
Subject: Cubase pulls a Paris

Posted by [John \[1\]](#) on Wed, 17 Jan 2007 13:20:48 GMT

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hanks

AndrewBrandon,

I got it about a year ago. Good info. I personally "try" not to compress individual tracks more than 3db max unless I'm going for an effect. You also have to remember that the players in that video are seasoned Nashville session dudes, and their playing is probably so consistent, that they don't need much compression. My playing, on

Subject: Re: Cubase pulls a Paris

Posted by [Neil](#) on Wed, 17 Jan 2007 15:44:09 GMT

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the other hand, is far more up and down, thus I tend to use more compression to even things out. A lot depends on the player and also on the genre of music.

Tony

"Brandon" <a@a.com> wrote in message news:45d06c80@linux...

I watched this last night and I am a little dumbfounded.

He barely compresses at all.

Maybe 2db to tape and almost nothing afterwards.

Man, I compress the S*\h*t out of everything.

Is this just my noviceness showing?

I cant remember how much compression he thru on the master bus.

Anyway....

freaked me out.

--

Thanks,

BrandonWell, happy birthday fom the other old fart around here.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45d0a71f\$1@linux...

>

> Lol!! Me too(Just had a Birthday) 45

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>
>>> Dedric, it seems that the music industry is in a spiraling motion of
>
>>> perpetual
>>&

Subject: Re: Cubase pulls a Paris
Posted by [Dedric Terry](#) on Wed, 17 Jan 2007 16:46:45 GMT
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hat this and that *should* sound
>>
>>>like. She liked Paris and she likes some ITB Cubase stuff as well, but
>she
>>
>>>really noticed the difference the 5042 made and considered it as a positive
>>
>>>addition to the mix without having a bunch of preconceptions about why.
>>>
>>>I, OTOH, grew up listening to vinyl that was recorded to tape and I will
>>
>>>admit to my predelection to refer to this as a benchmark, even though
the
>>
>>>*audible*dynamic range is not what digital is supposed to be providing.
>>
>>>somehow, it just sounds better to me, cause I'm and old fart, I guess.
>>>
>>>;o)
>>>
>>>
>>
>Oh yeah, I forgot to mention it has a built in tuner, editing software and
a drum machine that sounds useful.

Drum machine sounds/beats.
<http://www.digitech.com/RPDrumDemo/index.php>

http://www.digitech.com/products/RP_newpgs/rp150.htm

James

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

>
>Quick and dirty guitar production for \$99.00!
>
>Considering it also serves as a portable USB audio interface I'm thinking

>it's a buy. I would use it for demoing/writing/reamping. I'm not a guitar
>player, but it might help me learn to play better also.
>
>Let me know what you guys think of the sound and capabilities.
>
>Check out the sounds.
><http://www.digitech.com/RP150Demo/>
>
>MP3 demos at the bottom.
> <http://www.musiciansfriend.com/product/DigiTech-RP150-Multi-Effects-Pedal?sku=156606>
>
>JamesThis from a friend in the know....

"WELL. It's an interesting device, but not worth much I'm afraid. He might try selling it on Ebay....the problem is this: there are 6 little delren wheels (motor driven) that fatigue with both age and use. They are either broken or largely unused and ABOUT to break. Most people that know anything about the Gizmo are aware of this and usually shy away or are only interested in a parts piece."

There you go! :-)

David.

Jon Jiles wrote:

> Hi Guys,
>
> I have a nearly perfect Godley/Creme Gizmotron that I have had in storage
> forever. Used it once in the early '80's. It's the six string model. Anyone
> know what one of these is worth or where I might be able to find the value?
> It's a real collectors item but I'm upgrading my stuff and can't afford collector's
> items if I want to get new toys.
>
> Than

Subject: Re: Cubase pulls a Paris
Posted by [LaMont](#) on Wed, 17 Jan 2007 17:07:46 GMT
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.libsyn.com/index.php?post_year=2007&post_mont h=02Happy B-Day LaMont!

James

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

>
>Lol!! Me too(Just had a Birthday) 45
>

>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>
>>> Detric, it seems that the music industry is in a spiraling motion of
>
>>> perpetual
>>> back tracking. Classic Rock, 1970 R & B...
>>>
>>
>>
>>I don't really agree with this 100%. Some things just sound better than
>
>>others I think. for instance, the reason I bounce a lot of my decisions
>off
>>my wife is because she doesn't have a dog in the fight as far as whether
>
>>tape/tubes/digital/solid state sounds better. she does have incredibly

>>sensitive hearing though. She could care less why something sounds good
>and
>>so is not caught up in the hype about what this and that *should* sound
>
>>like. She liked Paris and she likes some ITB Cubase stuff as well, but
she
>
>>really noticed the difference the 5042 made and considered it as a positive
>
>>addition to the mix without having a bunch of preconceptions about why.
>>
>>I, OTOH, grew up listening to vinyl that was recorded to tape and I will
>
>>admit to my predelection to refer to this as a benchmark, even th

Subject: Re: Cubase pulls a Paris
Posted by [Deej \[4\]](#) on Wed, 17 Jan 2007 17:26:34 GMT
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layer, but it might help me learn to play better also.
>>
>>Let me know what you guys think of the sound and capabilities.
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>>
>>MP3 demos at the bottom.
>> <http://www.musiciansfriend.com/product/DigiTech-RP150-Multi-Effects-Pedal?sku=156606>
>>
>>James

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

>

>hey James.. I have few Digitech machines and they are great for production.

>They excel at the crunch and burn sounds.. They tend to be a bit (for me)

on

>the clean stuff, but they will work in a mix.. Nice work..

>

>I do wish they would make a unit that does not have the "amp modeling" ..Just

>the Fx..

I believe you can turn off the AMP modeling and cabinet simulators.

James

>

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

>>

>>Oh yeah, I forgot to mention it has a built in tuner, editing software

and

>>a drum machine that sounds useful.

>>

>>Drum machine sounds/beats.

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>>

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>>>

>>>MP3 demos at the bottom.

>>> <http://www.musiciansfriend.com/product/DigiTech-RP150-Multi-Effects-Pedal?sku=156606>

>>>

>>>James

>>

>Did anyone watch the Grammy show last night?(evidently the ratings were not so good) The opening "Police" segment was great...they still ROCK .. Most of the other times the audio peaks went into nasty distortion,especially on the

lead vocal mic.....poor showing for "audio professionals". I voted for the Dixie Chicks, and was glad they were winners. Their "Not Making Nice" protest song was really great when it first came out...now the "sting" is gone from it. hy guys,

i always have the same problem and i cant see the eds in the hardware list, ive used the driver of interlok and the other drivers they'll found here at the newsgroups!

can anybody help me with an actually set up for xp using???

my sytem is a pc intel 2,4 ghz 1056 ram and asrock p4i65g motherboard

i hope that anybody can help me

michael

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

>Almost assured that slot one is sharing with your video card. Move to slot

2

>or 3.

>

>AA

>

>

>"RiverLake Farms" <edna@texomaonline.com> wrote in message

>news:45d0745e@linux...

>> Thanks Aaron. It has its own IRQ, not shared. The EDS was detected, as I

>> got the "found new hardware, multimedia audio controller" thing. However,

>> it didn't want to accept the scherzo as a driver - I had to manually force

>> it to accept it, as per instructions for manual installation. It did then

>> put it in system devices and says its working properly. I also have the

>> midi drive

Subject: Re: Cubase pulls a Paris

Posted by [LaMont](#) on Wed, 17 Jan 2007 18:59:19 GMT

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e it in slot 1 in my previous

P4 machine(with Nforce 2 video card) and it worked great.

"Neil" <IOUOIU@OIU.com> wrote in message news:45d07a76\$1@linux...

>

> Yup, 99.997% chance of this being the case... I was never able

> to get an EDS card working right in slot #1 on either mobo I

> had in my older Paris rig, and when I assembled my recent one I

> didn't even try it - set up like a dream with no problems.

>

> Neil
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
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>>AA
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>>> got the "found new hardware, multimedia audio controller" thing.
>>> However,
>
>>> it didn't want to accept the scherzo as a driver - I had to manually
>>> force
>
>>> it to accept it, as per instructions for manual installation. It did
> then
>>> put it in system devices and says its working properly. I also have the
>
>>> midi driver in DM under sound. I might try changing the pci slot, its
> now
>>> in slot one, and a different video card.
>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>> news:45cffaaa\$1@linux...
>>>> 1/1 means the software doesn't recognize a usable hardware set. Check
> IRQ
>>>> sharing, make sure that you see the EDS in the hardware list correctly,
>
>>>> and make sure the connection from the MEC to the EDS is all good. Be
> very
>>>> sure of these things, and be methodical and you'll find it.
>>>>
>>>> AA
>>>>
>>>> "RiverLake Farms" <edna@texomaonline.com> wrote in message
>>>> news:45cfef8b@linux...
>>>>>I attempted to move Paris to an older AMD based computer, to free up my
> P4
>>>>>for VSTis. I went thru the installation as outlined for 3.0 under XP,
>
>>>>>although I didn't get the scherzo installed til last. Anyway, now I
> am

>

>I think the conclusion is that we all have different ears, different tastes, etc. It's all subjective. I don't think the right conclusion is that it was Radar!

Who is to say that if they used a different console, cables, etc., that a different recorder wouldn't have sounded better. There are so many factors that could change the out come. Example, somebody in a test like this could have drank beer, had a wheat allergy, not know it and have congested ears and sinuses and not even realize that his hearing is impaired a bit, not to mention his thinking. I think that some of them might have been drinking??? Even different cables in this test could have change the sound a bit between recorders.

Which DAW sounds the best is always going to be opinion to some degree. Example, DeeJ pulls down his four 20' monitors out of his room and now what he hears is different in his own room. I think DC came to similar conclusions with his set up in the past. The perception of how a DAW sounds can change a bit depending on too many factors.

I think it's just too hard to say what the best sounding DAW is. It is my opinion that Paris sounds good;)

James

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

>

>If DJ doesn't get a Radar he's gonna die !Brandon,

Drop me a private e-mail

animix at animas dot net

thanks,

Deej

"Brandon" <a@a.com> wrote in message news:45d107b4\$1@linux...

>

> 3 more project conversions and then...my PARIS rig goes up for sale.

> I have been rendering all my projects to WAV files.

> 3 more projects and I am done.

>

> Should be done this week.

> So next week I start the transition to Cubase SX3.

> I have been checkin out some tutorials for Cubase.

> Lots to learn.

>
> Brandon
> Before you do that remove ALL instances of scherzo in the hardware list in
safe mode. Make it reinstall completely. 7/7 still means it doesn't see a
card.

AA

"RiverLake Farms" <edna@texomaonline.com> wrote in message
news:45d11671@linux...

> Well changing to slot 2 did cause a change: as its booting into the
> software, the mec will sync but then I get the error message 7/7. The
> c-16 never lights. I guess I might try another video card (non matrox)
> and see if that helps.
> I did try another scsi cable, no effect. I hope I haven't damaged the eds
> card somehow.

>
> "RiverLake Farms" <edna@texomaonline.com> wrote in message
> news:45d0fc0d@linux...

>> Thanks guys. I'll switch the slot. I did have it in slot 1 in my
>> previous P4 machine(with Nforce 2 video card) and it worked great.

>>
>> "Neil" <IOUOIU@OIU.com> wrote in message news:45d07a76\$1@linux...
>>>

>>> Yup, 99.997% chance of this being the case... I was never able
>>> to get an EDS card working right in slot #1 on either mobo I
>>> had in my older Paris rig, and when I assembled my recent one I
>>> didn't even try it - set up like a dream with no problems.

>>>
>>> Neil
>>>
>>>

Subject: Re: Cubase pulls a Paris
Posted by [Deej \[4\]](#) on Wed, 17 Jan 2007 20:29:19 GMT
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54oA2PMX1pQy5rJWUgdTUgmYng0Aae4U7is37SQcZp4uPf
6UAXwaXNUBcGni4oAuUnFVhceopfPUggjj3oAnNNNRfaF9aT7QpNAEo609ar
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DpkVjSeAZ8futThc/wC1CV/qaQHL2F1LY3QuIJTHKFIVh71uR+L9VUYN0rf7
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rhz/AOg1XfwPpRz

Subject: Re: Cubase pulls a Paris

Posted by [TCB](#) on Wed, 17 Jan 2007 21:29:49 GMT

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po4p1ABSGiigBpppFOJpjUAHepFAqKpFoA5b4izBdltYc8yXG78Ar
f4ivPTXZ/EiXdc6fD3VJHP4IR/Q1xdIDW8KJ5nifT19JC35KTXqslvBK26SG
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1xWc/hTApAZpwBzgdTxTRU9qB5hduiD9aAOo8N3iWHmJgNyFY10sWqQyY6g+
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M9ax1baoO6nmQ5

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Wed, 17 Jan 2007 23:19:59 GMT
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ng: "something magic for vocals", and if you haven't heard a Chandler TG2 on any number of vocal mics, you're missing out - it ain't tube, and there are no EQ's or compressors on that box, either. However - you're not gonna get into one (nor are you going to be able to find a "golden channel" tube strip) for the \$800 that's burning a hole in your pocket, plus whatever you can get for the 586's.

Anyway if recording outside artistes is what you want to do, personally, I think you should build up your recording capabilities equipment-wise, before you worry about mix stuff like UAD cards & whatnot. Much better to be able to provide your clients a damn good mix, well-recorded, than a fancy-schmancy mix that started out with compromised tracks.

Neil

"Brandon" <a@a.com> wrote:

>
>I have \$800 burning a hole in my pocket.
>I will have two Motu 8pres which will give me 16
>mic pre channels etc...
>I also have two dbx586s that I am considering selling.
>I would want to replace the dbxs with a higher grade tube preamp for a "golden
>channel".
>However there are other things I like too.
>
>Things I am considering are:
>
>Universal Audio SOLO/610
>UAD dsp card project pak
>More microphones (current inventory- 2-akg414, 1 cad VX2, 1-behrngermeasurement
>mic, 2or3-sm57, 2-Rode NT5, 1 Shure beta52)
>EDS card? WHAT EDS cards? I bought about a half-dozen channels
of mic pres from you and havent' seen SQUAT, tho!

:)

"DJ" <www.aarrrrggghh!!!.com> wrote:

>I've sold off so much stuff here that I'm getting confused. Would those

>folks here who got an EDS card or is waiting for an EDS card from me please

>send me a PM at :

>

>animix@animas.net

>

>Thanks y'all

>

>;o)

>

>For mics, you should have a SM7 or SM7b in there.

I like the 610.

my \$0.02

Cheers,

TC

Brandon wrote:

> Any opinions would be greatly appreciated.

>

> Is 1 channel of good tube preamp worth more than say a UAD?

> Should I get a ribbon mic or more SM57s or 421s?

>

> thx

> b

>

>

>

> "Brandon" <a@a.com> wrote:

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>>

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>>

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>> More microphones (current inventory- 2-akg414, 1 cad VX2, 1-behrngermeasurement
>> mic, 2or3-sm57, 2-Rode NT5, 1 Shure beta52)
>>
>Microphones are a huge part of the equation, but first things
first.....how's your room? That's where I would definitely start. If your
room needs help, that's the place to put your money. If your existing

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Posted by [John \[1\]](#) on Wed, 17 Jan 2007 23:21:28 GMT
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preamps can give you a clean, undistorted signal, the 2nd thing on my list
would be microphones. Given a decent preamp to work with, a great microphone
with a neutral preamp is going to provide you more in the way versatility
than a great preamp and a mediocre (or inappropriate for the source)
microphone..

Just my \$0.02

Deej

"Brandon" <a@a.com> wrote in message news:45d24c3c\$1@linux...

>
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> 1-behrngermeasurement
> mic, 2or3-sm57, 2-Rode NT5, 1 Shure beta52)
>Guys keep it coming... please.
Neil.. Yes you are correct in your assumptions...
Let me clarify thought that I got \$300 burning a whole
, but if I choose to sell the 586's It makes it \$800.

Maybe I will throw another 1 or 2 to make it \$1000
depending on the benefit.
If I look at it in a need and want viewpoint
I agree with you that mics are needed. That's why I put that last on my list.
:-)
I want a bad ass (as I can afford) preamp.
I want those fancy plugins all you guys are talking about.
I need mics.

I will look into those mic suggestions TC. thx
b

TC <tc@spammetodeathyoubastards.org> wrote:
>For mics, you should have a SM7 or SM7b in there.
>
>I like the 610.
>
>my \$0.02
>
>Cheers,
>
>TC
>
>
>
>Bandon wrote:
>> Any opinions would be greatly appreciated.
>>
>> Is 1 channel of good tube preamp worth more than say a UAD?
>> Should I get a ribbon mic or more SM57s or 421s?
>>
>> thx
>> b
>>
>>
>>
>> "Brandon" <a@a.com> wrote:
>>> I have \$800 burning a hole in my pocket.
>>> I will have two Motu 8pres which will give me 16
>>> mic pre channels etc...
>>> I also have two dbx586s that I am considering selling.
>>> I would want to replace the dbxs with a higher grade tube preamp for
a "golden

>>> channel".
>>> However there are other things I like too.
>>>
>>> Things I am considering are:
>>>
>>> Universal Audio SOLO/610
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>>>
>>So DJ would you catagorize the dbx586 or the Motu preamps as
decent? Or decenter than the other?

I think my room is good.
Nice lage wood floor, vaulted ceilings and 1 other smaller tracking room
with carpet. My mix position is pretty good (tunes) as well.

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>first.....how's your room? That's where I would definitely start. If your

>room needs help, that's the place to put your money. If your existing
>preamps can give you a clean, undistorted signal, the 2nd thing on my list

>would be microphones. Given a decent preamp to work with, a great microphone

>with a neutral preamp is going to provide you more in the way versatility

>than a great preamp and a mediocre (or inappropriate for the source)
>microphone..
>
>Just my \$0.02
>
>Deej
>
>
>"Brandon" <a@a.com> wrote in message [news:45d24c3c\\$1@linux...](mailto:news:45d24c3c$1@linux...)
>>
>> I have \$800 burning a hole in my pocket.
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Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Wed, 17 Jan 2007 23:22:14 GMT
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>depending on the benefit.
>If I look at it in a need and want viewpoint
> I agree with you that mics are needed. Thats why I put that last on my
list.
>:-)

Yeah, and I know the dynamics aren't glamorous like a badass
preamp or shiny new Neumann TLMXQ-32487, or whatever, but if
you want to do bands, and you can't adqutely record the
basic tracks, I don't see the point of any of that other stuff.

Neill've never heard either one of these preamps so I can't say. What do your
ears tell you?

"Brandon" <A@a.com> wrote in message news:45d2682a\$1@linux...
>
> So DJ would you catagorize the dbx586 or the Motu preamps as

> decent? Or decener than the other?
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> I think my room is good.
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> with carpet. My mix position is pretty good (tunes) as well.
>
>
>
>
>
>
>
>
>
> "DJ" <www.aarr.com

Subject: Re: Cubase pulls a Paris
Posted by [chuck duffy](#) on Thu, 18 Jan 2007 01:37:34 GMT
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```
anybody. .
> .
>>
>>
>RiverLake Farms wrote:
> Still same problem, hangs after the black WXP logo screen . . . .I may try
> another HD I have with xp on it.
> "Neil" <IUIOU@OIU.com> wrote in message news:45d27eb5$1@linux...
>
>>I had that once before... you have to clear the CMOS... do you
>>know how to do that? Do you have the manual for your mobo? If
>>so it might say how - you're prolly gonna need to reset a
>>jumper.
>>
>>Neil
>>
>>
>>"RiverLake Farms" <edna@texomaonline.com> wrote:
>>
>>>Decided to swap video cards and see if that would help Paris installation
>>
>>>recognize the hardware. Took out the Matrox and put in a Geforce 2. Runs
>>
>>>at minimum resolution with 4-bit color. Claims that it can't find enough
>>
>>>resources. So I attempt to install some nvidia drivers. Sez to uninstall
>>
```

>>>old drivers first, which I do, then reboot. Boots to the black Windows
>>
>>xp
>>
>>>screen, and then goes dark and hangs there. Tried safe mode, same thing.
>>
>>>Tried a windows repair from the windows CD, same thing. I've never run
>>
>>into
>>
>>>this before. It seems there's no video driver in windows??? anybody. .
>>
>>.
>>
>>>
>
>
If you haven't already, pull out all the cards except the video. See if
you can get in that way and get the drivers in with the video
card...Then add one card back at a time and boot to verify you're clear...

If you already tried this then go to your tool shed, grab the 12 pound
sledge and....

;-)

Hoovl'm working some more with my musician friend here trying to get his
Mac/Digi 002 based studio configured in a way that's easy for him to use.
Since there are firewire bus limitations on his Macbook (not Macbook Pro),
convolution reverbs are pretty much out of the question, plus he's looking
for something to use during tracking anyway. I'm looking for some
alternatives for him that would allow him to run hardware reverbs and
control them from PTLE.. He is interested in the new Lexicon MX200 which
interfaces via S/Pdif and/or analog (for audio) and USB (for VST capability
and parameter control)and then can be accessed as a VST plugin. This looks
like a pretty cool solution for him maybe. The MX 200 doesn't have the
higher end algos that the MX 400 has, but he might want to go with the MX
400 which does have increased capabilities.....but
anyway.....what I'm going to need is a Mac compatible VST>RTAS
wrapper in order for this to work.

Anyone tried this Lexicon box with a Mac/PTLE?

Anyone point me to a VST>RTAS wrapper?

I also need to look into whether or not the optical and coax digital I/O on
the 002 can be used in parallel as a pair of stereo S/Pdif I/O. Anyone have

the answer to this one so I won't have to read a bunch of stuff and exercise my thought processes? ;oD

Also, doesn't TC Electronics make some kind of box besides the POCO that can operate as a VST plugin?

He's more a musician than a techie and probably would be happier staying that way so I'm going to see if we can get him smilin'.

thanks,

Deej

..Tommy kicks some serious ass with that slide shit. I need to work him into a project.
Gene

"Bill Terry" <nospam@nospam.com> wrote:

>

>This Tommy Detamore interview is up on Project Studio Network, show number
>57. It's quite an eye-opener that at some point in the interview, the

Subject: Re: Cubase pulls a Paris
Posted by [chuck duffy](#) on Thu, 18 Jan 2007 01:39:47 GMT
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guy

>from PSN admits he's never heard of Paris. So from that point on it's all
>about that "vintage DAW", Paris.. :-)

>

>Lot's of good samples of Tommy's playing as well. Very interesting...

>

> http://psn.libsyn.com/index.php?post_year=2007&post_mont h=02Neil wrote:

>

> Now, if that's NOT what you want to do, and you really want one
> "golden channel" of something, I'm gonna tellya, it DOESN'T
> have to be tube, as you mentioned you were considering.
> When you say "golden channel" I assume you're
> meaning: "something magic for vocals", and if you haven't heard
> a Chandler TG2 on any number of vocal mics, you're missing out -
> it ain't tube, and there are no EQ's or compressors on that box,
> either. However - you're not gonna get into one (nor are you
> going to be able to find a "golden channel" tube strip) for the
> \$800 that's burning a hole in your pocket, plus whatever you
> can get for the 586's.

What Neil said about toobs.

I have UA, Avalon and API 512c's. The API's can be really cool with the SM7b for vocals, really punchy and upfront, it all depends on what you want.
The SM7 also likes a pre with lots of gain, so you might not get the most out of it with a cheaper pre that's noisy.

The UA610 is great for a bit more tubey color. I don't use the Avalon nearly as much as the UA.
The API's are my new favorites though.

I'm really happy with the API lunchbox 500 route, since it can be cheaper once you have the lunchbox purchased, but it would be looking at around \$11-1200 for one channel preamp including t

Subject: Re: Cubase pulls a Paris

Posted by [Martin Harrington](#) on Thu, 18 Jan 2007 05:50:27 GMT

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s.com" target="_blank">support@intdevices.com?

>They may still have the programs on their server.

>

>I believe that Morgan at East Coast Music also has 3.0 for sale. Please let

>me know if you can't get any assistance and I'll see what I can do for you.

>

>Best wishes!

>

>Mark

>

>

>

>"Andrew" <andrew@novaworks.net> wrote:

>>

>>Anybody know where I can download Paris 3.0 for the PC ? - it doesn't seem
>>to be on the ID site.

>>

>>My studio got flooded out with H-Katrina and I'm just now getting to the
>>point of setting stuff back up.

>>

>>Luckily I took the Paris stuff out of the racks in the studio otherwise

>it

>>would have been under water!

>>

>>Thanks

>>Andrew

>Hey Deeji! The T.C. M-350 is only an editor software package, IE. no USB I/O.

The powercore stuff is all FW. Maybe the LiquidMix??? It's supposed to work with PT, but don't take my word for it.

Once again, there should be no FW bus limitations on the MacBook. Any limitations are on the Digi side. You need to be running PT 7.3.1 for the MacBook, and you need to go check out Digi's support page on the FW issues.

http://www.focusrite.com/product/liquid_mix/

<http://www.fxansion.com/index.php?page=15>

Good luck!

James

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I'm working some more with my musician friend here trying to get his
>Mac/Digi 002 based studio configured in a way that's easy for him t

Subject: Re: Cubase pulls a Paris

Posted by [John \[1\]](#) on Thu, 18 Jan 2007 13:24:41 GMT

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>I/O.

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>>

>>http://www.focusrite.com/product/liquid_mix/

>>

>><http://www.fxansion.com/index.php?page=15>

>>

>>Good luck!

>>

>>James

>>

>>"DJ" <www.aarrrrggghhh!!!.com> wrote:

>>>I'm working some more with my musician friend here trying to get his

>>>Mac/Digi 002 based studio configured in a way that's easy for him to use.

>>

>>>Since there are firewire bus limitations on his Macbook (not Macbook Pro),
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>>>operate as a VST plugin?
>>>
>>>He's more a musician than a techie and probably would be happier staying
>>
>>>that way so I'm going to see if we can get him smilin'.
>>>
>>>thanks,
>>>
>>>Deej
>>>

>>>.
>>>
>>>
>>
>leave miss moneypenny alone...NEVER!

On Tue, 13 Feb 2007 19:50:25 -0700, "DJ" <www.aarrrrgggghh!!!.com>
wrote:

>
>"rick" <parnell68@hotmail.com> wrote in message
>news:4664t2lmlmo3b0pd9pdpv6tnp8bltlbspf@4ax.com...
>> are you insuating i'm cheap, thrifty or otherwise frugal? huh? are
>> you? anybody got a bandaid...my penny is bleeding?
>
>if you'd leave your penny alone, it wouldn't bleed. Now check your palms for
>hair growth.
>
>;o)
>.
>maybe YOU should leave YOUR penny alone!

On Tue, 13 Feb 2007 16:12:57 -0700, "DJ" <www.aarrrrgggghh!!!.com>
wrote:

>I've sold off so much stuff here that I'm getting confused. Would those
>folks here who got an EDS card or is waiting for an EDS card from me please
>send me a PM at :
>
>animix@animas.net
>
>Thanks y'all
>
>;o)
>ridiculous ain't the only word that could be used.

On 14 Feb 2007 09:13:32 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>This is a situation were people should get involved. Some of these prosecutors
>are such idiots.
>
><http://apnews.excite.com/article/20070213/D8N91Q000.html>
>
>This doesn't really belong here, but I thought people should know.
>
>JamesIt seems that in Lawyerland it's never about right or wrong, it's about

winning.

S.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45d2380c\$1@linux...

>

> This is a situation were people should get involved. Some of these
> prosecut

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Thu, 18 Jan 2007 13:26:20 GMT
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ors

> are such idiots.

>

> <http://apnews.excite.com/article/20070213/D8N91Q000.html>

>

> This doesn't really belong here, but I thought people should know.

>

> JamesDamn straight. It's a travesty of justice.

And the bumbling cops and prosecutors didn't eve check for spyware!!!

It's not like it's hard or anything. It seems to me like a bunch of people
need to lose their jobs and she needs to file some serious lawsuits here.

DC

rick <parnell68@hotmail.com> wrote:

>ridiculous ain't the only word that could be used.

>

>On 14 Feb 2007 09:13:32 +1000, "James McCloskey"

><excelsm@hotmail.com> wrote:

>

>>

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>>

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>>

>>This doesn't really belong here, but I thought people should know.

>>

>>James

>this is more throw the baby out with the bath water thing. this whole zero tolerance thing leaves no room for common sense, reason or anything else that has to do with...hell, brains.

On Wed, 14 Feb 2007 02:06:12 -0800, "Sarah" <sarahjane@sarahtonin.com> wrote:

>It seems that in Lawyerland it's never about right or wrong, it's about >winning.

>

>S.

>

>

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>news:45d2380c\$1@linux...

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>> http://apne

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Thu, 18 Jan 2007 13:47:43 GMT
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br />

>>Anyone tried this Lexicon box with a Mac/PTLE?

>>

>>Anyone point me to a VST>RTAS wrapper?

>>

>&

Subject: Re: Cubase pulls a Paris
Posted by [chuck duffy](#) on Thu, 18 Jan 2007 13:57:59 GMT
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ws.excite.com/article/20070213/D8N91Q000.html

>>

>> This doesn't really belong here, but I thought people should know.

>>

>> James

>Tom Mikes Hmmm- I posted a question a while back and it seems the standard is still MD421 or 57's on high toms - I've been using 57's as they are cheap - take a beating and you can use them live also - but have been thinking

of picking up two SP B1's (or b3's) for them as a alternate... it was suggested to try a C1 on floor tom - I have one so I tried that and liked it also.

Just have to trust the drummer not to wack them or record before the beer is opened :) but they are about the same price as a 57 these days - go figure... Let us know what you pick and how you like them.

"Brandon" <A@A.com> wrote:

>

>I haven't heard the Motu either.

>I decided to get it solely for its diversity.

>I am thinking I will sell one dbx for now and get an SM7B

>like TC suggested.

>Also pick up some tom mics like Neil suggested.

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>B

>

>

>"DJ" <www.aarrrrggghhh!!!.com> wrote:

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>>>

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>>>>> 1-behrnrgemeasurement
>>>>> mic, 2or3-sm57, 2-Rode NT5, 1 Shure beta52)
>>>>>
>>>>
>>>>
>>>
>>
>>
>James,

I talked to Lexicon about the two new boxes yesterday. They didn't have a release date (at least that they would disclose). I'll check into the Digi update situation.

I know the TC box doesn't interface via FW, but it looked pretty cool and the parameters can be edited via a control panel it seems and controlled by midi. We'll see.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45d2cd1b\$1@linux...

>
> Hey DeeJ! The T.C. M-350 is only an editor software package, IE. no USB
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> http://www.focusrite.com/product/liquid_mix/
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>
> Good luck!

>
> James

>
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Subject: Re: Cubase pulls a Paris
Posted by [IOUOI](#) on Thu, 18 Jan 2007 15:19:17 GMT
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>>thanks,
>>
>>Deej
>>
>>.
>>
>>
>wELL i AM dialing back a bit.
You know how your not supposed to go shopping on an empty stomach.
I think that is what I was doing.
All I could see was new gadgets and toys....
I am going to keep my dbxs for now.
I will then take the \$300 and pick up 3 cheap mics like SM57s or the like.
I will put those on Toms and use for extras like guitar cabs.
I can always sell a dbx later and pick up a SM7B later.
I am going to have to do a clean install on my comp to get all the garbage
off it and start fresh with Cubase.
I also need to pick up another gig of memory.
So sorry for the disappointing end to this thread, but
I got to be practical.

--
Thanks,

Brandon

"Rich " <studiodog_99@yahoo.com> wrote in message news:45d32ff7\$1@linux...

>

> Tom Mikes Hmm- I posted a question a while back and it seems the standard

> is still MD421 or 57's on high toms - I've been using 57's as they are

> cheep

> - take a beating and you can use them live also - but have been thinking

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>>>"Brandon" <A@a.com> wrote in message news:45d2682a\$1@linux...

>>>>

>>>> So DJ would you catagorize the dbx586 or the Motu preamps as

>>>> decent? Or decenter than the other?

>>>>

>>>> I think my room is good.

>>>> Nice lage wood floor, vaulted ceilings and 1 other smaller tracking

>>>> room

>>>> with carpet. My mix position is pretty good (tunes) as well.

>>>>

>>>>

>>>>

>>>>

>>>>
 >>>>
 >>>>
 >>>>
 >>>>
 >>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
 >>>>>first.....how's your room? That's where I would definitely start. If
 > your
 >>>>
 >>>>>room needs help, that's the place to put your money. If your existing
 >>>>>preamps can give you a clean, undistorted signal, the 2nd thing on my
 >>list
 >>>>
 >>>>>would be microphones. Given a decent preamp to work with, a great
 >>>>>microphone
 >>>>
 >>>>>with a neutral preamp is going to provide you more in the way
 >>>>>versatility
 >>>>
 >>>>>than a great preamp and a mediocre (or inappropriate for the source)
 >>>>>microphone..
 >>>>>
 >>>>>Just my \$0.02
 >>>>>
 >>>>>Deej
 >>>>>
 >>>>>
 >>>>>"Brandon" <a@a.com> wrote in message news:45d24c3c\$1@linux...
 >>>>>>
 >>>>>> I have \$800 burning a hole in my pocket.
 >>>>>> I will have two Motu 8pres which will give me 16
 >>>>>> mic pre channels etc...
 >>>>>> I also have two dbx586s that I am considering selling.
 >>>>>> I would want to replace the dbxs with a higher grade tube preamp for
 >>a
 >>>>
 >>>>>> "golden
 >>>>>> channel".
 >>>>>> However there are other things I like too.
 >>>>>>
 >>>>>> Things I am considering are:
 >>>>>>
 >>>>>> Universal Audio SOLO/610
 >>>>>> UAD dsp card project pak
 >>>>>> More microphones (current inventory- 2-akg414, 1 cad VX2,
 >>>>>> 1-behrngermeasurement
 >>>>>> mic, 2or3-sm57, 2-Rode NT5, 1 Shure beta52)
 >>>>>>

>>>>>

>>>>>

>>>>

>>>

>>>

>>

>"Brandon" <a@a.com> wrote:

>wELL i AM dialing back a bit.

NOOOOOOOO! Spend all you have, and THEN SOME... it's the ONLY WAY!!! :D

>I will then take the \$300 and pick up 3 cheap mics like SM57s or the like.

>I will put those on Toms and use for extras like guitar cabs.

OK, but if you must limit yourself to that price point, I am

going to insist that you buy at least a couple Audix i5's

instead... yes, I'm insisting - I won't let you do otherwise :)

These things blow away 57's for guitar & snare, and plus you

already have some 57's... GET SOME DIFFERENT VOICINGS GOING!

Seriously - think about getting some different colors happening -

what David said about going with only one MOTU Preamp set & one

of another brand/tonality makes sense (I thought you already HAD

the two MOTU boxes). Otherwise, you'd really be better off

getting a halfway-decent small-format console (more

routing/monitoring capabilities, plus all same-sounding preamps).

NeilThe lexicon with the USB VST capability, looks like a cool box. For \$199

I don't think you can go wrong with the TC, it's more colors for the palette.

There are other boxes out there that can be controlled from a computer.

You might want to check out the Kurzweil Rumor and Mangler.

<http://www.kurzweilmusicsystems.com/products.html?Id=283>

James

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>James,

>

>I talked to Lexicon about the two new boxes yesterday. They didn't have

a

>release date (at least that they would disclose). I'll check into the Digi

>update situation.

>

>I know the TC box doesn't interface via FW, but it looked pretty cool and

>the parameters can be edited via a control panel it seems and controlled
by
>midi. We'll see.
>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:45d2cd1b\$1@linux...
>>
>> Hey DeeJ! The T.C. M-350 is only an editor software package, IE. no USB

>> I/O.
>> The powercore stuff is all FW. Maybe the LiquidMix??? It's supposed
to
>> work with PT, but don't take my word for it.
>>
>> Once again, there should be no FW bus limitations on the MacBook. Any

>> limitations
>> are on the Digi side. You need to be running PT 7.3.1 for the MacBook,

>> and
>> you need to go check out Digi's support page on the FW issues.
>>
>> http://www.focusrite.com/product/liquid_mix/
>>
>> <http://www.fxansion.com/index.php?page=15>
>>
>> Good luck!
>>
>> James
>>
>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>I'm working some more with my musician friend here trying to get his
>>>Mac/Digi 002 based studio configured in a way that's easy for him to use.
>>
>>>Since there are firewire bus limitations on his Macbook (not Macbook Pro),
>>
>>>convolution reverbs are pretty much out of the question, plus he's looking
>>
>>>for something to use during tracking anyway. I'm looking for some
>>>alternatives for him that would allow him to run hardware reverbs and
>>>control them from PTLE.. He is interested in the new Lexicon MX200 which
>>
>>>interfaces via S/Pdif and/or analog (for audio) and USB (for VST
>>>capability
>>
>>>and parameter control)and then can be accessed as a VST plugin. This looks
>>

>>>like a pretty cool solution for him maybe. The MX 200 doesn't have the
>>>higher end algos that the MX 400 has, but he might want to go with the
MX
>

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Thu, 18 Jan 2007 15:59:39 GMT
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;>
>>>400 which does have increased capabilities.....but
>>>anyway.....

Subject: Re: Cubase pulls a Paris
Posted by [Deej \[4\]](#) on Thu, 18 Jan 2007 16:36:40 GMT
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...what I'm going to need is a Mac compatible VST>RTAS
>>>wrapper in order for this to work.
>>>
>>>Anyone tried this Lexicon box with a Mac/PTLE?
>>>
>>>Anyone point me to a VST>RTAS wrapper?
>>>
>>>I also need to look into whether or not the optical and coax digital I/O
>> on
>>>the 002 can be used in parallel as a pair of stereo S/Pdif I/O. Anyone

>>>have
>>
>>>the answer to this one so I won't have to read a bunch of stuff and
>>>exercise
>>
>>>my thought processes? ;oD
>>>
>>>Also, doesn't TC Electronics make some kind of box besides the POCO that
>> can
>>>operate as a VST plugin?
>>>
>>>He's more a musician than a techie and probably would be happier staying
>>
>>>that way so I'm going to see if we can get him smilin'.
>>>
>>>thanks,
>>>

>>>Deej
>>>
>>>.
>>>
>>>
>>
>
>LOL!!!!.....

"Neil" <IUOIU@OIU.com> wrote in message news:45d3365a\$1@linux...

>
> "Brandon" <a@a.com> wrote:
>>wELL i AM dialing back a bit.
>
> NOOOOOOOO! Spend all you have, and THEN SOME... it's the ONLY
> WAY!!! :D
>
>>I will then take the \$300 and pick up 3 cheap mics like SM57s or the like.
>>I will put those on Toms and use for extras like guitar cabs.
>
> OK, but if you must limit yourself to that price point, I am
> going to insist that you buy at least a couple Audix i5's
> instead... yes, I'm insisting - I won't let you do otherwise :)
> These things blow away 57's for guitar & snare, and plus you
> already have some 57's... GET SOME DIFFERENT VOICINGS GOING!
>
> Seriously - think about getting some different colors happening -
> what David said about going with only one MOTU Preamp set & one
> of another brand/tonality makes sense (I thought you already HAD
> the two MOTU boxes). Otherwise, you'd really be better off
> getting a halfway-decent small-format console (more
> routing/monitoring capabilities, plus all same-sounding preamps).
>
> NeilCoincidentally I was going to look at those. Audix i5's.
I went on sweetwater and read the reviews for the SM57
to get an idea of what other people were comparing them too
and the Audix i5 was mentioned.
Ok I will pick up some Audixi5's.
I may pick up:
1 - Audix i5
1 - Audix D4

--
Thanks,

Brandon

"Neil" <IUOIU@OIU.com> wrote in message news:45d3365a\$1@linux...

>

> "Brandon" <a@a.com> wrote:

>>wELL i AM dialing back a bit.

>

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> of another brand/tonality makes sense (I thought you already HAD

> the two MOTU boxes). Otherwise, you'd really be better off

> getting a halfway-decent small-format console (more

> routing/monitoring capabilities, plus all same-sounding preamps).

>

> Neill like the idea of the 8 pres cause they have phantom power on all 8 channels.

Not like the other... UhhPresonus I think.... I forget..... that has phantom power on only 4 channels.

The Motu 8 pre will be my comp sound card as well via firewire.

It is supposedly supposed to have a 1.6ms latency from analog in to analog out. certainly more

during playback, but we'll see how it works.

I can daisy chain the two together and I would rather keep it simple at first (same hardware)

for compatibility purposes. I can always switch things around later.

--

Thanks,

Brandon

"Brandon" <a@a.com> wrote in message news:45d33a57\$1@linux...

> Coincidentally I was going to look at those. Audix i5's.
 > I went on sweetwater and read the reviews for the SM57
 > to get an idea of what other people were comparing them too
 > and the Audix i5 was mentioned.
 > Ok I will pick up some Audix i5's.
 > I may pick up:
 > 1 - Audix i5
 > 1 - Audix D4
 >
 >
 > --
 > Thanks,
 >
 > Brandon
 >
 >
 >
 > "Neil" <IUOIU@OIU.com> wrote in message news:45d3365a\$1@linux...
 >>
 >> "Brandon" <a@a.com> wrote:
 >>>wELL i AM dialing back a bit.
 >>
 >> NOOOOOOOO! Spend all you have, and THEN SOME... it's the ONLY
 >> WAY!!! :D
 >>
 >>>I will then take the \$300 and pick up 3 cheap mics like SM57s or the
 >>>like.
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 >>
 >> OK, but if you must limit yourself to that price point, I am
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 >>
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 >> what David said about going with only one MOTU Preamp set & one
 >> of another brand/tonality makes sense (I thought you already HAD
 >> the two MOTU boxes). Otherwise, you'd really be better off
 >> getting a halfway-decent small-format console (more
 >> routing/monitoring capabilities, plus all same-sounding preamps).
 >>
 >> Neil
 >
 >Happy V-Day everybody!

JamesJames, I know that you are the Mac guru..But, just like Windows laptops (Dell,IBM, Compaqs,HPGatways) the onboard Firewire is not suitable for "Streaming" Audio

for DAW applications..

Maybe for 2-6 tracks with a few low cpu usage plugins, but that's it..After that, it's snap crackle and pop city :)

Subject: Re: Cubase pulls a Paris
Posted by [Deej \[4\]](#) on Thu, 18 Jan 2007 16:43:43 GMT
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You have to have Us a Card-Bus firwire card ..period. There's no way around the it. That's why RME, EMU uses the card buss achitechure bcause it's on a separate PCI channel..

The Ob-board firewire is a "Shared" pci channel with gods know what?..

Just like I had a colleague return his New Imac(20)intel for a Mac Pro..
No matter what audio interface we used(M-audo, Digi,RME, the onboard firewire was up to the task of stream his sessions in Cuabse SX and Pro Tools.

Got thenew Mac pro, insert a separate Firewire card and Sata II card...Boom..
Theat baby is streaming up to and beyond 80 plus tracks with a massivie amount of plugins.. very impressive that Mac Pro is..(Yoda Talk) :)

All in all, just because it's a Mac does not exclude them from the "Rules" of DAW applications. You need a separate firewire card. period..

DJ, like I stated before, you friend Must take back the Macbook, and get the Mac book pro.. If not, then he's not serious about solving his problem.. Take care..

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I'm working some more with my musician friend here trying to get his
>Mac/Digi 002 based studio configured in a way that's easy for him to use.

>Since there are firewire bus limitations on his Macbook (not Macbook Pro),

>convolution reverbs are pretty much out of the question, plus he's looking

>for something to use during tracking anyway. I'm looking for some
>alternatives for him that would allow him to run hardware reverbs and
>control them from PTLE.. He is interested in the new Lexicon MX200 which

>interfaces via S/Pdif and/or analog (for audio) and USB (for VST capability

>and parameter control)and then can be accessed as a VST plugin. This looks
>like a pretty cool solution for him maybe. The MX 200 doesn't have the
>higher end algos that the MX 400 has, but he might want to go with the MX
>400 which does have increased capabilities.....but
>anyway.....what I'm going to need is a Mac compatible VST>RTAS
>wrapper in order for this to work.
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>Anyone tried this Lexicon box with a Mac/PTLE?
>
>Anyone point me to a VST>RTAS wrapper?
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>I also need to look into whether or not the optical and coax digital I/O
on
>the 002 can be used in parallel as a pair of stereo S/Pdif I/O. Anyone have

>the answer to this one so I won't have to read a bunch of stuff and exercise

>my thought processes? ;oD
>
>Also, doesn't TC Electronics make some kind of box besides the POCO that
can
>operate as a VST plugin?
>
>He's more a musician than a techie and probably would be happier staying

>that way so I'm going to see if we can get him smilin'.
>
>thanks,
>
>Deej
>
>.
>
>ooooooooohh James...I did'n t think you cared (Wink wink)11

"James McCloskey" <excel

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Thu, 18 Jan 2007 22:55:48 GMT
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>> wrote:
>>>>>wELL i AM dialing back a bit.
>>>>>
>>>>> NOOOOOOOO! Spend all you have, and THEN SOME... it's the ONLY

>&g

Subject: Re: Cubase pulls a Paris

Posted by [Dedric Terry](#) on Fri, 19 Jan 2007 02:03:56 GMT

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t's quite an eye-opener that at some point in the interview, the guy
>>from PSN admits he's never heard of Paris. So from that point on it's all
>>about that "vintage DAW", Paris.. :-)

>>

>>Lot's of good samples of Tommy's playing as well. Very interesting...

>>

>> http://psn.libsyn.com/index.php?post_year=2007&post_month=02

>

Thanks to Bill T and everyone for taking the time to listen to my meanderings.
Take comfort in the fact that you are running a vintage rig :) Gene, give
me a holler. Maybe I'll just run up to NYC ..lol..

TDJust a few things I don't use much, so I'm thinking about
either selling them or trading for something interesting...
not necessarily Paris stuff (the only thing I think I could
really use therein would be an 8-in module, blackface); might
consider the following types of stuff in trade for one or more
of the items I'm thinking about parting with, or if you really,
really gotta have one of the items for cash, the cash prices are
listed, as well. First, what I'd consider trading for:

Mics (Upper echelon or something really cool & esoteric is what
I'd be interested in, in this category)

Mic Pres (pretty much the same as above, but might consider a
good mid-level "utility" pre or channel strip if it's something
different in color than what I've already got).

Dynamics (see above)

Instruments (but only if it's a really cool or interesting piece
Got an old Fairlight CMI or Synclavier hanging around? OK,
let's talk :) Might consider the right Gibson or PRS electric,
or nice acoustic o

Subject: Re: Cubase pulls a Paris

Posted by [Chris Ludwig](#) on Fri, 19 Jan 2007 06:40:44 GMT

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br />
>help.
>
>this same company has another program that incorporates Macopener with the
>ability to translate other files.....but I guess I'll find out tomorrow
>if it's AMD compatible.
>
>Thanks,
>
>DJ
>
>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
>news:45d3df1c\$1@linux...
>>
>> What kind of files? Photoshop and Illustrator files are cross platform as
>> are almost all generic graphic file formats like jpg, gif, pict, bmp, tiff
>> etc.
>> Should not be a problem.
>> Gene
>>
>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>http://www.dataviz.com/products/macopener/mo_techsspecs.html
>>>
>>>Check the last line of the system requirements. I'm building my wife a new
>>
>>>graphics computer based on an AMD64 4200 x 2 CPU on an ASUS A8V-Deluxe
>>>mobo
>>
>>>(used to be my native DAW). She's migrating from a Cobalt G4 and needs to
>> be
>>>able to access her old files that she created on her Mac.
>>>
>>>Is there another app that will do this or do I need not worry? I can't
>>>call
>>
>>>them. It's too late and I need to know the answer to this right now or I
>>
>>>will die.
>>>
>>>Thanks,
>>>
>>>Deej
>>>
>>
>I think that is my board...Deluxe E right?

--

Thanks,

Brandon

"Jeremy Luzier" <j.luzier@comcast.net> wrote in message
news:45d3dcea@linux...

> ?

>

>

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

-----=_NextPart_000_000A_01C750DF.458E20E0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Lucky bugger Mike, have fun bro.

Rob

"Mike R." <emarenot@yahoo.com> wrote in message =
news:45d3bbd6\$1@linux...

It snowed about a foot, now its raining big fat drops and the wind is =
up. Just finished up in the studio after my boss granted us a snow day. =
I finally got all the gear set up. The cables need a good sorting and =
straightening, but its all up and all syncable. I believe the mix I'm =
working on is the biggest to date: 108 tracks (52 stereo) -lots of Acid =
stuff and midimidimidi. And...the mix buss is delivering a nice beeg =
largness of sonic phat. Man, this DAW don't have all the features -but =
its sure got sound! What a way to spend a snow day :-).

Cheers,

MR

-----=_NextPart_000_000A_01C750DF.458E20E0

Cont

Subject: Re: Cubase pulls a Paris
Posted by [erlilo](#) on Fri, 19 Jan 2007 09:08:35 GMT
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porates Macopener with

>>the

>>>> ability to translate other files.....but I guess I'll find out

>>>> tomorrow

>>

>>>> if it's AMD compatible.

>>>>

>>>> Thanks,
>>>>
>>>> DJ
>>>>
>>>> "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
>>>> news:45d3df1c\$1@linux...
>>>>
>>>>>What kind of files? Photoshop and

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Fri, 19 Jan 2007 13:38:36 GMT
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:

>>>>Deej,
>>>>
>>>>Last time I used Macopener, it was specifically to be able to read Mac
>>
>>>>media (mac formatted disks)on a pc. If the actual files need
>>>>conversion, I don't think it applies. If I had a bunch of files to
>>>>move, I'd probably look at a way to fly them across over ethernet.
>>>>
>>>>Hoov
>>>>
>>>>DJ wrote:
>>>>> Hi Gene,
>>>>>
>>>>> We got Photoshop, Illustrator, Pagemaker and a bazillion other
>>>>> programs
>>>
>>>>> today. some of them may not translate to the PC from the Mac without
>> some
>>>
>>>>> help.
>>>>>
>>>>> this same company has another program that incorporates Macopener with
>>>the
>>>>> ability to translate other files.....but I guess I'll find out
>>>>> tomorrow
>>>
>>>>> if it's AMD compatible.
>>>>>
>>>>> Thanks,
>>>>>
>>>>> DJ
>>>>>
>>>>> "Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

>>>>> news:45d3df1c\$1@linux...
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>>>>>>What kind of files? Photoshop and Illustrator files are cross platform
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>>>>>>are almost all generic graphic file formats like jpg, gif, pict, bmp,
>>>>>tiff
>>>>>>etc.
>>>>>>Should not be a problem.
>>>>>>Gene
>>>>>>
>>>>>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>>>
>>>>>>>http://www.dataviz.com/products/macopener/mo_techspecs.html
>>>>>>>
>>>>>>>Check the last line of the system requirements. I'm building my wife
>>>>>a new
>>>>>>>
>>>>>>>graphics computer based on an AMD64 4200 x 2 CPU on an ASUS
>>>>>>>A8V-Deluxe
>>>>>
>>>>>>>mobo
>>>>>>>
>>>>>>>(used to be my native DAW). She's migrating from a Cobalt G4 and
>>>>>>>needs
>>>>>to
>>>>>>>
>>>>>>>be
>>>>>>>
>>>>>>>able to access her old files that she created on her Mac.
>>>>>>>
>>>>>>>Is there another app that will do this or do I need not worry? I
>>>>>>>can't
>>>>>
>>>>>>>call
>>>>>>>
>>>>>>>them. It's too late and I need to know the answer to this right now
>> or
>>>I
>>>>>>>
>>>>>>>will die.
>>>>>>>
>>>>>>>Thanks,
>>>>>>>
>>>>>>>Deej
>>>>>>>
>>>>>
>>>>>
>>>>>

>There would be no noticeable latency introduced by the Firewire cable. The electrical signal travels at close to the speed of light! Any audio latency would come from the processing before or after the Firewire. There may be a limit on reliable signal cable length, but that would have to do with the increasing cable capacitance.

Tony

"Neil" <

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Fri, 19 Jan 2007 13:39:20 GMT
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.com" target="_blank">OIUOIU@OIU.com> wrote in message news:45d2161c\$1@linux...

>

> David (or anyone) what's the latency per foot for Firewire

> cable... anyone know?

>

> Neil

>

>

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

>>Solution #1 will provide the lowest latency. You will also find that

>>monitoring from a different interface than the one you are recording

>>through will create some problems, if it works at all.

>>

>>David.

>>

>>Brandon wrote:

>>> Given the opportunity which signal chain would you prefer and why?

>>>

>>> source-----mic pre/ analog to digi converter -----ADAT

>

>>> lightpipe-----PCI sound card-----monitor outs from PCI

>

>>> sound card

>>>

>>> or

>>>

>>>

>>> source-----mic pre/ analog to digi converter

>>> -----Firewire------(i dont know where the signal

>

>>> goes after this????)-----monitor outs from PCI sound card

>>>

>>>
>>>
>>> Thanks,
>>>
>>> Brandon
>Or, 1.0167033296343398952810963365041e-9 Seconds fer foot. ;-)

David.

Tony Benson wrote:

> There would be no noticeable latency introduced by the Firewire cable. The
> electrical signal travels at close to the speed of light! Any audio latency
> would come from the processing before or after the Firewire. There may be a
> limit on reliable signal cable length, but that would have to do with the
> increasing cable capacitance.

>
> Tony
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:45d2161c\$1@linux...

>>David (or anyone) what's the latency per foot for Firewire
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>>
>>Neil

>>
>>
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>>>monitoring from a different interface than the one you are recording
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>>>
>>>David.

>>>
>>>Brandon wrote:

>>>
>>>>Given the opportunity which signal chain would you prefer and why?
>>>>

>>>>source-----mic pre/ analog to digi converter -----ADAT

>>
>>>>lightpipe-----PCI sound card-----monitor outs from PCI

>>
>>>>sound card

>>>>
>>>>or

>>>>
>>>>

>>>>source-----mic pre/ analog to digi converter
>>>>-----Firewire------(i dont know where the signal
>>
>>>>goes after this????)-----monitor outs from PCI sound card
>>>>
>>>>
>>>>
>>>>Thanks,
>>>>
>>>>Brandon
>>
>
>Yea, it's not the length of the firewire cable that introduces the latency,
it's using firewire at all that adds it.

It just wasn't designed for audio recording.

All the best,

Mike

"Tony Benson" <tony@standinghampton.com> wrote:

>There would be no noticeable latency introduced by the Firewire cable. The

>electrical signal travels at close to the speed of light! Any audio latency

>would come from the processing before or after the Firewire. There may be
a

>limit on reliable signal cable length, but that would have to do with the

>increasing cable capacitance.

>

>Tony

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:45d2161c\$1@linux...

Subject: Re: Cubase pulls a Paris

Posted by [Deej \[4\]](#) on Fri, 19 Jan 2007 15:40:29 GMT

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consider the right Gibson or PRS electric,

>or nice acoustic or bass guitar... Your 1947 banjo or

>flugelhorn would not fall into this category :D)

>

>OK, now here's what I've got to offer. Everything's in Minty-

>Fresh or at least 99.5% minty fresh cosmetic condition unless
>specified, and all of it works to 100% performance, again,
>unless specified. For those who may not have used - or are not
>familiar with - the specific items mentioned, I have tried to
>provide as objective descriptions as possible - not sales
>itches; that way you should know if it's something you're
>interested in, or not. Remember, I'm not DYING to get rid of
>any of this stuff, I'm just kinda "going fishing" here, so if
>you're going to offer something in trade, better make it
>interesting!!!:

>

>1.) B.L.U.E. Bluberry - Freakin' Clean as hell class-A cardioid
>LDC which to my ears sounds very C-12-like on the high end in
>that thinly-bright, airy way, but cleaner on the mids, and with
>less proximity effect & "wooliness" (this, despite the fact
>that it's got a transformer in it!). Honestly, this super-clean
>lack of "wool" & proximity effect might be this mic's weakness,
>as whenever I've a/b'ed it with my Soundelux 251C, singers
>always opt for the 251C (kinda similar high end, but more
>proximity & "wool", and let's face it, lotsa singers like to
>hear that lo-mid harmonic distortion in their voices). It is NOT
>a super-warm mic, but it is also NOT like a TLM103 or a C-1;
>it's much smoother than both of those - maybe something like a
>414B-XL, but with a lot more character? That might be another
>close description. Anyway, I just find I don't use it all that
>much for vocals, so it's either buy another one to use as a
>killer stereo LDC pair or sell/trade this one. Comes with
>Cherrywood box, and will include B.L.U.E. Series 1 Shockmount
>with it. \$800

>

>2.) B.L.U.E. Baby Bottle - Kick-ass mic for male rock vocals,
>and I've found it can sound killer on hi-hat, too. I've heard
>some guys like it on guitar; me, not so much. I also understand
>that rappers LOVE this mic - I don't work in that genre, so I
>dunno.... if you so any work in that genre, it might be a nice
>asset for not much money. Strong midrange presence, but without
>the "adenoidal" quality that some mics with this characteristic
>can sometimes impart. Just simply another really great B.L.U.E.
>Class-A LDC. Not something I'd really use in a stereo pair, and
>I have two, so I don't need both of 'em. Missing a setscrew at
>the very top of the windscreen - B.L.U.E. no longer has this
>specific screw, so you'd have to find it in your area if you
>want to replace it... two studs at opposing thirds of the
>grille assembly hold it solid, though - just TRY to get it
>loose as it is, I dare ya! (lol) Comes with Cherrywood box &
>swivelmount (no shock). \$400

>

>3.) Neumann M-149 Multi-pattern Tube LDC. (YES! Another

>microphone! I have Thirty-freakin'-one'-freakin-microphones,
>and I don't need QUITE that many right now! OK, maybe
>I do - maybe I just need a few different ones from some of the
>ones I got... just keep reading, dammit! lol). OK, this is my
>only slightly beat-up piece, I got it from Bearsville when they
>closed recently. It's currently got a Peluso K-67-type capsule
>in there right now (the original one was trashed - I still have
>it & could include it, but it needs re-skinning), one screw that
>holds the windscreen is broken, but the remaining three screws
>hold the screen in place with nary a wobble. To restore this
>aspect to original condition you would have to remove the
>broken portion of the screw from the body & get a replacement
>screw. Also, the green LED in the power supply does not work
>(I've written Neumann about getting this as replacement part,
>but have not yet been able to establish if it's available); no
>biggie, as this particular version of the power supply does not
>come with a switch - you plug it in, it's on... you remove the
>plug, it's off... who needs the fuckin' LED? This is a well-
>used mic, OK? No major scratches or gouges, but the finish has
>that typical Neumann patina to it. The Peluso CEK-67 capsule is
>brighter than the stock M-149 capsule, take my word for
>it.. it sounds more open & a little "looser", if that makes any
>sense... more dynamic? Maybe that's a good way to describe it.
>Also, the back side of the mic on Fig-8 with the stock capsule
>on these mics is damn near identical to the front side, while
>the Peluso is slightly different on the back side - a teensy,
>weensy, tiny bit less high end & low end than the front side.
>Most mics have a perceptible difference like this in Fig-8, I'm
>just telling you upfront the differences between the stock
>capsule & the Peluso one on this mic.
>SPECIAL BONUS!!! I have a brand-spankin' new B.L.U.E. Cactus
>capsule that I will swap out with the Peluso one if you want...
>in either instance, it would come with a Cherrywood box,
>shockmount, and of course, PSU & PSU cable. I'll offer this
>setup in the following configurations:
>a.) With Peluso CEK-367 capsule (already installed) \$3,000
> (includes stock capsule - bad/needs reskinning)
>b.) With B.L.U.E. Cactus Capsule installed \$3,500
> (does not include separate stock capsule)
>c.) With the stock Neumann capsule ONLY \$2,700
> (PERFECT if you want an M-149 CHEEEP to send to Klaus or SPA
> for reskinning/reworking!)
>
>4.) Neumann M-147 - this much-disparaged mic is really a damn
>good one if you're looking for something smo

Subject: Re: Cubase pulls a Paris
Posted by [Dedric Terry](#) on Fri, 19 Jan 2007 16:06:51 GMT
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"_blank">45d4c0d2@linux...

>> Brandon,

>>

>> All computer based recording systems will introduce some kind of latency.
>> PCI based systems may have an edge on Firewire based systems, but far
>> more latency is introduced during the AD/DA process, and during any heavy
>> processing of the signal. FWIW, I use a MOTU 828MkII Firewire interface
>> on a dual 2GHz Mac G5, and using the built-in Firewire interface, record
>> all the time with the buffers set at 128 or 256. I regularly record 10
>> tracks simultaneously and at 128 I can't really detect any latency. Even
>> at 256, I can barely detect the latency, and what is there is low enough
>> it doesn't seem to affect my performance. I know there are some "golden
>> ears" out there who will have problems with even this low level of
>> latency. How low you can set the buffers is dependent a lot on your
>> computers processor speed. As LaMont will testify, the Mac G5 is a slow,
>> piece of crap computer, and yet I seem to get reasonable performance from
>> mine. I would think any newer PC, with a good Firewire interface and a
>> fast processor should be able to easily run at low buffer settings. If
>> you're a Mac person, the new Intel boxes should be burners. My two cents.

>>

>> Tony

>>

>>

>> "Brandon" <a@a.com> wrote in message news:45d4a615@linux...

>>> Well now...

>>> What kind of problems can I expect If I am using an external firewire

>>> audio card for

>>> all my audio needs?

>>> Other than latency?

>>>

>>>

>>>

>>> --

>>> Thanks,

>>>

>>> Brandon

>>>

>>> "Mike Audet" <mike@mike....> wrote in message news:45d4a527\$1@linux...

>>>>

>>>> Yea, it's not the length of the firewire cable that introduces the

>>>> latency,

>>>> it's using firewire at all that adds it.

>>>>

>>>> It just wasn't designed for audio recording.

>>>>

>>>> All the best,
>>>>
>>>> Mike
>>>>
>>>>
>>>> "Tony Benson" <tony@standinghampton.com> wrote:
>>>>> There would be no noticeable latency introduced by the Firewire cable.
>>>>> The
>>>>
>>>>> electrical signal travels at close to the speed of light! Any audio
>>>>> latency
>>>>
>>>>> would come from the processing before or after the Firewire. There may
>>>>> be
>>>> a
>>>>> limit on reliable signal cable length, but that would have to do with
>>>>> the
>>>>
>>>>> increasing cable capacitance.
>>>>
>>>>> Tony
>>>>
>>>>>
>>>>> "Neil" <OIUOIU@OIU.com> wrote in message news:45d2161c\$1@linux...
>>>>>>
>>>>>> David (or anyone) what's the latency per foot for Firewire
>>>>>> cable... anyone know?
>>>>>>
>>>>>> Neil
>>>>>>
>>>>>>
>>>>>> EK Sound <askme@nospam.com> wrote:
>>>>>>> Solution #1 will provide the lowest latency. You will also find that
>>>>>>> monitoring from a different interface than the one you are recording
>>>>>>> through will create some problems, if it works at all.
>>>>>>>
>>>>>>> David.
>>>>>>>
>>>>>>> Brandon wrote:
>>>>>>>> Given the opportunity which signal chain would you prefer and why?
>>>>>>>>
>>>>>>>> source-----mic pre/ analog to digi
>>>>>>>> converter -----ADAT
>>>>>>>>
>>>>>>>> lightpipe-----PCI sound card-----monitor outs
>>>>>>>> from
>>>> PCI
>>>>>>

The only major problem is the time sync which would be solved if Fruityloops could accept MTC as input.

For now it only sends MTC but Paris refuses to sync to Fruityloops mtc output in anyway I tried...

If you email them asking for MTC input implementation at fruityloops maybe they do that for us...

6) Sending many audiotracks to a Paris eds effect controlling the dry and effected signal with no phase problems.

Just use aux1 as stereo and prefade for dry Aux2 as wet, mute all related audiotracks and put under aux1 and aux2 the same stereo eds effect, like compressor...

On aux1 just don't compress 0 treshold and on aux2 compress the hell out of it...

7) Using DX reverb or DX/VST buss compression /effect on several Paris audio tracks.

First obvious workaround is use native submix where you can load a mono DX effect on auxes. There you might use two auxes for stereo with same DX effect on each and then pan them L and R and use the auxes sends for the needed stereo placement.

The other task which is more adventourous is either using a second computer with audio card or on same computer using another audio card like rme or pulsar and a VST host like Cubase or simplier VST chainers like Chainer or SpinaudioFX.

Lets say you wanna use a DX reverb like Waves Rverb or better.

You use aux1 as stereo feed for the channels you wanna send to the reverb and put on aux1 external.

Then you patch this to your spdif or adat or analog in/out connected to the audio interface either on same computer or on second computer.

You audio card must be set to low latency (most can do that nowadays) and pop up the desired DX/vst effect on desired platform like Cubase.

The return of the reverb can be patched on AUX1 effect return.

For Pulsar users the same applies to use either masterverb Pro or Timeworks 4080L (nice), benefit here is that we have no latency issues with pulsar cards...

8) Using Paris as a mixing engine only.

You can use wormhole for that wrapped ONLY under FXpansion 3.3 (the usual Paris wrapper) and then you can have at least 32 fully synced down to sample audio tracks from computer 2 using Cubase to get mixed inside Paris.

You can use automation in realtime this way because you will be always on time as Paris sees the audiotracks the time they get inside it so there is no latency in automation here !

OR you can use 3-4 adat cards and do the same.

With wormhole though you can have 32bit coming in to Paris which at worse will truncate down to 24 bits !
ADAT cards are 20 bit.

9) Latency compenation with DX/VST EDS effects.

First you can use 0 latency plugins like most late plugins use , especially compressors eq;s etc...

EDS effetcs though appear to haev their latency whatsoever especially with big lookaheads...

FADERWORKS again specially implemented after our kind suggestin for us Paris users is the only latency compensator plugin around with all the other aspects it has.

You only have to type the latency (you must claculate it) on the "delaying" track and all other faderwoks instances get delayed for that amount...

I hope I will update this or maybe you can do that ...

Regards,

DimitriosWhat? They expect you to PAY for a demo?

That's the stupidest fucking thing I've ever heard... like I'm going to pay someone for giving them the opportunity to try to sell me something.

Neil

Dedric Terry <dterry@keyofd.net> wrote:

>No I haven't heard the Flux plugins - kind of hoping someone here has.

>Maybe if we email them about the demo policy they might consider another

>option. I'm sure it's to prevent demos from being cracked - and demoed by

>too many people - gotta keep sales to a minimum ;-). Even if price wasn't a

>consideration (for \$600 it better be stunning), I have an aversion to paying

>for a "demo" of a product that I may decide to can after 20 minutes.

>

>The Roger Nichols plugs haven't come down have they? \$299 for Inspector XL?

>I think I paid \$79 for it originally, and the interface looks much better on

>the old version - more "pro". The new names also sound like a WWF ad -

>something I would work hard to keep clients from seeing. I wasn't too

>psyched about some of their plugins I tried back before RN, but they could

>have their place - the sound fine, just the dynamics were difficult to get

>reacting right, and really easy to trash a track with (though that can come

>in handy too ;-).

>

>I'm looking forward to giving the Sony plugins a spin though.

>
>It is a good time for plugins - though the dongle craze is getting out of
>hand. Eventually we'll be picking systems by number of USB ports, not PCIe
>slots, and USB bandwidth will have to hit 1Gb/s to handle the protection
>calls.
>
>Regards,
>Dedric
>
>On 2/15/07 10:55 PM, in article 45d5395f\$1@linux, "LaMont"
><jjdpro@ameritech.net> wrote:
>
>>
>> Well they seem nice. Would like to try for free. Maybe they will change
thier
>> demo policy.
>>
>> I like the 14 day trial period. That's me a good chance to really run a
plugin
>> thru it's paces. Having said that, I also digging the ROger Nichols set
of
>> plugins. Very high quality and the price has come wayyyy down from the
initial
>> asking price..
>>
>> These days it seems that you really don't need the UAD plugs to get that
>> vinatge foot print sound. Sonalkis, URS, Roger Nichols, Voxengo, Focusrite,
>> even (gulp) Waves are making some great Native Plugs.. Now, Sony will
have
>> it's Oxford line of plugins native (VST/AU/RTAS)...Great days for plugins
>> Take care..
>>
>> P.S Have you heard the Flux plugins??
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> The Sonalksis are nice plugins.
>>>
>>> These look interesting as well - used to be only for Pyramix, but are
native
>>> now: <http://www.fluxhome.com/>
>>>
>>> A bit pricey though at \$600 each; and even the demo pack is \$90, but
it's
>>> 150 hours full use, though I would prefer a 7 or 14 day limited free
demo
>> to
>>> paying up front just to hear if they are worth the price.
>>>

>>> Regards,
>>> Dedric
>>>
>>> On 2/15/07 1:02 PM, in article 45d4ae62\$1@linux, "LaMont"
>>> <jjdpro@ameritech.net> wrote:
>>>
>>>>
>>>> Hey Guys,.Last night I beemed down the demo versions Sonalkis plugins
>> (Gates,
>>>> Comps,Multi-Comps, Eq's)..Man!! I am very very impressd. These plugins
>> have
>>>> an "analog" singnature to them, if that's the sonic imprint you're looking
>>>> for..The Eqs are sweet as well. .I am (was) high on URS's plugins, but
>> teh
>

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Fri, 19 Jan 2007 18:32:07 GMT
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ltabt25tjem9d16n3sfbivg1rs5cdl081r@4ax.com..."
target="_blank">ltabt25tjem9d16n3sfbivg1rs5cdl081r@4ax.com...
>> You mean

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Fri, 19 Jan 2007 18:33:18 GMT
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like this:
>> http://www.carver-worldwide.com/SubItem/SubItem.asp?S_ID=21& amp;nc=1 ????
>>
>> - Paul Artola
>> Ellicott City, Maryland
>>
>> On Fri, 16 Feb 2007 04:00:53 -0800, "W. Mark Wilson"
>> <xpam_mark@avidrecording> wrote:
>>
>>>>No bike rider is gonna wanna ride this thing until they get that bike
>>>>chassis to tilt left and right idependent of the steering frame. Even
>>>>little kids hate trikes for lack of that - heck - even the "big wheel"
got
>>>>that part down finally. This thing is a nice piece of design work but

>>>>they
>>>>gotta let folks lean the frame.

>>>
>>>WMW
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:45d10cd4\$1@linux...
>>>>
>>>> Check this out;
>>>> <http://spyder.brp.com/en-US/>
>>>
>>
>
>I figured out the analog way, it wasn't hard, although the cables cost almost
10 dollars each to make :-)

Chuck

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I just figured out a relatively (as in , less \$\$\$ than other ways I've
>found) to digitally integrate an older outboard FX box with digital I/O
that
>will only work at 48kHz max sample rates with a DAW running at 88.2 or 96K.
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0064_01C7519E.D5AAC650
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Could some one please post the dimensions of a MEC.

--=20
Thanks,

Brandon=20

-----=_NextPart_000_0064_01C7519E.D5AAC650
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2900.3059" name=3DGENERATOR>
<STYLE></STYLE>

```
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial>Could some one please post the dimensions of a=20
MEC.</FONT></DIV>
<DIV><FONT face=3DArial></FONT>&nbsp;</DIV><FONT face=3DArial>
<DIV><BR>-- <BR>Thanks,</DIV>
<DIV>&nbsp;</DIV>
<DIV>Brandon </DIV>
<DIV></FONT>&nbsp;</DIV></BODY></HTML>
```

-----=_NextPart_000_0064_01C7519E.D5AAC650--I've used it on my AMD opteron 64 bit chip, and I've pulled across a USB case on a DELL using MacOpener. Water is fine, hop in.

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45d3d646@linux...
> http://www.dataviz.com/products/macopener/mo_techsspecs.html
>
> Check the last line of the system requirements. I'm building my wife a new
> graphics computer based on an AMD64 4200 x 2 CPU on an ASUS A8V-Deluxe
> mobo (used to be my native DAW). She's migrating from a Cobalt G4 and
> needs to be able to access her old files that she created on her Mac.
>
> Is there another app that will do this or do I need not worry? I can't
> call them. It's too late and I need to know the answer to this right now
> or I will die.
>
> Thanks,
>
> Deej
> I emailed the developer and he said they are new to the native format,
and this form of demo (basically a time locked USB key, full version)
was the only one they could do without additional development, but they
are considering a free demo - it will just take some time to rewrite for it.

They are also reconsidering their replacement key policy (buy the demo again for \$90), since most others you can just by a new iLok or Syncrosoft key and transfer your license.

Sounds like they want to be amenable to user needs, but coming from a closed Pyramix platform, there's a bit of a learning and development curve. It could be worth watching I think. Not sure I would fork out \$600 for an EQ or comp, but if it's really good, then maybe.

Regards,
Dedric

On 2/16/07 2:12 AM, in article 45d56785\$1@linux, "Nei" <OIUOIU@OIU.com> wrote:

>
> What? They expect you to PAY for a demo?
>
> That's the stupidest fucking thing I've ever heard... like I'm
> going to pay someone for giving them the opportunity to try to
> sell me something.
>
> Neil
>
>
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>>
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>> reacting right, and really easy to trash a track with (though that can come
>> in handy too ;-).
>>
>> I'm looking forward to giving th

Subject: Re: Cubase pulls a Paris
Posted by [Dedric Terry](#) on Fri, 19 Jan 2007 19:18:49 GMT
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/>
>getting
>>it ?
>>Regards,
>>Dimitrios
>>

>>"Don Nafe" <dnafe@magma.ca> wrote:
>>>Were you getting get an error message stating "C0000005" or something
like
>>
>>>that ?
>>>
>>>and where do I find these two lines on my computer?
>>>
>>> IOPageLockLimit=0x00040000
>>> Pagedpoolsize=0xffffffffS
>>>
>>>Don
>>>
>>>
>>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45d55898\$1@linux...

Subject: Re: Cubase pulls a Paris
Posted by [John \[1\]](#) on Sat, 20 Jan 2007 01:12:01 GMT
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rX6PY+ORbSX5
/nCqMZxzz7VJG25t4GApyR2lqCXayKxYh+6sacGdCpC/KeQM5/CnsDXYPJm TMbAgjsf506C
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gvtZlQbT0wc/hT0mncB2AdUHp2quX2xjaucjknsC0sZ8xCfNac/w+tDYkWGA ZV2AZJ6DtUkZ
BQq5CBRWqVU+IV4twRguUc55zximrHKW27W9SKL9x6lxSqxnDsrx8KpHr/Sn 7pHUI5ABjdn1
NVgCyM24kjHBHalZwrlfNBDDqBximtXFIHTfvGPcZ5PrUkUmGwoUL1w1VgUj fu3cDHWplWQy
ZaM7CcDBPBoYepYXaSFBOeuD61LG5y8fPOOcZx61UdwWOS3HAOeRUPEzoJUV
n4+Zl5l+tDfc
FroStuRThsq3B+IOd1ZtxbB2j3yarRtn7zHaoAGT+IPd93zKwLY6Ug+ZZLCM FctkN07VJlzS
gy7+SBkdMD096o78F1JyR0OcVP5iKCsgTcCMEDOPxoauF7kgbCH5ifbNPWXc X8zpjkgDNV/m
SMfMOCR1wT7UPMUDCRwqAcs3TH1p2uJ2RYaRnVU3Et0wR1qrc3lvbR5ml27R
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MzegFWrDR7iY
CW4JijxnB6mtu1WGzQrbjYw79z65NRdy2NVGMdypZ6SibZLtgxLY8tTwRjrn 61pwyLFCsSx5
Xp7fSm3Bi3rlisFPbNRu5R1kjXbngYOcnvTjFlmUtSwCnlmQklQwA/xFOklS dymQqlsBzkYO
OuPwxVM7pYw5MShRsHP
