
Subject: OK.....now WTF is happening with my network!!!!????? ;o(

Posted by [Deej \[1\]](#) on Mon, 02 Jan 2006 04:19:40 GMT

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ir earlier Hard disk recorder MDR2496. The mix has the capabilities

> >>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the mixer.

> >>>>>

> >>>>> This

> >>>>>

> >>>>>> would be a ground breaking product. Even though Tascam tried it, > their

> >>>>>

> >>>>> SX-1

> >>>>>

> >>>>>> was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU

> >>>>>> product

> >>>>>> first, then made it's was over to Tascam..I digress..

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

> >> cool

> >>>>&g

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(

Posted by [EK Sound](#) on Mon, 02 Jan 2006 16:17:46 GMT

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1. Download masm32 (<http://www.masm32.com/>) and install it (after it installs, it brings up a command prompt window, just close it. Do NOT have it perform any of those functions.)
 2. Copy the Nuendo3.exe to another location for backup purposes
 3. Place another copy of Nuendo3.exe (or whichever sequencer you use) in the C:\masm32\bin directory
 4. Open up your command prompt and type "cd c:\masm32\bin"
 5. Type "editbin /largeaddressaware Nuendo3.exe"
 6. Move the copy of the Nuendo3.exe file you just modified back to the regular Nuendo directory
 7. Open your boot.ini file (located in C: - you may have to open any folder and go Tools->Folder Options->View->Select Show Hidden Files and Folders and UNcheck the "Hide protected operating system files" to see this file)
 8. Add "/3GB" after "multi(0)disk(0)rdisk(0)partition(2)\WINDOWS..." so it should look like similar to
"multi(0)disk(0)rdisk(0)partition(1)\WINDOWS="Microsoft Windows XP Professional" /3GB /fastdetect...."
 9. If
-

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(

Posted by [Deej \[1\]](#) on Mon, 02 Jan 2006 16:46:34 GMT

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> should look like similar to
> "multi(0)disk(0)rdisk(0)partition(1)\WINDOWS="Microsoft Windows XP
> Professional" /3GB /fastdetect...."
> 9. If you have a UAD-1 card, you also need to add "/Userva=2900" after the
> /3GB switch, so it should look like similar to
> "multi(0)disk(0)rdisk(0)partition(1)\WINDOWS="Microsoft Windows XP
> Professional" /3GB /Userva=2900 /fastdetect...."
> 10. Save the modified boot.ini file
> 11. Reboot
>
> I'm assuming that the quotation marks are part of the command line at this
> point and not just an emphasis as to exactly what to type (sans the
> quotation marks)
>
> Prepare yourselves for occasional whining, grnashing of garments, rending
of
> teeth.....etc.
>
> ;o)
>
>good luck sir...and how will we know when you're whining???

On Mon, 16 Jan 2006 12:28:11 -0700, "DJ"

<animix_spam-this-ahole_@animas.net> wrote:

>DOH.....I just noticed the trailers followed by the quotation mark
>("...") after the command lines he specified so it looks like the quotation
>marks were meant for emphasis after all.
>
>Guess I'll see soon enough. Working/stable version of OS is now
>Ghosted.....time to go **** it up.
>
>Wish me luck,
>;o)
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrot

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(

Posted by [EK Sound](#) on Mon, 02 Jan 2006 17:08:55 GMT

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and
>attached a .wav file instead. Instead of letting it upload until it crapped

>out, I cancelled the send in Outlook express. Afterwards my comp locked
up
>so I did a hard reboot.
>Then things went really wierd. For a while I couldn't open my Sent Messages
>folder. I got that working buty now, when I try to send a message to the
>NG or anywhere else, I get the following message:

>
>Folder could not be displayed
>Outlook Express could not open this folder.

>
> -----

>
>Possible causes are:

>
>Low disk space.

>
>Low memory.

>
>Outlook Express

>
>I'm running 512MB of RAM and I've got plenty of disk space. I've also got
>other E-Mial identities in OE that are working properly. It's just this
one
>that is messed up.

>
>Any of you IT guys have a clue what is wrong here? I sure don't.

>
>Thanks,

>
>Deej

>
Outlook.pst is the file that contains your in and out box plus other settings.
Outlook will generally try to repair the file after you reopen but sometimes
you need to use a third-party utility to do the repair. You do it in Freeform mode with Looping ON
and PUNCH IN OFF. Set your
loop wider than the desired area so you have a lead in and out.

rick wrote:

> maybe in freestlye mode???

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

>
>
>>Is it possible in 3.0 to punch in/out in a loop for repeated takes? I'm
>>getting a direction type error/crash.

>>
>

>can you mail me some?

rick wrote:

> "How do you get that popup to appear?"

>

> have you tried the little blue pill???

>

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

>

>

>>page 129 of the

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Deej \[1\]](#) on Mon, 02 Jan 2006 18:32:01 GMT

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isk for backing up.

Formatted it, partitioned it, cool.

I had other computer issues, and had to restore the system to an older configuration. Computer works fine (aside from idling at 50%), but the disk is not recognized. I tried uninstalling and reinstalling drivers. It simply will not format. I have tried to format it from every path I know of- control panel, my computer, etc., but NOOOOOOOO, the same error every time: "Windows could not complete the format". No details, no help. I have tried both "quick formatting", and the long way.

Any ideas welcome. I hate the fact the I spent the money on a solid back-up, and I can't use it.

Thanks!!!

ChrisI mean "use" it.

"Chris Lang" <yo@yo.yo> wrote:

>

>Quick question for you experts:

>

>I bought a Lacie external hard disk for backing up.

>

>Formatted it, partitioned it, cool.

>

>I had other computer issues, and had to restore the system to

>an older configuration. Computer works fine (aside from idling
>at 50%), but the disk is not recognized. I tried uninstalling and reinstalling
>drivers. It simply will not format. I have
>tried to format it from every path I know of- control panel,
>my computer, etc., but NOOOOOOOO, the same error every time:
>"Windows could not complete the format". No details, no help.
>I have tried both "quick formatting", and the long way.
>
>Any ideas welcome. I hate the fact the I spent the money on a
>solid back-up, and I can't use it.
>
>Thanks!!!
>
>Chris"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:
> Let me say I don't and haven't had a cell phone.

There was a time when I didn't have one and didn't think I'd ever use one.
Then I got one, and I wondered why it took me so long! I spend a fair
amount of time at work, and my commute is typically 35-40 minutes. Having
the cell phone let me have more time talking to my wife, and it has really
helped when it comes to changing plans, running errands, etc. My
sister-in-law and I drove from Santa Barbara to Tucson, and we got separated
in highway construction - I don't know how we would have found each other
again without the phones!

> I've been thinking of getting a PDA of some kind. I'm wondering
> if I might be just as smart to get a cell phone as they can do all
> the PDAs can it seems. I see that mobile webphones are coming
> out too. Anyone have any opinions or advice? Seems like there's
> lots of options here.

I've been using a Palm Treo 650 for a couple months now. This is the
closest thing to a Dic

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Deej \[1\]](#) on Mon, 02 Jan 2006 18:43:32 GMT
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k Tracy two way wrist TV that I've ever seen! Phone,
Palm Pilot, web surfing, camera, mp3 player and more. I put in a 1 GB SD
card and I can store 13,000+ (640x480) pictures, or eight and a half hours
of (320x240) video, a bunch of MP3 files, or a combination. I got a
bluetooth earpiece and a GPS unit. (Sits on the car dash and communicates
with the Treo via bluetooth.) I'm with Sprint PCS - I was going to go with
Verizon because they're supposed to have more coverage, but they charge Treo
users regular minutes for any web surfing...

<http://www.palm.com/us/products/smartphones/treo650/>

--

-Doug

<http://www.parisfaqs.com> Okay here's my take :)

First, that summing CD did not tell me diddly-squat. During that time, I was actively using DP, Logic, Nuendo, PT, and Paris. To say that you can't "hear" much difference really speaks volumes.

It's a known fact that "software" does have a sound. Why do folks take offense because someones says something they perceive to be negative, is not, but only a perspective on sound.

And, yes, the true test of any of these DAWs is it's summing.
Note: DP with Motu hardware renders top-of-the-line results, no matter the tracks count. Something magical is happening when DP is used with its own manufactured audio units.

Now, run DP, and use a RME interface. The sound is bland, very vanilla, generic. We don't know why, but this is just the case in our informal real world, real project applications.

Now, Thad, I'll be happy to ship/FTP you a project (50-24bit wav files) on /DVD for you to mix or just bring up without mixing in SX. Then, I want you bring those same files into Paris, or PT HD/LE. Then, if you will, report your auditory findings...)

Dedric, I think you think that I'm saying that one app is superior to another. Rather, I'm saying "in different kinds of music genres, one app suits the music more than others. Not, saying that you can't achieve great results from any DAW, but rather, some forms of music are easier to "MIX" in than others. That's all I'm saying. For example. To me, I would not use Paris for "critical film scoring" work. To me, Nuendo/SX sound quality, with its wide, spacious, audio quality is just the right audio footprint for the project. Pro-Tools could be next and so could DP/Motus interfaces. But, the Paris sound, would be too "colored" where you need the separation, wide deep sound to hear every element of a score. Also, commercial work as well.

But, Paris would and is atop of my DAW food chain for mixing ROCK, HIP/HOP, R&B, Gospel. Paris's aggressive crunch and its colored sound when pushed is alone in this dept followed by PT/with Apogee's Rosetta /AD/DA16x. Again, this is my world real world findings, not some internet forum talk.

Sure, give me my MPC-2000 & vs2480, and I'll get killer results everytime that folks swear I used a DAW on.

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

>

>Hey Dedric,

>

>Here's my take on this. I bought the DAW CD from Lynn What's His Name. I

>listened to it. I took the tests. I took them again. I had someone jumble

>the tracks around and play them for me again. There were tiny wisp of smoke

>differences between the "be

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [EK Sound](#) on Mon, 02 Jan 2006 19:03:12 GMT

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st" and the "worst." On top of that, in an ABY

>test I can't imagine anyone doing dramatically better than a coin flip.

Maybe,

>just maybe, a handful could, but I doubt even that.

>

>So, for me, that put the "summing bus" issue to rest. Until someone can
give

>me proof, and by proof I mean ABY testing or real matmatical analysis or

>resulting audio files from different systems, I will believe that all properly

>written summing busses sound essentially the same. After that summing bus

>CD came out suddenly the critiques of summing busses moved into other areas

>like certain frequencies (that apparently weren't on the tesing CD) and
higher

>track counts and acoustic instruments and so on. When someone gets me evidence

>I'll be interested again, but until then I'm happily over here using SX

and

>Live. So is DJ Krush and about a million other talented people who I am

happy

>to have as my company.

>

>TCB

>

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

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

>>

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

>>up to be:

>>

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

>ad

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

>>> I started noticing something sort of mushy in SX in the low end at around
>>> 24 tracks. It could very well be that I just don't know how to mix on
>a native
>>> system though. Fire it over lightpipe into the Paris mixer and it gets
>big
>>> again. I'm still sum

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Deej \[1\]](#) on Mon, 02 Jan 2006 19:55:15 GMT
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ming in Paris and actually setting levels and fader/FX
>>> automation on both DAWs. I'm getting basic fader moves done in SX and
>then
>>> tweaking them in Paris. It's pretty wild to watch a mix happen here.
I'm
>>> using a fair amount of analog gear in my mixes. I've got 10 analog I/O
>in
>>> my Cubase DAW and I'm using them all for inserts of analog comps and
EQ's.
>>> In Paris, I'm patching in analog qand digital reverbs and delays. For
>a while
>>> I was paranoid about signal degradation with this many AD/DA's. Now I
>don't
>>> even think twice.
>>>
>>> Last night Tony posted up a song that I mixed on his site.
>>>
>>> [http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo%20ve/)
>>>
>>> It's about finished, maybe a little more LF and vocal rebalancing and
>a little
>>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks,
vocal
>>> track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've
>>> got external processors all over them....10 x AD/DA's with analog processors
>>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the
>>> mix.....and
>>> what's most important, so is the client. It doesn't have that linearity
>and
>>> accuracy that I hear in the new PTHD, but we were going after a retro
>feel
>>> and I think we achieved it. I think the Paris mix engine has a lot to
>do
>>> with it all hanging together. It just doesn't sound at all the same if
>I
>>> sum it in SX. Much smaller sounding. this mix has had no *mastering*,

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

>>> a
>>>> 64
>>>>> bit full audio path, summing boxes could be just another color in the
>tool
>>>>> palette, but far from necessary, and likely less spacious and clear,
>but
>>>>> that's more optimism than guarantee.
>>>>>
>>>>> I would like to hear Sonar 5 in full 64-bit glory to see if 64-bit
(assuming
>>>>> Cakewalk isn't blowing smoke) lives up the paper specs on the concept,
>>> but
>>>>> I'm hesitant to buy into the hype until proven sonically.
>>>>>
>>>>> Regards,
>>>>> Dedric
>>>>>
>>>>> On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"
>>>>> <hdfajkl@hjkal.buzzz> wrote:
>>>>>
>>>>>>
>>>>>> This would be my idea of an optimized productivity scenario if I was
>>> using
>>>>>> Nuendo and had the budget.
>>>>>>
>>>>>>

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [TCB](#) on Mon, 02 Jan 2006 21:14:48 GMT
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t;>>>>>>> There are DSP-based systems out there that come with their own
>>>>>>>> mixer/burner/software in a table-top format without requiring a
>>>>>>>> computer. They cost as much or more as a native system with a fast
>>>>>>>> computer. If you want to get off of the computer upgrade cycle,
they're
>>>>>>>>
>>>>>>>> available and they do what they do pretty well. But they aren't
>>>>>>>> particularly upgradable and upgradability is a big draw for
>>>>>>>> computer-based systems.
>>>>>>>>
>>>>>>>> Computer-based systems that include separate DSP cards have some
>of
>>>> the
>>>>>>>>
>>>>>>>> advantages and upgrade costs of native systems and some of the
>>>>>>>> disadvantages and limitations of dedicated, non-computer-based systems.

>>>>>>
>>>>>>> PARIS illustrates the disadvantages very well.
>>>>>>>
>>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along
>>>> the
>>>>>>>
>>>>>>> way. A few years later I bought a faster G4 computer for PARIS and
>>> it
>>>>>>> was a noticable improvement. I also bought an upgrade for the PARIS
>>>>>>> software which added useful new features and some unfinished, broken
>>>>>>> features. It was nice to be able to upgrade but it did cost money
>just
>>>>>>
>>>>>>> as a native system would have. I was limited to the PARIS hardware
>>>>>>> running on OS9, and the developers dropped support.
>>>>>>>
>>>>>>> PARIS would never get faster better, it was what it was. For me,
>

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Deej \[1\]](#) on Tue, 03 Jan 2006 00:48:59 GMT
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in
specific situations, and how accurate that is - the ongoing DAW debate is
really about what is the "standard" or reference method. So far there isn't
one that anyone can agree on: float vs. fixed, DSD vs. PCM, etc, etc. For
example:

What Lynn Fuston's DAWSUM sampler shows is that actual summing of 24-bit
audio files (the act of adding at a given level) is identical in most DAWs
that have a known, invariant, direct path. This doesn't mean 32-bit float
and 48-bit fixed are identical in all mathematical uses, just that 22-24
bits of dynamic range, added together, are. Any difference between DAWs in
this test would indicate an error in pass through capability. The lowest
levels are where the bit depth differences occur - with 24-bit files in
unity gain summing, there will be nothing to use beyond a 24-bit dynamic range.
At one time I found Paris was boosting gain exponentially as you go down. I
don't have Paris to confirm or recreate this (Sakis thinks we resolved that
issue, but I don't ever recall doing so).

**Also, interestingly, from Lynn's CD, Nuendo, Fairlight, Pyramix,
Samplitude and PTHD mixes cancel completely through -144dB, although with
very very small correlation differences between each (i.e. not one in
particular - this could be a slight variance in phase alignment in the
test), but Paris doesn't cancel with either - it exhibits differences as
high as -82dB. I first thought the Paris mix sounded wider, but when

comparing to Nuendo, and PTHD, the center of the mix sounded lower in volume, making the edges sound wider - with a very slight bit of phase oddity. The center of Nuendo sounded more defined, just as wide, just not as loud on the edges. Paris almost sucked the center very slightly to my ears, where Nuendo and PTHD pushed it a bit more. All of this can be subjective, and on different monitors, the results could vary.

That's my take on it in more than a nutshell, and with more detail and comparative listening than forum talk.

Regards,
Dedric

"LaMont" <jjdpro@ameritech.net> wrote in message news:43cd3715\$1@linux...

>

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>>written summing busses sound essentially the same. After that summing bus
>>CD came out suddenly the critiques of summing busses moved into other
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>>like certain frequencies (that apparently weren't on the testing CD) and
> higher
>>track counts and acoustic instruments and so on. When someone gets me
>>evidence
>>I'll be interested again, but until then I'm happily over here using SX
> and
>>Live. So is DJ Krush and about a million other talented people who I am
> happy
>>to have as my company.
>>
>>TCB
>>
>>Dedric Terry <dterry@keyofd.net> wrote:
>>>I guess I'm outnumbered in the Nuendo sucks or not debate.
>>>
>>>Interesting example of when pro gear and reputation isn't all it's
>>>cracked
>>>up to be:
>>>
>>>I got a voiceover from a top post house in my area to use to create and
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>>>for a client. I don't know what they use, but PT would be the obvious
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>>>low cost, so they have a "preset" chain for audio, and charge \$200/hr for
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>>>- no customization, just track it, burn it and send you on your way.
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>>>degrading the mids balance, and reaching diminishing returns very
>>>quickly,
>>>but I did make it sound better. Every voice over I've worked on, and
>>>heard
>>>from them sounds the same - sibilant, even in my car, from CD or on-air.
>>>
>>>The moral of the story - a lot of people call themselves pro, have pro
> gear,
>>>and hold a lion's share of their market to back it up, but that doesn't
>>mean
>>>the product is any better for it.
>>>
>>>I would rather be good using less than perfect gear to create a superior
>>>product than have the best, most recent and advanced gear money can buy
>>and
>>>not know what the heck I'm doing. Gear lust and aspiring for sonic
>>>nirvana
>>>is all well and good, but I had to put a limit on it and make it work for
>>>me, rather than against me. Now I'm just trying to make a living
>>>creating
>>a
>>>great product with what I have rather than worrying about how spending
>>>\$30,000 more would make my audio sound 1% wider, or the top end 2%
>>>silkier
>>>when the client is going to cram it down an FM band with 10:1 or higher
>>>compression, or rip it to a 128k or lower mp3, cutting off every sonic
>>>nicety I slaved over and invested thousands of \$\$ to get.
>>>
>>>I'm off. Later.
>>>
>>>Dedric
>>>
>>>On 1/16/06 12:10 AM, in article 43cb38ba\$

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [TCB](#) on Tue, 03 Jan 2006 01:19:40 GMT
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n that want's to producer a DSP based DAW?? It's almost
>>>>> 6 years
>>>>>>>>>> since the plug was pulled on Paris! Yes, I did not forget about
>>>>>>>>>> Soundscape..
>>>>>>>>>>
>>>>>>>>>> My Point in this post is to bring to ligh that Paris was a product
>>>>> that
>>>>>>>>>>
>>>>>>>>>> served
>>>>>>>>>>
>>>>>>>>>> the "Middle ground" studio. Now, looking back, it's price point
>>>> was
>>>>>>> revolutionary.
>>>>>>>>>> AND That's the point..
>>>>>>>>>>
>>>>>>>>>> Today, if you're shelling out at least 10k for a PT HD system,
>>your
>>>>>>> only
>>>>>>>>>> other alternative is do a naitive system..Again, I'm not saying
>>>> that
>>>>>>>> naitive's
>>>>>>>>>> are bad, but we all know that there's nothing like a cool DSP
>>>>>>>>>> DAW..Even
>>>>>>>>>>
>>>>>>>>>> more,
>>>>>>>>>>
>>>>>>>>>> it's a knwon fact that, if you wew to build your naitive system
>>>> up
>>>>> to
>>>>>>>>>>
>>>>>>>>>> Pro
>>>>>>>>>>
>>>>>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually
>>come
>>>>>>> to
>>>>>>>>>>
>>>>>>>>>> an
>>>>>>>>>>
>>>>>>>>>> PT HD system.
>>>>>>>>>> There has to be a manufactuer that will stand up and fill in
>the
>>>>> gap
>>>>>>>>>> between
>>>>>>>>>> PT HD & the Naitives. Any company has the balls??
>>>>>>>>>>

>>>>>>>>> converters..
>>>>>>>>> I'm thinking, why do I want to keep sinking good money into
"dressing
>>>>>>>>>
>>>>>>>>> up
>>>>>>>>>
>>>>>>>>> a native DAW to try to sound as good as Paris does for (2,700.00
>>>>> Orginal
>>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that
>> if
>>>>> they
>>>>>>>>>
>>>>>>>>> sink
>>>>>>>>>
>>>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
>>>> ssound..
>>>>>>>>>> So, I'm thinkink, 'Why have we gone backwards in this dAW game??
>>>>> Is
>>>>>>> it
>>>>>>>>>
>>>>>>>>> that
>>>>>>>>>
>>>>>>>>>> Digi has such a strangle hold on the industry,that they can
dictate
>>>>>>> jsut
>>>>>>>>>> how much cool stuff reaches the lowered of the spectrum. What
>> I
>>>> mean
>>>>>>> is
>>>>>>>>>
>>>>>>>>> ,
>>>>>>>>>
>>>>>>>>>> PT LE is just enough to get frustrated to only dream and save
>> up
>>>>> for
>>>>>>>> HD..
>>>>>>>>>>
>&

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Aaron Allen](#) on Wed, 04 Jan 2006 03:54:02 GMT
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tion on
>> the
>>> far right. I also have a 8 in and 8 out in my MEC A, and each MEC has
an

>>
 >>>IF/2 on it as well.
 >>>AA
 >>>
 >>>"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf3438\$1@linux...
 >>>>
 >>>> i took out the adat card from mec A so far so good
 >>>>
 >>>> Thanks Aaron
 >>>>
 >>>>
 >>>> "Aaron Allen" <nospam@not_here.dude> wrote:
 >>>>>Hook up ONE mec at a time. Find the master card, it won't initialize

 >>>>>Paris
 >>>>>
 >>>>>software until you do, so it's a no brainer at that point. Then, put
 the
 >>>>>
 >>>>>other MEC that you want to add on the last EDS card in the food chain,
 >>
 >>>>>card
 >>>>>
 >>>>>C. Make sure the word clock is going from master interface MEC to slave
 >>>>>
 >>>>>interface MEC (that's A to C). Some have subjected it may be more stable
 >>>> to
 >>>>>add a BNC terminator on the last MEC in the chain - I don't use one
 and
 >>>>>
 >>>>>can't say I feel I've needed one, either. YMMV.
 >>>>>
 >>>>>This is the rig I've been running a few years and it's been w/o any
 7/7
 >>>> or
 >>>>>18/12 or any other wierdness in finding hardware, _excepting_ the
 >>>>>adat/WinXP
 >>>>>
 >>>>>limitation of one adat card per MEC.
 >>>>>
 >>>>>AA
 >>>>>
 >>>>>
 >>>>>"Kip Sonnier" <fender36@cox.net> wrote in message
 >>>>>news:43cf03be\$1@linux...
 >>>>>>
 >>>>>> Ok did away with the 442
 >>>>>>

can look at tweaks but you'll not ever need the house sync line unless you are using an external word clock.
AA

"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf4045\$1@linux...

>

> "Kip Sonnier" <fender36@cox.net> wrote:

>>

> Should i have UseHouseSync=1 in my paris cfg.?

> because when i put that, it tells me

> No interface connected to master card

>

>>My Black Mec which is Master Mec A stays on 44.1khz

>>My Blue Mec B is on 48.khz

>>They both set on word clock

>

>>

>>I'm i missing something here?

>>

>>"Aaron Allen" <nospam@not_here.dude> wrote:

>>>Kip,

>>>My rig has one adat card in each MEC.. put them in the last position on

>>the

>>>far right. I also have a 8 in and 8 out in my MEC A, and each MEC has an

>>

>>>IF/2 on it as well.

>>>AA

>>>

>>>"Kip Sonnier" <fender36@cox.net> wrote in message

>>>news:43cf3438\$1@linux...

>>>>

>>>> i took out the adat card from mec A so far so good

>>>>

>>>> Thanks Aaron

>>>>

>>>>

>>>> "Aaron Allen" <nospam@not_here.dude> wrote:

>>>>>Hook up ONE mec at a time. Find the master card, it won't initialize

> Paris

>>>>

>>>>>software until you do, so it's a no brainer at that point. Then, put

> the

>>>>

>>>>>other MEC that you want to add on the last EDS card in the food chain,

>>

>>>>>

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Tom Bruhl](#) on Thu, 05 Jan 2006 03:13:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>>>Looks like it's going to be an interesting year

>>>>>

>>>>>;o)

>>>>>

>>>>>

>>>>

>>

>I know we've all had to play "Mustang Sally" WAAAY too many times, but man, I loved this guy's voice. He just had "it".

I don't know where he's been since 1970, but just thought I would acknowledge his passing today...

ChrisAwwwww.....man! I thought he would live forever.....well, he will AFIAC.

Sad.....

;o(

"Chris Lang" <yo@yo.yo> wrote in message news:43d015d8\$1@linux...

>

> I know we've all had to play "Mustang Sally" WAAAY too many times, but man, I loved this guy's voice. He just had "it".

>

> I don't know where he's been since 1970, but just thought I would acknowledge his passing today...

>

> ChrisOh man that sucks!

Mustang Sally will always get the dance floor full at any of the gigs I play with Probable Cause.

He will be missed!

- Mark

"Chris Lang" <yo@yo.yo> wrote:

>

>I know we've all had to play "Mustang Sally" WAAAY too many times, but man, I loved this guy's voice. He just had "it".

>

>I don't know where he's been since 1970, but just thought I would acknowledge his passing today...

>

>ChrisMore development and support for Intel based Macs

<http://namm.harmony-central.com/WNAMM06/Content/Ableton/PR/Live-5.2.html>

<http://namm.harmony-central.com/WNAMM06/Content/Steinberg/PR/Intel-Mac-Development.html>

<http://www.macworld.com/news/2006/01/19/finale/index.php>

<http://www.macworld.com/news/2006/01/19/native/index.php>

http://www.nativeinstruments.de/index.php?id=intelmac_us

<http://www.motu.com/newsitems/atnewsitem.2006-01-10.68061887> 08I can drag the 442 to the patchbay, but I can't hook it up to anything.

Kent

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43cff0d0@linux...

> Kent,

>

> You should be able to drag the 442 to the patch window in the patchbay.

I'm

> not in front of my PARIS rig, so I can't walk you through this right now.

> Mostly cause my brain is too small to remember the steps! If no one else

> helps you out, I'll try to get back to you tonight.

>

> Tony

>

> "Kent" <kent510745@hotmail.com> wrote in message news:43cfee84@linux...

> > Little confused how to monitor from the 442. In the patchbay, if I set

> > the

> > 442 as A, I have no connections to either the 442 or the MEC (default

> > saved

> > with MEC as A.) Can I make the monitor connections for the 442 and the

> > input connections for the MEC in the patch bay? If not, how do I make

the

> > connections? Thanks.

> >

> > Kent

> >

> >

> > "Tony Benson" <tony@standinghampton.com> wrote in message

> > news:43cfeb8c@linux...

> >> Yes, the physical connection to cards A & B can't be changed in the

> >> software. What I would do is connect your 442 to card A and monitor
from

> >> that either analog or spdif out. Connect your MEC to card B and record to

> >> that. That way card A and the 442 is always open for the global EDS

> > inserts.

> >> I have a three card system and change the card assignments around all the

> >> time. I just wait until I'm ready to mix before adding the global inserts

> > to

> >> the submix with the most open resources.

> >>

> >> Tony

> >>

> >>

> >> "Kent" <kent510745@hotmail.com> wrote in message news:43cfe3aa@linux...

> >> > That's what I was doing, but everytime I switch submixes, I lose my

> > global

> >> > inserts. Not that big of deal, I guess, pretty easy to throw them back

> >> > in.

> >> > I was just hoping I could add my 442, then record on either the MEC or

> >> > 442.

> >> > Guess not. Welcome to ParisWorld.

> >> >

> >> > Thanks Tony,

> >> >

> >> > Kent

> >> > "Tony Benson" <tony@standinghampton.com> wrote in message

> >> > news:43cfe284@linux...

> >> >> Kent,

> >> >>

> >> >> You can always switch the card assignment in the master output window

> >> > during

> >> >> mixing. Just make Card A's submix a virtual mix temporarily. Switch

> > Card

> >> >> B

> >> >> to Card A. Then Switch Card A's virtual mix to Card B. Basically, just

> >> >> assign your open submix to card A when you're ready to mix.

> >> >>

> >> >> Tony

> >> >>

> >> >> "Kent" <kent510745@hotmail.com> wrote in message

> >> >> news:43cfd8fc@linux...

> >> >> > Yeah. EDS cards are connected. With the two cards, I can swap back

> > > > and
 > > > > forth and use the MEC on both submixes. But I want to be able to
 > > > > record
 > > > > to
 > > > > card B, keeping card A open for heavy global inserts (since I run
 > > > > out
 > > > > of
 > > > > resources using a couple compressors and no limit on the global
 > > > > insert.)
 > > > >
 > > > > Kent
 > > > >
 > > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > > news:43cfd51b\$1@linux...
 > > > >> You cannot patch across EDS cards without physically routing
 analog
 > > > >> connections between them. Do you have the ribbon cables connected
 > > > > between
 > > > >> the two EDS cards?
 > > > >>
 > > > >>
 > > > >> "Kent" <kent510745@hotmail.com> wrote in message
 > > > >> news:43cfd2bf@linux...
 > > > >> > 1 card with MEC works great (98SE). Decided to complicate my
 > > > >> > life
 > > > > and
 > > > > add
 > > > >> > another card and introduce my ol' 442 in the mix. What I want
 to
 > > do
 > > > is
 > > > >> use
 > > > >> > card A for global effects (no limit, etc) and record to card B.
 > > > >> Otherwords,
 > > > >> > put the MEC on Card A and the 442 on card B (with inputs and
 > > > >> > outputs.)
 > > > > Or
 > > > >> > the other way around (MEC on card A, 442 on B.)
 > > > >> >
 > > > >> > I now have the MEC on card A (master), 442 on B, BNC out from
 MEC
 > > to
 > > > in
 > > > > on
 > > > >> > 442. When it initializes, everything is cool, but I'm vapor
 > > locked
 > > > on
 > > > > how

I hope we can get some good show reports from Dave and others!

JamesHey Jamie,

That makes more sense - I couldn't see how Logic would have made it to 7 without sample accurate audio.

I can't speak for anything beyond 5.5, so take my comment with a grain of salt. Logic may in reality have most every editing feature Nuendo has, but to me, audio seemed easier in Nuendo after switching - that could be nothing more than subjective psychovisuals, but tools, visuals that contribute to how quickly I can analyze and edit an audio track, and at the time, much better crossfade editing options (5.5 was a bit limited there). Handling audio as events or clips, time warp, etc. are also nice features.

Probably the big missing feature (or so I hear - again, correct if wrong here), is plugin delay compensation on busses.

That said, there are some cool aspects to Logic that Nuendo doesn't have:

- 1 - more powerful midi (but to be fair, I haven't found anything I couldn't do in Nuendo, other than a complement to Logic's environment).
- 2 - dynamic processing allocation - not an official feature that I know of but one users have been asking for in Nuendo. The beauty here - start a song loaded with plugins and it doesn't max out the cpu until it reaches the point in the song it has to load that one last plugin - nice. Nuendo will sit there and stutter painfully until you can get a stop key through it's overloaded brain. The advantage of static (Nuendo) is reverb/delay processing - it continues after playback is stopped (used to be a problem with Logic, requiring dummy audio clips, but I'm sure that's fixed by now).
- 3 - Add audio tracks without affecting playback (Nuendo/SX have to mute playback while adding tracks, but that is probably a necessary tradeoff of full PDC).

I wouldn't say Logic is inadequate for audio, just a different approach, with its' own strengths and weaknesses like any other DAW. As long as I have full PDC I would be happy to mix a record on Logic.

Regards,
Dedric

On 1/19/06 3:13 PM, in article 43d00edb@linux, "Jamie K"
<Meta@Dimensional.com> wrote:

> Dedric Terry wrote:

- >> I used Logic on PC until moving to Nuendo. I never thought it was hard to
- >> learn, but maybe I'm weird that way.
- >> I agree with Lamont - it is probably the best sequencer out there. Audio,
- >> not as nice as Nuendo, but certainly

>> workable. I still have a soft spot for Logic even though I don't use it
>> much.
>> Did I read right in this thread that it still doesn't have sample accurate
>> editing for audio?
>
> Hey Dedric, yep you read it but it was wrong...Logic 7.1 does have
> sample accurate editing.
>
> I continue to hear good things about Nuendo. What audio features do you
> think it has that Logic lacks?
>
> Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
>
>>
>> As far as the new Macs go, I hope they are as fast as comparable PCs, and
>> priced competitively. Perhaps
>> then both companies would have level competition to force better operating
>> systems, hardware, apps, etc..
>> ...okay, I'm dreaming now...
>>
>> I can't see moving back to Logic just for the new Apogee hardware, but I
>> like the concept and claims of tight
>> integration with Logic. I guess Apple really is serious about pro audio
>> (either that or Apogee is hoping they are).
>>
>> Regards,
>> DedricHi James,

James McCloskey wrote:

> Some interesting hardware products were announced today at NAMM.
>
> Saffire Pro 26i/o
> <http://namm.harmony-central.com/WNAMM06/Content/Focusrite/PR/Saffire-Pro-26i-o.html>

Wow 26 channels of really shitty I/O. Well hopefully it will be a little
bit better than the current Sapphire. That thing is a piece of shit.

> <http://mackie.com/comingsoon06.html>
>

I saw the prototype for that at the summer namm and was very impressed.

This can end up being a very cool interface.

> U-Control, phono amp, and USB mixers
> <http://behringer.com/>
>

When will they STOP!!! LOL Now they are ripping off even the low end Chinese audio market .. heh

> Alesis IO 14 & 26
>

Behringer Jr.

> alesis.com
>
> Tascam Guitar AMP, also Tascam GVI
>

Leave to Tascam/Giga to answer customers requests for Giga being a VST even slower than Emagic improves Logic. People have been asking about getting logically a VSTi version of Giga sense the beginning. Of course Nemesys claimed that VST wasn't powerful enough to handle it. Ha Well at least it will easy to sell and use now. And the Mac guys will have it easier now.

> <http://tascam.com/Products/ga100cd.html>
>
>
> I hope we can get some good show reports from Dave and others!
>
> James

Chris

--

Chris Ludwig
ADK

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

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

(859) 635-5762HI,

Here is similar product that Synthax (the folks who distribute RME in US) called Tronical. Not sure of the price I'm pretty sure that it is lower priced than this.

http://www.synthax.com/index_comp.html

Chris

Mark McDermott wrote:

> Hi Folks,

>

> My bandmate inquired about The Performer system and received quite a complete response from the company president.

>

> Thought you might all be interested, so here it is:

>

> =====

>

> Greg,

>

>

>

> and one of the co-inventors of our self-tuning guitar. I assume that you have visited our Website at www.selftuning.com and are somewhat acquainted with the Performer.

>

> Greg, the remainder of this email is a canned response for first time inquiries that answers your specific questions as well as other common questions.

> and how we do business. Please do not interpret the canned response to mean

> Please read on and write or call back with any other questions.

>

> Currently we offer the Performer tuning system installation in a small number of guitar styles. You can supply the guitar for the Performer installation or we can purchase one for you at a great price. We have special arrangements with guitar manufacturers and their distributors that allow us to pass incredible savings to our customers. Let me know if you are interested in a new guitar.

>

> The price for the Performer system and installation varies depending on the

> or Telecaster is \$3,399, and in a Stratocaster is \$3,899. The additional
> \$500 for the Strat covers a new body that is built and painted the color
> of your choice. The purchase includes the system and installation, power
> supply, power cable, footswitch, user's manual, 1 year limited warranty and
> technical support. We also offer an accessory kit for battery operation
> for an additional \$250.00. The Accessory kit includes a rechargeable battery,
> guitar strap battery carrier, cables and charging system.
>
> We custom install every Performer system here at our shop. We use special
> milling tools and a CNC machine to rout out the cavities and a complex computer
> based platform during the testing. Due to the complexity of the system and
> installation, we only install in Les Pauls, Teles, Strats and replicas.
>
> From time to time we have fully assembled Les Pauls, Teles or Strats with
> the Performer system installed and ready for purchase. The sales prices
> vary depending on the guitar model. The average price in a Les Paul, including
> the guitar, is around \$5,200. We offer some discounts, which are mentioned
> at the end of the FAQ below, so please keep reading, and contact me if you
> would like specifics on the guitar or the system.
>
> The Performer model is pricey, but well worth the investment. Most purchasers
> simply shy away when they see the price tag without even exploring the possibilities.

> to explain the system in detail.
>
> The Performer was recently

Subject: Re: OK.....now WTF is happening with my network!!!!????? ;o(
Posted by [Miguel Vigil \[1\]](#) on Thu, 05 Jan 2006 05:41:16 GMT
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ouldn't say Logic is inadequate for audio, just a different approach,
> with its' own strengths and weaknesses like any other DAW. As long as I
> have full PDC I would be happy to mix a record on Logic.

Anyone who remembers Logic from version 5.x on Wi95 or OS9 would
probably be glad to see the improvements made since then. Onward and upward.

BTW, Logic 7.2 will run on Intel OSX next month, so they say. \$50 upgrade.

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

> Regards,
> Dedric

>
> On 1/19/06 3:13 PM, in article 43d00edb@linux, "Jamie K"
> <Meta@Dimensional.com> wrote:
>
>
>>Dedric Terry wrote:
>>
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>>
>>
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>>>then both companies would have level competition to force better operating
>>>systems, hardware, apps, etc..
>>>...okay, I'm dreaming now...
>>>
>>>I can't see moving back to Logic just for the new Apogee hardware, but I
>>>like the concept and claims of tight
>>>integration with Logic. I guess Apple really is serious about pro audio
>>>(either that or Apogee is hoping they are).
>>>
>>>Regards,
>>>Dedric
>
>TC wrote:
> Hi all,
>
> I just got a few new toys for the studio, the M-Audio Project Mix I/O,
> Frontier Tranzport, and the Variax Acoustic.
>

> I highly recommend the Tranzport if you are using anything like PT,
> Cubase, Logic etc. It's one of the coolest and most useful gadgets I've
> seen, especially if you are just recording yourself. I've been using it
> tonight in the vocal booth to do vocal takes.. very cool.
> <http://frontierdesign.com/Products/TranzPort>
>
> The Project Mix I/O is also pretty cool, although the master fader is
> completely useless in protocols. Haven't completely put it to the test
> yet but so far so good.

What do you think of the mic pres?

> The variac acoustic sounds pretty good, but I was somewhat underwhelmed.
> I have a Seagull Artist acoustic with the Quantum II electronics
> <http://www.seagullguitars.com/electronics.htm> (saddle transducer and
> electret microphone) that sounded better IMO plugged in and recorded
> than the variac did, and also feels better to play. That could also be
> part of it though. If the Variac was constructed better it would be more
> enjoyable. Fortunately that one was only a rental, so it'll be going back.

Could be luck of the draw. Mine plays great. As far as the sound goes,
be sure to play with the mic placement control on each model to fine
tune the sound.

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

> Cheers,
>
> TC....hmmm... ..if you have a PC, you have to learn something more then only
using the on/off knob...hmm...;-o)

erlilo

"James McCloskey" <excelsm@hotmail.com> skrev i melding
news:43d005d9\$1@linux...

>
> rick <parnell68@hotmail.com> wrote:
>>my guess is that if you're already missing an arm and a leg you had
>>better look for something else. ;o)
>
>
> Hey Dude, my Mac works fine, it's my PC that's a pain in the ASS!
>
>
>>

>>On 19 Jan 2006 07:29:41 +1000, "James McCloskey" <excelsm@hotmail.com>
>>wrote:
>>
>>>
>>>Apple would be smart to keep building the G5 Mac tower, as well as the
> Intel
>>>boxes. In time IBM's technology will catch up. Per processor speed, and
>>>cooling are the issues, time will take care of all that.
>>>
>>>I wonder what these systems will cost???
>>>
>>>James
>>>
>>>"LaMontt" <jjdpro@ameritech.net> wrote:
>>>>
>>>>Man!!
>>>>
>>>>"Deej" <5244310@yrtyr.net> wrote:
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>>>
>>>>>>Well Well, its seems that apogee and & have been playing together..
> This
>>>>>look
>>>>>>svery cool..
>>>>>><http://www.apogeedigital.com/products/ensemble.php>
>>>>>
>>>>>I just read this on another NG.....
>>>>>
>>>>>NAMM: Classic Neve Effects, Soon in Computer Form
>>>>>
>>>>>I'd already heard that Universal Audio, makers of fine DSP hardware for
>>>>computers
>>>>>as well as vintage analog reproductions and other DSP tech, was going
> to
>>>>>be pairing up with someone big at NAMM. That "someone big" has turned
> out
>>>>>to be AMS Neve Limited, who have made some of the most famous signal
> processors
>>>>>in history. You'll be seeing those running in emulated form on
>>>>>Universal's
>>>>>UAD-1 system, a DSP card that sits inside your PC or Mac. Universal
>>>>>says
>>>>>the first will be the Neve 1073 Equalizer.
>>>>>
>>>>>Looks like it's going to be an interesting year
>>>>>
>>>>>;o)

```
>>>>>
>>>>>
>>>>
>>
>Hi Thad,
```

My friends who do that kind of stuff swear by python.

I use Revolution when I need to whip something up:
<http://www.runrev.com/> - xtalk based. Whether that's "real programming"
depends on the crowd you run with. I got into xtalk languages when I
wrote the documentation for HyperSense on
