Ok, what hardware can do this?
>> >> >>>>
>> >> >>>>>A Studer 827, plus a console, plus a bunch of outboard gear can
>> >> >>>>>do all that.
>> >> >>>>
>> >> >>>>
>> >> >>>>>Daw needed:
>> >> >>>>
>> >> >>>>>Oh... sorry, didn't see that part at first.
>> >> >>>>
>> >> >>>>
>> >> >>>>>Truly pro audio sound quality
>> >> >>>>>Records 24 analog channels simultaneously while playing back 24
>> > analog
>> >> >>>>>Can play back 60 analog channels total with dozens of plugins.
>> >> >>>>>I/O needs to be 20 feet away from the computer that is in another
>> > room
>> >> >>>>>Has a mix buss that doesn't get crushed by lots of tracks
>> >> >>>>>Supports plugin delay compensation and plugin automation.
>> >> >>>>>Supports VSTi's
>> >> >>>>
>> >> >>>>>CubaseSX (or Nuendo, of course) can do all this if you go with
>> >> >>>>>2 RME Multiface's. Each Multiface has 8 analog ins & outs, plus
>> >> >>>>>4 or 8 lightpipe channels, depending on your samplerate (up to
>> >> >>>>>48k you can get 8 lightpipe channels, over that, the
>> >> >>>>>lightpipe's bandwidth limits it to 4), and 2 SPDIF ins & outs;
>> >> >>>>>so really you could get 36 total in's & outs going at once with
>> >> >>>>>2 Multifaces. Or if you need 24 strictly analog i/o's, then 3
>> >> >>>>>Multifaces would be your ticket.
>> >> >>>>
>> >> >>>>>As far as the mix buss goes, I am pretty sure I can hear a
>> >> >>>>>difference between Cubase V3 and V1, which I had before... I
>> >> >>>>>say "pretty sure" because there's always the chance I'm just
>> >> >>>>>convincing myself that there's a difference when there really

>> >> >>>>is not - as I understand it, starting on v2 was when they used
>> >> >>>>the same audio engine as Nuendo (v1 supposedly did NOT have the
>> >> >>>>same audio engine as Nuendo - I've not been able to get a
>> >> >>>>definitive answer on this). Worst-case scenario, run submix
>> >> >>>>stems if you're worried about mix buss overstuffing (one stereo
>> >> >>>>submix each for drums, bass & other low-end stuff, guitars,
>> >> >>>>keys, vocals, and whatever else might be applicable - you could
>> >> >>>>do a separate one for solo instruemnts & ambient tracks, for
>> >> >>>>example); anyway, get yourself at least four submix stems, then
>> >> >>>>import those into a new project either for a straight-ahead
>> >> >>>>group mixdown or mastering & you can DEFINITELY hear a
>> >> >

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Jamie K](#) on Sun, 01 Oct 2006 06:42:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>> John.
>> In all honesty here, I think that if you are having reliability issues with
>
>> Win and Paris, you'll have the same or similar problems with any daw you
>
>> buy, with the possible exception of ProFools, and you don't want to go down
>
>> that road.
>> I would suggest that you choose a DAW, and get someone like Morgan, or
>> (heaven forbid), Sweetwater to build a purpose built box for you that will
>
>> run as soon as you plug it in.
>> FWIW
>> --
>> Martin Harrington
>> www.lendaneer-sound.com
>
> Or you could just buy a Mac!
>
> James
>> "John" <no@no.com> wrote in message news:45301bfa\$1@linux...
>>> Just off the phone with the smart people at Sweetwater and they are
>>> thinking:
>>>
>>> ad16x > fireface 800 24 analog
>>> or
>>> 2 frontier tango 24
>>>
>>> They are recommending Firewire over PCI to allow for easy computer

>>> upgrades.
>>> Makes sense to me. He also said the got a bunch of the top apps like
>
>>> cubase,
>>> nuendo, sonar and such and rendered tracks out with 1 channel flipped
>
>>> phase
>>> and then put it in the other apps and the sound nulled out which means
>
>>> they
>>> are the same.
>>>
>>> Interesting. Sad to say goodbye Paris but I gotta get reliable.
>>>
>>> John
>>
>Well done , that's what it was.

--

Martin Harrington
www.lendaneer-sound.com

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:4530a94f@linux...
> PITA... Sounds like Q-lock... small amber screen?? :-P HATED that thing.
>
> David.
>
> Martin Harrington wrote:
>> No, it was....I can't remember....but it was a PIA to get going, I
>> remember that.....It would take forever to lock up....was it
>> cuemaster....dunno....27 years ago....Hi DJ,

The guy responsible for the paris mixer code is Bill Mauchly.

The guy responsible for the analog portions was John Senior (I think).

The PARIS GUI is a giant remote control for the EDS card, all things sonic
go on there and not in the software. The only exception is that tracks streaming
from disk can optionally go through native plugs.

I've torn my hair out again and again going over the mixer code, and I see
only 1 thing that differs from other vendors.

Individual channels in PARIS are gain reduced something like 22db, but the
meters show the actual signal level.

After summing all the channels down to two the summed signal is boosted by
something like 22db.

That's a little bit different than simply summing all the channels.

ChuckHey DJ,

Not the muddy the waters with more choices but...any single socket Intel Core 2 Duo will do this also at a lower price and have more future upgrade options than the current Opterons. The Core 2 will also have way better low latency performance than the Opterons. You will have better case and cooling choices (even passive) compared to the Opteron also. Depending on your motherboard choice 3 PCI/3 PCI-e so 1 less PCI than Opteron models. Ram is the only other benefit for Opterons is the extra memory slot available under a 64bit OS. The new dual Xeons out perform the Opterons in a similar price range also. Quad core CPUs are already available for the Core2 and will soon be for the Xeon(..uuummmm 8 CPUS).

Chris

DJ wrote:

>I was talking to a certain respectable member of our audio community
>yesterday about a pricing a Madi/ Dual dualcore Opteron rig. It's pretty
>much capable of everything Paris can do as far as low latency performance. A
>used MADI card and ADAT interface capable of 64 I/O and a 96k capable RME 8
>chanell AD/DA would run around 3k. I didn't spec out a computer because I
>would probably roll my own, but a "build to spec" Opteron rig might be as
>low as \$2500.00, depending on the "goodies".

>

>"Neil" <OIUOIU@OU.com> wrote in message news:45306d4b\$1@linux...

>

>

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

>>

>>

>>>John.

>>>In all honesty here, I think that if you are having reliability issues

>>>

>>>

>with

>

>

>>>Win and Paris, you'll have the same or similar problems with any daw you

>>>

>>>

>>>buy, with the possible exception of ProFools, and you don't want to go

>>>

>>>

>down

>
>
>>>that road.
>>>I would suggest that you choose a DAW, and get someone like Morgan, or
>>>(heaven forbid), Sweetwater to build a purpose built box for you that
>>>
>>>
>will
>
>
>>>run as soon as you plug it in.
>>>FWIW
>>>
>>>
>>While I agree with you that there's probably NO DAW/PC combo
>>that would run perfectly reliably from the get-go (unless you DO
>>have one purpose-built & bench-tested by someone like Chris
>>Ludwig's company or something like it, there is no way you'd
>>have as many problems with a solid Swineberg rig as you would
>>if you scratch-built a Paris rig right now... sorry, that's
>>really the way it is, and one of the reasons I "went Native".
>>
>>Paris sounds great, Studer 2" decks sound great, Fairlight
>>CMI's sound great, but all are well past their productive usage
>>point in terms of the current real world, so unless you've
>>already got a current Pais rig that works & rocks reliably,
>>& gives you EVERYTHING you particularly need, there's no point
>>in trying to update the situation; if you're needing more than
>>it can give you, you can either move on, or become like DeeJ &
>>get that mad scientist thing happening & spend 27 months
>>trying to get one fucking thing to work a certain way & still
>>not get there.
>>
>>DeeJ, i love ya, and I think your perseverance is to be
>>applauded; but i don't get some of you guys - the sound is NO
>>LONGER that good, compared to what you can get natively.
>>
>>Neil
>>
>>
>
>
>
>

--
Chris Ludwig
ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762Hi DJ,

(The bussing capabilities of this program are limited to 32 (16 input and 16 output)

This is why we didn't bother with it also. And we wanted it for live also but not enough I/O options.
Also seemed to act weird when under a heavy load and the version I used seemed to use as much or more CPU as Cubase did with the same plug in count.

I really like the program Console but it seems like the developers stooped working on it sadly.

Chris

DJ wrote:

>No need this weekend Charles, but thanks. :o). The Forte program, which is
>the most promising thing I've ever seen as far as bringing a low latency
>solution to the Paris/UAD-1 conundrum is officially on hold. The bussing
>capabilities of this program are limited to 32 (16 input and 16 output)
>
>I need 72 mono busses (36 input, 36 output) plus 20 stereo busses (10 input
>and 10 output).
>
>The developers have been very cordial and responsive, but this type of
>upgrade is likely to be the last thing on their list of feature requests as
>this app is primarily all about live performance and they've got their hands
>full with requests from gigging musicians who are their primary user base.
>
>It's understandable, but very disappointing. (sigh)
>
>;o[]
>
>Deej
>
>
>"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
>news:rdj0j2hpg95l0rgcvibpfevl5ek0rk3g6c@4ax.com...
>
>
>>Gentlemen and Ladies --
>>

>>Let's buy DJ some coffee right away. We need to keep this man
>>thoroughly awake for at least several more days... I'm thinking
>>espresso roast, whole bean, something dark but pleasingly robust.

>>

>>Anyone care to host a PayPal coffee fund for this wayward man?

>>

>>seriously -- chas.

>>

>>

>

>

>

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hey DJ,

>Not the muddy the waters with more choices but...any single socket Intel

>Core 2 Duo will do this also at a lower price and have more future

>upgrade options than the current Opterons. The Core 2 will also have way

>better low latency performance than the Opterons. You will have better

>case and cooling choices (even passive) compared to the Opteron also.

>Depending on your motherboard choice 3 PCI/3 PCI-e so 1 less PCI than

>Opteron models. Ram is the only other benefit for Opterons is the extra

>memory slot available under a 64bit OS. The new dual Xeons out perform

>the Opterons in a similar price range also. Quad core CPUs are already

>available for the Core2 and will soon be for the Xeon(..uummmm 8 CPUS).

With all the people around the globe using PC's for recording

- from the full-blown commercial studios, down to the guy

tracking his own tunes in his bedroom - I'm kinda surprised

that no company has come up with a new PC design with, let's say three CPU's

- one for the OS & the rest of the system, one

dedicated to plug-in's, and one dedicated to the summing buss.

Or maybe that's impossible... I don't know about that sort of

thing; but it seems that if they came up with the hardware, it

would be easy to encourage Steinberg, Magix, etc to rewrite a

portion of their apps code for a version of their particular

DAW software that would be able to tell the application to run

off the main CPU, send the plug-in's through another CPU, then

sum through the third.

Now THAT would rock! Don't know if it's even possible, but if there's a big enough market for all these different DAW software & plugin software companies, there's certainly a big enough market for a specialized PC Mobo.

Neil"OK, now we're gonna take the stereo backup vocals from the first chorus, and fly them in for the 2nd & 3rd choruses!"

Bounce to two-track, sync the center-track time code on that with the two-inch, then calculate how many frames later in the song each of those next two chorii come in... yeah THAT was fun - now you just do: "CTRL-C, CTRL-V" and you're done LOL

Neil

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

>you got it...

>--

>Martin Harrington

>www.lendaneer-sound.com

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:45306e2b\$1@linux...

>>

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

>>>How did you sync them? Timeline Lynx?

>>

>> I would bet... and manually calculating the offsets, on top of

>> that!

>>

>> Neil

>

>John <no@no.com> wrote:

>Neil, You said it all brother. That's exactly where I'm coming from.

>John

Don't get me wrong, I'm not saying that something like Paris, or the CMI, or the 2" deck is no longer useful, I'm just saying that none of them are a complete solution for the way most people either want to work, or - when it comes to what clients expect - find they HAVE to work nowadays. The guys who bought brand-new Studer 827's or the Otari MTR90's when they came out are - if they still have them - mainly using them to record some basic tracks for that "phat analong sound", then dump to Pro-Tools for everything else... so while the deck is still "useful" it's now just a \$50,000 effects box.

Neil Probably with the Eclipse remote... I took great pleasure in throwing ours in the trash!

David.

Martin Harrington wrote:

> Well done , that's what it was. If you use Matrox card use 32bit graphics and USE buss mastering !!!

This way matrox will hold with heavier graphic draws.

If you wanna have less or none Paris crashes after quitting when using DX plugins or any heavy project move your Paris folder under the root c: and not c/program files/... etc
Solid rock so far !

Don't use vst's use FXpansion to use your vst's as DX , more stable.

Cheers,

Dimitrios You're all probably already aware of this, but if not, it seems a very cool.

You get a "free" copy of the program with the 5/06 copy of Computer Music.

All the juice is here:

<http://www.kvraudio.com/news/5695.html>

MRChris,

I'm starting a new thread on this. See above.

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45310458\$1@linux...

> Hi DJ,

>

> (The bussing

> capabilities of this program are limited to 32 (16 input and 16 output)

>

> This is why we didn't bother with it also. And we wanted it for live

> also but not enough I/O options.

> Also seemed to act weird when under a heavy load and the version I used

> seemed to use as much or more CPU as Cubase did with the same plug in

> count.

>

> I really like the program Console but it seems like the developers

> stooped working on it sadly.

>

> Chris

>
>
>
> DJ wrote:
>
> >No need this weekend Charles, but thanks. :o). The Forte program, which
is
> >the most promising thing I've ever seen as far as bringing a low latency
> >solution to the Paris/UAD-1 conundrum is officially on hold. The bussing
> >capabilities of this program are limited to 32 (16 input and 16 output)
> >
> >I need 72 mono busses (36 input, 36 output) plus 20 stereo busses (10
input
> >and 10 output).
> >
> >The developers have been very cordial and responsive, but this type of
> >upgrade is likely to be the last thing on their list of feature requests
as
> >this app is primarily all about live performance and they've got their
hands
> >full with requests from gigging musicians who are their primary user
base.
> >
> >It's understandable, but very disappointing. (sigh)
> >
> >;o[]
> >
> >Deej
> >
> >
> >"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
> >news:rdj0j2hpg95l0rgcvibpfvI5ek0rk3g6c@4ax.com...
> >
> >
> >>Gentlemen and Ladies --
> >>
> >>Let's buy DJ some coffee right away. We need to keep this man
> >>thoroughly awake for at least several more days... I'm thinking
> >>espresso roast, whole bean, somethng dark but pleasingly robust.
> >>
> >>Anyone care to host a PayPal coffee fund for this wayward man?
> >>
> >>seriously -- chas.
> >>
> >>
> >
> >
> >

> >
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
> www.adkproaudio.com <http://www.adkproaudio.com/>
> (859) 635-5762 You've probably already checked this out, but just in case...
http://www.spinaudio.com/products.php?id=38&page=

Just in case the link doesn't work the product is called Virtual Mixing Console. I'm not sure if it will handle all the channels your looking for, but it seems pretty nifty.

Rock on.

MRThinking about getting an HD24 for tracking and then dumping into Paris for edits and mixing.

Looking for "gotchas!"

thanks!The 24 bit recording would be truncated to 20 bits on transfer to Paris, as the Paris adat modules only pass 20 bits.

David.

Mike Claytor wrote:

> Thinking about getting an HD24 for tracking and then dumping into Paris for
> edits and mixing.

>

> Looking for "gotchas!"

>

> thanks!This is a multi-part message in MIME format.

-----=_NextPart_000_0123_01C6EF95.74BDD000

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

First, I'll review my working method so far:

Basically where we are with this is as follows:

I can stream tracks from Paris *through* Forte, applying UAD-1 and other = VST plugins and it appears that this would be usable in a mix scenatio = with Paris automation.

Here are the steps involved if buffers for the native audio card are set = to 512k:

Paris Editor: highlight all Paris tracks and nudge to the left by 10 + 1 = samples to compensate for buffer latency in native DAW
Paris Mixer: External insert in EDS inserts, Sampleslide on native = insert set to 48 samples to achieve sample accuracy with buffer latency.
(this will need to be done for every track in the mix)

Patch the Paris ADAT I/O to the I/O of the native audio interface and = configure inserts to I/O in Paris patchbay-save as template routing.

In Forte, create input and output busses and assign the native I/O that = correlates to the Paris I/O
Add a UAD-1 Delaycomp set to compensate for 5 plugins on each Forte = output bus.
Insert whatever number of UAD-1 plugins after the Delaycomp plugin on = each bus and reduce the number of plugins the Delaycomp is compensating = for by the number of UAD-1 plugins on that bus.

Start playback in Paris. Your track will be processed at very low = latency and you will be able to effectively use the Paris editor = timeline to reference your fader automation moves.

This sounds complicated. It's not, at least for me. It's very easy to = set up and save. I've got a mix template set up in Forte and = patchbay/mixer templates set up in Paris. A few clicks and I'm good. = Forte has been very stable for me so far with 12 mono input busses, 12 = mono output busses and a stereo bus processing 14 Paris tracks across = EDS cards. At this point, I run out of access to my output points to = create more busses in the Forte menu. Forte is capable of 32 busses and = 32 instruments/plugins, so a few more would be available to me if I = created more stereo busses, but since the Delaycomp is a plugin and must = be on each bus, the number of busses must always be substantially less = than the number of UAD-1 plugins since applying even one plugin after = each Delaycomp will effectively double the number of plugins that Forte = will need to be capable of handlingthus the dilemma. In order to = work, forte will need to be able to create as many busses as there are = physical I/O and will need to be able to host, in theory, at least 6 = plugins per bus. On my rig, that would number in the hundreds (in = theory).

Personally, I like mixing in Paris and this is the most viable solution = I've found for using a second computer as a standalone VST processor = rack which is able to reliably interface with Paris in a practical way = at low latency.

I have seen reports that this program can also be interfaced between two = workstations using Wormhole. I haven't tried it so I don't know how well = that would work.=20

The price of this program in it's current incarnation is \$129.95.=20

I have shared a few e-mails with the developer. In one of them I asked = him what it would cost for he and his partner to basically build a = "Paris version" with an unlimited number of plugins and limit the number = of busses only to the available I/O of the audio interface. I explained = to him about how our group here has been looking for viable solutions = for moving this platform a little further along into the 21st century = (well.....I guess from some of the responses I've gotten from other = threads here about my experiments that maybe there aren't as many still = interested in this than there once were, but anyway.....)

He has been very cordial and cooperative. I received a reply from him = this morning. I have edited the name of his partner for now and am = posting the reply, as follows:

How many licenses are we talking about here? I assume this could be = done by guaranteeing a minimum number of licenses for some higher price = to recover the additional development costs. **** and I would need to = size the effort to come up with an acceptable rate.=20
=20

One concern I would have is that the Paris users would need to be = willing to be beta testers for this functionality first. We could do = the work, do a couple of beta drops, and then a final.
=20

Finally, the special features we do would be incorporated into the = product for all to enjoy, but the Paris users would essentially be = paying more to fund the development.
=20

Is this close to what you are thinking?

We have talked in the past about paying for upgrades to the Paris = system. I am still in contact with my friend who programmed the MRI = software and he is still interested in the delay compensation idea for = Paris, but we would have to have the source code from ID and that is not = forthcoming, to my knowledge.

I know that this is yet another workaround and involves a lot of = *outside the box* stuff, but what I have done here works.....and works = better than anything else I've tried. the only other thinkg that I know = of that *might* be able to pull this off is NI KORE. Though I love their = B4, Bandstand, etc., KORE does not appear ready for prime time, IMO, and = for the pruposes I envision, is definitely overkill with a big price = tag.=20

I have also seen on one of the websites associated with Forte that the = Senderella code was used for their aux bus plugin for this app. I will = be trying this out later today to see how well it works.

I don't want to yank anyone's chain either here or at Brainspawn. Let me =
know if you are interested in pursuing this and if you would be willing =
to pay for something like this.=20

You can PM me if you want at animix@animas.net or post here.

Thanks,

Deej

=20

-----=_NextPart_000_0123_01C6EF95.74BDD000

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>First, I'll review my working method so =

far:</DIV>

<DIV> </DIV>

<DIV><F

Subject: Re: Logic Pro update, now supports quad processors

Posted by [Dedric Terry](#) on Sun, 01 Oct 2006 06:45:59 GMT

[View Forum Message](#) <> [Reply to Message](#)

>

talking about=20

here? I assume this could be done by guaranteeing a minimum number =
of=20

licenses for some higher price to recover the additional development=20

costs. **** and I would need to size the effort to come =
up with=20

an acceptable rate.

One concern I would have is that the =

Paris=20

users would need to be willing to be beta testers for this functionality =

first. We could do the work, do a couple of beta drops, and then a =

final.

Finally, the special features we do would be =
incorporated=20

into the product for all to enjoy, but the Paris users would essentially =
be=20

paying more to fund the development.

Is this close to what =
you are=20

thinking?</DIV>

<DIV><FONT face=3DArial =

size=3D2> </DIV >

<DIV>We have talked in the past about paying =
for=20

upgrades to the Paris system. I am still in contact with my friend who=20

programmed the MRI software and he is still interested in the delay =

compensation=20

idea for Paris, but we would have to have the source code from ID and =

that is=20

not forthcoming, to my knowledge.</DIV>

<DIV> </DIV>

<DIV>I know that this is yet another =
workaround and=20

involves a lot of *outside the box* stuff, but what I have done here=20

works.....and works better than anything els

Subject: Re: Logic Pro update, now supports quad processors

Posted by [excelav](#) on Sun, 01 Oct 2006 08:23:08 GMT

[View Forum Message](#) <> [Reply to Message](#)

hether they are

being processed by a plugin, or not. In order to achieve this, each track has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and whatever else) then returned to Paris. the "nudge" and then the Sampleslide instance in Paris is in order to cover the latency between the two computers caused by the 512k buffer settings of the audio interface on the native platform. without this, there will be flammings of all tracks (I have tested it). Another solution would be to process only certain tracks through Forte and leave others to play back in Paris. this is possible to do, but then you get into nudging "all" tracks in Paris that are *not* being processed in Forte by a measured increment which would be the total latency of 5 x UAD-1 plugins plus the 512K sample buffer. I haven't yet measured it, but I'm going to do so today. I'm thinking this may be well over the latency threshold that would allow a visual reference to the Paris timeline while mixing, plus, those tracks that are being processed in Forte would be nudged

a different number of samples from the ones that weren't. This creates a nightmare of a messy mix scenario in my mind. If I wanted to work this way, I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3 wrapper. I want all latency to be consistent so that it can be consistently compensated rather than doing it differently *per track*, otherwise it defeats the purpose to my way of thinking.

Yeah....I'm wayyy to picky, I know.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:453148b2\$1@linux...

> Hey DJ,

>

> Quick question on your method... why are you nudging *all*

> Paris tracks? Seems pointless unless you meant nudge all

> tracks being used for external inserts only.

>

> Just checking ;-)

>

> David.

>

> DJ wrote:

> > First, I'll review my working method so far:

> >

> > Basically where we are with this is as follows:

> >

> > I can stream tracks from Paris *through* Forte, applying UAD-1 and other

> > VST plugins and it appears that this would be usable in a mix scenario

> > with Paris automation.

> >

> > Here are the steps involved if buffers for the native audio card are set

> > to 512k:

> >

> > Paris Editor: highlight all Paris tracks and nudge to the left by 10 + 1

> > samples to compensate for buffer latency in native DAW

> > Paris Mixer: External insert in EDS inserts, Sampleslide on native

> > insert set to 48 samples to achieve sample accuracy with buffer latency.

> > (this will need to be done for every track in the mix)

> >

> snip"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>The 24 bit recording would be truncated to 20 bits on

>transfer to Paris, as the Paris adat modules only pass 20 bits.

>

>David.

>

>Mike Claytor wrote:
>> Thinking about getting an HD24 for tracking and then dumping into Paris
for
>> edits and mixing.
>>
>> Looking for "gotchas!"
>>
>> thanks!Forgot all about that!

Yeah, that's a "gotcha!"

Been awhile since I've played with Paris. I even forgot how to post here
for a minute!!

Thanks for jarring my memory, Dave!

M

"Mike Claytor" <mike@mike.net> wrote:
>
>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>The 24 bit recording would be truncated to 20 bits on
>>transfer to Paris, as the Paris adat modules only pass 20 bits.
>>
>>David.
>>
>>Mike Claytor wrote:
>>> Thinking about getting an HD24 for tracking and then dumping into Paris
>for
>>> edits and mixing.
>>>
>>> Looking for "gotchas!"
>>>
>>> thanks!
>hence the need for such a large I/O interface?

Don

"DJ" <notachance@net.net> wrote in message news:45314e37@linux...
> Dave,
>
> All tracks are being played back through Paris. The point of this is to
> have
> all tracks crossing the editor timeline simultaneously whether they are
> being processed by a plugin, or not. In order to achieve this, each track
> has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and

> whatever else) then returned to Paris. the "nudge" and then the
 > Sampleslide
 > instance in Paris is in order to cover the latency between the two
 > computers
 > caused by the 512k buffer settings of the audio interface on the native
 > platform. without this, there will be flammings of all tracks (I have
 > tested
 > it). Another solution would be to process only certain tracks through
 > Forte
 > and leave others to play back in Paris. this is possible to do, but then
 > you
 > get into nudging "all" tracks in Paris that are *not* being processed in
 > Forte by a measured increment which would be the total latency of 5 x
 > UAD-1
 > plugins plus the 512K sample buffer. I haven't yet measured it, but I'm
 > going to do so today. I'm thinking this may be well over the latency
 > threshold that would allow a visual reference to the Paris timeline while
 > mixing, plus, those tracks that are being processed in Forte would be
 > nudged
 > a different number of samples from the ones that weren't. This creates a
 > nightmare of a messy mix scenario in my mind. If I wanted to work this
 > way,
 > I'd just be using the UAD-1 plugs in Paris with the FXpansion 3.3 wrapper.
 > I
 > want all latency to be consistent so that it can be consistently
 > compensated
 > rather than doing it differently *per track*, otherwise it defeats the
 > purpose to my way of thinking.
 >
 > Yeah....I'm wayyy to picky, I know.
 >
 > ;o)
 >
 >
 > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
 > news:453148b2\$1@linux...
 >> Hey DJ,
 >>
 >> Quick question on your method... why are you nudging *all*
 >> Paris tracks? Seems pointless unless you meant nudge all
 >> tracks being used for external inserts only.
 >>
 >> Just checking ;-)
 >>
 >> David.
 >>
 >> DJ wrote:
 >> > First, I'll review my working method so far:

>> >
>> > Basically where we are with this is as follows:
>> >
>> > I can stream tracks from Paris *through* Forte, applying UAD-1 and
>> > other
>> > VST plugins and it appears that this would be usable in a mix scenario
>> > with Paris automation.
>> >
>> > Here are the steps involved if buffers for the native audio card are
>> > set
>> > to 512k:
>> >
>> > Paris Editor: highlight all Paris tracks and nudge to the left by 10 +
>> > 1
>> > samples to compensate for buffer latency in native DAW
>> > Paris Mixer: External insert in EDS inserts, Sampleslide on native
>> > insert set to 48 samples to achieve sample accuracy with buffer
>> > latency.
>> > (this will ned to be done for every track in the mix)
>> >
>> snip
>
>And you call yourself a mad scientist! pffftt !!! Do I have to do everything?

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

>Behringer and I don't get along.

>

>"John" <no@no.com> wrote in message news:45314846\$1@linux...

>>

>> How about buying some Behringer ADA 8000's and just review the a/d d/a
>line

>> level sections for me. Forget the preamps. I want to know if they sound
>> as fantastic as I'm reading on a variety of sites.

>>

>> But some RME multifaces too and compare. Thanks !!

>>

>> hehe,

>> John

>

>HI Dimitrios,

Dimitrios wrote:

>If you use Matrox card use 32bit graphics and USE buss mastering !!!

>This way matrox will hold with heavier graphic draws.

>

>

Or even better just don't use the worst video cards on the market and you'll be fine :)
Most expensive and poorest performing cards out there IMHO.

>If you wanna have less or none Paris crashes after quitting when using DX
>plugins or any heavy project move your Paris folder under the root c: and
>not c/program files/... etc
>SOLID rock so far !
>
>

Weird but true.

>Don't use vst's use FXpansion to use your vst's as DX , more stable.
>
>
Probably true sense Paris VST support is so old I'm sure newer (which most are) plug ins based more current specs sense Paris's native plug in support amongst other things was never finished nor updated.

>Cheers,
>Dimitrios
>
>
>
>

--

Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762Mike,

The Spinaudio cosole looks promising but it only allows output busses to be configured in stereo pairs.....at least as far as the demo is concerned. I need mono.....and lots of it.

;o)

DJ

"Mike R." <emarenot@yahoo.com> wrote in message news:45312788@linux...
> You've probably already checked this out, but just in case...
> <http://www.spinaudio.com/products.php?id=38&page=>
>

> Just in case the link doesn't work the product is called Virtual Mixing
> Console. I'm not sure if it will handle all the channels your looking for,
> but it seems pretty nifty.
> Rock on.
> MR
>
>"Don Nafe" <dnafe@magma.ca> wrote in message news:453155eb@linux...
>
>That's correct. this is what I'm doing in Cubase SX right now. If I track in
Paris (which I love for tracking) then render the files, fly them over my
network, batch convert them to .wav format in Wavelab, then import them into
a Cubase project to be processed and then set the SX tracks on mono output
busses to stream the tracks back over lightpipe to Paris for further
processing, panning and summing, then the system is very stable. It takes 30
minutes to an hour per song (24 tracks average) to get this going. It's
almost second nature to me now actually, but I'd like to avoid having to
jump through the initial hoops of rendering, batch conversion in WL and
importing into Cubase. With my Paris tracking template set up with the EDS
external inserts and the Sampleslide native insert ready to go and bypassed
until mix time, I could just enable the inserts, highlight all Paris tracks
and nudge them 10 + 1, click on my mix patchbay setup in Paris, open Forte
to the default rack processor template and I'm mixing a 40 track project in
5 minutes with delay compensated UAD-1 plugins and external hardware on
inserts and auxes in Paris.

Deej

"Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
> hence the need for such a large I/O interface?
>
> Don
>
> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
> > Dave,
> >
> > All tracks are being played back through Paris. The point of this is to
> > have
> > all tracks crossing the editor timeline simultaneously whether they are
> > being processed by a plugin, or not. In order to achieve this, each
track
> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
> > whatever else) then returned to Paris. the "nudge" and then the
> > Sampleslide
> > instance in Paris is in order to cover the latency between the two
> > computers
> > caused by the 512k buffer settings of the audio interface on the native
> > platform. without this, there will be flammings of all tracks (I have

> > tested
> > it). Another solution would be to process only certain tracks through
> > Forte
> > and leave others to play back in Paris. this is possible to do, but then
> > you
> > get into nudging "all" tracks in Paris that are *not* being processed in
> > Forte by a measured increment which would be the total latency of 5 x
> > UAD-1
> > plugins plus the 512K sample buffer. I haven't yet measured it, but I'm
> > going to do so today. I'm thinking this may be well over the latency
> > threshold that would allow a visual reference to the Paris timeline
while
> > mixing, plus, those tracks that are being processed in Forte would be
> > nudged
> > a different number of samples from the ones that weren't. This creates a
> > nightmare of a messy mix scenario in my mind. If I wanted to work this
> > way,
> > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
wrapper.
> > I
> > want all latency to be consistent so that it can be consistently
> > compensated
> > rather than doing it differently *per track*, otherwise it defeats the
> > purpose to my way of thinking.
> >
> > Yeah....I'm wayyy to picky, I know.
> >
> > ;o)
> >
> >
> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
> > news:453148b2\$1@linux...
> >> Hey DJ,
> >>
> >> Quick question on your method... why are you nudging *all*
> >> Paris tracks? Seems pointless unless you meant nudge all
> >> tracks being used for external inserts only.
> >>
> >> Just checking ;-)
> >>
> >> David.
> >>
> >> DJ wrote:
> >> > First, I'll review my working method so far:
> >> >
> >> > Basically where we are with this is as follows:
> >> >
> >> > I can stream tracks from Paris *through* Forte, applying UAD-1 and

> > > other
 > > > VST plugins and it appears that this would be usable in a mix
 scenatio
 > > > with Paris automation.
 > > >
 > > > Here are the steps involved if buffers for the native audio card are
 > > > set
 > > > to 512k:
 > > >
 > > > Paris Editor: highlight all Paris tracks and nudge to the left by 10
 +
 > > > 1
 > > > samples to compensate for buffer latency in native DAW
 > > > Paris Mixer: External insert in EDS inserts, Sampleslide on native
 > > > insert set to 48 samples to achieve sample accuracy with buffer
 > > > latency.
 > > > (this will ned to be done for every track in the mix)
 > > >
 > > snip
 > >
 > >
 >
 >dumb Q - why couldn't you do this with rewire and cubase on the same
 machine as Paris or does Paris not support it?

Don

"DJ" <notachance@net.net> wrote in message news:45315886@linux...
 > That's correct. this is what I'm doing in Cubase SX right now. If I track
 > in
 > Paris (which I love for tracking) then render the files, fly them overmy
 > network, batch convert them to .wav format in Wavelab, then import them
 > into
 > a Cubase project to be processed and then set the SX tracks on mono output
 > busses to stream the tracks back over lightpipe to Paris for further
 > processing, panning and summing, then the system is very stable. It takes
 > 30
 > minutes to an hour per song (24 tracks average) to get this going. It's
 > almost second nature to me now actually, but I'd like to avoid having to
 > jump through the initial hoops of rendering, batch conversion in WL and
 > importing into Cubase. With my Paris tracking template set up with the EDS
 > external inserts and the Sampleslide native insert ready to go and
 > bypassed
 > until mix time, I could just enable the inserts, highlight all Paris
 > tracks
 > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open Forte
 > to the default rack processor template and I'm mixing a 40 track project
 > in

> 5 minutes with delay compensated UAD-1 plugins and external hardware on
> inserts and auxes in Paris.
>
> Deej
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
>> hence the need for such a large I/O interface?
>>
>> Don
>>
>> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
>> > Dave,
>> >
>> > All tracks are being played back through Paris. The point of this is to
>> > have
>> > all tracks crossing the editor timeline simultaneously whether they are
>> > being processed by a plugin, or not. In order to achieve this, each
> track
>> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
>> > whatever else) then returned to Paris. the "nudge" and then the
>> > Sampleslide
>> > instance in Paris is in order to cover the latency between the two
>> > computers
>> > caused by the 512k buffer settings of the audio interface on the native
>> > platform. without this, there will be flammings of all tracks (I have
>> > tested
>> > it). Another solution would be to process only certain tracks through
>> > Forte
>> > and leave others to play back in Paris. this is possible to do, but
>> > then
>> > you
>> > get into nudging "all" tracks in Paris that are *not* being processed
>> > in
>> > Forte by a measured increment which would be the total latency of 5 x
>> > UAD-1
>> > plugins plus the 512K sample buffer. I haven't yet measured it, but I'm
>> > going to do so today. I'm thinking this may be well over the latency
>> > threshold that would allow a visual reference to the Paris timeline
> while
>> > mixing, plus, those tracks that are being processed in Forte would be
>> > nudged
>> > a different number of samples from the ones that weren't. This creates
>> > a
>> > nightmare of a messy mix scenario in my mind. If I wanted to work this
>> > way,
>> > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
> wrapper.

>> > I
>> > want all latency to be consistent so that it can be consistently
>> > compensated
>> > rather than doing it differently *per track*, otherwise it defeats the
>> > purpose to my way of thinking.
>> >
>> > Yeah.....I'm wayyy to picky, I know.
>> >
>> > ;o)
>> >
>> >
>> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> > news:453148b2\$1@linux...
>> >> Hey DJ,
>> >>
>> >> Quick question on your method... why are you nudging *all*
>> >> Paris tracks? Seems pointless unless you meant nudge all
>> >> tracks being used for external inserts only.
>>

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Chris Ludwig](#) on Sun, 01 Oct 2006 15:21:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;
> Don
>
> "DJ" <notachance@net.net> wrote in message news:45315886@linux...
> > That's correct. this is what I'm doing in Cubase SX right now. If I
track
> > in
> > Paris (which I love for tracking) then render the files, fly them over my
> > network, batch convert them to .wav format in Wavelab, then import them
> > into
> > a Cubase project to be processed and then set the SX tracks on mono
output
> > busses to stream the tracks back over lightpipe to Paris for further
> > processing, panning and summing, then the system is very stable. It
takes
> > 30
> > minutes to an hour per song (24 tracks average) to get this going. It's
> > almost second nature to me now actually, but I'd like to avoid having to
> > jump through the initial hoops of rendering, batch conversion in WL and
> > importing into Cubase. With my Paris tracking template set up with the
EDS
> > external inserts and the Sampleslide native insert ready to go and
> > bypassed

> > until mix time, I could just enable the inserts, highlight all Paris
> > tracks
> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
Forte
> > to the default rack processor template and I'm mixing a 40 track project
> > in
> > 5 minutes with delay compensated UAD-1 plugins and external hardware on
> > inserts and auxes in Paris.
> >
> > Deej
> >
> >
> > "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
> >> hence the need for such a large I/O interface?
> >>
> >> Don
> >>
> >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
> >> > Dave,
> >> >
> >> > All tracks are being played back through Paris. The point of this is
to
> >> > have
> >> > all tracks crossing the editor timeline simultaneously whether they
are
> >> > being processed by a plugin, or not. In order to achieve this, each
> > track
> >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
> >> > whatever else) then returned to Paris. the "nudge" and then the
> >> > Sampleslide
> >> > instance in Paris is in order to cover the latency between the two
> >> > computers
> >> > caused by the 512k buffer settings of the audio interface on the
native
> >> > platform. without this, there will be flammimg of all tracks (I have
> >> > tested
> >> > it). Another solution would be to process only certain tracks through
> >> > Forte
> >> >
>

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Sun, 01 Oct 2006 17:20:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

agma.ca" target="_blank">dnafe@magma.ca> wrote in message news:45315b3f@linux...
>> dumb Q - why couldn't you do this with rewire and cubase on the same
>> machine as Paris or does Paris not support it?

>>
>> Don
>>
>> "DJ" <notachance@net.net> wrote in message news:45315886@linux...
>> > That's correct. this is what I'm doing in Cubase SX right now. If I
> track
>> > in
>> > Paris (which I love for tracking) then render the files, fly them
>> > overmy
>> > network, batch convert them to .wav format in Wavelab, then import them
>> > into
>> > a Cubase project to be processed and then set the SX tracks on mono
> output
>> > busses to stream the tracks back over lightpipe to Paris for further
>> > processing, panning and summing, then the system is very stable. It
> takes
>> > 30
>> > minutes to an hour per song (24 tracks average) to get this going. It's
>> > almost second nature to me now actually, but I'd like to avoid having
>> > to
>> > jump through the initial hoops of rendering, batch conversion in WL and
>> > importing into Cubase. With my Paris tracking template set up with the
> EDS
>> > external inserts and the Sampleslide native insert ready to go and
>> > bypassed
>> > until mix time, I could just enable the inserts, highlight all Paris
>> > tracks
>> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
> Forte
>> > to the default rack processor template and I'm mixing a 40 track
>> > project
>> > in
>> > 5 minutes with delay compensated UAD-1 plugins and external hardware on
>> > inserts and auxes in Paris.
>> >
>> > Deej
>> >
>> >
>> > "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
>> >> hence the need for such a large I/O interface?
>> >>
>> >> Don
>> >>
>> >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
>> >> > Dave,
>> >> >
>> >> > All tracks are being played back through Paris. The point of this is
> to

>> >> > have
>> >> > all tracks crossing the editor timeline simultaneously whether they
> are
>> >> > being processed by a plugin, or not. In order to achieve this, each
>> > track
>> >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
>> >> > whatever else) then returned to Paris. the "nudge" and then the
>> >> > Sampleslide
>> >> > instance in Paris is in order to cover the latency between the two
>> >> > computers
>> >> > caused by the 512k buffer settings of the audio interface on the
> native
>> >> > platform. without this, there will be flammings of all tracks (I have
>> >> > tested
>> >> > it). Another solution would be to process only certain tracks
>> >> > through
>> >> > Forte
>> >> > and leave others to play back in Paris. this is possible to do, but
>> >> > then
>> >> > you
>> >> > get into nudging "all" tracks in Paris that are *not* being
>> >> > processed
>> >> > in
>> >> > Forte by a measured increment which would be the total latency of 5
>> >> > x
>> >> > UAD-1
>> >> > plugins plus the 512K sample buffer. I haven't yet measured it, but
> I'm
>> >> > going to do so today. I'm thinking this may be well over the latency
>> >> > threshold that would allow a visual reference to the Paris timeline
>> > while
>> >> > mixing, plus, those tracks that are being processed in Forte would
>> >> > be
>> >> > nudged
>> >> > a different number of samples from the ones that weren't. This
> creates
>> >> > a
>> >> > nightmare of a messy mix scenario in my mind. If I wanted to work
> this
>> >> > way,
>> >> > I'd just be using the UAD-1 plugs in Paris with the FXpansion 3.3
>> > wrapper.
>> >> > I
>> >> > want all latency to be consistent so that it can be consistently
>> >> > compensated
>> >> > rather than doing it differently *per track*, otherwise it defeats
> the
>> >> > purpose to my way of thinking.

```

>> >> >
>> >> > Yeah....I'm wayyy to picky, I know.
>> >> >
>> >> > ;o)
>> >> >
>> >> >
>> >> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> >> > news:453148b2$1@linux...
>> >> >> Hey DJ,
>> >> >>
>> >> >> Quick question on your method... why are you nudging *all*
>> >> >> Paris tracks? Seems pointless unless you meant nudge all
>> >> >> tracks being used for external inserts only.
>> >> >>
>> >> >> Just checking ;-)
>> >> >>
>> >> >> David.
>> >> >>
>> >> >> DJ wrote:
>> >> >> > First, I'll review my working method so far:
>> >> >> >
>> >> >> > Basically where we are with this is as follows:
>> >> >> >
>> >> >> > I can stream tracks from Paris *through* Forte, applying UAD-1
>> >> >> > and
>> >> >> > other
>> >> >> > VST plugins and it appears that this would be usable in a mix
>> > scenatio
>> >> >> > with Paris automation.
>> >> >> >
>> >> >> > Here are the steps involved if buffers for the native audio card
> are
>> >> >> > set
>> >> >> > to 512k:
>> >> >> >
>> >> >> > Paris Editor: highlight all Paris tracks and nudge to the left by
> 10
>> > +
>> >> >> > 1
>> >> >> > samples to compensate for buffer latency in native DAW
>> >> >> > Paris Mixer: External insert in EDS inserts, Sampleslide on
>> >> >> > native
>> >> >> > insert set to 48 samples to achieve sample accuracy with buffer
>> >> >> > latency.
>> >> >> > ( this will ned to be done for every track in the mix)
>> >> >> >
>> >> >> > snip
>> >> >

```

>> >> >
>> >>
>> >>
>> >
>> >
>>
>>
>
>It's OK.....Dave warned me that you were a drummer

;oD

"Don Nafe" <dnafe@magma.ca> wrote in message news:45315d4f@linux...
> Well I did say it was a dumb question....sheesh!
>
> ;-)
>
> D
>
> "DJ" <notachance@net.net> wrote in message news:45315bad@linux...
> > Paris barely supports VST, much less Rewire.
> >
> > "Don Nafe" <dnafe@magma.ca> wrote in message news:45315b3f@linux...
> >> dumb Q - why couldn't you do this with rewire and cubase on the same
> >> machine as Paris or does Paris not support it?
> >>
> >> Don
> >>
> >> "DJ" <notachance@net.net> wrote in message news:45315886@linux...
> >> > That's correct. this is what I'm doing in Cubase SX right now. If I
> > track
> >> > in
> >> > Paris (which I love for tracking) then render the files, fly them
> >> > overmy
> >> > network, batch convert them to .wav format in Wavelab, then import
them
> >> > into
> >> > a Cubase project to be processed and then set the SX tracks on mono
> > output
> >> > busses to stream the tracks back over lightpipe to Paris for further
> >> > processing, panning and summing, then the system is very stable. It
> > takes
> >> > 30
> >> > minutes to an hour per song (24 tracks average) to get this going.
It's
> >> > almost second nature to me now actually, but I'd like to avoid having
> >> > to

> > > jump through the initial hoops of rendering, batch conversion in WL
 and
 > > > importing into Cubase. With my Paris tracking template set up with
 the
 > > EDS
 > > > external inserts and the Sampleslide native insert ready to go and
 > > > bypassed
 > > > until mix time, I could just enable the inserts, highlight all Paris
 > > > tracks
 > > > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
 > > Forte
 > > > to the default rack processor template and I'm mixing a 40 track
 > > > project
 > > > in
 > > > 5 minutes with delay compensated UAD-1 plugins and external hardware
 on
 > > > inserts and auxes in Paris.
 > > >
 > > > DeeJ
 > > >
 > > >
 > > > "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
 > > >> hence the need for such a large I/O interface?
 > > >>
 > > >> Don
 > > >>
 > > >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
 > > >> > Dave,
 > > >> >
 > > >> > All tracks are being played back through Paris. The point of this
 is
 > > to
 > > >> > have
 > > >> > all tracks crossing the editor timeline simultaneously whether
 they
 > > are
 > > >> > being processed by a plugin, or not. In order to achieve this,
 each
 > > > track
 > > >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp
 (and
 > > >> > whatever else) then returned to Paris. the "nudge" and then the
 > > >> > Sampleslide
 > > >> > instance in Paris is in order to cover the latency between the two
 > > >> > computers
 > > >> > caused by the 512k buffer settings of the audio interface on the
 > > native
 > > >> > platform. without this, there will be flammings of all tracks (I

have

> > > > tested

> > > > it). Another solution would be to process only certain tracks

> > > > through

> > > > Forte

> > > > and leave others to play back in Paris. this is possible to do,

but

> > > > then

> > > > you

> > > > get into nudging "all" tracks in Paris that are *not* being

> > > > processed

> > > > in

> > > > Forte by a measured increment which would be the total latency of

5

> > > > x

> > > > UAD-1

> > > > plugins plus the 512K sample buffer. I haven't yet measured it,

but

> > I'm

> > > > going to do so today. I'm thinking this may be well over the

latency

> > > > threshold that would allow a visual reference to the Paris

timeline

> > > while

> > > > mixing, plus, those tracks that are being processed in Forte would

> > > > be

> > > > nudged

> > > > a different number of samples from the ones that weren't. This

> > creates

> > > > a

> > > > nightmare of a messy mix scenario in my mind. If I wanted to work

> > this

> > > > way,

> > > > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3

> > > wrapper.

> > > > I

> > > > want all latency to be consistent so that it can be consistently

> > > > compensated

> > > > rather than doing it differently *per track*, otherwise it defeats

> > the

> > > > purpose to my way of thinking.

> > > >

> > > > Yeah....I'm wayyy to picky, I know.

> > > >

> > > > ;o)

> > > >

> > > >

> > > >

> > > > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message

> >>
> >>
> >
> >
>
>Good one!

"DJ" <notachance@net.net> wrote in message news:45315d9b@linux...

> It's OK.....Dave warned me that you were a drummer

>

> ;oD

>

>

> "Don Nafe" <dnafe@magma.ca> wrote in message news:45315d4f@linux...

>> Well I did say it was a dumb question...sheesh!

>>

>> ;-)

>>

>> D

>>

>> "DJ" <notachance@net.net> wrote in message news:45315bad@linux...

>> > Paris barely supports VST, much less Rewire.

>> >

>> > "Don Nafe" <dnafe@magma.ca> wrote in message news:45315b3f@linux...

>> >> dumb Q - why couldn't you do this with rewire and cubase on the same

>> >> machine as Paris or does Paris not support it?

>> >>

>> >> Don

>> >>

>> >> "DJ" <notachance@net.net> wrote in message news:45315886@linux...

>> >> > That's correct. this is what I'm doing in Cubase SX right now. If I

>> > track

>> >> > in

>> >> > Paris (which I love for tracking) then render the files, fly them

>> >> > overmy

>> >> > network, batch convert them to .wav format in Wavelab, then import

> them

>> >> > into

>> >> > a Cubase project to be processed and then set the SX tracks on mono

>> > output

>> >> > busses to stream the tracks back over lightpipe to Paris for further

>> >> > processing, panning and summing, then the system is very stable. It

>> > takes

>> >> > 30

>> >> > minutes to an hour per song (24 tracks average) to get this going.

> It's

>> >> > almost second nature to me now actually, but I'd like to avoid

>> >> > having
 >> >> > to
 >> >> > jump through the initial hoops of rendering, batch conversion in WL
 > and
 >> >> > importing into Cubase. With my Paris tracking template set up with
 > the
 >> > EDS
 >> >> > external inserts and the Sampleslide native insert ready to go and
 >> >> > bypassed
 >> >> > until mix time, I could just enable the inserts, highlight all Paris
 >> >> > tracks
 >> >> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
 >> > Forte
 >> >> > to the default rack processor template and I'm mixing a 40 track
 >> >> > project
 >> >> > in
 >> >> > 5 minutes with delay compensated UAD-1 plugins and external hardware
 > on
 >> >> > inserts and auxes in Paris.
 >> >> >
 >> >> > Deej
 >> >> >
 >> >> >
 >> >> > "Don Nafe" <dnafe@magma.ca> wrote in message
 >> >> > news:453152c8\$1@linux...
 >> >> >> hence the need for such a large I/O interface?
 >> >> >>
 >> >> >> Don
 >> >> >>
 >> >> >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
 >> >> >> > Dave,
 >> >> >> >
 >> >> >> > All tracks are being played back through Paris. The point of this
 > is
 >> > to
 >> >> >> > have
 >> >> >> > all tracks crossing the editor timeline simultaneously whether
 > they
 >> > are
 >> >> >> > being processed by a plugin, or not. In order to achieve this,
 > each
 >> >> > track
 >> >> >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp
 > (and
 >> >> >> > whatever else) then returned to Paris. the "nudge" and then the
 >> >> >> > Sampleslide
 >> >> >> > instance in Paris is in order to cover the latency between the
 >> >> >> > two

>> >> >> > computers
>> >> >> > caused by the 512k buffer settings of the audio interface on the
>> > native
>> >> >> > platform. without this, there will be flammings of all tracks (I
> have
>> >> >> > tested
>> >> >> > it). Another solution would be to process only certain tracks
>> >> >> > through
>> >> >> > Forte
>> >> >> > and leave others to play back in Paris. this is possible to do,
> but
>> >> >> > then
>> >> >> > you
>> >> >> > get into nudging "all" tracks in Paris that are *not* being
>> >> >> > processed
>> >> >> > in
>> >> >> > Forte by a measured increment which would be the total latency of
> 5
>> >> >> > x
>> >> >> > UAD-1
>> >> >> > plugins plus the 512K sample buffer. I haven't yet measured it,
> but
>> > I'm
>> >> >> > going to do so today. I'm thinking this may be well over the
> latency
>> >> >> > threshold that would allow a v

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Sun, 01 Oct 2006 17:26:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

usual reference to the Paris
> timeline
>> >> > while
>> >> >> > mixing, plus, those tracks that are being processed in Forte
>> >> >> > would
>> >> >> > be
>> >> >> > nudged
>> >> >> > a different number of samples from the ones that weren't. This
>> > creates
>> >> >> > a
>> >> >> > nightmare of a messy mix scenario in my mind. If I wanted to work
>> > this
>> >> >> > way,
>> >> >> > I'd just be using the UAD-1 plugs in Paris with the FXpansion 3.3
>> >> > wrapper.
>> >> >> > I

>> >> >> > want all latency to be consistent so that it can be consistently
>> >> >> > compensated
>> >> >> > rather than doing it differently *per track*, otherwise it
>> >> >> > defeats
>> > the
>> >> >> > purpose to my way of thinking.
>> >> >> >
>> >> >> > Yeah....I'm wayyy to picky, I know.
>> >> >> >
>> >> >> > ;o)
>> >> >> >
>> >> >> >
>> >> >> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> >> >> > news:453148b2\$1@linux...
>> >> >> >> Hey DJ,
>> >> >> >>
>> >> >> >> Quick question on your method... why are you nudging *all*
>> >> >> >> Paris tracks? Seems pointless unless you meant nudge all
>> >> >> >> tracks being used for external inserts only.
>> >> >> >>
>> >> >> >> Just checking ;-)
>> >> >> >>
>> >> >> >> David.
>> >> >> >>
>> >> >> >> DJ wrote:
>> >> >> >> > First, I'll review my working method so far:
>> >> >> >> >
>> >> >> >> > Basically where we are with this is as follows:
>> >> >> >> >
>> >> >> >> >
>> >> >> >> >

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Sun, 01 Oct 2006 17:32:58 GMT
[View Forum Message](#) <> [Reply to Message](#)

>> >> >> > I can stream tracks from Paris *through* Forte, applying UAD-1
>> >> >> >> > and
>> >> >> >> > other
>> >> >> >> > VST plugins and it appears that this would be usable in a mix
>> >> >> >> > scenatio
>> >> >> >> > with Paris automation.
>> >> >> >> >
>> >> >> >> > Here are the steps involved if buffers for the native audio
> card
>> > are
>> >> >> >> > set
>> >> >> >> > to 512k:

```

>> >> >> >> >
>> >> >> >> > Paris Editor: highlight all Paris tracks and nudge to the left
> by
>> > 10
>> >> > +
>> >> >> >> > 1
>> >> >> >> > samples to compensate for buffer latency in native DAW
>> >> >> >> > Paris Mixer: External insert in EDS inserts, Sampleslide on
>> >> >> >> > native
>> >> >> >> > insert set to 48 samples to achieve sample accuracy with
>> >> >> >> > buffer
>> >> >> >> > latency.
>> >> >> >> > ( this will ned to be done for every track in the mix)
>> >> >> >> >
>> >> >> >> snip
>> >> >> >
>> >> >> >
>> >> >>
>> >> >>
>> >> >
>> >> >
>> >>
>> >>
>> >
>> >
>>
>>
>
>Hey DeeJ, would it be possible to use multiple PCs to get all the processing
track counts your looking for? The wormhole thing would be really cool if
that worked.

```

James

```

"DJ" <notachance@net.net> wrote:
>That's correct. this is what I'm doing in Cubase SX right now. If I track
in
>Paris (which I love for tracking) then render the files, fly them overmy
>network, batch convert them to .wav format in Wavelab, then import them
into
>a Cubase project to be processed and then set the SX tracks on mono output
>busses to stream the tracks back over lightpipe to Paris for further
>processing, panning and summing, then the system is very stable. It takes
30
>minutes to an hour per song (24 tracks average) to get this going. It's
>almost second nature to me now actually, but I'd like to avoid having to
>jump through the initial hoops of rendering, batch conversion in WL and

```

>importing into Cubase. With my Paris tracking template set up with the EDS
 >external inserts and the Sampleslide native insert ready to go and bypassed
 >until mix time, I could just enable the inserts, highlight all Paris tracks
 >and nudge them 10 + 1, click on my mix patchbay setup in Paris, open Forte
 >to the default rack processor template and I'm mixing a 40 track project
 in
 >5 minutes with delay compensated UAD-1 plugins and external hardware on
 >inserts and auxes in Paris.
 >
 >Deej
 >
 >
 >"Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
 >> hence the need for such a large I/O interface?
 >>
 >> Don
 >>
 >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
 >> > Dave,
 >> >
 >> > All tracks are being played back through Paris. The point of this is
 to
 >> > have
 >> > all tracks crossing the editor timeline simultaneously whether they
 are
 >> > being processed by a plugin, or not. In order to achieve this, each
 >track
 >> > has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
 >> > whatever else) then returned to Paris. the "nudge" and then the
 >> > Sampleslide
 >> > instance in Paris is in order to cover the latency between the two
 >> > computers
 >> > caused by the 512k buffer settings of the audio interface on the native
 >> > platform. without this, there will be flammings of all tracks (I have
 >> > tested
 >> > it). Another solution would be to process only certain tracks through
 >> > Forte
 >> > and leave others to play back in Paris. this is possible to do, but
 then
 >> > you
 >> > get into nudging "all" tracks in Paris that are *not* being processed
 in
 >> > Forte by a measured increment which would be the total latency of 5
 x
 >> > UAD-1
 >> > plugins plus the 512K sample buffer. I haven't yet measured it, but
 I'm
 >> > going to do so today. I'm thinking this may be well over the latency

>> > threshold that would allow a visual reference to the Paris timeline
>while
>> > mixing, plus, those tracks that are being processed in Forte would be
>> > nudged
>> > a different number of samples from the ones that weren't. This creates
a
>> > nightmare of a messy mix scenario in my mind. If I wanted to work this
>> > way,
>> > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
>wrapper.
>> > I
>> > want all latency to be consistent so that it can be consistently
>> > compensated
>> > rather than doing it differently *per track*, otherwise it defeats the
>> > purpose to my way of thinking.
>> >
>> > Yeah.....I'm wayyy to picky, I know.
>> >
>> > ;o)
>> >
>> >
>> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> > news:453148b2\$1@linux...
>> >> Hey DJ,
>> >>
>> >> Quick question on your method... why are you nudging *all*
>> >> Paris tracks? Seems pointless unless you meant nudge all
>> >> tracks being used for external inserts only.
>> >>
>> >> Just checking ;-)
>> >>
>> >> David.
>> >>
>> >> DJ wrote:
>> >> > First, I'll review my working method so far:
>> >> >
>> >> > Basically where we are with this is as follows:
>> >> >
>> >> > I can stream tracks from Paris *through* Forte, applying UAD-1 and
>> >> > other
>> >> > VST plugins and it appears that this would be usable in a mix
>scenatio
>> >> > with Paris automation.
>> >> >
>> >> > Here are the steps involved if buffers for the native audio card
are
>> >> > set
>> >> > to 512k:

>> >> >
>> >> > Paris Editor: highlight all Paris tracks and nudge to the left by
10
>+
>> >> > 1
>> >> > samples to compensate for buffer latency in native DAW
>> >> > Paris Mixer: External insert in EDS inserts, Sampleslide on native
>> >> > insert set to 48 samples to achieve sample accuracy with buffer
>> >> > latency.
>> >> > (this will ned to be done for every track in the mix)
>> >> >
>> >> snip
>> >
>> >
>>
>>
>
>I've tried this, and if memory serves, I had to put a real adat on the end
of the chain for Paris to see it the HD24.
Rod
"Mike Claytor" <mike@mike.net> wrote:
>
>Thinking about getting an HD24 for tracking and then dumping into Paris
for
>edits and mixing.
>
>Looking for "gotchas!"
>
>thanks!Hey DeeJ...I'd be into it.
Rod
"DJ" <notachance@net.net> wrote:
>
>
>First, I'll review my working method so far:
>
>Basically where we are with this is as follows:
>
>I can stream tracks from Paris *through* Forte, applying UAD-1 and other
=
>VST plugins and it appears that this would be usable in a mix scenatio =
>with Paris automation.
>
>Here are the steps involved if buffers for the native audio card are set
=
>to 512k:
>
>Paris Editor: highlight all Paris tracks and nudge to the left by 10 + 1
=

>samples to compensate for buffer latency in native DAW
 >Paris Mixer: External insert in EDS inserts, Sampleslide on native =
 >insert set to 48 samples to achieve sample accuracy with buffer latency.
 >(this will need to be done for every track in the mix)
 >
 >Patch the Paris ADAT I/O to the I/O of the native audio interface and =
 >configure inserts to I/O in Paris patchbay-save as template routing.
 >
 >In Forte, create input and output busses and assign the native I/O that
 =
 >correlates to the Paris I/O
 >Add a UAD-1 Delaycomp set to compensate for 5 plugins on each Forte =
 >output bus.
 >Insert whatever number of UAD-1 plugins after the Delaycomp plugin on =
 >each bus and reduce the number of plugins the Delaycomp is compensating =
 >for by the number of UAD-1 plugins on that bus.
 >
 >Start playback in Paris. Your track will be processed at very low =
 >latency and you will be able to effectively use the Paris editor =
 >timeline to reference your fader automation moves.
 >
 >This sounds complicated. It's not, at least for me. It's very easy to =
 >set up and save. I've got a mix template set up in Forte and =
 >patchbay/mixer templates set up in Paris. A few clicks and I'm good. =
 >Forte has been very stable for me so far with 12 mono input busses, 12 =
 >mono output busses and a stereo bus processing 14 Paris tracks across =
 >EDS cards. At this point, I run out of access to my output points to =
 >create more busses in the Forte menu. Forte is capable of 32 busses and
 =
 >32 instruments/plugins, so a few more would be available to me if I =
 >created more stereo.busses, but since the Delaycomp is a plugin and must
 =
 >be on each bus, the number of busses must always be substantially less =
 >than the number of UAD-1 plugins since applying even one plugin after =
 >each Delaycomp will effectively double the number of plugins that Forte
 =
 >will need to be capable of handlingthus the dilemma. In order to =
 >work, forte will need to be able to create as many busses as there are =
 >physical I/O and will need to be able to host, in theory, at least 6 =
 >plugins per bus. On my rig, that would number in the hundreds (in =
 >theory).
 >
 >Personally, I like mixing in Paris and this is the most viable solution
 =
 >I've found for using a second computer as a standalone VST processor =
 >rack which is able to reliably interface with Paris in a practical way =
 >at low latency.
 >

>I have seen reports that this program can also be interfaced between two
=
>workstations using Wormhole. I haven't tried it so I don't know how well
=
>that would work.=20
>
>The price of this program in it's current incarnation is \$129.95.=20
>
>I have shared a few e-mails with the developer. In one of them I asked =
>him what it would cost for he and his partner to basically build a =
>"Paris version" with an unlimited number of plugins and limit the number
=
>of busses only to the available I/O of the audio interface. I explained
=
>to him about how our group here has been looking for viable solutions =
>for moving this platform a little further along into the 21st century =
>(well.....I guess from some of the responses I've gotten from other =
>threads here about my experiments that maybe there aren't as many still
=
>interested in this than there once were, but anyway.....)
>
>He has been very cordial and cooperative. I received a reply from him =
>this morning. I have edited the name of his partner for now and am =
>posting the reply, as follows:
>
>How many licenses are we talking about here? I assume this could be =
>done by guaranteeing a minimum number of licenses for some higher price
=
>to recover the additional development costs. **** and I would need to =
>size the effort to come up with an acceptable rate.=20
>=20
>One concern I would have is that the Paris users would need to be =
>willing to be beta testers for this functionality first. We could do =
>the work, do a couple of beta drops, and then a final.
>=20
>Finally, the special features we do would be incorporated into the =
>product for all to enjoy, but the Paris users would essentially be =
>paying more to fund the development.
>=20
>Is this close to what you are thinking?
>
>We have talked in the past about paying for upgrades to the Paris =
>system. I am still in contact with my friend who programmed the MRI =
>software and he is still interested in the delay compensation idea for =
>Paris, but we would have to have the source code from ID and that is not
=
>forthcoming, to my knowledge.
>

>I know that this is yet another workaround and involves a lot of =
 >*outside the box* stuff, but what I have done here works.....and works =
 >better than anything else I've tried. the only other thinkg that I know
 =
 >of that *might* be able to pull this off is NI KORE. Though I love their
 =
 >B4, Bandstand, etc., KORE does not appear ready for prime time, IMO, and
 =
 >for the pruposes I envision, is definitely overkill with a big price =
 >tag.=20
 >
 >I have also seen on one of the websites associated with Forte that the =
 >Senderella code was used for their aux bus plugin for this app. I will =
 >be trying this out later today to see how well it works.
 >
 >I don't want to yank anyone's chain either here or at Brainspawn. Let me
 =
 >know if you are interested in pursuing this and if you would be willing
 =
 >to pay for something like this.=20
 >
 >You can PM me if you want at animix@animas.net or post here.
 >
 >Thanks,
 >
 >Deej
 >
 >
 >=20
 >
 >
 >
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY>
 ><DIV>First, I'll review my working method so
 =
 >
 >far:</DIV>

 ><DIV>Basically where we are with this is as=20
 >follows:</DIV>

><DIV>I can stream tracks from Paris =
>*through* Forte,=20
>applying UAD-1 and other VST plugins and it appears that this would=20

><DIV>Here are the steps involved if buffers
=
>for the=20
>native audio card are set to 512k:</DIV>

><DIV>Paris Editor: highlight all Paris =
>tracks and nudge=20

>latency in=20
>native DAW</DIV>
><DIV>Paris Mixer: External insert in EDS =
>inserts,=20
>Sampleslide on native insert set to 48 samples to achieve sample =
>accuracy with=20
>buffer latency.</DIV>
><DIV>(this will ned to be done for every =
>track in the=20
>mix)</DIV>

><DIV>Patch the Paris ADAT I/O to the I/O of
=
>the native=20
>audio interface and configure inserts to I/O in Paris patchbay-save as =
>template=20
>routing.</DIV>

><DIV>In Forte, create input and output =
>busses and assign=20
>the native I/O that correlates to the Paris I/O</DIV>
><DIV>Add a UAD-1 Delaycomp set to compensate
=
>for 5=20
>plugins on each Forte output bus.</DIV>
><DIV>Insert whatever number of UAD-1 =

>the Delaycomp plugin on each bus and reduce the number of pluins the =
>Delaycomp=20
>is compensating for by the number of UAD-1 plugins on that =
>bus.</DIV>

><DIV>Start playback in Paris. Your track =
>will be=20

>processed at very low latency and you will be able to effectively use =
>the Paris=20
>editor timeline to reference your fader automation moves.</DIV>

><DIV>This sounds complicated. It's not, at =
>least for me.=20
>It's very easy to set up and save. I've got a mix template set up in =
>Forte and=20
>patchbay/mixer templates set up in Paris. A few clicks and I'm good. =
>Forte has=20
>been very stable for me so far with 12 mono input busses, 12 mono output
=
>busses=20
>and a stereo bus processing 14 Paris tracks across EDS cards. At this =
>point, I=20

>the=20

>instruments/plugins, so a=20

>but=20
>since the Delaycomp is a plugin and must be on each bus, the number of =
>busses=20

>since=20
>applying even one plugin after each Delaycomp will effectively double =
>the number=20

>to be=20
>able to create as many busses as there are physical I/O and will need to
=
>be able=20
>to host, in theory, at least 6 plugins per bus. On my rig, that would =
>number in=20
>the hundreds (in theory).</DIV>

><DIV>Personally, I like mixing in Paris and
=
>this is the=20
>most viable solution I've found for using a second computer as a =
>standalone VST=20

>practical way at low latency.</DIV>

><DIV>I have seen reports that this program =
>can also be=20
>interfaced between two workstations using Wormhole. I haven't tried it =

>so I=20

><DIV>The price of this program in it's =
>current=20
>incarnation is \$129.95. </DIV>

><DIV>I have shared a few e-mails with the =
>developer. In=20

>to=20

>plugins and=20
>limit the number of busses only to the available I/O of the audio =
>interface. I=20
>explained to him about how our group here has been looking for viable =
>solutions=20
>for moving this platform a little further along into the 21st century=20
>(well.....I guess from some of the responses I've gotten from other =
>threads here=20

>interested in=20
>this than there once were, but anyway.....)</DIV>

><DIV>He has been very cordial and =
>cooperative. I=20
>received a reply from him this morning. I have edited the name of his =
>partner=20

><DIV>How many licenses are we =
>talking about=20

>of=20
>licenses for some higher price to recover the additional development=20

>up with=20

>Paris=20
>users would need to be willing to be beta testers for this functionality
=
>

>

>incorporated=20
>into the product for all to enjoy, but the Paris users would essentially
=

>be=20

>you are=20

>thinking?</DIV>

><DIV><FONT face=3DArial =

><DIV>We have talked in the past about paying

=

>for=20

>upgrades to the Paris system. I am still in contact with my friend who=20

>programmed the MRI software and he is still interested in the delay =

>compensation=20

>idea for Paris, but we would have to have the source code from ID and =

>that is=20

>not forthcoming, to my knowledge.</DIV>

><DIV><FONT face=3DAr

Subject: Re: Logic Pro update, now supports quad processors

Posted by [excelav](#) on Sun, 01 Oct 2006 23:39:47 GMT

[View Forum Message](#) <> [Reply to Message](#)

gt; going to do so today. I'm thinking this may be well over the

>>>>> >> > latency

>>>>> >> > threshold that would allow a visual reference to the Paris

>>>>> >> > timeline

>>>>> > while

>>>>> >> > mixing, plus, those tracks that are being processed in Forte

>>>>> >> > would

>

>>>>> >> > be

>>>>> >> > nudged

>>>>> >> > a different number of samples from the ones that weren't. This

>>>> creates

>>>>> >> > a

>>>>> >> > nightmare of a messy mix scenario in my mind. If I wanted to work

>>>> this

>>>>> >> > way,

>>>>> >> > I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3

>>>>> > wrapper.

>>>>> >> > I

>>>>> >> > want all latency to be consistent so that it can be consistently

>>>>> >> > compensated

>>>>> >> > rather than doing it differently *per track*, otherwise it

>>>>> >> > defeats

>>>> the

>>>>> >> > purpose to my way of thinking.

>>>>> >> >
>>>>> >> > Yeah....I'm wayyy to picky, I know.
>>>>> >> >
>>>>> >> > ;o)
>>>>> >> >
>>>>> >> >
>>>>> >> > "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>>>>> >> > news:453148b2\$1@linux...
>>>>> >> >> Hey DJ,
>>>>> >> >>
>>>>> >> >> Quick question on your method... why are you nudging *all*
>>>>> >> >> Paris tracks? Seems pointless unless you meant nudge all
>>>>> >> >> tracks being used for external inserts only.
>>>>> >> >>
>>>>> >> >> Just checking ;-)
>>>>> >> >>
>>>>> >> >> David.
>>>>> >> >>
>>>>> >> >> DJ wrote:
>>>>> >> >> > First, I'll review my working method so far:
>>>>> >> >> >
>>>>> >> >> > Basically where we are with this is as follows:
>>>>> >> >> >
>>>>> >> >> > I can stream tracks from Paris *through* Forte, applying UAD-1
>
>>>>> >> >> > and
>>>>> >> >> > other
>>>>> >> >> > VST plugins and it appears that this would be usable in a mix
>>>>> > scenatio
>>>>> >> >> > with Paris automation.
>>>>> >> >> >
>>>>> >> >> > Here are the steps involved if buffers for the native audio
> card
>>>> are
>>>>> >> >> > set
>>>>> >> >> > to 512k:
>>>>> >> >> >
>>>>> >> >> > Paris Editor: highlight all Paris tracks and nudge to the left
>
>>>>> >> >> > by
>>>> 10
>>>>> > +
>>>>> >> >> > 1
>>>>> >> >> > samples to compensate for buffer latency in native DAW
>>>>> >> >> > Paris

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Dedric Terry](#) on Mon, 02 Oct 2006 03:02:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

ious parts of the room,
many of the S/Pdif cables and lightpipe cables which are carrying (likely inaccurate) clock signals between these different devices are of varying lengths.....some of them over 20' long. It's a miracle that this even works, much works and sounds good to boot. I do hold my breath every time I fire it up though and I'm getting kinda tired of that.

I've been told that I'm one of those personality types that likes to jump out of perfectly good airplanes....but I sorta' doubt it since I haven't ever done that.

Never a boring moment.

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:45325830@linux...
> Actually John once you get things setup and create a template in both apps
> you're good to go. DeeJ walked me through his latest setup (configured
to
> my modules) and we were pretty well done in 15 minutes with an additional
> 1/2 hour on my part to make sure all components were playing nicely with
> each other.
>
> Funny thing was I was able to use this basic template in two other apps -
> Saw studio (demo) and Reaper (demo) with no real problems at all.
>
> Don
>
>
> "John" <no@no.com> wrote in message news:45321abd@linux...
> > wow, what a pain in the ass !
> >
> > J wrote:
> >> That's correct. this is what I'm doing in Cubase SX right now. If I
track
> >> in
> >> Paris (which I love for tracking) then render the files, fly them
over my
> >> network, batch convert them to .wav format in Wavelab, then import them
> >> into
> >> a Cubase project to be processed and then set the SX tracks on mono
> >> output
> >> busses to stream the tracks back over lightpipe to Paris for further

> > processing, panning and summing, then the system is very stable. It takes
> > 30
> > minutes to an hour per song (24 tracks average) to get this going. It's
> > almost second nature to me now actually, but I'd like to avoid having to
> > jump through the initial hoops of rendering, batch conversion in WL and
> > importing into Cubase. With my Paris tracking template set up with the
> > EDS
> > external inserts and the Sampleslide native insert ready to go and
> > bypassed
> > until mix time, I could just enable the inserts, highlight all Paris
> > tracks
> > and nudge them 10 + 1, click on my mix patchbay setup in Paris, open
> > Forte
> > to the default rack processor template and I'm mixing a 40 track project
> > in
> > 5 minutes with delay compensated UAD-1 plugins and external hardware on
> > inserts and auxes in Paris.
> >
> > Deej
> >
> >
> > "Don Nafe" <dnafe@magma.ca> wrote in message news:453152c8\$1@linux...
> >> hence the need for such a large I/O interface?
> >>
> >> Don
> >>
> >> "DJ" <notachance@net.net> wrote in message news:45314e37@linux...
> >>> Dave,
> >>>

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Dedric Terry](#) on Mon, 02 Oct 2006 03:03:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

; >
> >>>> All tracks are being played back through Paris. The point of this is to
> >>>> have
> >>>> all tracks crossing the editor timeline simultaneously whether they are
> >>>> being processed by a plugin, or not. In order to achieve this, each
> >>>> track
> >>>> has to be sent to a Forte bus, processed by the UAD-1 Delaycomp (and
> >>>> whatever else) then returned to Paris. the "nudge" and then the

> >>>> Sampleslide
 > >>>> instance in Paris is in order to cover the latency between the two
 > >>>> computers
 > >>>> caused by the 512k buffer settings of the audio interface on the
 native
 > >>>> platform. without this, there will be flammings of all tracks (I have
 > >>>> tested
 > >>>> it). Another solution would be to process only certain tracks through
 > >>>> Forte
 > >>>> and leave others to play back in Paris. this is possible to do, but
 > >>>> then
 > >>>> you
 > >>>> get into nudging "all" tracks in Paris that are *not* being processed
 > >>>> in
 > >>>> Forte by a measured increment which would be the total latency of 5 x
 > >>>> UAD-1
 > >>>> plugins plus the 512K sample buffer. I haven't yet measured it, but
 I'm
 > >>>> going to do so today. I'm thinking this may be well over the latency
 > >>>> threshold that would allow a visual reference to the Paris timeline
 > >> while
 > >>>> mixing, plus, those tracks that are being processed in Forte would be
 > >>>> nudged
 > >>>> a different number of samples from the ones that weren't. This
 creates
 > >>>> a
 > >>>> nightmare of a messy mix scenario in my mind. If I wanted to work
 this
 > >>>> way,
 > >>>> I'd just be using the UAD-1 plugs in Paris with the FXPansion 3.3
 > >> wrapper.
 > >>>> I
 > >>>> want all latency to be consistent so that it can be consistently
 > >>>> compensated
 > >>>> rather than doing it differently *per track*, otherwise it defeats
 the
 > >>>> purpose to my way of thinking.
 > >>>>
 > >>>> Yeah....I'm wayyy to picky, I know.
 > >>>>
 > >>>> ;o)
 > >>>>
 > >>>>
 > >>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
 > >>>> news:453148b2\$1@linux...
 > >>>>> Hey DJ,
 > >>>>>
 > >>>>> Quick question on your method... why are you nudging *all*

•

Page 92 of 216 ---- Generated from [The PARIS Forums](#)

charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Cujo,
Are pro CDs brighter than they used to be in your newly
modified room? If so I'd say it's treatment, speakers and their =
placement.

Try recording and mixing a pro CD 2 track (no eq) that you know with =
Paris.
Play that back on other systems. Does the same thing happen?
If so then there's something wrong with your digital config perhaps.

Good luck on this one.
Tom

"Cujo" <chris@nospamapplemanstudio.com> wrote in message =
news:4532b8eb\$1@linux...

Ok, It is finally start to get to me.
My mixes in Paris have always sounded murky and bass heavy and lack =
punch,
outside my room, And they sound slamming inside the room.
First I got an externeal clock, then a UAD 1 card, then treated my =
room in
a mega way, then new Dynaudio BM15s then another UAD with the 1073.. =
Is it
the Paris bounce?
Is it the dithering in CEP? what are you guys doing..I mean really it =
sounds
like a totally different mix to me...ARRRRRGHHH

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_0021_01C6F08B.CE254FF0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
```

<DIV>Cujo,</DIV>

<DIV>Are pro CDs brighter than they used to =
be in your=20
newly</DIV>

<DIV>modified room? If so I'd say it's =
treatment,=20
speakers and their placement.</DIV>

<DIV> </DIV>

<DIV>Try recording and mixing a pro CD 2 =
track (no=20
eq) that you know with <FONT face=3DArial =
size=3D2>Paris.</DIV>

<DIV>Play that back on other systems. =
Does the=20
same thing happen?</DIV>

<DIV>If so then there's something wrong =
with your=20
digital config perhaps.</DIV>

<DIV> </DIV>

<DIV>Good luck on this one.</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Cujo" <<A=20
 =
 href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
 ..com>=20
 wrote in message <A=20
 =
 href=3D"news:4532b8eb\$1@linux">news:4532b8eb\$1@linux...</DIV>

=
 Ok, It=20
 is finally start to get to me.
My mixes in Paris have always =
 sounded murky=20
 and bass heavy and lack punch,
outside my room, And they sound =
 slamming=20
 inside the room.
First I got an externeal clock, then a UAD 1 card, =
 then=20
 treated my room in
a mega way, then new Dynaudio BM15s then another =
 UAD=20
 with the 1073.. Is it
the Paris bounce?
Is it the dithering in =
 CEP? what=20
 are you guys doing..I mean really it sounds
like a totally =
 different mix to=20
 me...ARRRRGGHHH</BLOCKQUOTE>

<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20

=3D
 >size=3D3D2>Paris.< /DIV>
></DIV>=
 t;</FONT=20
 face=3D3DArial size=3D3D2>Play that back on other systems. =
 =3D
>Does=20
 the=3D20
>same thing=20
 happen?</DIV>
></DIV></FONT =
 face=3D3DArial=20
 size=3D3D2>If so then there's something wrong =3D
>with=20
 your=3D20
>digital config=20
 perhaps.</DIV>
></DIV></FONT =
 face=3D3DArial=20
 size=3D3D2> </DIV>
></DIV></FONT =
 face=3D3DArial=20
 size=3D3D2>Good luck on this=20
 one.</DIV>
></DIV></FONT =
 face=3D3DArial=20
 =
 size=3D3D2>Tom</DIV>
></BLOCKQUOTE=3D20
=
 >style=3D3D"PADDING-RIGHT:=20
 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
 #000000 2px=20
 solid; MARGIN-RIGHT: 0px">
> </DIV>"Cujo"=20
 <</A=3D20
> =3D
>href=3D3D"<A=20
 =
 href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
 '>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
 >=3D
>.com>=3D20
> =20
 wrote in message </A=3D20
> =3D
>href=3D3D"<A=20
 =
 href=3D'news:4532b8eb\$1@linux">news:4532b8eb\$1@linux...</DIV>
<BR'
=
 >news:4532b8eb\$1@linux">news:4532b8eb\$1@linux...</DIV>=
 </BR></BR>=3D
>Ok,=20
 It=3D20
> is finally start to get to me.</BR>My mixes =
 in Paris=20
 have always =3D
>sounded murky=3D20
> and bass heavy =
 and lack=20
 punch,</BR>outside my room, And they sound=20
 =3D
>slamming=3D20
> inside the room.</BR>First =
 I got an=20
 externeal clock, then a UAD 1 =
 card,
=3D
>then=3D20
> treated=20
 my room in</BR>a mega way, then new Dynaudio BM15s then=20
 another
=3D
>UAD=3D20
> with the 1073.. Is =
 it</BR>the=20
 Paris bounce?</BR>Is it the dithering in =3D
>CEP?=20
 what=3D20
> are you guys doing..I mean really it=20
 sounds</BR>like a totally =3D
>different mix =
 to=3D20
> =20

>>>Try recording and mixing a pro CD 2 track (no eq) that you know with =
>>>Paris.
>>>Play that back on other systems. Does the same thing happen?
>>>If so then there's something wrong with your digital config perhaps.
>>>
>>>Good luck on this one.
>>>Tom
>>> "Cujo" <chris@nospamapplemanstudio.com> wrote in message =
>>>news:4532b8eb\$1@linux...
>>>
>>>
>>> Ok, It is finally start to get to me.
>>> My mixes in Paris have always sounded murky and bass heavy and lack =
>>>punch,
>>> outside my room, And they sound slamming inside the room.
>>> First I got an external clock, then a UAD 1 card, then treated my =
>>>room in
>>> a mega way, then new Dynaudio BM15s then another UAD with the 1073..
> =
>>>Is it
>>> the Paris bounce?
>>> Is it the dithering in CEP? what are you guys doing..I mean really it
>>=
>>>sounds
>>> like a totally different mix to me...ARRRRRGHHH
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV>Cujo,</DIV>
>>><DIV>Are pro CDs brighter than they used to
>>=
>>>be in your=20
>>>newly</DIV>
>>><DIV>modified room? If so I'd say it's =
>>>treatment,=20
>>>speakers and their placement.</DIV>
>>><DIV> </DIV>
>>><DIV>Try recording and mixing a pro CD 2 =

```

>>>track (no=20
>>>eq) that you know with </FONT><FONT face=3DArial =
>>>size=3D2>Paris.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Play that back on other systems. =
>>>Does the=20
>>>same thing happen?</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>If so then there's something wrong =
>>>with your=20
>>>digital config perhaps.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Good luck on this one.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Cujo" <<A=20
>>> =
>>>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>>>.com</A>>=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:4532b8eb$1@linux">news:4532b8eb$1@linux</A>...</DIV><BR><BR>=
>>>Ok, It=20
>>> is finally start to get to me.<BR>My mixes in Paris have always =
>>>sounded murky=20
>>> and bass heavy and lack punch,<BR>outside my room, And they sound =
>>>slamming=20
>>> inside the room.<BR>First I got an externeal clock, then a UAD 1 card,
>>>=
>>>then=20
>>> treated my room in<BR>a mega way, then new Dynaudio BM15s then another
>>>=
>>>UAD=20
>>> with the 1073.. Is it<BR>the Paris bounce?<BR>Is it the dithering in
>>> =
>>>CEP? what=20
>>> are you guys doing..I mean really it sounds<BR>like a totally =
>>>different mix to=20
>>> me...ARRRRGGHHH</BLOCKQUOTE>
>>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
>>>and=20
>>>you?<BR><A=20
>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>>.html</A> </FONT></DIV></BODY></HTML>
>>>
>>>
>It's really hard to describe, it has to be the room, but somewhere in the
balance of bass and treble it seems that it is pretty dang close in my room

```

to the reference CD's but I get to the car and I have to turn the bass down 1 and treble up 2 clicks to get it where it felt in the house. but it isn't only that, but in my control room, the mixes sound clear, 3 dimensional and "airy" but the CD burns sound almost hazy, like the presence area has been compressed and almost glassy in bad way, Dirty Glassy, and somehow not as full range. So, the EQ thing bass and treble would be understandable,, but this mushiness freaks me out, I really wonder if it my conversion to 16 bit, or something else, I'll try the Wavelab dither tomorrow.

my stuff still gets some nice nods critically, but it is not how I want it to sound!

hey is anyone running mixes through any mic pres? Anyone here have a 1968ME compressor?

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

>My first thought was "it's the room"

>

>May I ask the room dimensions, the approximate location of your speakers and

>acoustic treatment?

>

>DOn

>

>

>"Cujo" <chris@nospamapplemanstudio.com> wrote in message

>news:4532b8eb\$1@linux...

>>

>>

>> Ok, It is finally start to get to me.

>> My mixes in Paris have always sounded murky and bass heavy and lack punch,

>> outside my room, And they sound slamming inside the room.

>> First I got an external clock, then a UAD 1 card, then treated my room in

>> a mega way, then new Dynaudio BM15s then another UAD with the 1073.. Is it

>> the Paris bounce?

>> Is it the dithering in CEP? what are you guys doing..I mean really it

>> sounds

>> like a totally different mix to me...ARRRRGGHHH

>
>I would avoid putting *all* your eggs in the ADA8000 basket
for I/O. Mix it up a bit with some Focusrite or Presonus
stuff as well. The HDSP9652 will serve you well though.

David.

John wrote:

> So far I'm thinking:
> rme hdsp9652 pci interface
> 3 Behringer ada8000s a/d for 24 i/os
>
> and down the road: Mackie Control Universal
> scribble strips, touch sensitive faders
> With Cubase 4 so far unless you guys can come up with anything else.
>
> "Don Nafe" <dnafe@magma.ca> wrote:
>
>>so what'cha buyin'?
>>
>>"John" <

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Mon, 02 Oct 2006 20:51:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

mp;gt;> My mixes in Paris have always =
sounded=20
murky and bass heavy and lack punch,
>> outside my room, And =
they=20
sound slamming inside the room.
>> First I got an externeal =
clock,=20
then a UAD 1 card, then treated my room
in
>> a mega way, =
then new=20
Dynaudio BM15s then another UAD with the 1073.. Is
it
>> =
the Paris=20
bounce?
>> Is it the dithering in CEP? what are you guys =
doing..I=20
mean really it

>> sounds
>> like a totally =
different mix=20
to me...ARRRRGGHHH
>></BLOCKQUOTE>
<DIV>

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

-----=_NextPart_000_0088_01C6F0A8.B5893D40--Yes its zero latency. I used their compressor plugin inserted on my ghost console for live processing of drum tracks back when I had the ghost.

the only latency is from the converters themselves, just like paris and PT.

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

>I need to know if the Creamware scope system will allow DSP based *zero
>latency* monitoring while tracking. I need to be able to track at least
16
>inputs while playing back/monitoring at least 24 tracks without having to
>jack around with buffer settings. In short, I want the Paris low latency
>tracking options on a system capable of running native audio apps. I'm
>wondering if the Creamware DSP based hardware system can pull this off.
>
>Thanks,
>
>Deej
>
>yes for my reference CD's. am I missing something?

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

>
>
>You dither huh? . . .
> "Cujo" <chris@nospamapplemanstudio.com> wrote in message =
>news:4532d7e6\$1@linux...
>
>
>
> It's really hard to describe, it has to be the room, but somewhere in
=
>the
> balance of bass and treble it seems that it is pretty dang close in my
=
>room
> to the reference CD's but I get to the car and I have to turn the bass
=
>down
> 1 and treble up 2 clicks to get it where it felt in the house. but it =
>isn't
> only that, but in my control room, the mids sound clear, 3 =
>dimensional and
> "airy" but the CD sounds almost hazy, like the presence area has
=
>been

> compressed and almost glassy in bad way, Dirty Glassy, and somehow not
 =
 >as
 > full range. So, the EQ thing bass and treble would be =
 >understandable,, but
 > this mushieness freaks me out, I really wonder if it my conversion to
 =
 >16
 > bit, or somehting else, I'll try the Wavelab dither tomorrow.
 >
 > my stuff still gets some nice nods critically, but it is not how I =
 >want it
 > to sound!
 >
 >
 > hey is anyone running mixes through any mic pres? Anyone here have a =
 >1968ME
 > compressor?
 >
 >
 >
 >
 >
 >
 >
 >
 > "Don Nafe" <dnafe@magma.ca> wrote:
 > >My first thought was "it's the room"
 > >
 > >May I ask the room dimensions, the approximate location of your =
 >speakers
 > and=20
 > >acoustic treatment?
 > >
 > >DOn
 > >
 > >
 > >"Cujo" <chris@nospamapplemanstudio.com> wrote in message=20
 > >news:4532b8eb\$1@linux...
 > >>
 > >>
 > >> Ok, It is finally start to get to me.
 > >> My mixes in Paris have always sounded murky and bass heavy and lack
 =
 >punch,
 > >> outside my room, And they sound slamming inside the room.
 > >> First I got an externeal clock, then a UAD 1 card, then treated my
 =
 >room

> in
 > >> a mega way, then new Dynaudio BM15s then another UAD with the =
 >1073.. Is
 > it
 > >> the Paris bounce?
 > >> Is it the dithering in CEP? what are you guys doing..I mean really
 =
 >it
 >
 > >> sounds
 > >> like a totally different mix to me...ARRRRRGHHH=20
 > >
 > >
 >
 >
 >I choose Polesoft Lockspam to fight spam, and you?
 ><http://www.polesoft.com/refer.html>
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>You dither huh? . . .</DIV>
 ><BLOCKQUOTE=20
 >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 > <DIV>"Cujo" <<A=20
 > =
 >href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
 >.com>=20
 > wrote in message <A=20
 > =
 >href=3D"news:4532d7e6\$1@linux">news:4532d7e6\$1@linux...</DIV>

=
 >
It's=20
 > really hard to describe, it has to be the room, but somewhere in=20
 > the
balance of bass and treble it seems that it is pretty dang =
 >close in my=20
 > room
to the reference CD's but I get to the car and I have to turn
 =
 >the bass=20
 > down
1 and treble up 2 clicks to get it where it felt in the house.
 =
 >but it=20
 > isn't
only that, but in my control room, the mids sound clear, 3=20

> dimentional and
"airy" but the CD burns sound almost hazy, like the
=
>
> presence area has been
compressed and almost glassy in bad way, =
>Dirty=20

>and=20
> treble would be understandable,, but
this mushieness freaks me out,
=
>I=20
> really wonder if it my conversion to 16
bit, or somehting else, =
>I'll try=20
> the Wavelab dither tomorrow.

my stuff still gets some nice nods
=
>
> critically, but it is not how I want it
to sound!

hey is
=
>anyone=20
> running mixes through any mic pres? Anyone here have a=20
> 1968ME
compressor?

>"Don Nafe" <<A =
>
> href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca> wrote:
>My =
>first=20
> thought was "it's the room"
>
>May I ask the room =
>dimensions, the=20
> approximate location of your speakers
and
>acoustic=20
> treatment?
>
>DOn
>
>
>"Cujo" <<A=20
> =
>href=3D"mailto:chris@nospamapplemanstudio.com">

Subject: Re: Logic Pro update, now supports quad processors

Posted by [LaMont](#) on Mon, 02 Oct 2006 21:05:19 GMT

[View Forum Message](#) <> [Reply to Message](#)

ef="mailto:chris@nospamapplemanstudio" target="_blank">chris@nospamapplemanstudio=
>.com>=20
> wrote in message=20
>
>news:4532b8eb\$1@linux...
>>
>>
>> =
>Ok, It is=20
> finally start to get to me.
>> My mixes in Paris have always =
>sounded=20
> murky and bass heavy and lack punch,
>> outside my room, And =
>they=20
> sound slamming inside the room.
>> First I got an externeal =
>clock,=20
> then a UAD 1 card, then treated my room
in
>> a mega way, =
>then new=20

> Dynaudio BM15s then another UAD with the 1073.. Is it
>the Paris=20
> bounce? Is it the dithering in CEP? what are you guys =
>doing..I=20
> mean really it sounds like a totally =
>different mix=20
> to me...ARRRRGGHHH
><DIV>

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

>
>What he said: size of room, position of speakers?

If you look at the Real Traps site, they used to have a very cool little widget for calculating room modes - you input your dimensions and get back a chart indicating where all the major train wrecks are going to be... Then you make some tones at those frequencies, play them back as you walk around the mix position, and prepare to be amazed...

Like I said -- probably the room...

-- an endless quest -- good luck -- chas.

On Sun, 15 Oct 2006 19:57:09 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>My first thought was "it's the room"
>
>May I ask the room dimensions, the approximate location of your speakers and
>acoustic treatment?
>
>DOn
>
>
>"Cujo" <chris@nospamapplemanstudio.com> wrote in message
>news:4532b8eb\$1@linux...
>>
>>
>> Ok, It is finally start to get to me.
>> My mixes in Paris have always sounded murky and bass heavy and lack punch,
>> outside my room, And they sound slamming inside the room.
>> First I got an externeal clock, then a UAD 1 card, then treated my room in
>> a mega way, then new Dynaudio BM15s then another UAD with the 1073.. Is it
>> the Paris bounce?

>> Is it the dithering in CEP? what are you guys doing..I mean really it
>> sounds
>> like a totally different mix to me...ARRRRRGHHH
>HI John,
I would really recommend the Presonus Digimax FS. Excellent sounding
and has some very cool features for the price. Bets AD/DA I've heard
under \$1000. We stopped selling the Behringer converters as well as all
other Behringer stuff. Too much stuff breaking down or being DOA.

Chris

John wrote:

>So far I'm thinking:
> rme hdsp9652 pci interface
> 3 Behringer ada8000s a/d for 24 i/os
>
> and down the road: Mackie Control Universal
> scribble strips, touch sensitive faders
>With Cubase 4 so far unless you guys can come up with anything else.
>
>"Don Nafe" <dnafe@magma.ca> wrote:
>
>
>>so what'cha buyin'?
>>
>>"John" <no@no.com> wrote in message news:4532c8b7@linux...
>>
>>
>>>Soon I will be selling 2 EDS cards, 1 C16, 1 Mec, 2 8 in cards, 1
>>>
>>>
>8
>
>
>>>out
>>>card, 15 ft and 6ft scsi cable and 1 Paris 2 license.
>>>
>>>Let's start the bidding. I know DJ can at least use the eds cards to
>>>
>>>
>
>
>
>>>create
>>>a ring of latency. hehe

>>>
>>>John
>>>
>>>
>>
>>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762HI DJ,
Only the internal hardware effects are latency free. Native VST will
still have latency.
I don't think the analog I/O sound good at all but I'm assuming you will
be using the ADAT I/O so no issue.
You might have some trouble with the Pulsar cards on newer motherboards
but your already used to those things :).

Chris

DJ wrote:

>I need to know if the Creamware scope system will allow DSP based *zero
>latency* monitoring while tracking. I need to be able to track at least 16
>inputs while playing back/monitoring at least 24 tracks without having to
>jack around with buffer settings. In short, I want the Paris low latency
>tracking options on a system capable of running native audio apps. I'm
>wondering if the Creamware DSP based hardware system can pull this off.

>
>Thanks,
>
>Deej
>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762 This is a multi-part message in MIME format.

-----=_NextPart_000_0014_01C6F0B8.1733FE90

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Cujo,

This is probably a different topic but . . .

I was kidding - kinda. I almost never dither with the harder =
music/pop/rock
high level stuff. I do give mastering houses 24bit mixes and expect =
them
to do it right. Have you made a comparison CD with a 24bit 2 mix file
that's been truncated in Paris vs. dithered in CEP? You might be =
surprised
if your work is highly compressed and virtually radio ready. Jazz, =
acoustic
and classical is different for sure.
Tom

"Cujo" <chris@nospamapplemanstudio.com> wrote in message =
news:4532f6a0\$1@linux...

yes for my reference CD's. am I missing something?

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

>

>

>You dither huh? . . .

> "Cujo" <chris@nospamapplemanstudio.com> wrote in message =3D

>news:4532d7e6\$1@linux...

>

>

>

> It's really hard to describe, it has to be the room, but somewhere =
in

=3D

>the

> balance of bass and treble it seems that it is pretty dang close in =
my

=3D

>room

> to the reference CD's but I get to the car and I have to turn the =
bass

=3D
>down
> 1 and trebl up 2 clciks to get it where it felt in the house. but =
it =3D
>isn't
> only that, but in my control room, the mises sound clear, 3 =3D
>dimentional and
> "airy" but the CD burns sound almost hazy, like the presence area =
has
=3D
>been
> compressed and almost glassy in bad way, Dirty Glassy, and somehow =
not
=3D
>as
> full range. So, the EQ thing bass and treble would be =3D
>understandable,, but
> this mushieness freaks me out, I really wonder if it my conversion =
to
=3D
>16
> bit, or somehting else, I'll try the Wavelab dither tomorrow.
>
> my stuff still gets some nice nods critically, but it is not how I =
=3D
>want it
> to sound!
>
>
> hey is anyone running mixes through any mic pres? Anyone here have =
a =3D
>1968ME
> compressor?
>
>
>
>
>
>
>
>
> "Don Nafe" <dnafe@magma.ca> wrote:
> >My first thought was "it's the room"
> >
> >May I ask the room dimensions, the approximate location of your =
=3D
>speakers
> and=3D20
> >acoustic treatment?

> >
> >DOn
> >
> >
> >"Cujo" <chris@nospamapplemanstudio.com> wrote in message=3D20
> >news:4532b8eb\$1@linux...
> >>
> >>
> >> Ok, It is finally start to get to me.
> >> My mixes in Paris have always sounded murky and bass heavy and =
lack
=3D
>punch,
> >> outside my room, And they sound slamming inside the room.
> >> Firs

Subject: Re: Logic Pro update, now supports quad processors
Posted by [excelav](#) on Tue, 03 Oct 2006 01:31:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
<DIV>I was kidding - kinda. I almost =
never dither=20
with the harder music/pop/rock</DIV>
<DIV>high level stuff. I do give =
mastering houses=20
24bit mixes and expect them</DIV>
<DIV>to do it right. Have you made a =
comparison CD=20
with a 24bit 2 mix file</DIV>
<DIV>that's been truncated in Paris vs. =
dithered in=20
CEP? You might be surprised</DIV>
<DIV>if your work is highly compressed and =
virtually=20
radio ready. Jazz, acoustic</DIV>
<DIV>and classical is different for =
sure.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Cujo" <A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20

wrote in message <A=20
 =
[yes for=20
 my reference CD's. am I missing something?

"Tom Bruhl" =
 <<A=20
\[wrote:
>
>
>You dither huh? . . .
> =
 "Cujo"=20
 <<A=20
 =
\\[..com>=20
 wrote in message=20
 =
 =3D
>news:4532d7e6\\\\$1@linux...
>
>
>
> =
 It's=20
 really hard to describe, it has to be the room, but somewhere=20
 in
=3D
>the
> balance of bass and treble it seems =
 that it=20
 is pretty dang close in my
=3D
>room
> to the =
 reference=20
 CD's but I get to the car and I have to turn the=20
 bass
=3D
>down
> 1 and trebl up 2 clciks to get =
 it where it=20
 felt in the house. but it =3D
>isn't
> only that, =
 but in my=20
 control room, the mises sound clear, 3 =3D
>dimentional =
 and
> =20
 "airy" but the CD burns sound almost hazy, like the presence area=20
 has
=3D
>been
> compressed and almost glassy in =
 bad way,=20
 Dirty Glassy, and somehow not
=3D
>as
> full =
 range. =20
 So, the EQ thing bass and treble would be =3D
>understandable,,=20
 but
> this mushieness freaks me out, I really wonder if it =
 my=20
 conversion to
=3D
>16
> bit, or somehting else, =
 I'll try=20
 the Wavelab dither tomorrow.
>
> my stuff still gets =
 some=20
 nice nods critically, but it is not how I =3D
>want =
 it
> to=20
 sound!
>
>
> hey is anyone running mixes =
 through any=20
 mic pres? Anyone here have a =3D
>1968ME
> =20
 =
 compressor?
>
>
>
>
>
>
>
>g=\\]\\(3D\\\)\]\(3D\\)](3D\)

t; =20
"Don Nafe" <<A =
href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca>=20
wrote:
> >My first thought was "it's the =
room"
> =20
>
> >May I ask the room dimensions, the approximate =
location=20
of your =3D
>speakers
> and=3D20
> =
>acoustic=20
treatment?
> >
> >DOn
> =20
>
> >
> >"Cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message=3D20
> =
>news:4532b8eb\$1@linux...
> =20
>>
> >>
> >> Ok, It is =
finally start=20
to get to me.
> >> My mixes in Paris have always =
sounded=20
murky and bass heavy and lack
=3D
>punch,
> =
>>=20
outside my room, And they sound slamming inside the =
room.
> =20
>> First I got an externeal clock, then a UAD 1 card, then =
treated=20
my
=3D
>room
> in
> >> a mega =
way, then=20
new Dynaudio BM15s then another UAD with the =3D
>1073.. =
ls
> =20
it
> >> the Paris bounce?
> >> ls =
it the=20
dithering in CEP? what are you guys doing..I mean=20
really
=3D
>it
> >> =
sounds
> =20
>> like a totally different mix to =
me...ARRRRGGHHH=3D20
> =20
>
> >
> >
> >
> >I choose Polesoft =
Lockspam to=20
fight spam, and =
you?
>http://www.polesoft.com/refer.html =20

>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20
=3D
>charset=3D3Diso-8859-1">
><META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=

name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
D>
><BODY=20
bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial =
size=3D3D2>You=20
dither huh? . . =20
=
..</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"P=
ADDING-RIGHT:=20
0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
#000000 2px=20
solid; MARGIN-RIGHT: 0px">
> <DIV>"Cujo"=20
<<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
>=3D
>.com>=3D20
> =20
wrote in message <A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'news:4532d7e6\$1@linux">news:4532d7e6\$1@linux...</DIV>
<BR'=
>news:4532d7e6\$1@linux">news:4532d7e6\$1@linux...</DIV>=

<BR>=3D
>
It's=3D20
> =20
really hard to describe, it has to be the room, but somewhere=20
in=3D20
> the
balance of bass and treble it seems =
that it=20
is pretty dang =3D
>close in my=3D20<

Subject: Re: Logic Pro update, now supports quad processors

Posted by [excelav](#) on Tue, 03 Oct 2006 03:01:48 GMT

[View Forum Message](#) <> [Reply to Message](#)

through any =
mic pres?=20
Anyone here have a=3D20
> =20
=
1968ME
compressor?
< ;BR>

=
>

 t; "Don=20
Nafe" <<A =3D
>
> href=3D3D"<A=20
=
href=3D'mailto:dnafe@magma.ca">dnafe@magma.camailto:dnafe@magma.ca"&=
gt;dnafe@magma.ca</A>>=20
wrote:
>My =3D
>first=3D20
> thought was =
"it's the=20
room"
>
>May I ask the room =
=3D
>dimensions,=20
the=3D20
> approximate location of your =
speakers
and=20

>acoustic=3D20
> =20

-----= NextPart 000 0014 01C6F0B8.1733FE90--Hi John,

what's the price of the 8out card?

Thomas

"John" <no@no.com> wrote:

>

>Soon I will be selling 2 EDS cards, 1 C16, 1 Mec, 2 8 in cards, 1 8 out

>card, 15 ft and 6ft scsi cable and 1 Paris 2 license.

>

>Let's start the bidding. I know DJ can at least use the eds cards to create
>a ring of latency. hehe

>

>JohnHello DeeJ,

Stellar research even if we be funnin' ya all the time.

I have one idea to shoot to your peeps at Brainspawn Forte and that is to
proved just a simple VST to host DX plugins for the Cubase 4 crowd,
now that Steinberg has dropped DX support forever.

It seems like Forte already does that, but with all the bells and whistles,
the price of admission seems a bit high.

Regards,

el (to far behind the times) miguel

"DJ" <notachance@net.net> wrote in message news:45318cbc@linux...

> I'm doing a 36 track mix in Cubase SX right now with 8 x stereo stems

> routed

> to Paris submix 1. Very stable. Sounding better and better as I go. I feel

> sorta' like I just stepped in poo, but as I get the hang of it I'm

> thinking

> I just might be able to achieve something *very nice*.

> Neil/Martin/LaMont/Dedric..et al, are correct about the mix bus being much

> improved these days. It's just a different journey to get there.

>

> I'd *really* like to get this thing happening with Forte but unless we can

> get enough folks together to justify it for the developer, We're getting

> close to finishing some tracking on a project here and the mixes are

> coming
> up pretty soon so it's getting to be close to time to take off the lab
> coat,
> put Igor back in the dungeon and think in terms of getting these up and
> ready to go.
>
> I've thought through using 3 x computers running Forte. I would need to
> get
> another Multiface and another UAD-1 to get this happening the way I need
> to
> and the thought of simultaneously digitally bussing multiple outboard FX
> processors through three computers is making me sorta queasy. Without each
> interface receiving a BNC feed directly off the house clock (which they
> can't do), this is a trainwreck in the making and then I'm back to square
> 1.
> I would have to do this in order to accomplish the aux routing across
> submixes that I would want to do and I'm already fried just thinking about
> this one.
>
> (sigh)
>
> I have completely torn down my Paris rig today so I'm committed to this. I'm
going to find all the original boxes (or as many as I've still got) and I'll
be selling it all once I clean up and package all of the components.

I've been mixing a project natively today/tonight. There's definitely a
different sonic footprint between Cubase SX and Paris. It's as obvious to me
as the sun rising in the morning, but I'm liking what I'm getting with it so
far and I think I can achieve something similar to the Paris sound if I want
to by using certain kinds of processing. There will be some growing pains,
but it's nice being able to just strap anything, anywhere I want.

I'm concerned about a few things. With the RME hardware, it's going to be
2ms hardware latency plus another 1.5ms converter latency.....right??? I've
never done a cue mix with this RME hardware. I track up to 15 live mics
sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue
mix if I'm sending an audio stream out of a mix with plugin monitoring
enabled with buffers set to 64k to my Furman headphone system. I'd like to
be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure
how that would translate to a performer's cue mix in tracking scenario.
There may be no way around this with the RME hardware without using ASIO
direct monitoring. the whole point of my switching DAWs is to be able to
just fire it up and get going at the lowest possible latency in tracking
sessions without worrying about jumping through a bunch of hoops. I may have
to build myself a dual/dualcore Opteron system.

With Paris, it was just 1.5 ms conversion latency and basically inaudible. that's a big deal to me in a tracking session. This is the reason I was asking about the Pulsar. If it's latency is similar to that of Paris (using the onboard DSP only) then I think I can use my current DAW. If I build an Opteron rig, I think I will be able to use the PSU, RAM and HD's of my existing DAW. I do not want any more grief with mobo/hardware compatibility though. I'm doing this because I just can't get Paris to do everything I want and I'm tired of the struggle. I don't want another struggle so that's why I'll probably stay with RME or Lynx (I hate the Totalmix interface.....Lynx is much better IMO)

Anyway.....your thoughts/advice and suggestions will be much appreciated.

DeejBig move DeeJ...

You certainly will need a dual something, but why not go for Core Duo 6600 or so?

I use ASIO direct monitoring with no dramas, but I never record that many tracks at one time, and probably never will, (I don't normally have to record 16 voiceover talent at the one time, luckily).

Good luck with whatever you choose, but don't leave this little community, soon there's going to be more of us that don't use Paris on this group than does.

Cheers

--

Martin Harrington

www.lendaneer-sound.com

"DJ" <notachance@net.net> wrote in message news:45332adb@linux...

>

> I have completely torn down my Paris rig today so I'm committed to this.

> I'm

> going to find all the original boxes (or as many as I've still got) and

> I'll

> be selling it all once I clean up and package all of the components.

>

> I've been mixing a project natively today/tonight. There's definitely a

> different sonic footprint between Cubase SX and Paris. It's as obvious to

> me

> as the sun rising in the morning, but I'm liking what I'm getting with it

> so

> far and I think I can achieve something similar to the Paris sound if I

> want

> to by using certain kinds of processing. There will be some growing pains,

> but it's nice being able to just strap anything, anywhere I want.

>

> I'm concerned about a few things. With the RME hardware, it's going to be

> 2ms hardware latency plus another 1.5ms converter latency.....right???

> I've

> never done a cue mix with this RME hardware. I track up to 15 live mics
 > sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
 > to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
 > also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue
 > mix if I'm sending an audio stream out of a mix with plugin monitoring
 > enabled with buffers set to 64k to my Furman headphone system. I'd like
 > to
 > be able to do this. I definitely hear phasing in a mix at 3ms. I'm not
 > sure
 > how that would translate to a performer's cue mix in tracking scenario.
 > There may be no way around this with the RME hardware without using ASIO
 > direct monitoring. the whole point of my switching DAWs is to be able to
 > just fire it up and get going at the lowest possible latency in tracking
 > sessions without worrying about jumping through a bunch of hoops. I may
 > have
 > to build myself a dual/dualcore Opteron system.
 >
 > With Paris, it was just 1.5 ms conversion latency and basically inaudible.
 > that's a big deal to me in a tracking session. This is the reason I was
 > asking about the Pulsar. If it's latency is similar to that of Paris
 > (using
 > the onboard DSP only) then I think I can use my current DAW. If I build an
 > Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
 > existing DAW. I do not want any more grief with mobo/hardware
 > compatibility
 > though. I'm doing this because I just can't get Paris to do everything I
 > want and I'm tired of the struggle. I don't want another struggle so
 > that's
 > why I'll probably stay with RME or Lynx (I hate the Totalmix
 > interface.....Lynx is much better IMO)
 >
 > Anyway.....your thoughts/advice and suggestions will be much
 > appreciated.
 >
 > Deej
 >
 >
 >
 >DJ-

i don't know your setup but.... you might want to seriously consider holding
 onto 2 mecs and 2 cards. that way you can track without any latency (well
 whatever latency there was in paris). you can monitor the paris inputs
 while simultaneously sending inputs to your rme interface via paris adat.
 or if you wanna go throught the trouble of staying true 24 bit.... i'm sure
 you can find a way... a super awesome splitter... some routing scheme with
 paris 24 bit in and 24 bit outs.

i am just saying its really nice to not have to worry about any direct monitoring bullshit. paris becomes your cue mixer... and a summing box if you wanna go there.

i don't track 15 mics at one time... i mostly do overdubs here... and mixing.

if i were you i give some thought to keeping a bare bones system around as a cue mix/no latency monitoring daw.

good luck.... oh and... get nuendo its better because.... well people say so.... cuz... its more "pro".... and cuz it costs 1500 more than SX... hey ... the gui is better.

;-)

jeremy

"Martin Harrington" <lendan@bigpond.net.au> wrote in message news:45333431@linux...

> Big move DeeJ...

> You certainly will need a dual something, but why not go for Core Duo 6600 or so?

> I use ASIO direct monitoring with no dramas, but I never record that many tracks at one time, and probably never will, (I don't normally have to record 16 voiceover talent at the one time, luckily).

> Good luck with whatever you choose, but don't leave this little community, soon there's going to be more of us that don't use Paris on this group than

> does.

> Cheers

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "DJ" <notachance@net.net>

Subject: Re: Logic Pro update, now supports quad processors

Posted by [Chris Ludwig](#) on Tue, 03 Oct 2006 14:38:26 GMT

[View Forum Message](#) <> [Reply to Message](#)

is before; but now might be a good time to review how your using creamware again. What cards - software - Pc's - and how you connect etc. Any latency issues and how your addressing and with what.

You seem to be very pleased with the creamware results and this may save

some Paris users from jumping ship just yet. Please be specific and if you can compare to UAD as I believe you used that also. Thanks as always!!

Rich

"Dimitrios" <musurgio@otenet.gr> wrote:

>
>Hey DJ<
>I can't let you do that after all that you have done to Paris.
>I jumped over a year ago to Paris so I must be the last indian who jumped
>on that train.
>I an others need you , so you oughta have Paris along with any newer system
>you grow up.
>Please try the creamware addon to Paris .
>You will be amazed with that combo.
>Trust me.
>No vst shit just great realtime creamware effects with SSL eq/comps, RMX
>160 reverbs, dynamic eq's mastering devices and more more to come.
>Don't need any fats or dual cpu comp , creamware is realtime dsp like paris.
>Together you can go miracles.
>If we will be both on that we can go places and keep paris alive.
>If you go I will be very sad !!!!!!!
>I and the rest of us here like you very much.
>Its not just psoting a hello every morning it is trying and solving problems
>!!
>REgards,
>Dimitrios

>

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

>>
>>I have completely torn down my Paris rig today so I'm committed to this.
>I'm
>>going to find all the original boxes (or as many as I've still got) and
>I'll
>>be selling it all once I clean up and package all of the components.
>>
>>I've been mixing a project natively today/tonight. There's definitely a
>>different sonic footprint between Cubase SX and Paris. It's as obvious
>to
>me
>>as the sun rising in the morning, but I'm liking what I'm getting with
>it
>so
>>far and I think I can achieve something similar to the Paris sound if I
>want
>>to by using certain kinds of processing. There will be some growing pains,
>>but it's nice being able to just strap anything, anywhere I want.
>>

>>I'm concerned about a few things. With the RME hardware, it's going to be
>>2ms hardware latency plus another 1.5ms converter latency.....right???

I've

>>never done a cue mix with this RME hardware. I track up to 15 live mics
>>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
>>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
>>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue
>>mix if I'm sending an audio stream out of a mix with plugin monitoring
>>enabled with buffers set to 64k to my Furman headphone system. I'd like
>to
>>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not
sure
>>how that would translate to a performer's cue mix in tracking scenario.
>>There may be no way around this with the RME hardware without using ASIO
>>direct monitoring. the whole point of my switching DAWs is to be able to
>>just fire it up and get going at the lowest possible latency in tracking
>>sessions without worrying about jumping through a bunch of hoops. I may
>have
>>to build myself a dual/dualcore Opteron system.
>>
>>With Paris, it was just 1.5 ms conversion latency and basically inaudible.
>>that's a big deal to me in a tracking session. This is the reason I was
>>asking about the Pulsar. If it's latency is similar to that of Paris (using
>>the onboard DSP only) then I think I can use my current DAW. If I build
>an
>>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
>>existing DAW. I do not want any more grief with mobo/hardware compatibility
>>though. I'm doing this because I just can't get Paris to do everything
I
>>want and I'm tired of the struggle. I don't want another struggle so that's
>>why I'll probably stay with RME or Lynx (I hate the Totalmix
>>interface.....Lynx is much better IMO)
>>
>>Anyway.....your thoughts/advice and suggestions will be much appreciated.
>>
>>Deej
>>
>>
>>
>>
>>
>Presumably due to some kind or karmic punishment, I'm being forced to purchase
a fruit labeled computer for someone. I can't figure it out either. However,
it seems really hard fo find deals

Subject: Re: Logic Pro update, now supports quad processors

tely hear phasing in a mix at 3ms. I'm not

> sure

> how that would translate to a performer's cue mix in tracking scenario.

> There may be no way around this with the RME hardware without using ASIO

> direct monitoring. the whole point of my switching DAWs is to be able to

> just fire it up and get going at the lowest possible latency in tracking

> sessions without worrying about jumping through a bunch of hoops. I may

> have

> to build myself a dual/dualcore Opteron system.

>

> With Paris, it was just 1.5 ms conversion latency and basically inaudible.

> that's a big deal to me in a tracking session. This is the reason I was

> asking about the Pulsar. If it's latency is similar to that of Paris

> (using

> the onboard DSP only) then I think I can use my current DAW. If I build an

> Opteron rig, I think I will be able to use the PSU, RAM and HD's of my

> existing DAW. I do not want any more grief with mobo/hardware

> compatibility

> though. I'm doing this because I just can't get Paris to do everything I

> want and I'm tired of the struggle. I don't want another struggle so

> that's

> why I'll probably stay with RME or Lynx (I hate the Totalmix

> interface.....Lynx is much better IMO)

>

> Anyway.....your thoughts/advice and suggestions will be much

> appreciated.

>

> Deej

>

>

>

>HI DJ,

Come join the dark side young padawan.

If you want to track with effects on the live inputs then something like the Pulsar would be the only choice outside of using external hardware for effects.

You might be getting some of the phasing because you are monitoring the original signal with the effected signal. I've found that as long as I only monitor thru Cubase and not thru the sound cards hardware monitoring then the 3ms isn't noticeable. I only get phasing if I have both active. The DSP cards such as UAD, TC still add too much of a internal buffer on live inputs but Cubase 4's new effects sound great

and are more than usable for tracking.

If you plan at working at real low latencies then the Intel Core and Woodcrest Xeon are the way to go. You will also have more CPU power.

Your over complicating the Total Mix. I would make sure you turn off the sub-mix view. That is the only complicated part of it. If you are trying to use software effects on live inputs then the top row can be ignored. If you are going to use the Cue Mix in Cubase then only the bottom row will be any use. The Studio functions do use some CPU power though so you might want to experiment with that.

If you are using Direct Monitoring or need hardware mixing of some sort then RME is by far a better choice. If you are just monitoring thru software then there is no difference with the RME or Lynx.

Chris

DJ wrote:

>I have completely torn down my Paris rig today so I'm committed to this. I'm
>going to find all the original boxes (or as many as I've still got) and I'll
>be selling it all once I clean up and package all of the components.
>
>I've been mixing a project natively today/tonight. There's definitely a
>different sonic footprint between Cubase SX and Paris. It's as obvious to me
>as the sun rising in the morning, but I'm liking what I'm getting with it so
>far and I think I can achieve something similar to the Paris sound if I want
>to by using certain kinds of processing. There will be some growing pains,
>but it's nice being able to just strap anything, anywhere I want.
>
>I'm concerned about a few things. With the RME hardware, it's going to be
>2ms hardware latency plus another 1.5ms converter latency.....right??? I've
>never done a cue mix with this RME hardware. I track up to 15 live mics
>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue
>mix if I'm sending an audio stream out of a mix with plugin monitoring
>enabled with buffers set to 64k to my Furman headphone system. I'd like to
>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure
>how that would translate to a performer's cue mix in tracking scenario.
>There may be no way around this with the RME hardware without using ASIO
>direct monitoring. the whole point of my switching DAWs is to be able to
>just fire it up and get going at the lowest possible latency in tracking

>sessions without worrying about jumping through a bunch of hoops. I may have
>to build myself a dual/dualcore Opteron system.
>
>With Paris, it was just 1.5 ms conversion latency and basically inaudible.
>that's a big deal to me in a tracking session. This is the reason I was
>asking about the Pulsar. If it's latency is similar to that of Paris (using
>the onboard DSP only) then I think I can use my current DAW. If I build an
>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
>existing DAW. I do not want any more grief with mobo/hardware compatibility
>though. I'm doing this because I just can't get Paris to do everything I
>want and I'm tired of the struggle. I don't want another struggle so that's
>why I'll probably stay with RME or Lynx (I hate the Totalmix
>interface.....Lynx is much better IMO)
>
>Anyway.....your thoughts/advice and suggestions will be much appreciated.
>
>Deej
>
>
>
>
>
>
>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762There is no "good" deal with a Fruit computer. :)

TCB wrote:

>Presumably due to some kind or karmic punishment, I'm being forced to purchase
>a fruit labeled computer for someone. I can't figure it out either. However,
>it seems _really_ hard to find deals on them. Is this me being an unsophisticated
>GNU/linux dweeb or does Apple actually have that tight of a hold on their
>retailers? If you suddenly had to have a cheap MacBook where would you buy
>it?
>
>I've already warned the party involved that I won't be able to fix it when
>it breaks.
>
>TCB
>
>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762 Damn, my sister gets rattled by the earthquake and you're quitting Paris--what's next for today??

Seriously, I'd take Rod's advice and sit on the gear for a while. You may think twice after you've lived in the other system for a while. Plus, how can we justify our lives without watching all the grief you have been going through for us? You're the reason my first stop on the net is to this forum everyday...

Dimitrios, I would also like a briefing on where your current system is today and how you got there--even a Cliffnote version...

While I like the UAD card a lot, I mostly use real outboard so the dual workstation thing is not a huge priority for me. I have 8 analog inserts on each Paris card, and usually print the track after I have decided on the sound for ease of recall. I have my 4 KSP8's inputs summed via analog from across all the Paris cards, plus a TC or Lex on each card via the SPDIFs, so that's not an issue for me. I am usually tracking 24 inputs at a time, so the latency thing of Paris keeps me right here.

Of course, you can buy an awful lot of analog console for little cash these days, so for tracking, 24 outs from Cubase/Nuendo might be the answer. I know Chuck Ainley tracks with a 32in/48out Nuendo rig into the console and seems to be no problem.

Anyway, I'd sit on that system for a while before I offered it..

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

>

>I have completely torn down my Paris rig today so I'm committed to this.

I'm

>going to find all the original boxes (or as many as I've still got) and

I'll

>be selling it all once I clean up and package all of the components.

>

>I've been mixing a project natively today/tonight. There's definitely a

>different sonic footprint between Cubase SX and Paris. It's as obvious to me

>as the sun rising in the morning, but I'm liking what I'm getting with it so

>far and I think I can achieve something similar to the Paris sound if I want

>to by using certain kinds of processing. There will be some growing pains,
>but it's nice being able to just strap anything, anywhere I want.
>
>I'm concerned about a few things. With the RME hardware, it's going to be
>2ms hardware latency plus another 1.5ms converter latency.....right??? I've
>never done a cue mix with this RME hardware. I track up to 15 live mics
>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue
>mix if I'm sending an audio stream out of a mix with plugin monitoring
>enabled with buffers set to 64k to my Furman headphone system. I'd like
to
>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure
>how that would translate to a performer's cue mix in tracking scenario.
>There may be no way around this with the RME hardware without using ASIO
>direct monitoring. the whole point of my switching DAWs is to be able to
>just fire it up and get going at the lowest possible latency in tracking
>sessions without worrying about jumping through a bunch of hoops. I may
have
>to build myself a dual/dualcore Opteron system.
>
>With Paris, it was just 1.5 ms conversion latency and basically inaudible.
>that's a big deal to me in a tracking session. This is the reason I was
>asking about the Pulsar. If it's latency is similar to that of Paris (using
>the onboard DSP only) then I think I can use my current DAW. If I build
an
>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
>existing DAW. I do not want any more grief with mobo/hardware compatibility
>though. I'm doing this because I just can't get Paris to do everything I
>want and I'm tired of the struggle. I don't want another struggle so that's
>why I'll probably stay with RME or Lynx (I hate the Totalmix
>interface.....Lynx is much better IMO)
>
>Anyway.....your thoughts/advice and suggestions will be much appreciated.
>
>Deej
>
>
>
>Email em from a hotmail account that you want to buy a new version. I bet
they answer quickly then.Hi DJ,
Just add a an mixer, preferably ananlog.. The mackie Onyx are great with
really good mic pres to boot..it has Talk-back, and even an firwire option.

This way you are adding back in the "nice harmonic distortion" back into
your summing and not relying on an interface for summing..

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

>

>I have completely torn down my Paris rig today so I'm committed to this.

I'm

>going to find all the original boxes (or as many as I've still got) and

I'll

>be selling it all once I clean up and package all of the components.

>

>I've been mixing a project natively today/tonight. There's definitely a

>different sonic footprint between Cubase SX and Paris. It's as obvious to me

>as the sun rising in the morning, but I'm liking what I'm getting with it so

>far and I think I can achieve something similar to the Paris sound if I want

>to by using certain kinds of processing. There will be some growing pains,

>but it's nice being able to just strap anything, anywhere I want.

>

>I'm concerned about a few things. With the RME hardware, it's going to be

>2ms hardware latency plus another 1.5ms converter latency.....right??? I've

>never done a cue mix with this RME hardware. I track up to 15 live mics

>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able

>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm

>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue

>mix if I'm sending an audio stream out of a mix with plugin monitoring

>enabled with buffers set to 64k to my Furman headphone system. I'd like to

>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure

>how that would translate to a performer's cue mix in tracking scenario.

>There may be no way around this with the RME hardware without using ASIO

>direct monitoring. the whole point of my switching DAWs is to be able to

>just fire it up and get going at the lowest possible latency in tracking

>sessions without worrying about jumping through a bunch of hoops. I may have

>to build myself a dual/dualcore Opteron system.

>

>With Paris, it was just 1.5 ms conversion latency and basically inaudible.

>that's a big deal to me in a tracking session. This is the reason I was

>asking about the Pulsar. If it's latency is similar to that of Paris (using

>the onboard DSP only) then I think I can use my current DAW. If I build an

>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my

>existing DAW. I do not want any more grief with mobo/hardware compatibility

>though. I'm doing this because I just can't get Paris to do everything I

>want and I'm tired of the struggle. I don't want another struggle so that's

>why I'll probably stay with RME or Lynx (I hate the Totalmix

>interface.....Lynx is much better IMO)

>

>Anyway.....your thoughts/advice and suggestions will be much appreciated.

>

>Deej

>

>

>

>OK, one more time... You need a digital console for routing and que mixing. Without this, you will die!

David.

DJ wrote:

> I have completely torn down my Paris rig today so I'm committed to this. I'm

> going to find all the original boxes (or as many as I've still got) and I'll

> be selling it all once I clean up and package all of the components.

>

> I've been mixing a project natively today/tonight. There's definitely a

> different sonic footprint between Cubase SX and Paris. It's as obvious to me

> as the sun rising in the morning, but I'm liking what I'm getting with it so

> far and I think I can achieve something similar to the Paris sound if I want

> to by using certain kinds of processing. There will be some growing pains,

> but it's nice being able to just strap anything, anywhere I want.

>

> I'm concerned about a few things. With the RME hardware, it's going to be

> 2ms hardware latency plus another 1.5ms converter latency.....right??? I've

> never done a cue mix with this RME hardware. I track up to 15 live mics

> sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able

> to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm

> also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue

> mix if I'm sending an audio stream out of a mix with plugin monitoring

> enabled with buffers set to 64k to my Furman headphone system. I'd like to

> be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure

> how that would translate to a performer's cue mix in tracking scenario.

> There may be no way around this with the RME hardware without using ASIO

> direct monitoring. the whole point of my switching DAWs is to be able to

> just fire it up and get going at the lowest possible latency in tracking

> sessions without worrying about jumping through a bunch of hoops. I may have

> to build myself a dual/dualcore Opteron system.

>

> With Paris, it was just 1.5 ms conversion latency and basically inaudible.

> that's a big deal to me in a tracking session. This is the reason I was

> asking about the Pulsar. If it's latency is similar to that of Paris (using

> the onboard DSP only) then I think I can use my current DAW. If I build an

> Opteron rig, I think I will be able to use the PSU, RAM and HD's of my

> existing DAW. I do not want any more grief with mobo/hardware compatibility

> though. I'm doing this because I just can't get Paris to do everything I

> want and I'm tired of the struggle. I don't want another struggle so that's

> why I'll probably stay with RME or Lynx (I hate the Totalmix
> interface.....Lynx is much better IMO)
>
> Anyway.....your thoughts/advice and suggestion

Subject: Re: Logic Pro update, now supports quad processors
Posted by [excelav](#) on Tue, 03 Oct 2006 17:12:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

ace.....Lynx is much better IMO)
>
> Anyway.....your thoughts/advice and suggestions will be much appreciated.
>
> Deej
>
>
>
>One of the latest Mac's with plenty of RAM, Metric-halo interfaces
(<http://www.mhllabs.com>) and Logic. What more can I say except
good luck with your choice.

Ab

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

>
>I have completely torn down my Paris rig today so I'm committed to this.
I'm
>going to find all the original boxes (or as many as I've still got) and
I'll
>be selling it all once I clean up and package all of the components.
>
>I've been mixing a project natively today/tonight. There's definitely a
>different sonic footprint between Cubase SX and Paris. It's as obvious to
me
>as the sun rising in the morning, but I'm liking what I'm getting with it
so
>far and I think I can achieve something similar to the Paris sound if I
want
>to by using certain kinds of processing. There will be some growing pains,
>but it's nice being able to just strap anything, anywhere I want.
>
>I'm concerned about a few things. With the RME hardware, it's going to be
>2ms hardware latency plus another 1.5ms converter latency.....right??? I've
>never done a cue mix with this RME hardware. I track up to 15 live mics
>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able
>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm
>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue

>mix if I'm sending an audio stream out of a mix with plugin monitoring
>enabled with buffers set to 64k to my Furman headphone system. I'd like
to
>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure
>how that would translate to a performer's cue mix in tracking scenario.
>There may be no way around this with the RME hardware without using ASIO
>direct monitoring. the whole point of my switching DAWs is to be able to
>just fire it up and get going at the lowest possible latency in tracking
>sessions without worrying about jumping through a bunch of hoops. I may
have
>to build myself a dual/dualcore Opteron system.
>
>With Paris, it was just 1.5 ms conversion latency and basically inaudible.
>that's a big deal to me in a tracking session. This is the reason I was
>asking about the Pulsar. If it's latency is similar to that of Paris (using
>the onboard DSP only) then I think I can use my current DAW. If I build
an
>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
>existing DAW. I do not want any more grief with mobo/hardware compatibility
>though. I'm doing this because I just can't get Paris to do everything I
>want and I'm tired of the struggle. I don't want another struggle so that's
>why I'll probably stay with RME or Lynx (I hate the Totalmix
>interface.....Lynx is much better IMO)
>
>Anyway.....your thoughts/advice and suggestions will be much appreciated.
>
>Deej
>
>
>
>Hi,

After a touchy email I am about to describe my Paris creamware setup.
Paris users "should" have digital in outs.
442 interface with spdif can do , mecs with adat cards far better intergration.
Even analog connections can do here, but you could avoid extra AD/DA routes.

First of all.

Creamware looks like what Paris could grow up with version 7.x and up :)
It is totally dsp oriented environnement a totally awesome routing possibilities
familiar to Paris patch-bay.
You know cables and devices hookups.

Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
that have 6 dsps (recommended) and Power pulsars that have an amzing of 15
dsps !

You can have up to 3 cards on same computer system.
PIII would be sufficient or any computer as the matter of fact.
Each Pulsar II card (pulsar I discontinued) has normally the classic option

which gives two analog in/outs (24/96) good sounding conversion 16 adat in/outs, spdif in out and two midi in/outs totally 32 midi channels.

Each Pulsar card has the main on board effects included which are the usual effects like chorus, delays, reverbs, synthesizers, compressors, limiters, tons of free devices that can be found on www.planetz.com/forums all of very good quality plus the beloved extras.

The fantastic new ones from digitalaudiosoft are the SSL channels strip (fantastic ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API 550 eq all awesome sounding, hearing is believing, the best reverb I have heard so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs SSL compressor (come free with buying anything) all sold around 99 Euros each.

Bundles 198 Euros (like the three eqs I mentioned)

These guys are tremendous programmers and more emulations are to be available like the Mastering device like the pro mastering facilities use and many more.

Thats only one developer ofcourse.

Other worth mentioning (I have that) is SPL transient designer, yes this exceptionla and expensive unit can be bought for 198 Euros for Pulsar and can use up to 5 mono instances or 4 stereo anytime.

Believe me you have never heard such an attacker and sustain shaper before unless you have used a SPL external Transient designer device.

Creamware offers the Vinco which is a 1176 emulator on pars with UAD1 1176.

To cut a long story short ABOUT third party plugins there is a tremendous resource of very very good plugins.

Say goodbye to VST !!!

And if you are gonna say ok I need VSTI too, creamware is known as the ultimate synthesizer creator.

Minimax B2003 Prodyseey Prohet5 are to be heard to be believed !!!

I HAVE MOST OF THEM they RULE !!!

Ok if you wanna use all these and synthesizers and the absolute MOST amazing mixers available, real big professional consoles,,, which are known to be Oxford Son'y algorithms! you will need many dsps, at least 12, like two Pulsars.

But you can go along with only one too!

Thats the way I started out!

The latency is sample wise.

The normal effects of pulsar are 4 samples latent and the latency does not add with additional plugins on a mixer channel.

SPL has bigger latency around 40 samples.

Anyway I manage less than 80 samples track processing (as a matter of fact I use exactly 80 samples with a delay plugin to be able to nudge 1ms back in Paris for compensation).

I use three Pulsar II card for a total of 18 dsps and I am totally statisfied.

Really this digitalaudiosoft new company made things for Pulsar up to date.

Now everyone simulates older analog and great devices.

They are here with great prices for us.

The SSL strip for 99 E has this suberb eq plus a compressor to amnipulate

anyway you want an audio track and send it back to Paris.
So Paris out (spdif or adat)pulsar spdif or adat in, Pulsar effect , pulsar
spdif out or adat, paris spdif in or adat.
All this for less than 80 samples !!!
Adat in/out is 15 samples alone !
Forget the uad1 , powercore (I sold them) get mecs and adats.
I have three mecs and three adats.
So 24 ins outs plus 6 spdif ins/outs makes 30.
Enough for a song outboard processing I presume.
I you are so lucky to work with more adat cards so it will be...
You don't need to run your computer at low latency becvaue Pulsar is realtime
!
So any slow computer can do trust me.
Pulsar cards are sold around 400-500 \$ used with great additional plugins
so you can figure out the costs.
I can supply anyone with ready configured Pulsar environements and any help
with it !
DJ are you listening.
There are Wordclock and Adat sync addon card sold for Pulsar for 179 \$ at
jrrshop.
You can have outboard devices connected to Pulsar adat in/outs using outboard
converters like Soundscape SS8IO-3 which are sold for arounbd 179 Euros NEW
at sydec belgium the soundscape owner.
These are 20bit converters but GREAT sounding.
I use two of these to intergrate outboard to Pulsar and then back to Paris.
I can write for hours but I don't know If I am saying the same things all
over cause I got carried away.
Kepp Paris alive.
Thing Pulsar as Paris extension.
FORGET VST UAD POWERCORE !
visit:
www.planetz.com/forums (tremendous Pulsar forum)
www.digitalaudiosoft.com
www.sonictimeworks.com (the famous Timeworks 4080L DX reverb has been made
years now forPulsar as is their mastering compressor and track compressor
too.
Ask me anyting you want.
Regards,
Dimitriosbecause they are worth the money

Ab

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>There is no "good" deal with a Fruit computer. :)
>
>
>TCB wrote:
>

>>Presumably due to some kind or karmic punishment, I'm being forced to purchase
>>a fruit labeled computer for someone. I can't figure it out either. However,
>>it seems _really_ hard to find deals on them. Is this me being an unsophisticated
>>GNU/linux dweeb or does Apple actually have that tight of a hold on their
>>retailers? If you suddenly had to have a cheap MacBook where would you
buy
>>it?
>>
>>I've already warned the party involved that I won't be able to fix it when
>>it breaks.
>>
>>TCB
>>
>>
>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762This place has become a universal forum these days with Paris (past and
present) being the common bond.

Depending on a couple factors, I'll probably keep a dual card/single MEC rig
here with a full complement of input and output modules for the time being,
just in case.

The doublewhammymonsterDAW was just too over the top with too many variables
to be practical as far as troubleshooting. the thing that was really uggin
me was that after bouncing a mix from cubase SX into Paris, I could open the
stereo file in Wavelab and an analysis showed literally *millions* of
digital errors. I'm not exaggerating. A 3 second segment would have so many
digital errors that Wavelab couldn't repair it. I could run the click
removal function and a few hundred little green triangles would appear along
the timeline. A very close, critical listening determined that they were
barely audible and they could be removed, but the fact that there were
millions of errors that couldn't was indicitive of some pretty major grunge
happening and I'm wondering if my ears have just become accustomed to the
grunge and that's why I notice such a difference in mixing native.

The wierd thing about this is that *everyone* likes the sound of this
grunge. It sounds great.....but it's just about impossible to
achieve *good grunge* and stability at the same time. It's one or the other.

;oD

"Kim" <hiddensounds@hotmail.com> wrote in message news:45334804\$1@linux...

>

>

> Hehe, and so ends the story...

>

> ...so can I shut off the server now? ;o)

>

> Cheers,

> Kim.

>

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

> >

> >I have completely torn down my Paris rig today so I'm committed to this.

> I'm

> >going to find all the original boxes (or as many as I've still got) and

> I'll

> >be selling it all once I clean up and package all of the components.

> >

> >I've been mixing a project natively today/tonight. There's definitely a

> >different sonic footprint between Cubase SX and Paris. It's as obvious to

> me

> >as the sun rising in the morning, but I'm liking what I'm getting with it

> so

> >far and I think I can achieve something similar to the Paris sound if I

> want

> >to by using certain kinds of processing. There will be some growing pains,

> >but it's nice being able to just strap anything, anywhere I want.

> >

> >I'm concerned about a few things. With the RME hardware, it's going to be

> >2ms hardware latency plus another 1.5ms converter latency.....right???

I've

> >never done a cue mix with this RME hardware. I track up to 15 live mics

> >sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able

> >to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm

> >also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue

> >mix if I'm sending an audio stream out of a mix with plugin monitoring

> >enabled with buffers set to 64k to my Furman headphone system. I'd like

> to

> >be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure

> >how that would translate to a performer's cue mix in tracking scenario.

> >There may be no way around this with the RME hardware without using ASIO

> >direct monitoring. the whole point of my switching DAWs is to be able to

> >just fire it up and get going at the lowest possible latency in tracking

> >sessions without worrying about jumping through a bunch of hoops. I may
> have
> >to build myself a dual/dualcore Opteron system.
> >
> >With Paris, it was just 1.5 ms conversion latency and basically
inaudible.
> >that's a big deal to me in a tracking session. This is the reason I was
> >asking about the Pulsar. If it's latency is similar to that of Paris
(using
> >the onboard DSP only) then I think I can use my current DAW. If I build
> an
> >Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
> >existing DAW. I do not want any more grief with mobo/hardware
compatibility
> >though. I'm doing this because I just can't get Paris to do everything I
> >want and I'm tired of the struggle. I don't want another struggle so
that's
> >why I'll probably stay with RME or Lynx (I hate the Totalmix
> >interface.....Lynx is much better IMO)
> >
> >Anyway.....your thoughts/advice and suggestions will be much
appreciated.
> >
> >Deej
> >
> >
> >
> >
> >
> >
>Yeah I always give the ME 24bit files, but you are saying your truncated
evaluation CD;s sound closer than the CEP?

I'll try that today.

I am ready to find a designer for my room..Anyone specialize in this sort
of thing for the small home studio?

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

>
>
>Cujo,
>This is probably a different topic but . . .
>
>I was kidding - kinda. I almost never dither with the harder =
>music/pop/rock
>high level stuff. I do give mastering houses 24bit mixes and expect =

>them
 >to do it right. Have you made a comparison CD with a 24bit 2 mix file
 >that's been truncated in Paris vs. dithered in CEP? You might be =
 >surprised
 >if your work is highly compressed and virtually radio ready. Jazz, =
 >acoustic
 >and classical is different for sure.
 >Tom
 >
 > "Cujo" <chris@nospamapplemanstudio.com> wrote in message =
 >news:4532f6a0\$1@linux...
 >
 >
 > yes for my reference CD's. am I missing something?
 >
 >
 > "Tom Bruhl" <arpeggio@comcast.net> wrote:
 > >
 > >
 > >You dither huh? . . .
 > > "Cujo" <chris@nospamapplemanstudio.com> wrote in message =3D
 > >news:4532d7e6\$1@linux...
 > >
 > >
 > >
 > > It's really hard to describe, it has to be the room, but somewhere
 =
 >in
 > =3D
 > >the
 > > balance of bass and treble it seems that it is pretty dang close in
 =
 >my
 > =3D
 > >room
 > > to the reference CD's but I get to the car and I have to turn the =
 >bass
 > =3D
 > >down
 > > 1 and trebl up 2 clciks to get it where it felt in the house. but =
 >it =3D
 > >isn't
 > > only that, but in my control room, the mises sound clear, 3 =3D
 > >dimensional and
 > > "airy" but the CD burns sound almost hazy, like the presence area =
 >has
 > =3D
 > >been

> > compressed and almost glassy in bad way, Dirty Glassy, and somehow
 =
 >not
 > =3D
 > >as
 > > full range. So, the EQ thing bass and treble would be =3D
 > >understandable,, but
 > > this mushieness freaks me out, I really wonder if it my conversion
 =
 >to
 > =3D
 > >16
 > > bit, or somehting else, I'll try the Wavelab dither tomorrow.
 > >
 > > my stuff still gets some nice nods critically, but it is not how I
 =
 >=3D
 > >want it
 > > to sound!
 > >
 > >
 > > hey is anyone running mixes through any mic pres? Anyone here have
 =
 >a =3D
 > >1968ME
 > > compressor?
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > > "Don Nafe" <dnafe@magma.ca> wrote:
 > > >My first thought was "it's the room"
 > > >
 > > >May I ask the room dimensions, the approximate location of your =
 >=3D
 > >speakers
 > > and=3D20
 > > >acoustic treatment?
 > > >
 > > >DOn
 > > >
 > > >
 > > >"Cujo" <chris@nospamapplemanstudio.com> wrote in message=3D20
 > > >news:4532b8eb\$1@linux...
 > > >>

> > >>
 > > >> Ok, It is finally start to get to me.
 > > >> My mixes in Paris have always sounded murky and bass heavy and =
 >lack
 > =3D
 > >punch,
 > > >> outside my room, And they sound slamming inside the room.
 > > >> First I got an externeal clock, then a UAD 1 card, then treated
 =
 >my
 > =3D
 > >room
 > > in
 > > >> a mega way, then new Dynaudio BM15s then another UAD with the =
 >=3D
 > >1073.. Is
 > > it
 > > >> the Paris bounce?
 > > >> Is it the dithering in CEP? what are you guys doing..I mean =
 >really
 > =3D
 > >it
 > >
 > > >> sounds
 > > >> like a totally different mix to me...ARRRRGGHHH=3D20
 > > >
 > > >
 > >
 > >
 > >I choose Polesoft Lockspam to fight spam, and you?
 > >http://www.polesoft.com/refer.html =20
 > >
 > ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 T

Subject: Re: Logic Pro update, now supports quad processors
 Posted by [LaMont](#) on Tue, 03 Oct 2006 19:48:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

harset=3D3Diso-8859-1">
><META =
 >content=3D3D"MSHTML=20
 > 6.00.2800.1400"=20
 > =
 >name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
 >D>
><BODY=20
 > bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial =
 >size=3D3D2>You=20
 > dither huh? . .=20

> =
>.</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"P=
>ADDING-RIGHT:=20
> 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
>#000000 2px=20

> =
>href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=

> =
>href=3D'news:4532d7e6\$1@linux">news:4532d7e6\$1@linux...</DIV>
<BR'=
>>news:4532d7e6\$1@linux">news:4532d7e6\$1@linux...</DIV>=

> really hard to describe, it has to be the room, but somewhere=20

>that it=20

>room
to the=20
> reference CD's but I get to the car and I have to =
>turn
=3D
>the=20

>it where it=20

>isn't
only=20
> that, but in my control room, the mises sound clear, =

> dimentional and
"airy" but the CD burns sound almost hazy, =
>like=20

>been
compressed and=20

>and somehow=20
> not as
full range. So, the EQ thing bass=20

> but
this mushieness freaks me =

> really wonder if it my conversion to 16
bit, or somehting =
>else,=20

> tomorrow.

my stuff still gets some nice=20

>
> it
to sound!

hey=20

>mic pres?=20

Page 141 of 216 ---- Generated from The PARIS Forums

```

><BR>><BR>></BLOCKQUOTE><BR>><DIV><FON=
>T=20
> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>spam,=20
> =
>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D" <A=20
> =
>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>=3D<BR>>.html</A>=20
> =
></FONT></DIV></BODY></HTML><BR>><BR>></BLOC=
>KQUOTE></BODY></HTML>
>
>Dimitrios,

```

Did you see this one on EBay? Somehow I decided to pass on sending a bank wire to a guy in Romania with only one feedback (and this one for this exact system that he sold last month), but it looks like a real monster of a DAW.

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&ih=019&item=290037055207&rd=1&sspagename=STRK%3AMEWA%3AIT&rd=1>

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45339d40\$1@linux...

```

>
> Hi,
> After a touchy email I am about to describe my Paris creamware setup.
> Paris users "should" have digital in outs.
> 442 interface with spdif can do , mecs with adat cards far better
intergration.
> Even analog connections can do here, but you could avoid extra AD/DA
routes.
>
> First of all.
> Creamware looks like what Paris could grow up with version 7.x and up :)
> It is totally dsp oriented environement a totally awesome routing
possibilities
> familiar to Paris patch-bay.
> You know cables and devices hoochups.
>
> Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
> that have 6 dsps (recommended) and Power pulsars that have an amzing of 15
> dsps !
> You can have up to 3 cards on same computer system.
> PIII would be sufficient or any computer as the matter of fact.
> Each Pulsar II card (pulsar I discontinued) has normally the classic

```


option

> which gives two analog in/outs (24/96) good sounding conversion 16 bit in/outs,

> spdif in out and two midi in/outs totally 32 midi channels.

> Each Pulsar card has the main on board effects included which are the usual

> effects like chorus, delays, reverbs, synthesizers, compressors, limiters,

> tons of free devices that can be found on www.planetz.com/forums all of very

> good quality plus the beloved extras.

> The fantastic new ones from digitalaudiosoft are the SSL channels strip (fantastic

> ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API 550

> eq all awesome sounding, hearing is believing, the best reverb I have heard

> so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs

> SSL compressor (come free with buying anything) all sold around 99 Euros

> each.

> Bundles 198 Euros (like the three eqs I mentioned)

> These guys are tremendous programmers and more emulations are to be available

> like the Mastering device like the pro mastering facilities use and many

> more.

> That's only one developer ofcourse.

> Other worth mentioning (I have that) is SPL transient designer, yes this

> exceptional and expensive unit can be bought for 198 Euros for Pulsar and

> can use up to 5 mono instances or 4 stereo anytime.

> Believe me you have never heard such an attack and sustain shaper before

> unless you have used a SPL external Transient designer device.

> Creamware offers the Vinco which is a 1176 emulator on par with UAD1 1176.

> To cut a long story short ABOUT third party plugins there is a tremendous

> resource of very very good plugins.

> Say goodbye to VST !!!

> And if you are gonna say ok I need VSTI too, creamware is known as the ultimate

> synthesizer creator.

> Minimax B2003 Prodyseey Prophet5 are to be heard to be believed !!!

> I HAVE MOST OF THEM they RULE !!!

> Ok if you wanna use all these and synthesizers and the absolute MOST amazing

> mixers available, real big professional consoles,,, which are known to

> be Oxford Son's algorithms ! you will need many dsp's, at least 12, like

> two Pulsars.

> But you can go along with only one too !

> That's the way I started out !

- > The latency is sample wise.
- > The normal effects of pulsar are 4 samples latent and the latency does not
- > add with additional plugins on a mixer channel.
- > SPL has bigger latency around 40 samples.
- > Anyway I manage less than 80 samples track processing (as a matter of fact
- > I use exactly 80 samples with a delay plugin to be able to nudge 1ms back
- > in Paris for compensation).
- > I use three Pulsar II card for a total of 18 dsps and I am totally
- statisfied.
- > Really this digitalaudiosoft new company made things for Pulsar up to
- date.
- > Now everyone simulates older analog and great devices.
- > They are here with great prices for us.
- > The SSL strip for 99 E has this suberb eq plus a compressor to amnipulate
- > anyway you want an audio track and send it back to Paris.
- > So Paris out (spdif or adat)pulsar spdif or adat in, Pulsar effect ,
- pulsar
- > spdif out or adat, paris spdif in or adat.
- > All this for less than 80 samples !!!
- > Adat in/out is 15 samples alone !
- > Forget the uad1 , powercore (I sold them) get mecs and adats.
- > I have three mecs and three adats.
- > So 24 ins outs plus 6 spdif ins/outs makes 30.
- > Enough for a song outboard processing I presume.
- > I you are so lucky to work with more adat cards so it will be...
- > You don't need to run your computer at low latency becvause Pulsar is
- realtime
- > !
- > So any slow computer can do trust me.
- > Pulsar cards are sold around 400-500 \$ used with great additional plugins
- > so you can figure out the costs.
- > I can supply anyone with ready configured Pulsar environements and any
- help
- > with it !
- > DJ are you listening.
- > There are Wordclock and Adat sync addon card sold for Pulsar for 179 \$ at
- > jrrshop.
- > You can have outboard devices connected to Pulsar adat in/outs using
- outboard
- > converters like Soundscape SS8IO-3 which are sold for arounbd 179 Euros
- NEW
- > at sydec belgium the soundscape owner.
- > These are 20bit converters but GREAT sounding.
- > I use two of these to intergrate outboard to Pulsar and then back to
- Paris.
- > I can write for hours but I don't know If I am saying the same things all
- > over cause I got carried away.
- > Kepp Paris alive.

> Thing Pulsar as Paris extension.
> FORGET VST UAD POWERCORE !
> visit:
> www.planetz.com/forums (tremendous Pulsar forum)
> www.digitalaudiosoft.com
> www.sonictimeworks.com (the famous Timeworks 4080L DX reverb has been made
> years now for Pulsar as is their mastering compressor and track compressor
> too.
> Ask me anything you want.
> Regards,
> Dimitrios
> So Dimitrios,

You are not running Pulsar in an audio application like cubase SX. You are just using it's standalone mixer and bussing Paris FX tracks *through* the Pulsar DSP.....correct?

Thanks,

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45339d40\$1@linux...

>
> Hi,
> After a touchy email I am about to describe my Paris creamware setup.
> Paris users "should" have digital in outs.
> 442 interface with spdif can do , mecs with adat cards far better intergration.
> Even analog connections can do here, but you could avoid extra AD/DA routes.
>
> First of all.
> Creamware looks like what Paris could grow up with version 7.x and up :)
> It is totally dsp oriented environnement a totally awesome routing possibilities
> familiar to Paris patch-bay.
> You know cables and devices hooekups.
>
> Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
> that have 6 dsps (recommended) and Power pulsars that have an amzing of 15
> dsps !
> You can have up to 3 cards on same computer system.
> PIII would be sufficient or any computer as the matter of fact.
> Each Pulsar II card (pulsar I discontinued) has normally the classic option
> which gives two analog in/outs (24/96) good sounding conversion 16 adat in/outs,

- > spdif in out and two midi in/outs totally 32 midi channels.
- > Each Pulsar card has the main on board effects included which are the usual
- > effects like chorus, delays , reverbs, synthesizers, compressors, limiters,
- > tons of free devices that can be found on www.planetz.com/forums all of very
- > good quality plus the beloved extras.
- > The fantastic new ones from digitalaudiosoft are the SSL channels strip (fantastic
- > ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API 550
- > eq all awesome sounding, hearing is believing, the best reverb I have heard
- > so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs
- > SSL compressor (come free with buying anything) all sold around 99 Euros
- > each.
- > Bundles 198 Euros (like the three eqs I mentioned)
- > These guys are tremendous programmers and more emulations are to be available
- > like the Mastering device like the pro mastering facilities use and many
- > more.
- > Thats only one developer ofcourse.
- > Other worth mentioning (I have that) is SPL transient designer, yes this
- > exceptionla and expensive unit can be bought for 198 Euros for Pulsar and
- > can use up to 5 mono instances or 4 stereo anytime.
- > Believe me you have never heard such an attacker and ssustain shaper before
- > unless you have used a SPL external Transient designer device.
- > Creamware offers the Vinco which is a 1176 emulator on pars with UAD1 1176.
- > To cut a long story short aBOUT third party plugins there is a trmendous
- > resource of very very good plugins.
- > Say goodbye to VST !!!
- > And if you are gonna say ok I need VSTI too, creamware is known as the ultimate
- > syntesizer creator.
- > Minimax B2003 Prodyseey Prohet5 are to be heard to be believed !!!
- > i HAVE MOST OF THEM they RULE !!!
- > Ok if you wanna use all these and synthesiuzers and the absolute MOST amazing
- > mixers available , real big professional consoles ,,, which are known to
- > be Oxford Son'y algorithms ! you will need many dsps , at least 12 , like
- > two Pulsars.
- > But you can go along with only one too !
- > Thats the way I started out !
- > The latency is sample wise.
- > The normal effects of pulsar are 4 samples latent and the latency does not
- > add with additional plugins on a mixer channel.

- > SPL has bigger latency around 40 samples.
- > Anyway I manage less than 80 samples track processing (as a matter of fact
- > I use exactly 80 samples with a delay plugin to be able to nudge 1ms back
- > in Paris for compensation).
- > I use three Pulsar II card for a total of 18 dsps and I am totally
- satisfied.
- > Really this digitalaudio soft new company made things for Pulsar up to
- date.
- > Now everyone simulates older analog and great devices.
- > They are here with great prices for us.
- > The SSL strip for 99 E has this superb eq plus a compressor to manipulate
- > anyway you want an audio track and send it back to Paris.
- > So Paris out (spdif or adat)pulsar spdif or adat in, Pulsar effect ,
- pulsar
- > spdif out or adat, paris spdif in or adat.
- > All this for less than 80 samples !!!
- > Adat in/out is 15 samples alone !
- > Forget the uad1 , powercore (I sold them) get mecs and adats.
- > I have three mecs and three adats.
- > So 24 ins outs plus 6 spdif ins/outs makes 30.
- > Enough for a song outboard processing I presume.
- > I you are so lucky to work with more adat cards so it will be...
- > You don't need to run your computer at low latency because Pulsar is
- realtime
- > !
- > So any slow computer can do trust me.
- > Pulsar cards are sold around 400-500 \$ used with great additional plugins
- > so you can figure out the costs.
- > I can supply anyone with ready configured Pulsar environments and any
- help
- > with it !
- > DJ are you listening.
- > There are Wordclock and Adat sync addon card sold for Pulsar for 179 \$ at
- > jrrshop.
- > You can have outboard devices connected to Pulsar adat in/outs using
- outboard
- > converters like Soundscape SS8IO-3 which are sold for around 179 Euros
- NEW
- > at sydec belgium the soundscape owner.
- > These are 20bit converters but GREAT sounding.
- > I use two of these to intergrate outboard to Pulsar and then back to
- Paris.
- > I can write for hours but I don't know if I am saying the same things all
- > over cause I got carried away.
- > Kepp Paris alive.
- > Thing Pulsar as Paris extension.
- > FORGET VST UAD POWERCORE !
- > visit:

> www.planetz.com/forums (tremendous Pulsar forum)
> www.digitalaudiosoft.com
> www.sonictimeworks.com (the famous Timeworks 4080L DX reverb has been made
> years now for Pulsar as is their mastering compressor and track compressor
> too.
> Ask me anything you want.
> Regards,
> Dimitrios
> I can help you sort out your room and what have you....send me an email and
I'll see what I can do for you

DOn

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:4533a304\$1@linux...

>
>
> Yeah I always give the ME 24bit files, but you are saying your truncated
> evaluation CD;s sound closer than the CEP?
>
> I'll try that today.
>
> I am ready to find a designer for my room..Anyone specialize in this sort
> of thing for the small home studio?
>
>
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>
>>
>>Cujo,
>>This is probably a different topic but . . .
>>
>>I was kidding - kinda. I almost never dither with the harder =
>>music/pop/rock
>>high level stuff. I do give mastering houses 24bit mixes and expect =
>>them
>>to do it right. Have you made a comparison CD with a 24bit 2 mix file
>>that's been truncated in Paris vs. dithered in CEP? You might be =
>>surprised
>>if your work is highly compressed and virtually radio ready. Jazz, =
>>acoustic
>>and classical is different for sure.
>>Tom
>>

>> "Cujo" <chris@nospamapplemanstudio.com> wrote in message =
>>news:4532f6a0\$1@linux...
>>
>>
>> yes for my reference CD's. am I missing something?
>>
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>> >
>> >
>> >You dither huh? . . .
>> > "Cujo" <chris@nospamapplemanstudio.com> wrote in message =3D
>> >news:4532d7e6\$1@linux...
>> >
>> >
>> >
>> > It's really hard to describe, it has to be the room, but somewhere
> =
>>in
>> =3D
>> >the
>> > balance of bass and treble it seems that it is pretty dang close in
> =
>>my
>> =3D
>> >room
>> > to the reference CD's but I get to the car and I have to turn the =
>>bass
>> =3D
>> >down
>> > 1 and trebl up 2 clicks to get it where it felt in the house. but =
>>it =3D
>> >isn't
>> > only that, but in my control room, the mises sound clear, 3 =3D
>> >dimentional and
>> > "airy" but the CD burns sound almost hazy, like the presence area =
>>has
>> =3D
>> >been
>> > compressed and almost glassy in bad way, Dirty Glassy, and somehow
> =
>>not
>> =3D
>> >as
>> > full range. So, the EQ thing bass and treble would be =3D
>> >understandable,, but
>> > this mushieness freaks me out, I really wonder if it my conversion
> =

>>to
>> =3D
>> >16
>> > bit,

Subject: Re: Logic Pro update, now supports quad processors
Posted by [Jamie K](#) on Tue, 03 Oct 2006 21:17:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

cally, but it is not how I want it
to sound!

hey
> =
>>is
>> =3D
>> >anyone=3D20
>> > running mixes through any mic pres? Anyone here have a=3D20
>> > 1968ME
compressor?

>"Don Nafe" <<A
> =
>>=3D
>> >
>> > href=3D3D"mailto:dnafe@magma.ca">dnafe@magma.ca> wrote:
>My
> =
>>=3D
>> >first=3D20
>> > thought was "it's the room"
>
>May I ask the room =3D
>> >dimensions, the=3D20
>> > approximate location of your speakers
and
>acoustic=3D20
>> > treatment?
>
>DOn
>
>
>"Cujo" <<A=3D20
>> > =3D
>> =
>>>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
>>dio=3D
>> >.com>=3D20
>> > wrote in message=3D20
>> >
>news:4532b8eb\$1@linux...
>>
>>
>> =3D
>> >Ok, It is=3D20
>> > finally start to get to me.
>> My mixes in Paris have always =3D
>> >sounded=3D20
>> > murky and bass heavy and lack punch,
>> outside my room, And =3D
>> >they=3D20
>> > sound slamming inside the room.
>> First I got an externeal =3D
>> >clock,=3D20
>> > then a UAD 1 card, then treated my room
in
>> a mega way, =3D
>> >then new=3D20
>> > Dynaudio BM15s then another UAD with the 1073.. Is
it
>> =3D
>> >the Paris=3D20
>> > bounce?
>> Is it the dithering in CEP? what are you guys =3D
>> >doing..I=3D20


```

>> > mean really it<BR><BR>>> sounds<BR>>> like a totally =3D
>> >different mix=3D20
>> > to me...ARRRRGGHHH <BR>><BR>></BLOCKQUOTE>
>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>spam, =3D
>> >and=3D20
>> >you?<BR><A=3D20
>> =
>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>fer=3D
>> >.html</A> </FONT></DIV></BODY></HTML>
>> >
>> >
>>
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>><HTML><HEAD>
>><META http-equiv=3DContent-Type content=3D"text/html; =
>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>Cujo,</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>This is probably a different topic but
> =
>>. =20
>></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>I was kidding - kinda. I almost =
>>never dither=20
>>with the harder music/pop/rock</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>high level stuff. I do give =
>>mastering houses=20
>>24bit mixes and expect them</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>to do it right. Have you made a =
>>comparison CD=20
>>with a 24bit 2 mix file</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>that's been truncated in Paris vs. =
>>dithered in=20
>>CEP? You might be surprised</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>if your work is highly compressed and =
>>virtually=20
>>radio ready. Jazz, acoustic</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>and classical is different for =
>>sure.</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><BLOCKQUOTE=20

```

```

>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Cujo" <<A=20
>> =
>>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>>.com</A>>=20
>> wrote in message <A=20
>> =
>>href=3D"news:4532f6a0$1@linux">news:4532f6a0$1@linux</A>...</DIV><BR><BR>=
>>yes for=20
>> my reference CD's. am I missing something?<BR><BR><BR>"Tom Bruhl" =
>><<A=20
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>> wrote:<BR>><BR>><BR>>You dither huh? . . .<BR>> =
>>"Cujo"=20
>> <<A=20
>> =
>>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>>.com</A>>=20
>> wrote in message=20
>> =
>>=3D<BR>>news:4532d7e6$1@linux...<BR>><BR>><BR>><BR>> =
>> It's=20
>> really hard to describe, it has to be the room, but somewhere=20
>> in<BR>=3D<BR>>the<BR>> balance of bass and treble it seems =
>>that it=20
>> is pretty dang close in my<BR>=3D<BR>>room<BR>> to the =
>>reference=20
>> CD's but I get to the car and I have to turn the=20
>> bass<BR>=3D<BR>>down<BR>> 1 and trebl up 2 clciks to get =
>>it where it=20
>> felt in the house. but it =3D<BR>>isn't<BR>> only that, =
>>but in my=20
>> control room, the mises sound clear, 3 =3D<BR>>dimentional =
>>and<BR>> =20
>> "airy" but the CD burns sound almost hazy, like the presence area=20
>> has<BR>=3D<BR>>been<BR>> compressed and almost glassy in =
>>bad way,=20
>> Dirty Glassy, and somehow not<BR>=3D<BR>>as<BR>> full =
>>range. =20
>> So, the EQ thing bass and treble would be =3D<BR>>understandable,,=20
>> but<BR>> this mushieness freaks me out, I really wonder if it =
>>my=20
>> conversion to<BR>=3D<BR>>16<BR>> bit, or somehting else, =
>>I'll try=20
>> the Wavelab dither tomorrow.<BR>><BR>> my stuff still gets =
>>some=20
>> nice nods critically, but it is not how I =3D<BR>>want =

```

>>it
> to=20
 >> sound!
>
>
> hey is anyone running mixes =
 >>through any=20
 >> mic pres? Anyone here have a =3D
>1968ME
> =20
 >> =
 >>compressor?
>
>
>
>
>
>
>
>
>&g=
 >>t; =20
 >> "Don Nafe" <<A =
 >>href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca>=20
 >> wrote:
> >My first thought was "it's the =
 >>room"
> =20
 >> >
> >May I ask the room dimensions, the approximate =
 >>location=20
 >> of your =3D
>speakers
> and=3D20
> =
 >>>acoustic=20
 >> treatment?
> >
> >DOn
> =20
 >> >
> >
> >"Cujo" <<A=20
 >> =
 >>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
 >>.com>=20
 >> wrote in message=3D20
> =
 >>>news:4532b8eb\$1@linux...
> =20
 >> >>
> >>
> >> Ok, It is =
 >>finally start=20
 >> to get to me.
> >> My mixes in Paris have always =
 >>sounded=20
 >> murky and bass heavy and lack
=3D
>punch,
> =
 >>>>=20
 >> outside my room, And they sound slamming inside the =
 >>room.
> =20
 >> >> First I got an externeal clock, then a UAD 1 card, then =
 >>treated=20
 >> my
=3D
>room
> in
> >> a mega =
 >>way, then=20
 >> new Dynaudio BM15s then another UAD with the =3D
>1073.. =
 >>Is
> =20
 >> it
> >> the Paris bounce?
> >> Is =
 >>it the=20
 >> dithering in CEP? what are you guys doing..I mean=20
 >> really
=3D
>it
>
> >> =
 >>sounds
> =20
 >> >> like a totally different mix to =
 >>me...ARRRRGGHHH=3D20
> =20
 >> >
> >
>
>
>I choose Polesoft =
 >>Lockspam to=20
 >> fight spam, and =
 >>you?
>http://www.polesoft.com/refer.html =20
 >>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20

```

>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>> =3D<BR>> charset=3D3Diso-8859-1"><BR>><META =
>> content=3D3D"MSHTML=20
>> 6.00.2800.1400"=20
>> =
>> name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>> D><BR>><BODY=20
>> bgcolor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial =
>> size=3D3D2>You=20
>> dither huh? . .=20
>> =
>> .</FONT></DIV><BR>><BLOCKQUOTE=3D20<BR>> style=3D3D"P=
>> ADDING-RIGHT:=20
>> 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>> BORDER-LEFT: =
>> #000000 2px=20
>> solid; MARGIN-RIGHT: 0px"><BR>> <DIV>"Cujo"=20
>> <<A=3D20<BR>> =3D<BR>> href=3D3D"<A=20
>> =
>> href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>> 'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
>> =3D<BR>>.com</A>>=3D20<BR>> =20
>> wrote in message <A=3D20<BR>> =3D<BR>> href=3D3D"<A=20
>> =
>> href=3D'news:4532d7e6$1@linux">news:4532d7e6$1@linux</A>...</DIV><BR><BR'=
>> >news:4532d7e6$1@linux">news:4532d7e6$1@linux</A>...</DIV>=
>> <BR><BR</A>>=3D<BR>><BR>It's=3D20<BR>> =20
>> really hard to describe, it has to be the room, but somewhere=20
>> in=3D20<BR>> the<BR>balance of bass and treble it seems =
>> that it=20
>> is pretty dang =3D<BR>>close in my=3D20<BR>> =
>> room<BR>to the=20
>> reference CD's but I get to the car and I have to =
>> turn<BR>=3D<BR>>the=20
>> bass=3D20<BR>> down<BR>1 and trebl up 2 clciks to get =
>> it where it=20
>> felt in the house.<BR>=3D<BR>>but it=3D20<BR>> =
>> isn't<BR>only=20
>> that, but in my control room, the mises sound clear, =
>> 3=3D20<BR>> =20
>> dimentional and<BR>"airy" but the CD burns sound almost hazy, =
>> like=20
>> the<BR>=3D<BR>><BR>> presence area has =
>> been<BR>compressed and=20
>> almost glassy in bad way, =3D<BR>>Dirty=3D20<BR>> Glassy, =
>> and somehow=20
>> not as<BR>full range. So, the EQ thing bass=20
>> =3D<BR>>and=3D20<BR>> treble would be understandable,,=20

```

>> but
this mushieness freaks me =
>>out,
=3D
>I=3D20
> =20
>> really wonder if it my conversion to 16
bit, or somehting =
>>else,=20
>> =3D
>I'll try=3D20
> the Wavelab dither=20
>> tomorrow.

my stuff still gets some nice=20
>> nods
=3D
>
> critically, but it is not how I want =
>>
>> it
to sound!

hey=20
>> is
=3D
>anyone=3D20
> running mixes through any =
>>mic pres?=20
>> Anyone here have a=3D20
> =20
>> =
>>1968ME
compressor?

=
>>>

"Don=20
>> Nafe" <<A =3D
>
> href=3D3D"<A=20
>> =
>>href=3D'mailto:dnafe@magma.ca">dnafe@magma.ca</A'>mailto:dnafe@magma.ca"&=
>>gt;dnafe@magma.ca</A>>=20
>> wrote:
>My =3D
>first=3D20
> thought was =
>>"it's the=20
>> room"
>
>May I ask the room =
>>=3D
>dimensions,=20
>> the=3D20
> approximate location of your =
>>speakers
and=20
>>
>acoustic=3D20
> =20
>> =
>>treatment?
>
>DOn
>
><=
>>BR>>"Cujo"=20
>> <<A=3D20
> =3D
>href=3D3D"<A=20
>> =
>>href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>>>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
>>>=3D
>.com>=3D20
> =20
>> wrote in message=3D20
> =20
>> =
>>
>news:4532b8eb\$1@linux...
>>
>>=
>>;
>>=20
>> =3D
>Ok, It is=3D20
> finally start to get to=20
>> me.
>> My mixes in Paris have always=20
>> =3D
>sounded=3D20
> murky and bass heavy and lack=20
>> punch,
>> outside my room, And =
>>=3D
>they=3D20
> =20
>> sound slamming inside the room.
>> First I got an =
>>externeal=20
>> =3D
>clock,=3D20
> then a UAD 1 card, then treated =
>>my=20
>> room
in
>> a mega way, =3D
>then=20

>> new=3D20
> Dynaudio BM15s then another UAD with the 1073.. =
 >>
 >> Is
it
>> =3D
>the =
 >>Paris=3D20
> =20
 >> bounce?
>> Is it the dithering in CEP? what are you =
 >>guys=20
 >> =3D
>doing..I=3D20
> mean really =
 >>it

>>=20
 >> sounds
>> like a totally =3D
>different=20
 >> mix=3D20
> to me...ARRRRGGHHH=20
 >> =
 >>
>
></BLOCKQUOTE>
><DIV><FON=
 >>T=20
 >> size=3D3D2>

I choose Polesoft Lockspam to fight =
 >>spam,=20
 >> =
 >>=3D
>and=3D20
>you?
<A=3D20
>href=3D3D "<A=20
 >> =
 >>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 >>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
 >>=3D
>.html=20
 >> =
 >></DIV></BODY></HTML>
>
></BLOC=
 >>KQUOTE></BODY></HTML>
 >>
 >>I flew Emmitt Siniard out here to help me set my room up when I moved into
 this place. He's in Vegas these days and is a Parisite/musician/engineer and
 studio designer.

If you want to contact him PM me at animix@animas.net

It was well worth it, BTW.

Deej

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
 news:4533a304\$1@linux...

>
 >
 > Yeah I always give the ME 24bit files, but you are saying your truncated
 > evaluation CD;s sound closer than the CEP?
 >
 > I'll try that today.
 >
 > I am ready to find a designer for my room..Anyone specialize in this sort
 > of thing for the small home studio?
 >

>
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
> >Cujo,
> >This is probably a different topic but . . .
> >
> >I was kidding - kinda. I almost never dither with the harder =
> >music/pop/rock
> >high level stuff. I do give mastering houses 24bit mixes and expect =
> >them
> >to do it right. Have you made a comparison CD with a 24bit 2 mix file
> >that's been truncated in Paris vs. dithered in CEP? You might be =
> >surprised
> >if your work is highly compressed and virtually radio ready. Jazz, =
> >acoustic
> >and classical is different for sure.
> >Tom
> >
> > "Cujo" <chris@nospamapplemanstudio.com> wrote in message =
> >news:4532f6a0\$1@linux...
> >
> >
> > yes for my reference CD's. am I missing something?
> >
> >
> > "Tom Bruhl" <arpeggio@comcast.net> wrote:
> > >
> > >
> > >You dither huh? . . .
> > > "Cujo" <chris@nospamapplemanstudio.com> wrote in message =3D
> > >news:4532d7e6\$1@linux...
> > >
> > >
> > >
> > > It's really hard to describe, it has to be the room, but somewhere
> =
> >in
> > =3D
> > >the
> > > balance of bass and treble it seems that it is pretty dang close in
> =
> >my
> > =3D
> > >room
> > > to the reference CD's but I get to the car and I have to turn the =

> >bass
 > > =3D
 > > >down
 > > > 1 and trebl up 2 clciks to get it where it felt in the house. but =
 > >it =3D
 > > >isn't
 > > > only that, but in my control room, the mises sound clear, 3 =3D
 > > >dimentional and
 > > > "airy" but the CD burns sound almost hazy, like the presence area =
 > >has
 > > =3D
 > > >been
 > > > compressed and almost glassy in bad way, Dirty Glassy, and somehow
 > =
 > >not
 > > =3D
 > > >as
 > > > full range. So, the EQ thing bass and treble would be =3D
 > > >understandable,, but
 > > > this mushieness freaks me out, I really wonder if it my conversion
 > =
 > >to
 > > =3D
 > > >16
 > > > bit, or somehting else, I'll try the Wavelab dither tomorrow.
 > > >
 > > > my stuff still gets some nice nods critically, but it is not how I
 > =
 > >=3D
 > > >want it
 > > > to sound!
 > > >
 > > >
 > > > hey is anyone running mixes through any mic pres? Anyone here have
 > =
 > >a =3D
 > > >1968ME
 > > > compressor?
 > > >
 > > >
 > > >
 > > >
 > > >
 > > >
 > > >
 > > >
 > > > "Don Nafe" <dnafe@magma.ca> wrote:
 > > > >My first thought was "it's the room"
 > > > >

> > > >May I ask the room dimensions, the approximate location of your =
 > >=3D
 > > >speakers
 > > > and=3D20
 > > > >acoustic treatment?
 > > > >
 > > > >DOn
 > > > >
 > > > >
 > > > >"Cujo" <chris@nospamapplemanstudio.com> wrote in message=3D20
 > > > >news:4532b8eb\$1@linux...
 > > > >>
 > > > >>
 > > > >> Ok, It is finally start to get to me.
 > > > >> My mixes in Paris have always sounded murky and bass heavy and =
 > >lack
 > > =3D
 > > >punch,
 > > > >> outside my room, And they sound slamming inside the room.
 > > > >> First I got an externeal clock, then a UAD 1 card, then treated
 > >=
 > >my
 > > =3D
 > > >room
 > > > in
 > > > >> a mega way, then new Dynaudio BM15s then another UAD with the =
 > >=3D
 > > >1073.. Is
 > > > it
 > > > >> the Paris bounce?
 > > > >> Is it the dithering in CEP? what are you guys doing..I mean =
 > >really
 > > =3D
 > > >it
 > > >
 > > > >> sounds
 > > > >> like a totally different mix to me...ARRRRGGHHH=3D20
 > > > >
 > > > >
 > > >
 > > >
 > > >I choose Polesoft Lockspam to fight spam, and you?
 > > >http://www.polesoft.com/refer.html =20
 > > >
 > > ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 > > ><HTML><HEAD>
 > > ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
 > > > charset=3D3Diso-8859-1">

```

> > <META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> > <STYLE></STYLE>
> > </HEAD>
> > <BODY bgColor=3D3D#ffffff>
> > <DIV><FONT face=3D3DArial size=3D3D2>You dither huh? . . =
> >.</FONT></DIV>
> > <BLOCKQUOTE=3D20
> > >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> >=3D
> > >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > > <DIV>"Cujo" <<A=3D20
> > > =3D
> > =
> >
>>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
> >dio=3D
> > >.com</A>>=3D20
> > > wrote in message <A=3D20
> > > =3D
> > =
> >
>>href=3D3D"news:4532d7e6$1@linux">news:4532d7e6$1@linux</A>...</DIV><BR><=
> >BR>=3D
> > ><BR>It's=3D20
> > > really hard to describe, it has to be the room, but somewhere =
> >in=3D20
> > > the<BR>balance of bass and treble it seems that it is pretty dang =
> >=3D
> > >close in my=3D20
> > > room<BR>to the reference CD's but I get to the car and I have to =
> >turn
> > =3D
> > >the bass=3D20
> > > down<BR>1 and trebl up 2 clicks to get it where it felt in the =
> >house.
> > =3D
> > >but it=3D20
> > > isn't<BR>only that, but in my control room, the mises sound clear,
> > =
> >3=3D20
> > > dimentional and<BR>"airy" but the CD burns sound almost hazy, like
> > =
> >the
> > =3D
> > >
> > > presence area has been<BR>compressed and almost glassy in bad way,
> > =
> >=3D

```


>> >> >system.....what's wrong with it? Why are we changing?"
>> >> >
>> >> >Now this is coming from someone who would "love" to see me simplify
>> >things
>> >> >around here as you guys can well imagine.
>> >> >
>> >> >OK.....so I guess I'll try the Pulsar
>> >> >thing.....^%\$&*^%\$%^!!!!!!!!!!!!!!
>> >> >
>> >> >;oP
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >>
>> >
>> >
>>
>
>The only "licence" would be for a Paris pro system that included V3
software. All systems prior to V3 shipping included the V2 or earlier
software for free. All you have is a card serial number.

David.

John wrote:

> I got my card before 3 was out though.
>
> TC wrote:
>
>> Yes, version 3.
>>
>> Cheers,
>>
>> TC
>>
>> John wrote:
>>
>>> There is a license though that's tied to the card right? I have that
>>> too I'm sure.
>>>"TCB" <nobody@ishere.com> wrote:
>
>Ouch, that sounds rough. Totalmix is one of those 'shazam' apps. It will
cause
>all kinds of totally unexpected crap to happen all the time and then, in
>one single moment just when you're really thinking of kicking the cat in

>the ribs because the computer cost too much,

Plus, there's plenty of reasons to kick a cat in the ribs,
regardless of computer cost.

:DThanks David. Back when life was easier.....

EK Sound wrote:

> The only "licence" would be for a Paris pro system that included V3
> software. All systems prior to V3 shipping included the V2 or earlier
> software for free. All you have is a card serial number.

>

> David.

>

> John wrote:

>

>> I got my card before 3 was out though.

>>

>> TC wrote:

>>

>>> Yes, version 3.

>>>

>>> Cheers,

>>>

>>> TC

>>>

>>> John wrote:

>>>

>>>> There is a license though that's tied to the card right? I have

>>>> that too I'm sure.

>>>>Thad....You may not see this, since it's in a big thread, but, if you do....

What are some examples you could give that would be mixing to Cubase's strengths?

If you can give some, I'll save them and use them to help me when I go the

Cubase/nuendo route, which probably won't be for a while, but by the time

I get there, i may not have access to your tips. So any tidbits would be

appreciated.

Rod

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

>

>Deej, SX sounds just fine. Imagine if you'd been mixing in Pro Tools your

>whole life and suddenly got a PARIS rig, you'd say 'What's the big deal?'

>because you wouldn't be mixing to its strengths. To get it sounding more

>PARIS-like, put a UAD Fairchild and then a brick wall limiter across the

>master mix bus with relatively 'gentle' mastering type settings. Then don't

>look at them AT ALL and work on a mix for an hour or two. No peeking! Then

>when you have the mix sounding nice and fat and rich go check how much is

>going on with the master fader f/x.

>

>Report back with your findings,
>
>TCB
>
>"DJ" <notachance@net.net> wrote:
>>OK,
>>
>>First of all, my wife has the best ears in the family. I "always" get her
>>blessing on mixes because I know I can trust her ears. It's literally like
>>having an mastering engineer in the studio. Her ears are incredibly
>>good/sensitive and she's always right. Amy hasn't ventured up to the studio
>>all weekend while I've been in my mad scientist mode and has been waiting
>>for me to get my head around getting a mix together for her to listen to
>in
>>SX.
>>
>>So I get something happening that I think sounds good and call her up to
>>give it a listen. I like it personally and I'm rocking out with my Steinberg
>>Houston controller, fader automation....all the cool bells and whistles.
>>System is running perfectly, etc. etc. I'm even thinking that I can use
>this
>>one for a while to see if I'll even need a more powerful rig it's soooo
>>stable. I'm feeling like I've finally found something I can live with
>>here.....soooooo.....she comes in to the control room and I start
>>playing back this 30+ track project.
>>
>>
>>Amy doesn't know squat about the finer points of recording/processing,
etc.
>>she just knows what she likes and doesn't give a flip about what it takes
>to
>>achieve it.....so she's sitting there through the first half of
the
>>song and I can see a little frown start. She looks at me and says "is that
>>midi?.....what's going on with this????.....it sounds like it's
midi
>>or something sort of artificial..... and the whole thing sounds
>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
>>system.....what's wrong with it? Why are we changing?"
>>
>>Now this is coming from someone who would "love" to see me simplify things
>>around here as you guys can well imagine.
>>
>>OK.....so I guess I'll try the Pulsar
>>thing.....^%\$*&^%\$%^!!!!!!!!!!!!!!
>>
>>;oP
>>

>>
>>
>>
>>

>I've got this panning wierdness stopped. It was because I had an an external processor on the channel without anything inserted.....WTF it exhibits this behaviour, I haven't a clue. This also can cause a very tasty feedback loop with a resulting hard crash. I've got a song up here that I mixed streaming from Cubase SX to Paris about a month ago. I wasn't done with it yet because I wanted to readjust some levels but it was close enough to done with it to where it will hold up as an example of this kind of mix technique. It hasn't been mastered yet so I'm gonna try to recreate it or do better. If I'm not too embarrassed, I'll MP3 them and send them to Tony to post on his website so y'all can compare the two.

Deej

"EK Sound" <askme@nospam.com> wrote in message news:4533da57\$1@linux...

> Check your effects settings to make sure you have them set to 100% wet.

>

> David.

>

> DJ wrote:

> > Well.....I'm definitely not doing some things right. That's for sure.

> > When I insert an external effect, I get flammimg. that *never* happened when

> > I was routing tracks from Cubase to Paris with the external effect inserted

> > in a Cubase track. Very strange.

> >

> > Plus there's a bunch of other wierd stuff happening.

> >

> > In this project, I've got a bunch of busses

> > 1. drums

> > 2. vocals

> > 3. guitars

> > 4. piano and other keyboards

> > 5. strings.

> > 6. external FX

> >

> > Then I've created a Main mix bus.

> >

> > I route the outputs of all of the respective tracks to their respective bus,

> > then I route the respective bus output to the main bus.

> > I also apply an effect to a track and then route that effect to the main bus

> > so that the parallel routing is received there. These external FX are
app
> > patched digitally.
> >
> > When I apply a reverb to the kick drum panned center, I'm getting a
strange
> > shift in the imaging and it sounds like it is panned to the left.
> >
> > I've got a ways to go here obviously and like I said, I'm not giving up
on
> > it. There's just an unexpected learning curve. I have a feeling that
part of
> > what is going on has to do with that %^&%\$#%^%\$# Totalmix app. I can't
> > possibly express how much I hate that right now. It's like a layer of
pure
> > shit between where I start and where I want to go.
> >
> > ;o)
> >
> > "TCB" <nobody@ishere.com> wrote in message news:4533d553\$1@linux...
> >
> >> Obviously no reason to disturb domestic tranquility, but my point wasn't
> >
> > that
> >
> >> you should use any particular plugs or stuff when you're really mixing.
> >
> > Maybe
> >
> >> you should use none across the 2 bus, maybe you should use four
graduated
> >> compressors and a limiter (I've done that, believe it or not). My point
> >
> > was
> >
> >> to learn something about how you mix using PARIS. When I used it I did a
> >> lot of things that are kinda not right for most digital systems. We've
> >
> > argued
> >
> >> a billion lines of posts about why and how that's possible inside PARIS.
> >> What I'm talking about is behaviorial not sonic, find out how much you've
> >> been using the specialized clipping in PARIS as an 'effect' which is
what
> >> I think it is. When I switched from PARIS I did this stuff until I
settled
> >> in on a way to work the stuff well for me, my type(s) of music, and my
> >

> > software.
> >
> >>Turns out I was using PARIS clipping _lots_ for almost everything.
> >>
> >>All of this I say because if anything a multi-EDS card system should have
> >>MORE sonic anamolies that a civilian would call 'harsh' because of the
> >
> > delays
> >
> >>between EDS cards.
> >>
> >>And I'm not slagging PARIS. I'd LOVE to have a PARIS rig to record the
> >
> > rock
> >
> >>band I play in. But SX/Nuendo/Performer/Logic and to a slightly lesser
> >
> > extent
> >
> >>Live can sound fantastic when worked well.
> >>
> >>TCB
> >>
> >>"DJ" <notachance@net.net> wrote:
> >>
> >>>I did have a Fairchild and the PL on the master bus. I discovered that
> >
> > one
> >
> >>>last night. I may need to play with the settings some more. Using the
> >>>Fairchild and the PL what I was talking in a post last night about how I
> >>>thought I could achieve *something similar using certain processors*.
> >>>
> >>>I'm going to plug away at this over the next few months. I realize that
> >>
> >>I
> >>
> >>>don't have much in the way of chops when it comes to getting the most out
> >>
> >>>of
> >>
> >>>this system so I'm not giving up on it, but the Pulsar sounds like a nice
> >>>option to have and I'm going to carefully reassemble my Paris system over

> >>>the course of this week, paying careful attention to some details as
far
> >>
> >>as
> >>
> >>>cabling/clocking are concerned. We're getting ready to start tracking a
> >>>bunch of Amy's songs for her CD and if Amy wants to use Paris, that's
> >
> > what's
> >
> >>>gonna' happen.
> >>>;o)
> >>>
> >>>
> >>>"TCB" <nobody@ishere.com> wrote in message news:4533bc71\$1@linux...
> >>>
> >>>>Deej, SX sounds just fine. Imagine if you'd been mixing in Pro Tools
> >
> > your
> >
> >>>>whole life and suddenly got a PARIS rig, you'd say 'What's the big
> >
> > deal?'
> >
> >>>>because you wouldn't be mixing to its strengths. To get it sounding
> >
> > more
> >
> >>>>PARIS-like, put a UAD Fairchild and then a brick wall limiter across
> >
> > the
> >
> >>>>master mix bus with relatively 'gentle' mastering type settings. Then
> >>>
> >>>don't
> >>>
> >>>>look at them AT ALL and work on a mix for an hour or two. No peeking!
> >>
> >>Then
> >>
> >>>>when you have the mix sounding nice and fat and rich go check how much
> >>
> >>is
> >>
> >>>>going on with the master fader f/x.
> >>>>
> >>>>Report back with your findings,
> >>>>

> >>>>TCB
> >>>>
> >>>>"DJ" <notachance@net.net> wrote:
> >>>>
> >>>>>OK,
> >>>>>
> >>>>>First of all, my wife has the best ears in the family. I "always" get
> >>
> >>her
> >>
> >>>>>blessing on mixes because I know I can trust her ears. It's literally
> >>>
> >>>like
> >>>
> >>>>>having an mastering engineer in the studio. Her ears are incredibly
> >>>>>good/sensitive and she's always right. Amy hasn't ventured up to the
> >>>
> >>>studio
> >>>
> >>>>>all weekend while I've been in my mad scientist mode and has been
> >
> > waiting
> >
> >>>>>for me to get my head around getting a mix together for her to listen
> >>
> >>to
> >>
> >>>>>in
> >>>>
> >>>>>SX.
> >>>>>
> >>>>>So I get something happening that I think sounds good and call her up
> >>
> >>to
> >>
> >>>>>give it a listen. I like it personally and I'm rocking out with my
> >>>
> >>>Steinberg
> >>>
> >>>>>Houston controller, fader automation....all the cool bells and
> >
> > whistles.
> >
> >>>>>System is running perfectly, etc. etc. I'm even thinking that I can
> >
> > use
> >
> >>>>>this

> >>>>
> >>>>>one for a while to see if I'll even need a more powerful rig it's
> >
> > s0000
> >
> >>>>>stable. I'm feeling like I've finally found something I can live with
> >>>>>here.....s000000.....she comes in to the control room and I
> >
> > start
> >
> >>>>>playing back this 30+ track project.
> >>>>>
> >>>>>
> >>>>>Amy doesn't know squat about the finer points of
recording/processing,
> >>>
> >>>etc.
> >>>
> >>>>>she just knows what she likes and doesn't give a flip about what it
> >
> > takes
> >
> >>>>>to
> >>>>
> >>>>>achieve it.....so she's sitting there through the first half
of
> >>>
> >>>the
> >>>
> >>>>>song and I can see a little frown start. She looks at me and says "is
> >>>
> >>>that
> >>>
> >>>>>midi?.....what's going on with this????.....it sounds like
it's
> >>>
> >>>midi
> >>>
> >>>>>or something sort of artificial..... and the whole thing
> >>>
> >>>sounds
> >>>
> >>>>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
> >>>>>system.....what's wrong with it? Why are we changing?"
> >>>>>
> >>>>>Now this is coming from someone who would "love" to see me simplify
> >>>
> >>>things

> >>>
> >>>>>around here as you guys can well imagine.
> >>>>>
> >>>>>OK.....so I guess I'll try the Pulsar
> >>>>>thing.....^%\$*&^%\$%^!!!!!!!!!!!!!!
> >>>>>
> >>>>>;oP
> >>>>>
> >>>>>
> >>>>>
> >>>>>
> >>>>>
> >>>>>
> >>>>
> >>>
> >
> >How do I set a Distressor or an SPL Transient Designer to 100% wet?

;o)

"EK Sound" <askme@nospam.com> wrote in message news:4533da57\$1@linux...

> Check your effects settings to make sure you have them set to 100% wet.

>

> David.

>

> DJ wrote:

> > Well.....I'm definitely not doing some things right. That's for sure.

> > When I insert an external effect, I get flammimg. that *never* happened when

> > I was routing tracks from Cubase to Paris with the external effect inserted

> > in a Cubase track. Very strange.

> >

> > Plus there's a bunch of other wierd stuff happening.

> >

> > In this project, I've got a bunch of busses

> > 1. drums

> > 2. vocals

> > 3. guitars

> > 4. piano and other keyboards

> > 5. strings.

> > 6. external FX

> >

> > Then I've created a Main mix bus.

> >

> > I route the outputs of all of the respective tracks to their respective bus,

> > then I route the respective bus output to the main bus.

> > I also apply an effect to a track and then route that effect to the main

bus

> > so that the parallel routing is received there. These external FX are
app

> > patched digitally.

> >

> > When I apply a reverb to the kick drum panned center, I'm getting a
strange

> > shift in the imaging and it sounds like it is panned to the left.

> >

> > I've got a ways to go here obviously and like I said, I'm not giving up
on

> > it. There's just an unexpected learning curve. I have a feeling that
part of

> > what is going on has to do with that %^&%\$#%^%\$# Totalmix app. I can't

> > possibly express how much I hate that right now. It's like a layer of
pure

> > shit between where I start and where I want to go.

> >

> > ;o)

> >

> > "TCB" <nobody@ishere.com> wrote in message news:4533d553\$1@linux...

> >

> >> Obviously no reason to disturb domestic tranquility, but my point wasn't

> >

> > that

> >

> >> you should use any particular plugs or stuff when you're really mixing.

> >

> > Maybe

> >

> >> you should use none across the 2 bus, maybe you should use four
graduated

> >> compressors and a limiter (I've done that, believe it or not). My point

> >

> > was

> >

> >> to learn something about how you mix using PARIS. When I used it I did a

> >> lot of things that are kinda not right for most digital systems. We've

> >

> > argued

> >

> >> a billion lines of posts about why and how that's possible inside PARIS.

> >> What I'm talking about is behavioral not sonic, find out how much you've

> >> been using the specialized clipping in PARIS as an 'effect' which is
what

> >> I think it is. When I switched from PARIS I did this stuff until I
settled

> >> in on a way to work the stuff well for me, my type(s) of music, and my

> >
> > software.
> >
> >>Turns out I was using PARIS clipping _lots_ for almost everything.
> >>
> >>All of this I say because if anything a multi-EDS card system should have
> >>MORE sonic anomalies that a civilian would call 'harsh' because of the
> >
> > delays
> >
> >>between EDS cards.
> >>
> >>And I'm not slagging PARIS. I'd LOVE to have a PARIS rig to record the
> >
> > rock
> >
> >>band I play in. But SX/Nuendo/Performer/Logic and to a slightly lesser
> >
> > extent
> >
> >>Live can sound fantastic when worked well.
> >>
> >>TCB
> >>
> >>"DJ" <notachance@net.net> wrote:
> >>
> >>>I did have a Fairchild and the PL on the master bus. I discovered that
> >
> > one
> >
> >>>last night. I may need to play with the settings some more. Using the
> >>>Fairchild and the PL what I was talking in a post last night about how
I
> >>>thought I could achieve *something similar using certain processors*.
> >>>
> >>>I'm going to plug away at this over the next few months. I realize that
> >>
> >>I
> >>
> >>>don't have much in the way of chops when it comes to getting the most
out
> >>
> >>>of
> >>
> >>>this system so I'm not giving up on it, but the Pulsar sounds like a
nice
> >>>option to have and I'm going to carefully reassemble my Paris system

over
> >>>the course of this week, paying careful attention to some details as
far
> >>
> >>as
> >>
> >>>cabling/clocking are concerned. We're getting ready to start tracking a
> >>>bunch of Amy's songs for her CD and if Amy wants to use Paris, that's
> >
> > what's
> >
> >>>gonna' happen.
> >>>;o)
> >>>
> >>>
> >>>"TCB" <nobody@ishere.com> wrote in message news:4533bc71\$1@linux...
> >>>
> >>>>Deej, SX sounds just fine. Imagine if you'd been mixing in Pro Tools
> >
> > your
> >
> >>>>whole life and suddenly got a PARIS rig, you'd say 'What's the big
> >
> > deal?'
> >
> >>>>because you wouldn't be mixing to its strengths. To get it sounding
> >
> > more
> >
> >>>>PARIS-like, put a UAD Fairchild and then a brick wall limiter across
> >
> > the
> >
> >>>>master mix bus with relatively 'gentle' mastering type settings. Then
> >>>
> >>>>don't
> >>>
> >>>>look at them AT ALL and work on a mix for an hour or two. No peeking!
> >>
> >>Then
> >>
> >>>>when you have the mix sounding nice and fat and rich go check how much
> >>
> >>is
> >>
> >>>>going on with the master fader f/x.
> >>>>
> >>>>Report back with your findings,

> >>>>
> >>>>TCB
> >>>>
> >>>>"DJ" <notachance@net.net> wrote:
> >>>>
> >>>>>OK,
> >>>>>
> >>>>>First of all, my wife has the best ears in the family. I "always" get
> >>
> >>her
> >>
> >>>>>blessing on mixes because I know I can trust her ears. It's literally
> >>>
> >>>>like
> >>>>
> >>>>>having an mastering engineer in the studio. Her ears are incredibly
> >>>>>good/sensitive and she's always right. Amy hasn't ventured up to the
> >>>>
> >>>>studio
> >>>>
> >>>>>all weekend while I've been in my mad scientist mode and has been
> >
> > waiting
> >
> >>>>>for me to get my head around getting a mix together for her to listen
> >>>>
> >>>>to
> >>>>
> >>>>>in
> >>>>>
> >>>>>>SX.
> >>>>>
> >>>>>>So I get something happening that I think sounds good and call her up
> >>>>
> >>>>to
> >>>>
> >>>>>give it a listen. I like it personally and I'm rocking out with my
> >>>>
> >>>>Steinberg
> >>>>
> >>>>>Houston controller, fader automation....all the cool bells and
> >
> > whistles.
> >
> >>>>>System is running perfectly, etc. etc. I'm even thinking that I can
> >
> > use
> >

> >>>>this
> >>>>
> >>>>>one for a while to see if I'll even need a more powerful rig it's
> >
> > sooooo
> >
> >>>>>stable. I'm feeling like I've finally found something I can live with
> >>>>>here.....soooooo.....she comes in to the control room and I
> >
> > start
> >
> >>>>>playing back this 30+ track project.
> >>>>>
> >>>>>
> >>>>>Amy doesn't know squat about the finer points of
recording/processing,
> >>>
> >>>etc.
> >>>
> >>>>>she just knows what she likes and doesn't give a flip about what it
> >
> > takes
> >
> >>>>to
> >>>>
> >>>>>achieve it.....so she's sitting there through the first half
of
> >>>
> >>>the
> >>>
> >>>>>song and I can see a little frown start. She looks at me and says "is
> >>>
> >>>that
> >>>
> >>>>>midi?.....what's going on with this????.....it sounds like
it's
> >>>
> >>>midi
> >>>
> >>>>>or something sort of artificial..... and the whole thing
> >>>
> >>>sounds
> >>>
> >>>>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
> >>>>>system.....what's wrong with it? Why are we changing?"
> >>>>>
> >>>>>Now this is coming from someone who would "love" to see me simplify
> >>>

>>>> create
>>>> a ring of latency. hehe
>>>>
>>>> John
>>>
>
>Thank you - are you running the Pulsar card in the same system as Paris or on an external system?

"Dimitrios" <musurgio@otenet.gr> wrote:

>
>Hi,
>The stability of the company was an issue over a year ago.
>The company survived cause somebody put money on it.
>They have updated twice from then their products and keep producing new things.
>For intanse Klangbox , awesome new hardware standalone synths for a retail
>priice of 499 \$!!!!
>Minimoog Prophet B3 Proodyyssey all these for 500 \$ each.
>Just simple 19" 1u rack no controls except for midi and outs.
>Creamware is surviving and staying alive.
>Anyway there is 3rd party support.
>Even if they would drop it now their system rocks already and third party
>plus free one and good ones are coming out every day !!
>I cannot even try them all.
>So why worry.
>grab a pulsar card while you can.
>Keep your Paris and intergrate them.
>Regards,
>Dimitrios

>
>"fernando" <gringo@hotmail.com> wrote:

>>
>>Yes, the stability of the company is a worries after EMU dump us all in
>2002.
>>But we are still trying to make it work top sh*t 4 years later. Dimitrios
>>has not give up, so is inspiration to us all, IMO

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

>>>
>>>As I've said a dozen times, or more, I can vouch for the sonic quality
>of
>>>the Creamware synths. The Prophet in particular is spectacular. I just
>worry
>>>about compatibility and the stability of the company.
>>>
>>>TCB
>>>

>&g

Subject: Re: Logic Pro update, now supports quad processors

Posted by [Jamie K](#) on Wed, 04 Oct 2006 03:05:29 GMT

[View Forum Message](#) <> [Reply to Message](#)

I just mentioned.

5.) Mix down to 32-bit float, then, whether you dither or not, sample-rate convert using r8-Brain or whatever your favorite SRC is. Take advantage of the 32-bit capability!

Neil

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

>

>Thad....You may not see this, since it's in a big thread, but, if you do....

>What are some examples you could give that would be mixing to Cubase's strengths?

>If you can give some, I'll save them and use them to help me when I go the

>Cubase/nuendo route, which probably won't be for a while, but by the time

>I get there, i may not have access to your tips. So any tidbits would be

>appreciated.

>Rod

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

>>

>>Deej, SX sounds just fine. Imagine if you'd been mixing in Pro Tools your

>>whole life and suddenly got a PARIS rig, you'd say 'What's the big deal?'

>>because you wouldn't be mixing to its strengths. To get it sounding more

>>PARIS-like, put a UAD Fairchild and then a brick wall limiter across the

>>master mix bus with relatively 'gentle' mastering type settings. Then don't

>>look at them AT ALL and work on a mix for an hour or two. No peeking! Then

>>when you have the mix sounding nice and fat and rich go check how much

is

>>going on with the master fader f/x.

>>

>>Report back with your findings,

>>

>>TCB

>>

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

>>>OK,

>>>

>>>First of all, my wife has the best ears in the family. I "always" get her

>>>blessing on mixes because I know I can trust her ears. It's literally like

>>>having an mastering engineer in the studio. Her ears are incredibly
>>>good/sensitive and she's always right. Amy hasn't ventured up to the studio
>>>all weekend while I've been in my mad scientist mode and has been waiting
>>>for me to get my head around getting a mix together for her to listen
to
>>in
>>>SX.
>>>
>>>So I get something happening that I think sounds good and call her up
to
>>>give it a listen. I like it personally and I'm rocking out with my Steinberg
>>>Houston controller, fader automation....all the cool bells and whistles.
>>>System is running perfectly, etc. etc. I'm even thinking that I can use
>>this
>>>one for a while to see if I'll even need a more powerful rig it's soooo
>>>stable. I'm feeling like I've finally found something I can live with
>>>here.....soooooo.....she comes in to the control room and I start
>>>playing back this 30+ track project.
>>>
>>>
>>>Amy doesn't know squat about the finer points of recording/processing,
>etc.
>>>she just knows what she likes and doesn't give a flip about what it takes
>>to
>>>achieve it.....so she's sitting there through the first half of
>the
>>>song and I can see a little frown start. She looks at me and says "is
that
>>>midi?.....what's going on with this????.....it sounds like it's
>midi
>>>or something sort of artificial..... and the whole thing sounds
>>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
>>>system.....what's wrong with it? Why are we changing?"
>>>
>>>Now this is coming from someone who would "love" to see me simplify things
>>>around here as you guys can well imagine.
>>>
>>>OK.....so I guess I'll try the Pulsar
>>>thing.....^%\$*&^%\$%^!!!!!!!!!!!!!!
>>>
>>>;oP
>>>
>>>
>>>
>>>
>>>
>>
>Hey DeeJ... see if you can set the amount of latency

compensation for External Effects under your "plug-ins" menu (under the "Devices" tab). Maybe that's what needs to happen first.

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

>How do I set a Distressor or an SPL Transient Designer to 100% wet?

>

>;o)

>

>"EK Sound" <askme@nospam.com> wrote in message news:4533da57\$1@linux...

>> Check your effects settings to make sure you have them set to 100% wet.

>>

>> David.

>>

>> DJ wrote:

>> > Well.....I'm definitely not doing some things right. That's for sure.

>> > When I insert an external effect, I get flamming. that *never* happened

>when

>> > I was routing tracks from Cubase to Paris with the external effect

>inserted

>> > in a Cubase track. Very strange.

>> >

>> > Plus there's a bunch of other wierd stuff happening.

>> >

>> > In this project, I've got a bunch of busses

>> > 1. drums

>> > 2. vocals

>> > 3. guitars

>> > 4. piano and other keyboards

>> > 5. strings.

>> > 6. external FX

>> >

>> > Then I've created a Main mix bus.

>> >

>> > I route the outputs of all of the respective tracks to their respective

>bus,

>> > then I route the respective bus output to the main bus.

>> > I also apply an effect to a track and then route that effect to the main

>bus

>> > so that the parallel routing is received there. These external FX are

>app

>> > patched digitally.

>> >

>> > When I apply a reverb to the kick drum panned center, I'm getting a

>strange

>> > shift in the imaging and it sounds like it is paned to the left.

>> >

>> > I've got a ways to go here obviously and like I said, I'm not giving
up
>on
>> > it. There's just an unexpected learning curve. I have a feeling that
>part of
>> > what is going on has to do with that %^&%\$#%^%\$# Totalmix app. I can't
>> > possibly express how much I hate that right now. It's like a layer of
>pure
>> > shit between where I start and where I want to go.
>> >
>> > ;o)
>> >
>> > "TCB" <nobody@ishere.com> wrote in message news:4533d553\$1@linux...
>> >
>> >> Obviously no reason to disturb domestic tranquility, but my point wasn't
>> >
>> > that
>> >
>> >> you should use any particular plugs or stuff when you're really mixing.
>> >
>> > Maybe
>> >
>> >> you should use none across the 2 bus, maybe you should use four
>graduated
>> >> compressors and a limiter (I've done that, believe it or not). My point
>> >
>> > was
>> >
>> >> to learn something about how you mix using PARIS. When I used it I did
a
>> >> lot of things that are kinda not right for most digital systems. We've
>> >
>> > argued
>> >
>> >> a billion lines of posts about why and how that's possible inside PARIS.
>> >> What I'm talking about is behaviorial not sonic, find out how much you've
>> >> been using the specialized clipping in PARIS as an 'effect' which is
>what
>> >> I think it is. When I switched from PARIS I did this stuff until I
>settled
>> >> in on a way to work the stuff well for me, my type(s) of music, and
my
>> >
>> > software.
>> >
>> >> Turns out I was using PARIS clipping _lots_ for almost everything.
>> >>
>> >> All of this I say because if anything a multi-EDS card system should

>have
>> >>MORE sonic anomalies that a civilian would call 'harsh' because of the
>> >
>> > delays
>> >
>> >>between EDS cards.
>> >>
>> >>And I'm not slagging PARIS. I'd LOVE to have a PARIS rig to record the
>> >
>> > rock
>> >
>> >>band I play in. But SX/Nuendo/Performer/Logic and to a slightly lesser
>> >
>> > extent
>> >
>> >>Live can sound fantastic when worked well.
>> >>
>> >>TCB
>> >>
>> >>"DJ" <notachance@net.net> wrote:
>> >>
>> >>>I did have a Fairchild and the PL on the master bus. I discovered that
>> >
>> > one
>> >
>> >>>last night. I may need to play with the settings some more. Using the
>> >>>Fairchild and the PL what I was talking in a post last night about
how
>I
>> >>>thought I could achieve *something similar using certain processors*.
>> >>>
>> >>>I'm going to plug away at this over the next few months. I realize
that
>> >>
>> >>I
>> >>
>> >>>don't have much in the way of chops when it comes to getting the most
>out
>> >>
>> >>of
>> >>
>> >>>this system so I'm not giving up on it, but the Pulsar sounds like
a
>nice
>> >>>option to have and I'm going to carefully reassemble my Paris system
>over
>> >>>the course of this week, paying careful attention to some details as
>far

```

>> >>
>> >>as
>> >>
>> >>>cabling/clocking are concerned. We're getting ready to start tracking
a
>> >>>bunch of Amy's songs for her CD and if Amy wants to use Paris, that's
>> >
>> > what's
>> >
>> >>>gonna' happen.
>> >>>;0)
>> >>>
>> >>>
>> >>>"TCB" <nobody@ishere.com> wrote in message news:4533bc71$1@linux...
>> >>>
>> >>>>Deej, SX sounds just fine. Imagine if you'd been mixing in Pro Tools
>> >
>> > your
>> >
>> >>>>whole life and suddenly got a PARIS rig, you'd say 'What's the big
>> >
>> > deal?'
>> >
>> >>>>because you wouldn't be mixing to its strengths. To get it sounding
>> >
>> > more
>> >
>> >>>>PARIS-like, put a UAD Fairchild and then a brick wall limiter across
>> >
>> > the
>> >
>> >>>>master mix bus with relatively 'gentle' mastering type settings. Then
>> >>>
>> >>>>don't
>> >>>
>> >>>>look at them AT ALL and work on a mix for an hour or two. No peeking!
>> >>
>> >>Then
>> >>
>> >>>>when you have the mix sounding nice and fat and rich go check how
much
>> >>
>> >>is
>> >>
>> >>>>going on with the master fader f/x.
>> >>>>
>> >>>>Report back with your findings,
>> >>>>

```

>> >>>>TCB
>> >>>>
>> >>>>"DJ" <notachance@net.net> wrote:
>> >>>>
>> >>>>>OK,
>> >>>>>
>> >>>>>First of all, my wife has the best ears in the family. I "always"
get
>> >>
>> >>her
>> >>
>> >>>>>blessing on mixes because I know I can trust her ears. It's literally
>> >>>
>> >>>like
>> >>>
>> >>>>>having an mastering engineer in the studio. Her ears are incredibly
>> >>>>>good/sensitive and she's always right. Amy hasn't ventured up to
the
>> >>>
>> >>>>studio
>> >>>
>> >>>>>all weekend while I've been in my mad scientist mode and has been
>> >
>> > waiting
>> >
>> >>>>>for me to get my head around getting a mix together for her to listen
>> >>
>> >>>to
>> >>
>> >>>>>in
>> >>>>>
>> >>>>>SX.
>> >>>>>
>> >>>>>So I get something happening that I think sounds good and call her
up
>> >>
>> >>>to
>> >>
>> >>>>>give it a listen. I like it personally and I'm rocking out with my
>> >>>
>> >>>Steinberg
>> >>>
>> >>>>>Houston controller, fader automation....all the cool bells and
>> >
>> > whistles.
>> >
>> >>>>>System is running perfectly, etc. etc. I'm even thinking that I can
>> >

>> > use
>> >
>> >>>>this
>> >>>>
>> >>>>>one for a while to see if I'll even need a more powerful rig it's
>> >
>> > s0000
>> >
>> >>>>>stable. I'm feeling like I've finally found something I can live
with
>> >>>>>here.....soooooo.....she comes in to the control room and
I
>> >
>> > start
>> >
>> >>>>>playing back this 30+ track project.
>> >>>>>
>> >>>>>
>> >>>>>Amy doesn't know squat about the finer points of
>recording/processing,
>> >>>
>> >>>etc.
>> >>>
>> >>>>>she just knows what she likes and doesn't give a flip about what
it
>> >
>> > takes
>> >
>> >>>>to
>> >>>>
>> >>>>>achieve it.....so she's sitting there through the first half
>of
>> >>>
>> >>>the
>> >>>
>> >>>>>song and I can see a little frown start. She looks at me and says
"is
>> >>>
>> >>>that
>> >>>
>> >>>>>midi?.....what's going on with this????.....it sounds like
>it's
>> >>>
>> >>>midi
>> >>>
>> >>>>>or something sort of artificial..... and the whole thing
>> >>>
>> >>>sounds

>> >>>
>> >>>>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
>> >>>>>system.....what's wrong with it? Why are we changing?"
>> >>>>>
>> >>>>>Now this is coming from someone who would "love" to see me simplify
>> >>>
>> >>>things
>> >>>
>> >>>>>around here as you guys can well imagine.
>> >>>>>
>> >>>>>OK.....so I guess I'll try the Pulsar
>> >>>>>thing.....^%\$*&^%\$%^!!!!!!!!!!!!!!
>> >>>>>
>> >>>>>;oP
>> >>>>>
>> >>>>>
>> >>>>>
>> >>>>>
>> >>>>>
>> >>>>>
>> >>>>
>> >>>
>> >
>> >
>

>One other thing to keep in mind... Behringers policy is that if it dies during the warranty, you get a new one. If it dies outside the warranty, throw it out (they will NOT sell parts, even to service depots).

I would still get at least one better unit, use the two ADA8000 if you must for cost savings, but replace them with better stuff WHEN they die.

David.

John wrote:

> I'm trying to get 24 i/o and 3 behringers will be \$600 ish and any other
> good pre seems to ge 3 times that much and would move me to \$1800. If
> this behringer didn't have any moving parts I'd be better. hehe
>
> Don Nafe wrote:
>
>> Nothing wrong with that setup although leaving one of the most
>> important links in the chain to Behringer is questionable in my eyes...
>>
>> and yes I'll admit that is based on my long standing dislike of
>> anything Behringer.
>>

>> Don
>>
>> "John" <no@no.com> wrote in message news:4532ca9d\$1@linux...
>>
>>> So far I'm thinking:
>>> rme hdsp9652 pci interface
>>> 3 Behringer ada8000s a/d for 24 i/os
>>>
>>> and down the road: Mackie Control Universal
>>> scribble strips, touch sensitive faders
>>> With Cubase 4 so far unless you guys can come up with anything else.
>>>
>>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>
>>>> so what'cha buyin'?
>>>>
>>>> "John" <no@no.com> wrote in message news:4532c8b7@linux...
>>>>
>>>>> Soon I will be selling 2 EDS cards, 1 C16, 1 Mec, 2 8 in cards, 1
>>>>
>>>> 8
>>>>
>>>>> out
>>>>> card, 15 ft and 6ft scsi cable and 1 Paris 2 license.
>>>>>
>>>>> Let's start the bidding. I know DJ can at least use the eds cards to
>>>>> create
>>>>> a ring of latency. hehe
>>>>>
>>>>> John
>>>>
>>>>
>>
>>I have had Behringer GIVE me parts (tweeter) on a speaker that was out of
warrenty - they even paid the shipping. I just asked nice... like most things
you get wahat you pay for - but a few of their products are steals for the
price....What is their policy if you die during the warranty from their product?

(fire, explosions, electrocution, etc. etc.).

I'm sorry, but that is one fucking awful company. Their new mixers are bad Mackie Onyx clones right down to the box.

Shameless. No wonder companies like Mackie have to make all their stuff in China now.

Cheers,

TC

EK Sound wrote:

- > One other thing to keep in mind... Behringers policy is that if it dies
- > during the warranty, you get a new one. If it dies outside the
- > warranty, throw it out (they will NOT sell parts, even to service depots).
- >
- > I would still get at least one better unit, use the two ADA8000 if you
- > must for cost savings, but replace them with better stuff WHEN they die.
- >
- > David.
- > HTF do bounce to disk if I'm using external FX???.....route the mix
- outs to a couple of record enabled tracks? I guess that's the only way to do
- it.....either that or to a DAT machine, etc.

"DJ" <notachance@net.net> wrote in message news:4533ba26@linux...

- > OK,
- >
- > First of all, my wife has the best ears in the family. I "always" get her
- > blessing on mixes because I know I can trust her ears. It's literally like
- > having an mastering engineer in the studio. Her ears are incredibly
- > good/sensitive and she's always right. Amy hasn't ventured up to the
- studio
- > all weekend while I've been in my mad scientist mode and has been waiting
- > for me to get my head around getting a mix together for her to listen to
- in
- > SX.
- >
- > So I get something happening that I think sounds good and call her up to
- > give it a listen. I like it personally and I'm rocking out with my
- Steinberg
- > Houston controller, fader automation....all the cool bells and whistles.
- > System is running perfectly, etc. etc. I'm even thinking that I can use
- this
- > one for a while to see if I'll even need a more powerful rig it's soooo
- > stable. I'm feeling like I've finally found something I can live with
- > here.....soooooo.....she comes in to the control room and I start
- > playing back this 30+ track project.
- >
- >
- > Amy doesn't know squat about the finer points of recording/processing,
- etc.
- > she just knows what she likes and doesn't give a flip about what it takes
- to
- > achieve it.....so she's sitting there through the first half of the
- > song and I can see a little frown start. She looks at me and says "is that

> midi?.....what's going on with this????.....it sounds like it's
midi
> or something sort of artificial..... and the whole thing sounds
> harsh to me. Sorry honey but that's not gonna' work. I liked the old
> system.....what's wrong with it? Why are we changing?"
>
> Now this is coming from someone who would "love" to see me simplify things
> around here as you guys can well imagine.
>
> OK.....so I guess I'll try the Pulsar
> thing.....^%\$&* & ^%\$%^!!!!!!!!!!!!!!
>
> ;oP
>
>
>
>
>Have you asked in the last 4 months?? Things have changed in Washinton...

David.

Rich wrote:

> I have had Behringer GIVE me parts (tweeter) on a speaker that was out of
> warrenty - they even paid the shipping. I just asked nice... like most things
> you get wahat you pay for - but a few of their products are steals for the
> price....I have never tried it, but does the real time export support that?

David.

DJ wrote:

> HTF do bounce to disk if I'm using external FX???.....route the mix
> outs to a couple of record enabled tracks? I guess that's the only way to do
> it.....either that or to a DAT machine, etc.
>
>
> "DJ" <notachance@net.net> wrote in message news:4533ba26@linux...
>
>>OK,
>>
>>First of all, my wife has the best ears in the family. I "always" get her
>>blessing on mixes because I know I can trust her ears. It's literally like
>>having an mastering engineer in the studio. Her ears are incredibly
>>good/sensitive and she's always right. Amy hasn't ventured up to the
>
> studio
>

>>all weekend while I've been in my mad scientist mode and has been waiting
 >>for me to get my head around getting a mix together for her to listen to
 >
 > in
 >
 >>SX.
 >>
 >>So I get something happening that I think sounds good and call her up to
 >>give it a listen. I like it personally and I'm rocking out with my
 >
 > Steinberg
 >
 >>Houston controller, fader automation....all the cool bells and whistles.
 >>System is running perfectly, etc. etc. I'm even thinking that I can use
 >
 > this
 >
 >>one for a while to see if I'll even need a more powerful rig it's soooo
 >>stable. I'm feeling like I've finally found something I can live with
 >>here.....soooooo.....she comes in to the control room and I start
 >>playing back this 30+ track project.
 >>
 >>
 >>Amy doesn't know squat about the finer points of recording/processing,
 >
 > etc.
 >
 >>she just knows what she likes and doesn't give a flip about what it takes
 >
 > to
 >
 >>achieve it.....so she's sitting there through the first half of the
 >>song and I can see a little frown start. She looks at me and says "is that
 >>midi?.....what's going on with this????.....it sounds like it's
 >
 > midi
 >
 >>or something sort of artificial..... and the whole thing sounds
 >>harsh to me. Sorry honey but that's not gonna' work. I liked the old
 >>system.....what's wrong with it? Why are we changing?"
 >>
 >>Now this is coming from someone who would "love" to see me simplify things
 >>around here as you guys can well imagine.
 >>
 >>OK.....so I guess I'll try the Pulsar
 >>thing.....^%\$&*&^%\$%^!!!!!!!!!!!!!!
 >>
 >>;oP

>>
>>
>>
>>
>>
>
>

>Of course on a separate machine.

The stress over pci is big even with two pulsar cards although I managed to make them coexist when I had the magma.

Regards,
Dimitrios

"Rich " <studiodog_99@yahoo.com> wrote:

>
>Thank you - are you running the Pulsar card in the same system as Paris
or
>on an external system?

>
>"Dimitrios" <musurgio@otenet.gr> wrote:

>>
>>Hi,
>>The stability of the company was an issue over a year ago.
>>The company survived cause somebody put money on it.
>>They have updated twice from then their products and keep producing new
>things.
>>For intanse Klangbox , awesome new hardware standalone synths for a retail
>>priice of 499 \$!!!!
>>Minimoog Prophet B3 Proodyyssey all these for 500 \$ each.
>>Just simple 19" 1u rack no controls except for midi and outs.
>>Creamware is surviving and staying alive.
>>Anyway there is 3rd party support.
>>Even if they would drop it now their system rocks already and third party
>>plus free one and good ones are coming out every day !!
>>I cannot even try them all.
>>So why worry.
>>grab a pulsar card while you can.
>>Keep your Paris and intergrate them.
>>Regards,
>>Dimitrios

>>
>>"fernando" <gringo@hotmail.com> wrote:

>>>
>>>Yes, the stability of the company is a worries after EMU dump us all in
>>2002.
>>>But we are still trying to make it work top sh*t 4 years later. Dimitrios
>>>has not give up, so is inspiration to us all, IMO

>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>As I've said a dozen times, or more, I can vouch for the sonic quality
>>>of
>>>>the Creamware synths. The Prophet in particular is spectacular. I just
>>>worry
>>>>about compatibility and the stability of the company.
>>>>
>>>>TCB
>>>>
>>>>"Dimitrios" <musurgio@otenet.gr> wrote:
>>>>>
>>>>>Hi,
>>>>>After a touchy email I am about to describe my Paris creamware setup.
>>>>>Paris users "should" have digital in outs.
>>>>>442 interface with spdif can do , mecs with adat cards far better intergration.
>>>>>Even analog connections can do here, but you could avoid extra AD/DA
>>>>routes.
>>>>>
>>>>>First of all.
>>>>>Creamware looks like what Paris could grow up with version 7.x and up
>>>>:)
>>>>>It is totally dsp oriented environnement a totally awesome routing possibilities
>>>>>familiar to Paris patch-bay.
>>>>>You know cables and devices hookups.
>>>>>
>>>>>Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
>>>>>that have 6 dsps (recommended) and Power pulsars that have an amzing
>>>>of
>>>>15
>>>>>dsps !
>>>>>You can have up to 3 cards on same computer system.
>>>>>PIII would be sufficient or any computer as the matter of fact.
>>>>>Each Pulsar II card (pulsar I discontinued) has normally the classic
>>>>option
>>>>>which gives two analog in/outs (24/96) good sounding conversion 16 adat
>>>>in/outs,
>>>>>spdif in out and two midi in/outs totally 32 midi channels.
>>>>>Each Pulsar card has the main on board effects included which are the
>>>>usual
>>>>>effects like chorus, delays , reverbs, synthesizers, compressors, limiters,
>>>>>tons of free devices that can be found on www.planetz.com/forums all
>>>>of
>>>>>very
>>>>>good quality plus the beloved extras.
>>>>>The fantastic new ones form digitalaudiosoft are the SSL channels strip
>>>>(fantastic

>>>>>ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API
 >550
 >>>>>eq all awesome sounding, hearing is believing, the best reverb I have
 >>heard
 >>>>>so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs
 >>>>>SSL compressor (come free with buying anything) all sold around 99 Euros
 >>>>>each.
 >>>>>Bundles 198 Euros (like the three eqs I mentioned)
 >>>>>These guys are tremendous programmers and more emulations are to be
 available
 >>>>>like the Mastering device like the pro mastering facilities use and
 many
 >>>>>more.
 >>>>>Thats only one developer ofcourse.
 >>>>>Other worth mentiong (I have that) is SPL transient designer, yes
 this
 >>>>>exceptionla and expensive unit can be bought for 198 Euros for Pulsar
 >>and
 >>>>>can use up to 5 mono instances or 4 stereo anytime.
 >>>>>Believe me you have never heard such an attacker and ssustain shaper
 >before
 >>>>>unless you have used a SPL external Transient designer device.
 >>>>>Creamware offers the Vinco which is a 1176 emulator on pars with UAD1
 >>1176.
 >>>>>To cut a long story short aBOUT third party plugins there is a trmendous
 >>>>>resource of very very good plugins.
 >>>>>Say goodbye to VST !!!
 >>>>>And if you are gonna sya ok I need VSTI too, creamware is known as the
 >>>ultimate
 >>>>>syntesizer creator.
 >>>>>Minimax B2003 Prodyseey Prohet5 are to be heard to be believed !!!
 >>>>>i HAVE MOST OF THEM they RULE !!!
 >>>>>Ok if you wanna use all these and synthesiuzers and the absolute MOST
 >>amazing
 >>>>>mixers available , real big professional consoles ,,, which are known
 >>to
 >>>>>be Oxford Son'y algorithms ! you will need many dsps , at least 12 ,
 >like
 >>>>>two Pulsars.
 >>>>>But you can go along with only one too !
 >>>>>Thats the way I started out !
 >>>>>The latency is sample wise.
 >>>>>The normal effects of pulsar are 4 samples latent and the latency does
 >>>not
 >>>>>add with additional plugins on a mixer channel.
 >>>>>SPL has bigger latency around 40 samples.
 >>>>>Anyway I manage less than 80 samples track processing (as a matter of
 >>fact

>>>>>I use exactly 80 samples with a delay plugin to be able to nudge 1ms
 >back
 >>>>>in Paris for compensation).
 >>>>>I use three Pulsar II card for a total of 18 dsps and I am totally statisfied.
 >>>>>Really this digitalaudiosoft new company made things for Pulsar up to
 >>date.
 >>>>>Now everyone simulates older analog and great devices.
 >>>>>They are here with great prices for us.
 >>>>>The SSL strip for 99 E has this suberb eq plus a compressor to amnipulate
 >>>>>anyway you want an audio track and send it back to Paris.
 >>>>>So Paris out (spdif or adat)pulsar spdif or adat in, Pulsar effect
 >,
 >>>pulsar
 >>>>>spdif out or adat, paris spdif in or adat.
 >>>>>All this for less than 80 samples !!!
 >>>>>Adat in/out is 15 samples alone !
 >>>>>Forget the uad1 , powercore (I sold them) get mecs and adats.
 >>>>>I have three mecs and three adats.
 >>>>>So 24 ins outs plus 6 spdif ins/outs makes 30.
 >>>>>Enough for a song outboard processing I presume.
 >>>>>I you are so lucky to work with more adat cards so it will be...
 >>>>>You don't need to run your computer at low latency becvause Pulsar is
 >>realtime
 >>>>>!
 >>>>>So any slow computer can do trust me.
 >>>>>Pulsar cards are sold around 400-500 \$ used with great additional plugins
 >>>>>so you can figure out the costs.
 >>>>>I can supply anyone with ready configured Pulsar environements and any
 >>>help
 >>>>>with it !
 >>>>>DJ are you listening.
 >>>>>There are Wordclock and Adat sync addon card sold for Pulsar for 179
 >\$
 >>>at
 >>>>>jrrshop.
 >>>>>You can have outboard devices connected to Pulsar adat in/outs using
 >outboard
 >>>>>converters like Soundscape SS8IO-3 which are sold for arounbd 179 Euros
 >>>>NEW
 >>>>>at sydec belgium the soundscape owner.
 >>>>>These are 20bit converters but GREAT sounding.
 >>>>>I use two of these to intergrate outboard to Pulsar and then back to
 >Paris.
 >>>>>I can write for hours but I don't know If I am saying the same things
 >>all
 >>>>>over cause I got carried away.
 >>>>>Kepp Paris alive.
 >>>>>Thing Pulsar as Paris extension.

>>>>>FORGET VST UAD POWERCORE !
>>>>>visit:
>>>>>www.planetz.com/forums (tremendous Pulsar forum)
>>>>>www.digitalaudiosoft.com
>>>>>www.sonictimeworks.com (the famous Timeworks 4080L DX reverb has been
>>>made
>>>>>years now forPulsar as is their mastering compressor and track compressor
>>>>>too.
>>>>>Ask me anyting you want.
>>>>>Regards,
>>>>>Dimitrios
>>>>>
>>>>
>>>>
>>>
>>
>The WHAT???.....;oD

Subject: Re: Logic Pro update, now supports quad processors
Posted by [LaMont](#) on Wed, 04 Oct 2006 13:11:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

> Chuck
>
> John <no@no.com> wrote:
>> I'm trying to get 24 i/o and 3 behringers will be \$600 ish and any other
>
>> good pre seems to ge 3 times that much and would move me to \$1800. If
>> this behringer didn't have any moving parts I'd be better. hehe
>>
>> Don Nafe wrote:
>>> Nothing wrong with that setup although leaving one of the most important
>
>>> links in the chain to Behringer is questionable in my eyes...
>>>
>>> and yes I'll admit that is based on my long standing dislike of anything
>
>>> Behringer.
>>>
>>> Don
>>>
>>> "John" <no@no.com> wrote in message news:4532ca9d\$1@linux...
>>>> So far I'm thinking:
>>>> rme hdsp9652 pci interface
>>>> 3 Behringer ada8000s a/d for 24 i/os
>>>>
>>>> and down the road: Mackie Control Universal
>>>> scribble strips, touch sensitive faders

>>>> With Cubase 4 so far unless you guys can come up with anything else.
>>>>
>>>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>>> so what'cha buyin'?
>>>>>
>>>>> "John" <no@no.com> wrote in message news:4532c8b7@linux...
>>>>>> Soon I will be selling 2 EDS cards, 1 C16, 1 Mec, 2 8 in cards, 1
>>>> 8
>>>>>> out
>>>>>> card, 15 ft and 6ft scsi cable and 1 Paris 2 license.
>>>>>>
>>>>>> Let's start the bidding. I know DJ can at least use the eds cards
> to
>>>>>> create
>>>>>> a ring of latency. hehe
>>>>>>
>>>>>> John
>>>

>In the last 4 weeks I have had two computers die. The PC (Athlon T-Bird 1.6G) lost the video card. I bought another for all of 9 bucks, and that one went too. Took it to the tech at PC Club. He pointed out about 7 can-shaped caps that all looked like they had been inflated. This is not good. They said it was likely to keep blowing up the video cards as many of the voltages were no longer stable.

I gave it away to a techie friend who told me that there were thousands of computers and other products that were afflicted by millions of total crap chinese knock-off capacitors and were failing just like my PC had.

Bought a nice Dell Inspiron. I like it.

On the other hand;
My Apple iBook has the dreaded logic board defect. There were enough of these going bad that people were howling loudly and Apple decided to cover them.

The page is:

<http://www.apple.com/support/ibook/faq/>

Mine died this morning. Same problem. This is it's fourth trip back for the same problem. BUT, it is a 2001 computer, and so far my outlay to repair it to date has been 0.

After an hour on the phone with Apple, (and being dropped off the phone line once) they are sending me another d*mn DHL box to send it back to them, and they will fix it yet again.

Lessons learned?

Computers suck. All of them. We thought Otari reel to reels were toys compared to our Ampexes, MCI's and Studers, but now Otaris look like works of art compared to these stinkin' POS RAT-TRAP computers we all depend on for our livelihood. For anyone to have actual pride in their damn computer, (of all things) and look down their nose at the other guy's computer (of all things) brands one as an amateur. Sorry,

To compare the support of an el-cheapo PC to Apple is hilarious. On the other hand, there are probably high-end PC's that have as good or better support, and of course the price is commensurate.

People buy Macs because they like them. Period. XP is primitive compared to OSX and nowhere near as nice to use on every level.

On the other hand, there is no reason for anyone who is totally comfortable with XP (or open source OS's) to give a hoot about Apple.

But Pleeasse... platform wars? Who cares?

It's the product we make, not the tools.

I say, Kill 'em all, let Thad sort 'em out!

heh

DCWhat Chuck said was that it is pumped back up before you hear it. There will be no level difference since it is back to normal by the time you hear it. It's quite possible that Paris works its magic in the mix bus at -20, (where you can't get overs!) then brings it back to 0 in a predictable and safe manner.

Chuck?

DC

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

>Chuck,

>

>I've got an SPL meter here in my studio. I could play back a track in cubase

>SX at unity, then route it to Paris with the fader set at unity. If this

is

>what is happening the SPL level should drop by 20+ dB.....right? Have
you
>ever done this?
>
>DJ
>
>
>
>
>
>"chuck duffy" <c@c.com> wrote in message news:45340c39\$1@linux...
>>
>> "1.) Give yourself some headroom... set a default template (if
>> you use them) so that all track channels are at, for example,
>> -6 or so, or simply remember to drop channels levels down as you
>> add them. Groups where you're using EFX on are ok to run at full
>> blast, since you probably won't be sending stuff to them that
>> hot anyway."
>>
>> I guess no one saw my post to DJ the other day, that is what paris is
>doing
>> behind the scenes. It is dipping individual tracks by 20+ DB and boosting
>> the master by 20+ DB all without you even knowing about it.
>>
>> The individual track meters read the actual level, but that is *not* what
>> is getting summed at the master.
>>
>> This is the only difference I can spot between all other designs I know
>about.
>> It's definitely why paris mixes 'gel' for DJ.
>>
>> You can't, and don't need to push the individual channels in other
>systems.
>> Thad's advice was good too, put a brickwall across the master and boost
>> there!
>>
>> Chuck
>>
>>
>>
>
>"chuck duffy" <c@c.com> wrote:
>
>"1.) Give yourself some headroom... set a default template (if
>you use them) so that all track channels are at, for example,
>-6 or so, or simply remember to drop channels levels down as you
>add them. Groups where you're using EFX on are ok to run at full
>blast, since you probably won't be sending stuff to them that
>hot anyway."

>
>I guess no one saw my post to DJ the other day, that is what paris is doing
>behind the scenes. It is dipping individual tracks by 20+ DB and boosting
>the master by 20+ DB all without you even knowing about it.
>
>The individual track meters read the actual level, but that is *not* what
>is getting summed at the master.
>
>This is the only difference I can spot between all other designs I know
about.
> It's definitely why paris mixes 'gel' for DJ.

Chuck, I for one missed seeing that post you mention... so
if we drop all our Cubase Channels down to -20 & pretend that's
zero, and then insert a volume maximizer with the threshold
set at -20 db across the mix buss, you think we'd hear
something approximating the "Paris Sound"?

NeilWell, if you think about it, that is exactly what most
analog consoles do... The channels fader output is fed
through resistors before being summed with the other
channels. The sumed signal is then passed through a buffer
amp (or high turns ratio transformer in older consoles) to
get the level back.

Maybe the Paris sound is more closely related to SSC's old
Midas than we know! ;-) Wonder what became of that desk
anyway....

David.

chuck duffy wrote:

> "1.) Give yourself some headroom... set a default template (if
> you use them) so that all track channels are at, for example,
> -6 or so, or simply remember to drop channels levels down as you
> add them. Groups where you're using EFX on are ok to run at full
> blast, since you probably won't be sending stuff to them that
> hot anyway."
>
> I guess no one saw my post to DJ the other day, that is what paris is doing
> behind the scenes. It is dipping individual tracks by 20+ DB and boosting
> the master by 20+ DB all without you even knowing about it.
>
> The individual track meters read the actual level, but that is *not* what
> is getting summed at the master.
>
> This is the only difference I can spot between all other designs I know about.
> It's definitely why paris mixes 'gel' for DJ.

>
> You can't, and don't need to push the individual channels in other systems.
> Thad's advice was good too, put a brickwall across the master and boost
> there!
>
> Chuck
>
>
>What a dope!!!!
RTFM
:)

DJ wrote:

>The WHAT???.....;oD
>
>Damn!!!!.....this is awkward. I feel like a dope.
>
>"EK Sound" <askme@nospam.com> wrote in message news:4533f224\$1@linux...
>
>
>>I have never tried it, but does the real time export support that?
>>
>>David.
>>
>>DJ wrote:
>>
>>
>>
>>>HTF do bounce to disk if I'm using external FX???.....route the
>>>
>>>
>mix
>
>
>>>outs to a couple of record enabled tracks? I guess that's the only way
>>>
>>>
>to do
>
>
>>>it.....either that or to a DAT machine, etc.
>>>
>>>
>>>"DJ" <notachance@net.net> wrote in message news:4533ba26@linux...
>>>
>>>

>>>
>>>>OK,
>>>>
>>>>First of all, my wife has the best ears in the family. I "always" get
>>>>
>>>>
>her
>
>
>>>>blessing on mixes because I know I can trust her ears. It's literally
>>>>
>>>>
>like
>
>
>>>>having an mastering engineer in the studio. Her ears are incredibly
>>>>good/sensitive and she's always right. Amy hasn't ventured up to the
>>>>
>>>>
>>>studio
>>>
>>>
>>>
>>>>all weekend while I've been in my mad scientist mode and has been
>>>>
>>>>
>waiting
>
>
>>>>for me to get my head around getting a mix together for her to listen to
>>>>
>>>>
>>>in
>>>
>>>
>>>
>>>>SX.
>>>>
>>>>So I get something happening that I think sounds good and call her up to
>>>>give it a listen. I like it personally and I'm rocking out with my
>>>>
>>>>
>>>Steinberg
>>>
>>>
>>>
>>>>Houston controller, fader automation....all the cool bells and whistles.
>>>>System is running perfectly, etc. etc. I'm even thinking that I can use

>>>>
>>>>
>>>this
>>>
>>>
>>>
>>>>one for a while to see if I'll even need a more powerful rig it's soooo
>>>>stable. I'm feeling like I've finally found something I can live with
>>>>here.....soooooo.....she comes in to the control room and I
>>>>
>>>>
>start
>
>
>>>>playing back this 30+ track project.
>>>>
>>>>
>>>>Amy doesn't know squat about the finer points of recording/processing,
>>>>
>>>>
>>>etc.
>>>
>>>
>>>
>>>>she just knows what she likes and doesn't give a flip about what it
>>>>
>>>>
>takes
>
>
>>>to
>>>
>>>
>>>
>>>>achieve it.....so she's sitting there through the first half of
>>>>
>>>>
>the
>
>
>>>>song and I can see a little frown start. She looks at me and says "is
>>>>
>>>>
>that
>
>
>>>>midi?.....what's going on with this????.....it sounds like it's
>>>>

>>>>
>>>midi
>>>
>>>
>>>
>>>>or something sort of artificial..... and the whole thing
>>>>
>>>>
>sounds
>
>
>>>>harsh to me. Sorry honey but that's not gonna' work. I liked the old
>>>>system.....what's wrong with it? Why are we changing?"
>>>>
>>>>Now this is coming from someone who would "love" to see me simplify
>>>>
>>>>
>things
>
>
>>>>around here as you guys can well imagine.
>>>>
>>>>OK.....so I guess I'll try the Pulsar
>>>>thing.....^%\$*&^%\$%^!!!!!!!!!!!!!!
>>>>
>>>>;oP
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>>
>
>
>
>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762Hi,

So the Creamware cards will work with new Intel Core 2, Intel

Quad-core, AMD dual core Opterons, AMD M2 and X2 processors, Apple G5 (IBM and Intel)? PCI-x, PCI 3.3v , PCI-e?
Or is it like the Paris EDS cards that only work on old used PC hardware?

Chris

Dimitrios wrote:

>Of course on a separate machine.
>The stress over pci is big even with two pulsar cards although I managed
>to make them coexist when I had the magma.
>Regards,
>Dimitrios
>
>
>"Rich " <studiodog_99@yahoo.com> wrote:
>
>
>>Thank you - are you running the Pulsar card in the same system as Paris
>>
>>
>or
>
>
>>on an external system?
>>
>>"Dimitrios" <musurgio@otenet.gr> wrote:
>>
>>
>>>Hi,
>>>The stability of the company was an issue over a year ago.
>>>The company survived cause somebody put money on it.
>>>They have updated twice from then their products and keep producing new
>>>
>>>
>>things.
>>
>>
>>>For intanse Klangbox , awesome new hardware standalone synths for a retail
>>>priice of 499 \$!!!!
>>>Minimoog Prophet B3 Proodyyssey all these for 500 \$ each.
>>>Just simple 19" 1u rack no controls except for midi and outs.
>>>Creamware is surviving and staying alive.
>>>Anyway there is 3rd party support.
>>>Even if they would drop it now their system rocks already and third party
>>>plus free one and good ones are coming out every day !!
>>>I cannot even try them all.

>>>So why worry.
>>>grab a pulsar card while you can.
>>>Keep your Paris and intergrate them.
>>>Regards,
>>>Dimitrios
>>>
>>>"fernando" <gringo@hotmail.com> wrote:
>>>
>>>
>>>>Yes, the stability of the company is a worries after EMU dump us all in
>>>>
>>>>
>>>>2002.
>>>
>>>
>>>>But we are still trying to make it work top sh*t 4 years later. Dimitrios
>>>>has not give up, so is inspiration to us all, IMO
>>>>
>>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>
>>>>>As I've said a dozen times, or more, I can vouch for the sonic quality
>>>>>
>>>>>
>>>>>of
>>>
>>>
>>>>>the Creamware synths. The Prophet in particular is spectacular. I just
>>>>>
>>>>>
>>>>>worry
>>>
>>>
>>>>>about compatibility and the stability of the company.
>>>>>
>>>>>TCB
>>>>>
>>>>>"Dimitrios" <musurgio@otenet.gr> wrote:
>>>>>
>>>>>
>>>>>>Hi,
>>>>>>After a touchy email I am about to describe my Paris creamware setup.
>>>>>>Paris users "should" have digital in outs.
>>>>>>442 interface with spdif can do , mecs with adat cards far better intergration.
>>>>>>Even analog connections can do here, but you could avoid extra AD/DA
>>>>>>
>>>>>>
>>routes.

>>
>>
>>>>>First of all.
>>>>>Creamware looks like what Paris could grow up with version 7.x and up
>>>>>
>>>>>
>>>:)
>>>
>>>
>>>>>It is totally dsp oriented environnement a totally awesome routing possibilities
>>>>>familiar to Paris patch-bay.
>>>>>You know cables and devices hookups.
>>>>>
>>>>>Creamware has the Pulsar I cards that have 4 dsp chips , Pulsar II cards
>>>>>that have 6 dsps (recommended) and Power pulsars that have an amazing
>>>>>
>>>>>
>>of
>>
>>
>>>>>15
>>>>>
>>>>>
>>>>>dsps !
>>>>>You can have up to 3 cards on same computer system.
>>>>>PIII would be sufficient or any computer as the matter of fact.
>>>>>Each Pulsar II card (pulsar I discontinued) has normally the classic
>>>>>
>>>>>
>>>option
>>>
>>>
>>>>>which gives two analog in/outs (24/96) good sounding conversion 16 adat
>>>>>
>>>>>
>>>>>in/outs,
>>>>>
>>>>>
>>>>>spdif in out and two midi in/outs totally 32 midi channels.
>>>>>Each Pulsar card has the main on board effects included which are the
>>>>>
>>>>>
>>>usual
>>>
>>>
>>>>>effects like chorus, delays , reverbs, synthesizers, compressors, limiters,
>>>>>tons of free devices that can be found on www.planetz.com/forums all
>>>>>

>>>>>
>>of
>>
>>
>>>>>very
>>>>>
>>>>>
>>>>>good quality plus the beloved extras.
>>>>>The fantastic new ones from digitalaudiosoft are the SSL channels strip
>>>>>
>>>>>
>>>>>(fantastic
>>>>>
>>>>>
>>>>>ssl emule) the vintage eq's that has a pultec a Neve 1084 and an API
>>>>>
>>>>>
>>550
>>
>>
>>>>>eq all awesome sounding, hearing is believing, the best reverb I have
>>>>>
>>>>>
>>>heard
>>>
>>>
>>>>>so far RMX 160 the RMX 16 emulator, a awesome dynamic eq with many bangs
>>>>>SSL compressor (come free with buying anything) all sold around 99 Euros
>>>>>each.
>>>>>Bundles 198 Euros (like the three eqs I mentioned)
>>>>>These guys are tremendous programmers and more emulations are to be
>>>>>
>>>>>
>available
>
>
>>>>>like the Mastering device like the pro mastering facilities use and
>>>>>
>>>>>
>many
>
>
>>>>>more.
>>>>>Thats only one developer ofcourse.
>>>>>Other worth mentioning (I have that) is SPL transient designer, yes
>>>>>
>>>>>
>this

>
>
>>>>>exceptionla and expensive unit can be bought for 198 Euros for Pulsar
>>>>>
>>>>>
>>>and
>>>
>>>
>>>>>can use up to 5 mono instances or 4 stereo anytime.
>>>>>Believe me you have never heard such an attacker and ssustain shaper
>>>>>
>>>>>
>>before
>>
>>
>>>>>unless you have used a SPL external Transient designer device.
>>>>>Creamware offers the Vinco which is a 1176 emulator on pars with UAD1
>>>>>
>>>>>
>>>1176.
>>>
>>>
>>>>>To cut a long story short aBOUT third party plugins there is a trmendous
>>>>>resource of very very good plugins.
>>>>>Say goodbye to VST !!!
>>>>>And if you are gonna sya ok I need VSTI too, creamware is known as the
>>>>>
>>>>>
>>>>ultimate
>>>>
>>>>
>>>>>syntesizer creator.
>>>>>Minimax B2003 Prodyseey Prohet5 are to be heard to be believed !!!
>>>>>i HAVE MOST OF THEM they RULE !!!
>>>>>Ok if you wanna use all these and synthesiuzers and the absolute MOST
>>>>>
>>>>>
>>>amazing
>>>
>>>
>>>>>mixers available , real big professional consoles ,,, which are known
>>>>>
>>>>>
>>>to
>>>
>>>
>>>>>be Oxford Son'y algorithms ! you will need many dsps , at least 12 ,
>>>>>

>>>>>
>>like
>>
>>
>>>>>two Pulsars.
>>>>>But you can go along with only one too !
>>>>>Thats the way I started out !
>>>>>The latency is sample wise.
>>>>>The normal effects of pulsar are 4 samples latent and the latency does
>>>>>
>>>>>
>>>>not
>>>>
>>>>
>>>>>add with additional plugins on a mixer channel.
>>>>>SPL has bigger latency around 40 samples.
>>>>>Anyway I manage less than 80 samples track processing (as a matter of
>>>>>
>>>>>
>>>fact
>>>
>>>
>>>>>I use exactly 80 samples with a delay plugin to be able to nudge 1ms
>>>>>
>>>>>
>>back
>>
>>
>>>>>in Paris for compensation).
>>>>>I use three Pulsar II card for a total of 18 dsps and I am totally statisfied.
>>>>>Really this digitalaudiosoft new company made things for Pulsar up to
>>>>>
>>>>>
>>>date.
>>>
>>>
>>>>>Now everyone simulates older analog and great devices.
>>>>>They are here with great prices for us.
>>>>>The SSL strip for 99 E has this suberb eq plus a compressor to amnipulate
>>>>>anyway you want an audio track and send it back to Paris.
>>>>>So Paris out (spdif or adat)pulsar spdif or adat in, Pulsar effect
>>>>>
>>>>>
>>,
>>
>>
>>>>pulsar
>>>>

>>>>
 >>>>>spdif out or adat, paris spdif in or adat.
 >>>>>All this for less than 80 samples !!!
 >>>>>Adat in/out is 15 samples alone !
 >>>>>Forget the uad1 , powercore (I sold them) get mecs and adats.
 >>>>>I have three mecs and three adats.
 >>>>>So 24 ins outs plus 6 spdif ins/outs makes 30.
 >>>>>Enough for a song outboard processing I presume.
 >>>>>I you are so lucky to work with more adat cards so it will be...
 >>>>>You don't need to run your computer at low latency becvause Pulsar is
 >>>>>
 >>>>>
 >>>realtime
 >>>
 >>>
 >>>>>!
 >>>>>So any slow computer can do trust me.
 >>>>>Pulsar cards are sold around 400-500 \$ used with great additional plugins
 >>>>>so you can figure out the costs.
 >>>>>I can supply anyone with ready configured Pulsar environements and any
 >>>>>
 >>>>>
 >>>>help
 >>>>
 >>>>
 >>>>>with it !
 >>>>>DJ are you listening.
 >>>>>There are Wordclock and Adat sync addon card sold for Pulsar for 179
 >>>>>
 >>>>>
 >>\$
 >>
 >>
 >>>>at
 >>>>
 >>>>
 >>>>>jrrshop.
 >>>>>You can have outboard devices connected to Pulsar adat in/outs using
 >>>>>
 >>>>>
 >>outboard
 >>
 >>
 >>>>>converters like Soundscape SS8IO-3 which are sold for arounbd 179 Euros
 >>>>>
 >>>>>
 >>>>>NEW
 >>>>>

>>>>>
>>>>>>at sydec belgium the soundscape owner.
>>>>>>These are 20bit converters but GREAT sounding.
>>>>>>I use two of these to intergrate outboard to Pulsar and then back to
>>>>>>
>>>>>>
>>Paris.
>>
>>
>>>>>>I can write for hours but I don't know If I am saying the same things
>>>>>>
>>>>>>
>>>all
>>>
>>>
>>>>>>over cause I got carried away.
>>>>>>Kepp Paris alive.
>>>>>>Thing Pulsar as Paris extension.
>>>>>>FORGET VST UAD POWERCORE !
>>>>>>visit:
>>>>>>www.planetz.com/forums (tremendous Pulsar forum)
>>>>>>www.digitalaudiosoft.com
>>>>>>www.sonictimeworks.com (the famous Timeworks 4080L DX reverb has been
>>>>>>
>>>>>>
>>>>made
>>>>
>>>>
>>>>>>years now forPulsar as is their mastering compressor and track compressor
>>>>>>too.
>>>>>>Ask me anyting you want.
>>>>>>Regards,
>>>>>>Dimitrios
>>>>>>
>>>>>>
>>>>>>
>
>
>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>

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

(859) 635-5762Hey DeeJ! I'm sorry to hear that Paris no longer works for you. I would second Dimitrios's suggestion to try the Creamware Cards. There are also other possible options such as Receptor with the light pipe, or TC PowerCore.

It's a sad day when you throw in the towel.

I guess we need a new Paris Guru.

James

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

>

>I have completely torn down my Paris rig today so I'm committed to this.

I'm

>going to find all the original boxes (or as many as I've still got) and

I'll

>be selling it all once I clean up and package all of the components.

>

>I've been mixing a project natively today/tonight. There's definitely a

>different sonic footprint between Cubase SX and Paris. It's as obvious to

me

>as the sun rising in the morning, but I'm liking what I'm getting with it

so

>far and I think I can achieve something similar to the Paris sound if I

want

>to by using certain kinds of processing. There will be some growing pains,

>but it's nice being able to just strap anything, anywhere I want.

>

>I'm concerned about a few things. With the RME hardware, it's going to be

>2ms hardware latency plus another 1.5ms converter latency.....right??? I've

>never done a cue mix with this RME hardware. I track up to 15 live mics

>sometimes and I'm not sure how well my AMD 64 4400 x 2 system will be able

>to handle this if I'm also playing back 15 or 20 prerecorded tracks. I'm

>also wondering how phasey 3.5 ms is going to be (if it is 3.5ms) in a cue

>mix if I'm sending an audio stream out of a mix with plugin monitoring

>enabled with buffers set to 64k to my Furman headphone system. I'd like

to

>be able to do this. I definitely hear phasing in a mix at 3ms. I'm not sure

>how that would translate to a performer's cue mix in tracking scenario.

>There may be no way around this with the RME hardware without using ASIO

>direct monitoring. the whole point of my switching DAWs is to be able to

>just fire it up and get going at the lowest possible latency in tracking

>sessions without worrying about jumping through a bunch of hoops. I may

have

>to build myself a dual/dualcore Opteron system.

>

>With Paris, it was just 1.5 ms conversion latency and basically inaudible.

>that's a big deal to me in a tracking session. This is the reason I was

>asking about the Pulsar. If it's latency is similar to that of Paris (using

>the onboard DSP only) then I think I can use my current DAW. If I build

an

>Opteron rig, I think I will be able to use the PSU, RAM and HD's of my
>existing DAW. I do not want any more grief with mobo/hardware compatibility
>though. I'm doing this because I just can't get Paris to do everything I
>want and I'm tired of the struggle. I don't want another struggle so that's
>why I'll probably stay with RME or Lynx (I hate the Totalmix
>interface.....Lynx is much better IMO)

>

>Anyway.....your thoughts/advice and suggestions will be much appreciated.

>

>Deej

>

>

>

>Anybody know if BT is still using Paris for anything these days?

Cheers,

TC

James McCloskey wrote:

> Hey Deej! I'm sorry to hear that Paris no longer works for you. I would
> second Dimitrios's suggestion to try the Creamware Cards. There are also
> other possible options such as Receptor with the light pipe, or TC PowerCore.

>

>

> It's a sad day when you throw in the towel.

>

> I guess we need a new Paris Guru."DC" <dc@spammersincupertino.com> wrote:

>

>In the last 4 weeks I have had two computers die. The PC (Athlon
>T-Bird 1.6G) lost the video card. I bought another for all of 9 bucks,
>and that one went too. Took it to the tech at PC Club. He pointed
>out about 7 can-shaped caps that all looked like they had been
>inflated. This is not good. They said it was likely to keep blowing
>up the video cards as many of the voltages were no longer stable.

>

>I gave it away to a techie friend who told me that there were
>thousands of computers and other products that were afflicted by
>millions of total crap chinese knock-off capacitors and were failing
>just like my PC had.

>

>Bought a nice Dell Inspiron. I like it.

>

>On the other hand;

>My Apple iBook has the dreaded logic board defect. There were
>enough of these going bad that people were howling loudly and

>Apple decided to cover them.
>
>The page is:
>
><http://www.apple.com/support/ibook/faq/>
>
>Mine died this morning. Same problem. This is it's fourth trip back
>for the same problem. BUT, it is a 2001 computer, and so far
>my outlay to repair it to date has been 0.
>
>After an hour on the phone with Apple, (and being dropped off the
>phone line once) they are sending me another d*mn DHL box to send
>it back to them, and they will fix it yet again.
>
>Lessons learned?
>
>Computers suck. All of them. We thought Otari reel to reels were
>toys compared to our Ampexes, MCI's and Studers, but now Otaris
>look like works of art compared to these stinkin' POS RAT-TRAP
>computers we all depend on for our livelihood. For anyone to have
>actual pride in their damn computer, (of all things) and look down
>their nose at the other guy's computer (of all things) brands one
>as an amateur. Sorry,
>
>To compare the support of an el-cheapo PC to Apple is hilarious.
>On the other hand, there are probably high-end PC's that have as
>good or better support, and of course the price is commensurate.
>
>People buy Macs because they like them. Period. XP is primitive
>compared to OSX and nowhere near as nice to use on every level.
>
>On the other hand, there is no reason for anyone who is totally
>comfortable with XP (or open source OS's) to give a hoot about
>Apple.
>
>But Pleeasse... platform wars? Who cares?
>
> It's the product we make, not the tools.
>
>
>I say, Kill 'em all, let Thad sort 'em out!
>
>heh
>
>DC
>

Hey don't knock MS, They are going to have an OS that is like Mac OS shortly.
It even looks like Mac OSX;) Only took them five years to copy it. Then
again, that's nothing new!

You get what you pay for.

JamesHeh So true

Neil wrote:

>Loved by graphics artists the world over:

>= \$Billions.

>

>The platform preferred by the company that dominates the audio &

>broadcast video production marketplaces:

>= \$More Billions.

>

>Economic stranglehold on your distribution network:

>= \$Priceless.

>

>

>

>Chris Ludwig <chrisl@adkproaudio.com> wrote:

>

>

>>There is no "good" deal with a Fruit computer. :)

>>

>>

>>TCB wrote:

>>

>>

>>

>>>Presumably due to some kind or karmic punishment, I'm being forced to purchase

>>>a fruit labeled computer for someone. I can't figure it out either. However,

>>>it seems _really_ hard to find deals on them. Is this me being an unsophisticated

>>>GNU/linux dweeb or does Apple actually have that tight of a hold on their

>>>retailers? If you suddenly had to have a cheap MacBook where would you

>>>

>>>

&g