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Subject: Re: Question on faders

Posted by [Edna Sloan](#) on Mon, 02 Jan 2006 16:33:28 GMT

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/>

> Well.....after a couple of weeks of ordering VSTis' registering them  
and  
> burning in my new DAW, I'm getting ready to go in and optimize the OS and  
> turn off all nonessential services.  
>  
> One wierdness about all of this is that windows will only \*see\* 3.14+-G of  
> RAM, even though I have 4G installed.  
>  
> Jorsi posted up a tweak to allow more RAM to be accessed. I'm thinking  
that  
> this tweak will need to be done for the .exe files of Cubase SX as well as  
> all other .exe files (my VSTi's in particular) if I want them to be able  
to  
> access as much available RAM as possible.  
>  
> Also, in the instructions I was provided, there are a bunch of quotation  
> marks in the command lines, as follows:  
>  
> 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

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Subject: Question on faders

Posted by [Ed](#) on Mon, 02 Jan 2006 17:20:32 GMT

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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)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> wrote in message  
news:43cbf2fd\$1@linux...

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Subject: Re: Question on faders  
Posted by [Edna Sloan](#) on Mon, 02 Jan 2006 18:19:07 GMT  
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br />  
> Sorry. XP Home, Service Pack 2, 2.4 GHz P4, 500Mb ram.  
>  
> Thanks,  
>  
> Tony  
>  
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
> news:43cd28fb@linux...  
>  
>>What version of windows??  
>>  
>>David.  
>>  
>>Tony Benson wrote:  
>>  
>>

>>>>How do I change this? Remember to talk slow and use detail if I have to  
>>>>go into the Bios or do anything complicated to fix this. I'm a Mac guy at  
>>>>heart and digging around in the bowels of a PC is scary for me. ;>)  
>>>  
>>>>The weird thing is, it just started doing this a few months ago. Before  
>>>>that, it shut down fine.  
>>>  
>>>>Tony  
>>>  
>>>  
>>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
>>>>news:43cd23ea@linux...  
>>>  
>>>  
>>>>>You are probably set up as "standard pc" instead of ACPI... this also  
>>>>>affects shut-down.  
>>>>  
>>>>>David.  
>>>>  
>>>>>Tony Benson wrote:  
>>>>  
>>>>  
>>>>>>This is old, old, old Jef. Also, totally contrary to any experience I've  
>>>>>>had with the numerous Macs I've owned. Actually, some of the things he  
>>>>>>talks about I've only experienced on my PC's! The PC I'm typing this on  
>>>>>>right now absolutely refuses to shut down. The screen comes up saying  
>>>>>>it's shutting down, but days later it's still hasn't shut down. Anyone  
>>>>>>have any ideas on this?  
>>>>>  
>>>>>>Tony  
>>>>>  
>>>>>  
>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>news:43cd146b\$1@linux...  
>>>>>  
>>>>>  
>>>>>  
>>>>>>>this guy's really trashing his mac....a tad funny  
>>>>>>>  
>>>>>>> <http://video.google.com/videoplay?docid=-6553260189868317794>  
>>>>>>>  
>>>>>  
>>>>>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0074\_01C61B63.4B809CB0  
Content-Type: text/plain;

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

Doug,  
Thank you for your work!  
Tom

"Doug Wellington" <doug@parisfaqs.com> wrote in message =  
news:43cd2a15\$

---

---

Subject: Re: Question on faders  
Posted by [Ed](#) on Mon, 02 Jan 2006 18:38:54 GMT  
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---

e

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD><TITLE></TITLE>
<META http-equiv=3DContent-Type =
content=3Dtext/html; charset=3DISO-8859-1>
<META content=3D"MSHTML 6.00.2900.2802" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY text=3D#000000 bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>haha!</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"jef knight" &lt;A=20
  =
href=3D"mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com=
</A>&gt;=20
  wrote in message <A=20
  href=3D"news:43cd146b$1@linux">news:43cd146b$1@linux</A>...</DIV>this =
guy's=20
  really trashing his mac....a tad funny<BR><A=20
  =
href=3D" http://video.google.com/videoplay?docid=3D-65532601898683177 94"><=
BR> http://video.google.com/videoplay?docid=3D-65532601898683177 94</A><BR>=
</BLOCKQUOTE></BODY></HTML>
```

-----=\_NextPart\_000\_0016\_01C61B58.18CE8EE0--This is old, old, old Jef. Also, totally contrary to any experience I've had with the numerous Macs I've owned. Actually, some of the things he talks about I've only experienced on my PC's! The PC I'm typing this on right now absolutely refuses to shut down. The screen comes up saying it's shutting down, but days later it's still hasn't shut down. Anyone have any ideas on

this?

Tony

"jef knight" <thestudio@allknightmusic.com> wrote in message  
news:43cd146b\$1@linux...

> this guy's really trashing his mac....a tad funny

>

>

---

Subject: Re: Question on faders  
Posted by [Ed](#) on Mon, 02 Jan 2006 19:30:23 GMT  
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ref="mailto:1@linux..." target="\_blank">1@linux...

After seeing requests for XP install instructions and ASIO drivers, =  
I'd just=20

like to point out that they've been posted at <http://www.parisfaqs.com> =  
for=20

some time. If you're looking for something about Paris and it's not =  
on the=20

site, send me an email and I'll see what I can do...

As a matter of fact, I created the site two years ago on January 17th!

--

-Doug

<http://www.parisfaqs.com>=20

-----=\_NextPart\_000\_0074\_01C61B63.4B809CB0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =  
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>Doug,</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>Thank you for your work!</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
  <DIV>"Doug Wellington" &lt;<A=20  
  href=3D"mailto:doug@parisfaqs.com">doug@parisfaqs.com</A>&gt; wrote in =  
message=20  
  <A =  
href=3D"news:43cd2a15\$1@linux">news:43cd2a15\$1@linux</A>...</DIV>After =  
seeing=20  
  requests for XP install instructions and ASIO drivers, I'd just =  
<BR>like to=20  
  point out that they've been posted at <A=20  
  href=3D"http://www.parisfaqs.com">http://www.parisfaqs.com</A> for =  
<BR>some=20  
  time.&nbsp;   If you're looking for something about Paris and it's not =  
on the=20  
  <BR>site, send me an email and I'll see what I can do...<BR><BR>As a =  
matter of=20  
  fact, I created the site two years ago on January=20  
  17th!<BR><BR>--<BR>-Doug<BR><BR><A=20  
  href=3D"http://www.parisfaqs.com">http://www.parisfaqs.com</A>=20  
<BR><BR></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0074\_01C61B63.4B809CB0--well happy birthday doug and lets hope you escape the terrible 2's

On Tue, 17 Jan 2006 10:30:24 -0700, "Doug Wellington"  
<doug@parisfaqs.com> wrote:

>After seeing requests for XP install instructions and ASIO drivers, I'd just  
>like to point out that they've been posted at http://www.parisfaqs.com for  
>some time. If you're looking for something about Paris and it's not on the  
>site, send me an email and I'll see what I can do...  
>  
>As a matter of fact, I created the site two years ago on January 17th!Yes i Do

John <no@no.com> wrote:

>do you have the crossover cable in addition to the straight cable?

>

>Kip Sonnier wrote:

>> I try restarting paris and now it gives me a Error code 7/7

>>

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

>>

>>>I have 2 mecs, 3 eds cards. and i get a error in initializing paris engine.  
>>>Error code 18/12.  
>>>i also have the word clock cables plugged  
>>>  
>>>Amd 2200  
>>>512 Ram  
>>>WinXp  
>>  
>>Quick question for you experts:

I bought a Lacie external hard d

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---

Subject: Re: Question on faders  
Posted by [Edna Sloan](#) on Mon, 02 Jan 2006 19:56:41 GMT  
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ntroller.htm" target="\_blank">http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm  
>>>>>  
>>>>> A bit pricey, but definitely specific to the application and with  
a  
>moose  
>>>>> of a DAW running the software and DSP, a nice rack of Myteks or Lavry's  
>>>> for  
>>>>> tracking and patching external processors, and a decent summing box,  
>>> I  
>>>> might  
>>>>> be convinced to jump ship.  
>>>>>  
>>>>> ;o)  
>>>>>  
>>>>>  
>>>>>  
>>>>> "LaMont " <jjdpro@ameritech.net> wrote:  
>>>>>>  
>>>>>> "Productivity is a matter of finding a system that does what you  
need  
>>>> what  
>>>>>> I need may not be what you need and that could be the root of this  
>>>>>> discussion)."  
>>>>>>  
>>>>>> Agreed.. :)  
>>>>>> But, the rest of your post illustrates my points. Some Producer buddies  
>>>>>> of  
>>>>>> mine in town, were having this same discusion about amonth or so  
ago.  
>>>> They  
>>>>>> are all Mac user, with a few giga machines. The consesus for us all

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

>>>> system  
>>>>>> maybe a daunting task\$\$ Or so they say.. Stuff coming out of China  
>>>> (Phonic  
>>>>>> firewire) mixers as well as microphones and other products are astounding  
>>>>>> deals. Just maybe the solution I'm after will come from China?  
>>>>>> LaMont  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>  
>>>>>> Lamont wrote:  
>>>>>>> Hey Jaimie,  
>>>>>>>  
>>>>>>> Although native cpus are fast, don't think that you are getting  
off  
>>>> cheap.  
>>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)  
>>>>>> very  
>>>>>>> expensive.. think about it..??  
>>>>>>>  
>>>>>>> Both native and DSP-based can be expensive. Native can be much less  
>>>>>>> expensive though, if budget is limited. For example, on the low  
end  
>>>> a  
>>>>>>> Mac Mini comes with Garage Band and you can do a lot with that and  
>>> an  
>>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than  
>\$1000.  
>>>>>>>  
>>>>>>> Productivity is a matter of finding a system that does what you  
need  
>>>>>>> (what I need may not be what you need and that could be the root  
>of  
>>>> this  
>>>>>>>  
>>>>>>> discussion).  
>>>>>>>  
>&g

---

---

Subject: Re: Question on faders  
Posted by [Don Nafe](#) on Mon, 02 Jan 2006 21:25:11 GMT  
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---

t;>>> enough to support OSX and AU plugins, I'd still be using PARIS.  
Even

>>>>>> with the limitation of 44.1 or 48 sampling.  
>>>>>>  
>>>>>> Cheers,  
>>>>>> -Jamie  
>>>>>> <http://www.JamieKrutz.com>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>> Take care,  
>>>>>>> Lamont  
>>>>>>> take care  
>>>>>>>  
>>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>>  
>>>>>>>> I dunno. Why lock into developing a new DSP system when native  
>CPUs  
>>>> are  
>>>>>>>  
>>>>>>>  
>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just  
getting  
>>>>>>>  
>>>>>>>> faster?  
>>>>>>>>  
>>>>>>>> The folks on gearslutz will always be chasing ways to spend more  
>>> money  
>>>>>>>  
>>>>>>>> on their systems (no matter what systems they have, native or  
DSP).  
>>>>>>>> There's no real cure for that. :^)  
>>>>>>>>  
>>>>>>>> It's true the Mac Intel transition will take time. It's not a  
five  
>>>> year  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>> wait, though. Over the next six months there will likely be software  
>>>>>>>>  
>>>>>>>>> choices for audio production that run on both Intel and PPC, probably  
>>>>>>>>  
>>>>>>>>> starting with Logic around March/April as a \$50 upgrade, so they  
>>> say.  
>>>>>>>>>  
>>>>>>>>> Over the next year the Mac Intel hardware choices will expand  
into  
>>>> more  
>>>>>>>>>

>>>>>>>>  
 >>>>>>>> laptop and desktop choices as Intel's series of chips hit the market.  
 >>>>>>>>  
 >>>>>>>> The roadmap is pretty much known at this point. If you want to  
 >go  
 >>>> with  
 >>>>>>>>  
 >>>>>>>> Intel, pick your best time for the transition.  
 >>>>>>>>  
 >>>>>>>> If you want to make music using OSX right away there are plenty  
 >of  
 >>>> PPC  
 >>>>>>>>  
 >>>>>>>> choices that work today, all the way up to the quad PowerMac which  
 >>>> has  
 >>>>>>>>  
 >>>>>>>> more muscle than you probably need. Available now and they'll  
 continue  
 >>>>>>>>  
 >>>>>>>> to work after the Intel transition.  
 >>>>>>>>  
 >>>>>>>> Cheers,  
 >>>>>>>> -Jamie  
 >>>>>>>> <http://www.JamieKrutz.com>  
 >>>>>>>>  
 >>>>>>>>  
 >>>>>>>> LaMont wrote:  
 >>>>>>>>  
 >>>>>>>> Hi Guys, Some thoughts:  
 >>>>>>>>  
 >>>>>>>> Has anyone noticed that since our beloved Paris DAW(\$2700list)there  
 >>>>> has  
 >>>>>>>>  
 >>>>>>>> no  
 >>>>>>>>  
 >>>>>>>> pro DAW for under 10k??? Why??  
 >>>>>>>>  
 >>>>>>>> I know we have the Cubases (\$499) Nuendo's (\$1,500), Logic(1k),  
 >>> DP(699)  
 >>>>>>>>  
 >>>>>>>> &  
 >>>>>>>>  
 >>>>>>>> Sonar(\$400). There are all very good native systems that will  
 >yield  
 >>>>>>>> pro  
 >>>>>>>>> results. However, I can't believe thatthere is not one manufacture  
 >>>> other

>>>>>>>>  
>>>>>>>> than  
>>>>>>>>  
>>>>>>>>> Digidesign that want's to producer a DSP based DAW?? It's almost  
>>>> 6 years  
>>>>>>>>> since the plug was pulled on Paris! Yes, I did not forget about  
>>>>>>>>> Soundscape..  
>>>>>>>>>  
>>>>>>>>> My Poi

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Subject: Re: Question on faders  
Posted by [Don Nafe](#) on Mon, 02 Jan 2006 22:54:29 GMT  
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es 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 summing in Paris and actually setting levels and fader/FX  
>>>> automation on both DAWs. I'm getting basic fader moves done in SX and  
>>then  
>>>> tweaking them in Paris. It's pretty wild to watch a mix happen here.

>I'm  
 >>>> using a fair amount of analog gear in my mixes. I've got 10 analog I/O  
 >>in  
 >>>> my Cubase DAW and I'm using them all for inserts of analog comps and  
 >EQ's.  
 >>>> In Paris, I'm patching in analog qand digital reverbs and delays. For  
 >>a while  
 >>>> I was paranoid about signal degradation with this many AD/DA's. Now  
 I  
 >>don't  
 >>>> even think twice.  
 >>>>  
 >>>> Last night Tony posted up a song that I mixed on his site.  
 >>>>  
 >>>> <http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Love/>  
 >>>>  
 >>>> It's about finished, maybe a little more LF and vocal rebalancing and  
 >>a little  
 >>>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks,  
 >vocal  
 >>>> track, 15 acoustic instrument tracks and 3 x electric bass tracks. They've  
 >>>> got external processors all over them....10 x AD/DA's with analog processors  
 >>>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the  
 >>>> mix.....and  
 >>>> what's most important, so is the client. It doesn't have that linearity  
 >>and  
 >>>> accuracy that I hear in the new PTHD, but we were going after a retro  
 >>feel  
 >>>> and I think we achieved it. I think the Paris mix engine has a lot to  
 >>do  
 >>>> with it all hanging together. It just doesn't sound at all the same  
 if  
 >>I  
 >>>> sum it in SX. Much smaller sounding. this mix has had no \*mastering\*,  
 >>though  
 >>>> NoLimit was kissing the Paris mix bus.  
 >>>>  
 >>>> Deej  
 >>>>  
 >>>>  
 >>>> "LaMont" <jjdpo@ameritech.net> wrote:  
 >>>>>  
 >>>>> hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear  
 the  
 >>>>> difference  
 >>>>> form version 4. Version 4 sound was very balnd , vanillia if you will.  
 >>>>> version  
 >>>>> 5 mix summing sounds very wide, with more dept than version 4..So,

they  
>>>> did  
>>>>> soemthing.  
>>>>>  
>>>>> Note: That's what I think Nuendos/SX weak point. in theory,their 32bit  
>>>>> floating  
>>>>> point mixer/summing bus was to allow for more audio options up and  
down  
>>>> the  
>>>>> audio bandwidth, 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:  
>>&

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Subject: Re: Question on faders  
Posted by [Ed](#) on Mon, 02 Jan 2006 22:58:45 GMT  
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nt in this post is to bring to ligh that Paris was a product  
>>>> that  
>>>>>>>>  
>>>>>>>> served  
>>>>>>>>  
>>>>>>>>> the "Middle ground" studio. Now, looking back, it's price point  
>>> was  
>>>>>> revolutionary.  
>>>>>>>>> AND That's the point..  
>>>>>>>>>  
>>>>>>>>> Today, if you're shelling out at least 10k for a PT HD system,  
>your  
>>>>>> only  
>>>>>>>>> other alternative is do a native system..Again, I'm not saying  
>>> that  
>>>>>>> naitive's  
>>>>>>>>> are bad, but we all know that there's nothing like a cool DSP  
>>>>>>>>> DAW..Even  
>>>>>>>>

>>>>>>> more,  
>>>>>>>  
>>>>>>>> it's a known fact that, if you were to build your native system  
>>> up  
>>>> to  
>>>>>>>  
>>>>>>> Pro  
>>>>>>>  
>>>>>>>> standards (AD/DA converters, mixer, DSP FX cards) you'd actually  
>come  
>>>>>> to  
>>>>>>>  
>>>>>>>> an  
>>>>>>>  
>>>>>>>>> PT HD system.  
>>>>>>>>> There has to be a manufacturer that will stand up and fill in  
the  
>>>> gap  
>>>>>> between  
>>>>>>>>> PT HD & the Natives. Any company has the balls??  
>>>>>>>>>  
>>>>>>>>> Today my dream DAW would come from Mackie:  
>>>>>>>>> -The Mackie DBX digital mixer (Dual touch screens) that also had  
>>> the  
>>>>>> capability  
>>>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool editing  
>>>>>> found  
>>>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the  
>>>>>>>>> capabilities  
>>>>>>>>> to add up to 3 or 4 UAD cards, as well as third party FX for the  
>>> mixer.  
>>>>>>>>  
>>>>>>>> This  
>>>>>>>>  
>>>>>>>>> would be a ground breaking product. Even though Tascam tried  
it,  
>>>> their  
>>>>>>>>  
>>>>>>>>> SX-1  
>>>>>>>>  
>>>>>>>>> was cool, but was too limited. Actually, the SA-1 was an Ensoniq/EMU  
>>>>>>>>> product  
>>>>>>>>> first, then made it's was over to Tascam..I digress..  
>>>>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield  
a  
>very  
>>>>>> cool  
>>>>>>>>> DM2000 meets Nuendo or 02R-96 meets Cubase sx . All in one units..

```

>>>>>>>>>>
>>>>>>>>>> As things stands now in our current state of Personal computers
>>> based
>>>>>>>>>>
>>>>>>>>>> DAW,
>>>>>>>>>>
>>>>>>>>>> we really have not had any ground breaking technology save for
>newer
>>>>>>>>>> faster
>>>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough
>>>>>>>>>> already..I
>>>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i digress
>>>>>>>>>> again...:)
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>> I guess this post grew out of neverending post over on
>>>>>>>>>> www.gearslutz.com
>>>>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k
>>>>>>>>>> converters..
>>>>>>>>>> I'm thinking, why do I want to keep sinking good money into "dressing
>>>>>>>>>>
>>>>>>>>>> up
>>>>>>>>>>
>>>>>>>>>> a naitive DAW to try to sound as good as Paris does for (2,700.00
>>>> Orginal
>>>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that
>if
>>>> they
>>>>>>>>>>
>>>>>>>>>> sink
>>>>>>>>>>
>>>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic
>>> ssound..
>>>>>>>>>> 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
>>>>>>>>>>
>>>>>>>>>> ,
>>>>>>>>>>

```



>>>

>>

>Don't recall for sure. It may have been close to doing a McAfee scan and cleaning of viri though. Can't directly relate it to that though.

Tony

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:43cd2c5e@linux...

> Did you do any optimization tweaks or install any software around the time  
> it stopped shutting down on its own?

>

> David.

>

---

Subject: Re: Question on faders  
Posted by [Ed](#) on Mon, 02 Jan 2006 23:05:53 GMT  
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> Tony Benson wrote:

>

>> Sorry. XP Home, Service Pack 2, 2.4 GHz P4, 500Mb ram.

>>

>> Thanks,

>>

>> Tony

>>

>> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

>> news:43cd28fb@linux...

>>

>>>What version of windows??

>>>

>>>David.

>>>

>>>Tony Benson wrote:

>>>

>>>

>>>>How do I change this? Remember to talk slow and use detail if I have to

>>>>go into the Bios or do anything complicated to fix this. I'm a Mac guy

>>>>at heart and digging around in the bowels of a PC is scary for me. ;>)

>>>>

>>>>The weird thing is, it just started doing this a few months ago. Before

>>>>that, it shut down fine.

>>>>

>>>>Tony

>>>>  
>>>>  
>>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
>>>>news:43cd23ea@linux...  
>>>>  
>>>>  
>>>>>You are probably set up as "standard pc" instead of ACPI... this also  
>>>>>affects shut-down.  
>>>>>  
>>>>>David.  
>>>>>  
>>>>>Tony Benson wrote:  
>>>>>  
>>>>>  
>>>>>>This is old, old, old Jef. Also, totally contrary to any experience  
>>>>>>I've had with the numerous Macs I've owned. Actually, some of the  
>>>>>>things he talks about I've only experienced on my PC's! The PC I'm  
>>>>>>typing this on right now absolutely refuses to shut down. The screen  
>>>>>>comes up saying it's shutting down, but days later it's still hasn't  
>>>>>>shut down. Anyone have any ideas on this?  
>>>>>>  
>>>>>>Tony  
>>>>>>  
>>>>>>  
>>>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>>>>>news:43cd146b\$1@linux...  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>>this guy's really trashing his mac....a tad funny  
>>>>>>>  
>>>>>>> <http://video.google.com/videoplay?docid=-6553260189868317794>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>Happy Birthday to you  
Happy Birthday to you  
Happy Birthday dear parisfaqs.com  
Happy Birthday to you . . .  
And many moooooooooore!

Tony

"Doug Wellington" <doug@parisfaqs.com> wrote in message  
news:43cd2a15\$1@linux...  
> After seeing requests for XP install instructions and ASIO drivers, I'd  
> just like to point out that they've been posted at

> <http://www.parisfaqs.com> for some time. If you're looking for something  
> about Paris and it's not on the site, send me an email and I'll see what I  
> can do...  
>  
> As a matter of fact, I created the site two years ago on January 17th!  
>  
> --  
> -Doug  
>  
> <http://www.parisfaqs.com>  
>Chris,

What I usually do is to unload the HD from the external box, hang it on an IDE cable, set it master or slave (whatever is appropriate), then use a boot disk to FDISK it. Once that is done, I create a new partition (s), then power down the machine. I then reboot to the boot disk and format. It works \*every\* time.

I'm a FAT 32 guy though. If you're using NTFS, then this isn't going to help.

Deej

"Chris Lang" <[yo@yo.yo](mailto:yo@yo.yo)> wrote in message [news:43cd351e\\$1@linux...](mailto:news:43cd351e$1@linux...)

>  
> 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!!!  
>  
> ChrisDJ,  
I have not upgraded my B4. I'll still in love the original.

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>Wow! This thing is quite a bit beyone what I recall hearing on the old v1.  
>Very \*swooshy\* and realistic sounding.  
>  
>playing this is almost exactly like having fun.  
>  
>;o)  
>  
>OK thanks  
rod  
"michael bliss" <mbliss1@austin.rr.com> wrote:  
>  
>Not a colored pre. very clean sounding.  
>  
>michael bliss  
>  
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>>  
>>thanks for the info...one question about your last statement.  
>>are you saying the STT-1 IS a colored pre, or NOT a colored pre.  
>>Rod  
>>"michael bliss" <mbliss1@austin.rr.com> wrote:  
>>>  
>>>hey rod,  
>>>love my STT-1. use it pretty much as my go to pre. sounds great on

---

---

Subject: Re: Question on faders  
Posted by [Ed](#) on Mon, 02 Jan 2006 23:24:58 GMT  
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rch, they've priced him out. No where to stay for free  
next year, oh well.

Summer NAMM is my plan, I'll just go for a day.

Hey Pete, your only about 4.5 hours from STL, are you planning on summer  
NAMM?

James

Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>Hi,  
>Sure wish I could go but way to busy here at ADK. WE do have a few  
>manufacturers using our machines at least.  
>

>Don't waste your money on Indiana its sucks big time. Wait for them to  
>move it to Austin. Which I believe is next year. I hope anyways. The  
>Indiana one is more like a local swap meet.  
>  
>  
>Chris  
>  
>  
>James McCloskey wrote:  
>> EK Sound <[spamnot.info@eksoundNO.com](mailto:spamnot.info@eksoundNO.com)> wrote:  
>>  
>>>So, third year in a row I am asking (never got a reply the last two  
>>>times)... anyone else going?  
>>>  
>>>David.  
>>  
>>  
>>  
>> I was planning on being there, but things came up. It looks like it will  
>> be Indiana for me.  
>>  
>> It would be great to get a play by play??? NAMM reports are always welcome!  
>>  
>> James  
>  
>--  
>Chris Ludwig  
>ADK  
>[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>  
>[www.adkproaudio.com](http://www.adkproaudio.com/) <<http://www.adkproaudio.com/>>  
>(859) 635-5762 <http://news.harmony-central.com/Newp/2006/Native-Instruments>  
>-Intel-Mac-Compatibility.htmlHey LaMont,

How did that CD show diddly squat? It took just the kind of mix you were talking about, ran it through a bunch of different systems, and took the results. The differences on that CD were vanishingly small. Or I'm deaf, which is a distinct possibility of course. That said, I've "beaten" pretty expensive mastering houses before doing post production for people so if there were dramatic differences between software platforms I suspect I would. But it could be me, there's no doubt.

For years it was a 'known fact' that, oh I don't know, women weren't smart enough to vote. That the sun revolved around the earth, that the Russians had more and better military equipment than the US, and that a 120 P/E for Amazon was about right. Later, other evidence came forward to disprove those, and many other known facts. That DAW CD was \*evidence\* that by and large all software sounds remarkably the same. Tell me the mistake in that methodology of that test, I'm interested.

I'm more than happy to take a track count that high and run it through a half dozen systems. I'll do ABY testing and also take the exported files, line them up to the sample, and flip the phase on one set. When I've done that I'll know precisely what difference the software makes in how things sound.

TCB

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

>  
>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  
>becuase someones says something they percieve to a 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-off the line results, no matter  
the  
>tracks count. Something magical is happening when DP is used with it's own  
>manufatures audio units.  
>  
>Now, run DP, and use a RME interface. The sound is bland, very vanilla, gerneric.  
>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 with out 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 suites the music  
>more than others. Not, saying that you can't acheive great results from  
any  
>DAW, but rather, some forms of music is 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 it's wide, spacious,  
>audio quality is just the right audio foot print 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 spearation, wide deep sound  
>to hear evey element of a score. also, commerical work as well..

>  
>But, Paris would and is atop of my DAW food chain for mixing ROCK, HIP/HOP,  
>R&B, Gospel. Paris's Agressive crunch and it's colored sound when pushed  
>is alone in this dept followed by PT/with apogees Rosettas /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 "best" 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 matmatcal 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 critiqu

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Subject: Re: Question on faders  
Posted by [EK Sound](#) on Mon, 02 Jan 2006 23:33:41 GMT  
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ped support.  
>>>>>>>>  
>>>>>>>> PARIS would never get faster better, it was what it was. For me,  
>>the  
>>>>>>>> freeze point in development stopped just short of what I needed.  
>>Close,  
>>>>>>>>  
>>>>>>>> but forever short. So I sold it.  
>>>>>>>>  
>>>>>>>> Meanwhile CPUs had gotten much, much faster and having separate

>DSP  
>>>> for  
>>>>>>>  
>>>>>>> the DAW had lost much of its advantage. I switched to a native  
>system  
>>>>>>> running on the same G4 computer I had purchased for PARIS, but  
>using  
>>>>>>> native software along with a new i/o box and a better operating  
>system.  
>>>>>>>  
>>>>>>> The transition did not cost a lot overall and the sale of PARIS  
>pretty  
>>>>>>>  
>>>>>>> much covered it.  
>>>>>>>  
>>>>>>> I did live on the bleeding edge for a while, though, with the transition  
>>>>>>>  
>>>>>>> to OSX and I had to try several Firewire interfaces to find a solid  
>>>> system.  
>>>>>>>  
>>>>>>> After a few years I upgraded to a new computer but kept the software  
>>>> and  
>>>>>>>  
>>>>>>> i/o box I was already using. I sold the previous computer, so the  
>>>>>>> upgrade cost was not high. I upgraded the native software and computer  
>>>>>>>  
>>>>>>> OS several times and the increase in capability was worth the upgrade  
>>>>>>> costs, just as it would have been with a DSP based system.  
>>>>>>>  
>>>>>>> If I had to buy from scratch today, I'd either pick up a Quad PowerMac  
>>>>>>>  
>>>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra  
>RAM  
>>>> and  
>>>>>>>  
>>>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some  
>>>> third  
>>>>>>>  
>>>>>>> party plugins. That system would probably last for the next ten  
>years.  
>>>>>>>  
>>>>>>> Even if I added a 24 moving fader controller it would be well under  
>>>> 10K.  
>>>>>>>  
>>>>>>> Again, what I do and what you do may be different so your mileage  
>>may  
>>>> vary.  
>>>>>>>

>>>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the  
need  
>>>>> to  
>>>>>>>  
>>>>>>> upgrade it for audio production. It could go for the next decade  
>>with  
>>>>>>> slowing me down.  
>>>>>>>  
>>>>>>> However if I decide to upgrade it at some point for animation or  
>>video  
>>>>>>>  
>>>>>>> production, the audio side will come along for the ride at no extra  
>>>>> cost.  
>>>>>>>  
>>>>>>>  
>>>>>>>> At least with a DSP based sytem, you know what you have, and the  
>>native  
>>>>>>>> cpu  
>>>>>>>> is a secondary issue.  
>>>>>>>>  
>>>>>>>> With the speed of CPUs today, why tie yourself to a hardware-limited  
>>>>> DSP  
>>>>>>>>  
>>>>>>>> system. If the company you buy it from is in business in five years,  
>>>>> the  
>>>>>>>>  
>>>>>>>> cost to upgrade a system like that could be much higher than just  
>>buying  
>>>>>>>>  
>>>>>>>> a newer, faster computer.  
>>>>>>>>  
>>>>>>>> And when you buy a newer, faster computer you are upgrading everything  
>>>>>>>>  
>>>>>>>> that runs on it, all your plugins, virtual instruments, even other  
>>>>>>>> software (graphics, animation, video editing, software development,  
>>>>>>>> whatever else you do), in one shot.  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> Plus, low latency, better i/o integration in a pro  
>>>>>>>> enviornment..  
>>>>>>>>  
>>>>>>>> This is your best argument. But latency is not an issue in my current  
>>>>>>>> setup. My i/o box has direct monitoring. Even if I monitor through  
>>>> Logic  
>>>>>>>>  
>>>>>>>> the latency is low enough that it hasn't been a problem.  
>>>>>>>>  
>>>>>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog

>>>>>>> outputs plus stereo digital i/o directly patchable through my DAW  
>>>>>>> software and also routable from the i/o box's monitoring software.  
>>>> If  
>>>> I  
>>>>>>>  
>>>>>>> need more i/o I can plug in another Firewire i/o box.  
>>>>>>>  
>>>>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I  
can  
>>>> get  
>>>>>>>  
>>>>>>> moving fader controllers from at least four different manufacturers  
>>>>>>> which is tempting, but since I only really used the jog/shuttle  
>part  
>>>> of  
>>>>>>>  
>>>>>>> the PARIS controll

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Subject: Re: Question on faders  
Posted by [Don Nafe](#) on Mon, 02 Jan 2006 23:41:11 GMT  
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er I haven't needed that. Plus I've grown used  
>>to  
>>>> the  
>>>>>>>  
>>>>>>> precision and (believe it or not) speed of mixing with the mouse.  
>>>>>>>  
>>>>>>>  
>>>>>>> The sad truth with moast if not all native solutios is that  
>>>>>>> it has forced a big\$\$\$ third party solutions market, inwhic native  
>>>> users  
>>>>>>> are going back to purchase , talk back units, better than average  
>>>>>>> converters..All  
>>>>>>> to chase the dsp systems way of working..in the end, the native  
>>person  
>>>>>>> does  
>>>>>>> not realize that they have spent just as much, if not more than  
>>they  
>>>>>>> could've  
>>>>>>> gotten with a dsp based DAW.  
>>>>>>>  
>>>>>>> A native system will be more flexible, you'll have more developers  
>>>> to  
>>>>>>> choose from to enhance your system, and if one of the developers  
>>goes  
>>>>>>> under, your system will not hit a dead end.

>>>>>>>>  
>>>>>>>> Over the last decade I've spent way less than, for example, a ProTools  
>>>>>>>>  
>>>>>>>> system would have cost and am getting, I think, comparable results.  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>> Having used nuendo since it's inception (2000, ),logic audio, I can  
>>>> with  
>>>>>>>> hesitation,  
>>>>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs,  
>>and  
>>>>> truth  
>>>>>>>>> be known, steinbergs way of integrating hardware leaves a lot  
to  
>>be  
>>>>>>>>> desired..  
>>>>>>>>>  
>>>>>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer,  
a  
>>MOTU  
>>>>>>>>> Firewire i/o box or two and some third party plugins...even a 24  
>>moving  
>>>>>>>>>  
>>>>>>>>> fader controller and you're well under 10K.  
>>>>>>>>>  
>>>>>>>>> It all comes down to individual needs and preferences, so I'm not  
>>really  
>>>>>>>>>  
>>>>>>>>>> saying you're wrong for what you're looking for. But for what I'm  
>>>>>>>>>> looking for, a native system is pretty compelling.  
>>>>>>>>>  
>>>>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around  
long  
>>>>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS.  
>Even  
>>>>>>>>>> with the limitation of 44.1 or 48 sampling.  
>>>>>>>>>>  
>>>>>>>>>> Cheers,  
>>>>>>>>>> -Jamie  
>>>>>>>>>> <http://www.JamieKruz.com>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>>> Take care,  
>>>>>>>>>>> Lamont  
>>>>>>>>>>> take care  
>>>>>>>>>>>

>>>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>>>  
>>>>>>>> I dunno. Why lock into developing a new DSP system when native  
>>CPUs  
>>>>> are  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just  
>getting  
>>>>>>>>  
>>>>>>>> faster?  
>>>>>>>>  
>>>>>>>> The folks on gearslutz will always be chasing ways to spend more  
>>>> money  
>>>>>>>>  
>>>>>>>> on their systems (no matter what systems they have, native or  
>DSP).  
>>>>>>>> There's no real cure for that. :^)  
>>>>>>>>  
>>>>>>>> It's true the Mac Intel transition will take time. It's not a  
>five  
>>>>> year  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> wait, though. Over the next six months there will likely be software  
>>>>>>>>  
>>>>>>>> choices for audio production that run on both Intel and PPC,  
probably  
>>>>>>>>  
>>>>>>>> starting with Logic around March/April as a \$50 upgrade, so they  
>>>>> say.  
>>>>>>>>  
>>>>>>>> Over the next year the Mac Intel hardware choices will expand  
>into  
>>>>> more  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> laptop and desktop choices as Intel's series of chips hit the  
>market.  
>>>>>>>>  
>>>>>>>> The roadmap is pretty much known at this point. If you want to  
>>go  
>>>>> with  
>>>>>>>>  
>>>>>>>> Intel, pick your best time for the transition.  
>>>>>>>>  
>>>>>>>> If you want to make music using OSX right away there are plenty  
>>of

>>>>> PPC  
>>>>>>>  
>>>>>>>>> choices that work today, all the way up to the quad PowerMac  
which  
>>>>> has  
>>>>>>>>  
>>>>>>>>> more muscle than you probably need. Available now and they'll  
>continue  
>>>>>>>>  
>>>>>>>>> to work after the Intel transition.  
>>>>>>>>>  
>>>>>>>>> Cheers,  
>>>>>>>>> -Jamie  
>>>>>>>>> <http://www.JamieKrutz.com>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>> LaMont wrote:  
>>>>>>>>>  
>>>>>>>>> Hi Guys, Some thoughts:  
>>>>>>>>>  
>>>>>>>>>> Has anyone noticed that since our beloved Paris DAW(\$2700list)there  
>>>>>>> has  
>>>>>>>>>  
>>>>>>>>> no  
>>>>>>>>>  
>>>>>>>>>> pro DAW for under 10k??? Why??  
>>>>>>>>>>  
>>&gt;

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Subject: Re: Question on faders  
Posted by [cujo](#) on Tue, 03 Jan 2006 00:22:03 GMT  
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t;>>>>>>> 2 staff producers went chasing the Apple speed dream , from Dual  
>867s  
>>>>> to  
>>>>>>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their faces  
>>>>> due  
>>>>>>>>> to the fact that they had serious deadlines. That's what spurred  
>our  
>>>>>>>>> conversations  
>>>>>>>>>> about it's either PTHD or a slotion with DM2000/02r96 with Nuendo/PT  
>>>>> Radar  
>>>>>>>>>> with the yammy difital mixer.. Each set up cost. But, we demand  
a  
>>solid  
>>>>>>> working

>>>>>>> system, that you do not have to make execues to yourself and the  
>client..  
>>>>>>>  
>>>>>>> Dedric may have said it best when he stated that doing a dedicated  
>>dsp  
>>>>> system  
>>>>>>> manybe a daughting task\$\$ Or so they say.. Stuff coming out of China  
>>>>> (Phonic  
>>>>>>> firewire) mixers as well as microphones and other products are astounding  
>>>>>>> deals. Just maybe the solution I'm after will come from China?  
>>>>>>> LaMont  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>>>  
>>>>>>>> Lamont wrote:  
>>>>>>>>> Hey Jaimie,  
>>>>>>>>>  
>>>>>>>>> Although native cpus are fast, don't think that you are getting  
>off  
>>>>> cheap.  
>>>>>>>>> Playing the speed keep up game every 2 years is 1) not productive..2)  
>>>>>>>> very  
>>>>>>>>> expensive.. think about it..??  
>>>>>>>>  
>>>>>>>>> Both native and DSP-based can be expensive. Native can be much  
less  
>>>>>>>>> expensive though, if budget is limited. For example, on the low  
>end  
>>>>> a  
>>>>>>>>> Mac Mini comes with Garage Band and you can do a lot with that  
and  
>>>>> an  
>>>>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than  
>>\$1000.  
>>>>>>>>>  
>>>>>>>>> Productivity is a matter of finding a system that does what you  
>need  
>>>>>>>>> (what I need may not be what you need and that could be the root  
>>of  
>>>>> this  
>>>>>>>>>  
>>>>>>>>> discussion).  
>>>>>>>>>  
>>>>>>>>> There are DSP-based systems out there that come with their own  
>>>>>>>>> mixer/burner/software in a table-top format without requiring a

>>>>>>> computer. They cost as much or more as a native system with a fast  
>>>>>>> computer. If you want to get off of the computer upgrade cycle,  
>they're  
>>>>>>>  
>>>>>>> available and they do what they do pretty well. But they aren't  
>>>>>>> particularly upgradable and upgradability is a big draw for  
>>>>>>> computer-based systems.  
>>>>>>>  
>>>>>>> Computer-based systems that include separate DSP cards have some  
>>of  
>>>>> the  
>>>>>>>  
>>>>>>> advantages and upgrade costs of native systems and some of the  
>>>>>>> disadvantages and limitations of dedicated, non-computer-based  
systems.  
>>>>>>>  
>>>>>>> PARIS illustrates the disadvantages very well.  
>>>>>>>  
>>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade along  
>>>>> the  
>>>>>>>  
>>>>>>> way. A few years later I bought a faster G4 computer for PARIS  
and  
>>>> it  
>>>>>>> was a noticable improvement. I also bought an upgrade for the PARIS  
>>>>>>> software which added useful new features and some unfinished, broken  
>>>>>>> features. It was nice to be able to upgrade but it did cost money  
>>just  
>>>>>>>  
>>>>>>> as a native system would have. I was limited to the PARIS hardware  
>>>>>>> running on OS9, and the developers drop

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Subject: Re: Question on faders  
Posted by [Edna Sloan](#) on Tue, 03 Jan 2006 02:41:06 GMT  
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>>>>>>>> expensive though, if budget is limited. For example, on the low  
> end  
>>>>> a  
>>>>>>>> Mac Mini comes with Garage Band and you can do a lot with that and  
>>>> an  
>>>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than  
>>\$1000.  
>>>>>>>>  
>>>>>>>> Productivity is a matter of finding a system that does what you  
> need

>>>>>>> (what I need may not be what you need and that could be the root  
>>of  
>>>>> this  
>>>>>>>  
>>>>>>> discussion).  
>>>>>>>  
>>>>>>> There are DSP-based systems out there that come with their own  
>>>>>>> mixer/burner/software in a table-top format without requiring a  
>>>>>>> computer. They cost as much or more as a native system with a fast  
>>>>>>> computer. If you want to get off of the computer upgrade cycle,  
> they're  
>>>>>>>  
>>>>>>> available and they do what they do pretty well. But they aren't  
>>>>>>> particularly upgradable and upgradability is a big draw for  
>>>>>>> computer-based systems.  
>>>>>>>  
>>>>>>> Computer-based systems that include separate DSP cards have some  
>>of  
>>>>> the  
>>>>>>>  
>>>>>>> advantages and upgrade costs of native systems and some of the  
>>>>>>> disadvantages and limitations of dedicated, non-computer-based  
>>>>>>> systems.  
>>>>>>>  
>>>>>>> PARIS illustrates the disadvantages very well.  
>>>>>>>  
>>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade  
>>>>>>> along  
>>>>> the  
>>>>>>>  
>>>>>>> way. A few years later I bought a faster G4 computer for PARIS and  
>>>> it  
>>>>>>> was a noticable improvement. I also bought an upgrade for the  
>>>>>>> PARIS  
>>>>>>> software which added useful new features and some unfinished,  
>>>>>>> broken  
>>>>>>> features. It was nice to be able to upgrade but it did cost money  
>>just  
>>>>>>>  
>>>>>>> as a native system would have. I was limited to the PARIS hardware  
>>>>>>> running on OS9, and the developers dropped support.  
>>>>>>>  
>>>>>>> PARIS would never get faster better, it was what it was. For me,  
>>the  
>>>>>>> freeze point in development stopped just short of what I needed.  
>>Close,  
>>>>>>>  
>>>>>>> but forever short. So I sold it.

>>>>>>>>  
>>>>>>>> Meanwhile CPUs had gotten much, much faster and having separate  
> DSP  
>>>>> for  
>>>>>>>>  
>>>>>>>> the DAW had lost much of its advantage. I switched to a native  
>>>>>>>> system  
>>>>>>>> running on the same G4 computer I had purchased for PARIS, but  
>>>>>>>> using  
>>>>>>>> native software along with a new i/o box and a better operating  
> system.  
>>>>>>>>  
>>>>>>>> The transition did not cost a lot overall and the sale of PARIS  
> pretty  
>>>>>>>>  
>>>>>>>> much covered it.  
>>>>>>>>  
>>>>>>>> I did live on the bleeding edge for a while, though, with the  
>>>>>>>> transition  
>>>>>>>>  
>>>>>>>> to OSX and I had to try several Firewire interfaces to find a  
>>>>>>>> solid  
>>>>> system.  
>>>>>>>>  
>>>>>>>> After a few years I upgraded to a new computer but kept the  
>>>>>>>> software  
>>>>> and  
>>>>>>>>  
>>>>>>>> i/o box I was already using. I sold the previous computer, so the  
>>>>>>>> upgrade cost was not high. I upgraded the native software and  
>>>>>>>> computer  
>>>>>>>>  
>>>>>>>> OS several times and the increase in capability was worth the  
>>>>>>>> upgrade  
>>>>>>>> costs, just as it would have been with a DSP based system.  
>>>>>>>>  
>>>>>>>> If I had to buy from scratch today, I'd either pick up a Quad  
>>>>>>>> PowerMac  
>>>>>>>>  
>>>>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra RAM  
>>>> and  
>>>>>>>>  
>>>>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and some  
>>>> third  
>>>>>>>>  
>>>>>>>> party plugins. That system would probably last for the next ten  
> years.  
>>>>>>>>

>>>>>>> Even if I added a 24 moving fader controller it would be well  
>>>>>>> under  
>>>>> 10K.  
>>>>>>>  
>>>>>>> Again, what I do and what you do may be different so your mileage  
>>may  
>>>>> vary.  
>>>>>>>  
>>>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the  
>>>>>>> need  
>>>>> to  
>>>>>>>  
>>>>>>> upgrade it for audio production. It could go for the next decade  
>>with  
>>>>>>> slowing me down.  
>>>>>>>  
>>>>>>> However if I decide to upgrade it at some point for animation or  
>>video  
>>>>>>>  
>>>>>>> production, the audio side will come along for the ride at no  
>>>>>>> extra  
>>>>> cost.  
>>>>>>>  
>>>>>>>  
>>>>>>>> At least with a DSP based sytem, you know what you have, and the  
>>native  
>>>>>>> cpu  
>>>>>>>> is a secondary issue.  
>>>>>>>>  
>>>>>>>> With the speed of CPUs today, why tie yourself to a  
>>>>>>>> hardware-limited  
>>>>> DSP  
>>>>>>>>  
>>>>>>>> system. If the company you buy it from is in business in five  
>>>>>>>> years,  
>>>>> the  
>>>>>>>>  
>>>>>>>> cost to upgrade a system like that could be much higher than just  
>>buying  
>>>>>>>>  
>>>>>>>> a newer, faster computer.  
>>>>>>>>  
>>>>>>>> And when you buy a newer, faster computer you are upgrading  
>>>>>>>> everything  
>>>>>>>>  
>>>>>>>> that runs on it, all your plugins, virtual instruments, even other  
>>>>>>>> software (graphics, animation, video editing, software  
>>>>>>>> development,

>>>>>>> whatever else you do), in one shot.  
>>>>>>>  
>>>>>>>  
>>>>>>> Plus, low latency, better i/o integration in a pro  
>>>>>>> enviornment..  
>>>>>>>  
>>>>>>> This is your best argument. But latency is not an issue in my  
>>>>>>> current  
>>>>>>> setup. My i/o box has direct monitoring. Even if I monitor through  
>>> Logic  
>>>>>>>  
>>>>>>> the latenc

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Subject: Re: Question on faders  
Posted by [Edna Sloan](#) on Tue, 03 Jan 2006 04:07:29 GMT  
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gt;> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer, a  
>>MOTU  
>>>>>>> Firewire i/o box or two and some third party plugins...even a 24  
>>moving  
>>>>>>>  
>>>>>>> fader controller and you're well under 10K.  
>>>>>>>  
>>>>>>> It all comes down to individual needs and preferences, so I'm not  
>>really  
>>>>>>>  
>>>>>>> saying you're wrong for what you're looking for. But for what I'm  
>>>>>>> looking for, a native system is pretty compelling.  
>>>>>>>  
>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around  
>>>>>>> long  
>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS.  
> Even  
>>>>>>> with the limitation of 44.1 or 48 sampling.  
>>>>>>>  
>>>>>>> Cheers,  
>>>>>>> -Jamie  
>>>>>>> <http://www.JamieKruz.com>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> Take care,  
>>>>>>> Lamont  
>>>>>>> take care  
>>>>>>>

>>>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>>>  
>>>>>>>> I dunno. Why lock into developing a new DSP system when native  
>>CPUs  
>>>>> are  
>>>>>>>>  
>>>>>>>>  
>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just  
> getting  
>>>>>>>>  
>>>>>>>> faster?  
>>>>>>>>  
>>>>>>>> The folks on gearslutz will always be chasing ways to spend more  
>>>> m

---

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Subject: Re: Question on faders  
Posted by [Tom Bruhl](#) on Tue, 03 Jan 2006 05:08:50 GMT  
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> 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  
>>>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one  
>>>>>>>>> units..  
>>>>>>>>>  
>>>>>>>>> As things stands now in our current state of Personal computers  
>>>> based  
>>>>>>>>  
>>>>>>>>> DAW,  
>>>>>>>>>  
>>>>>>>>>> we really have not had any ground breaking technology save for  
>>newer  
>>>>>>>>> faster  
>>>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed

>>>>>>>>>> demon.Enough  
>>>>>>> already..I  
>>>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i  
>>>>>>>>>> digress  
>>>>>>>>>> again..:)  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> I guess this post grew out of neverending post over on  
>>>>>>>>>> www.gearslutz.com  
>>>>>>>>>> about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k  
>>>>>>>>>> converters..  
>>>>>>>>>> I'm thinking, why do I want to keep sinking good money into  
>>>>>>>>>> "dressing  
>>>>>>>>>>  
>>>>>>>>>> up  
>>>>>>>>>>  
>>>>>>>>>> a naitive DAW to try to sound as good as Paris does for  
>>>>>>>>>> (2,700.00  
>>>>> Orginal  
>>>>>>>>>> list)??? Those guys, bless their hearts are into dreaming that  
>> if  
>>>>> they  
>>>>>>>>>>  
>>>>>>>>>> sink  
>>>>>>>>>>  
>>>>>>>>>>> another 5-10k in analoge summing gear, tey will have that magic  
>>>> ssound..  
>>>>>>>>>>> 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..



The latest trend in audio seems to be analog summing boxes. There are about twenty manufactures putting out analog summing mixers for DAWs. Time to discuss the merits and value of such a product.

Is anybody using such a device?

Do you guys think there is a real need for this?

How much better of a final mix do you guys think can be achieved taking this route?

What about the loss of life in a mix going through the conversion process multiple times?

Will this help with the mastering process?

Do you guys think it would be better to send in analog tape to a mastering house?

What are your thoughts?In a nutshell I believe analog summing is for people with inferior DAWs  
;-)

Plenty of discussion on this throughout the Pro Sound Web forums as of late.

Don

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:43cd5bac\$1@linux...

>

> DAWs and analog summing???

>

> The latest trend in audio seems to be analog summing boxes. There are  
> about

> twenty manufactures putting out analog summing mixers for DAWs. Time to  
> discuss the merits and value of such a product.

>

> Is anybody using such a device?

>

> Do you guys think there is a real need for this?

>

> How much better of a final mix do you guys think can be achieved taking  
> this  
> route?

>

> What about the loss of life in a mix going through the conversion process

> multiple times?  
>  
> Will this help with the mastering process?  
>  
> Do you guys think it would be better to send in analog tape to a mastering  
> house?  
>  
> What are your thoughts?Paul Artola <artola@comcast.net> wrote:  
>According to this article (<http://www.gizmag.com/go/4951/>) current  
>price is about \$3000. I sure would love one, but it would be kinda  
>hard for me to explain to the missus why I have a \$3000 tuner on a  
>\$100 Squier Strat!  
>  
>- Paul Artola  
> Ellicott City, Maryland  
>

Paul-

At the url it says it's about \$2300 for a Les Paul-like guitar, and \$2800  
or so for a Strat-type. I think. Something like that. Plus it takes 6-8 weeks  
for them to install it.

If one were onstage, everyday, playing for big money, it would make sense  
to have one just to stay in tune. The list of players who have bought into  
it is pretty darned extensive. The first client was Jimmy Page, and they  
have a long audio interview with him about it.

I can't say as I'm anxious to spring for anything like this myself...

I did see someone with a Variax the other day, and it was almost cool enough  
to get. Almost.

-steve

>  
>On Mon, 16 Jan 2006 00:10:55 -0800, TC  
><tc@spammetodeathyoubastards.org> wrote:  
>  
>>I saw a clinic on this about 10 years ago. At that time there were 2 in  
existence,  
>and the price was 100k each.  
>>  
>>I wonder what they are priced at now..  
>>  
>>Cheers,  
>>

>>TC  
>>  
>>  
>>steve the artguy wrote:  
>>> guys-  
>>>  
>>> a friend sent me this link. Says he just met a guy who bought a new Les  
Paul  
>>> just to have one of these. Check it out.  
>>>  
>>> [ttp://transperformance.com/index2.htm](http://transperformance.com/index2.htm)  
>>>  
>>> -steve  
>Hi Kim- I notice that you use the GNX4 for your keyboard, right?

I am searching for a nice B3 sound, and it seems you like the  
Leslie effects that the GNX4 gives you. So, let me ask:

What kind of keyboard do you have? Does it have any on-board  
Leslie stuff itself?

Why do you prefer the GNX4 to, say, the GNX3000?

Thanks!!

ChrisThanks, Doug, as always...! If not for your page, I'd never be able to find  
the chat...

-steve

"Doug Wellington" <doug@parisfaqs.com> wrote:  
>After seeing requests for XP install instructions and ASIO drivers, I'd  
just  
>like to point out that they've been posted at <http://www.parisfaqs.com> for  
  
>some time. If you're looking for something about Paris and it's not on  
the  
>site, send me an email and I'll see what I can do...  
>  
>As a matter of fact, I created the site two years ago on January 17th!  
>  
>--  
>-Doug  
>  
><http://www.parisfaqs.com>  
>  
>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](http://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 featured on Discovery Channel Canada on a program

piece features Jeff Martin of the Tea Party, and Jeff explains how he uses it live and for writing. I invite you to view the 6 minute presentation at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>

I invite you to join our mailing list by clicking on the following link.

for sale, new products, special event information and product updates.  
<http://transperformance.com/mailing/index1.php>

We recently launched a public ftp site that is loaded with cool stuff. Videos, songs, pictures, artist media, chord and scale programs, alternate tuning libraries and manuals. I invite you to click the link and take a look.  
[www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the material at the ftp site.

## NEWS MEDIA COVERAGE

C.Net.com  
1-11-06  
Two Pages, C Net News interviews Neil Skinn

Engadget.com  
12-22-05

Gizmodo.com  
12-22-05  
Paragraph, photo of white Telecaster and blog

News.Yahoo.com  
12-22-05  
Paragraph, photo of white Telecaster and blog

Gizmag.com  
12-24-05

One Page article, photo of white Stratocaster

Lenta.ru  
12-27-05

DiscoveryChannel.ca  
4-20-04

Martin

## CUSTOMER FEEDBACK

one first, and trust me, I am totally satisfied. The tuning system does what they claim, and of all the guitars I have held in my hands (getting goose bumps here) my new TransPerformance Strat is by far the finest instrument

Mike Mahoney 11-17-2005

blow your mind, but open new uncharted landscapes of creativity. Thanks for making a truly ingenious product. Guitar playing will never be the same again."

Gavin McGowen 11-29-05

I'm holed up in my studio and I refuse to come out! I haven't slept, eaten, taken a shower or even brushed my teeth! My wife and kid are threatening

This thing is nuts! Over the edge! Off the radar! Great Job guys!

Bill

Prichard 1-10-06

most common questions on the Performer pro model. It also provides information that our website has not adequately covered, and reinforces certain issues that will help you understand the system.

Please feel free to contact me with any questions or comments.

Best regards,

Neil

Neil Skinn, President  
TransPerformance LLC  
2513 Pinecone Circle  
Fort Collins, Colorado 80525-6619  
PH: (970) 482-9132  
1-866-826-2402  
neil@transperformance.com  
www.selftuning.com

## Performer Pro Model - FAQ

### Where & what we Build

We manufacture and install the self-tuning system into electric guitars in Fort Collins, Colorado. Currently, we support any guitar body that closely resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster body shapes. Telecaster models generally require a small shim at the neck joint and a rear cover plate that is over the back face of the body instead of recessed. This is due to the thin body thickness.

### How Long does it Take

Installation normally takes 3-4 weeks. Times can be longer depending on the number of current orders.

### Pricing

The system and installation for a Les Paul, Les Paul Special or Telecaster is \$3,399.00. The system and installation for a Stratocaster is \$3,899.00.

The purchase includes system and installation, power supply, power cable, footswitch, user's manual, 1 year limited warranty and technical support.

The additional \$500 price for the Strat covers a new body that is built and painted the color of your choice. 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.

### Supplying the Guitar

You can supply the guitar 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.

### Warranty, Direct Sales, Credibility

The system comes with a one year limited warranty, and we also offer a two year extension for an additional \$300. Currently we sell only direct to the customer to keep the retail price as low as possible. We heavily rely on our extremely rich list of customers and endorsers to give the product the credibility it needs to convince interested customers that the product does what we claim and is worthy of their investment.

### Mechanics & String Gauge Choice

The Performer is a electro-mechanical tuning system that actually adjusts the tensions of the strings. This is accomplished by balancing each string with a spring to allow the tiny motors to make the tension adjustments. As a result, the customer chooses the string gauge set and manufacturer of

The mechanical device is then set-up at the factory and delivered according to those choices. The choice of string gauge is important because the mechanical device will only run the string gauge it is set up with. The string gauges can be changed, but this requires that the system be returned to the factory for mechanical and software upgrades.

### Lock Nut & Roller Bridge

In order to achieve tuning reproducibility, the system uses a String Lock behind the nut and a Roller Bridge. These are integral parts of the system and cannot be removed.

### Touch Up & String Replacement

The Touch Up mode has a built-in multi-mode feature. Touch Up is used for

Touch Up asks for a strum of the strings and secretly checks to ensure the strings are in their proper tension ranges. If they are, the system quickly brings each string into tune. If the system determines your strings need adjustment, the system invokes the Tension Adjust mode and the LCD prompts you to adjust the tension(s) using the machine heads before it brings the strings into tune. The Tension Adjust mode ensures your system is properly maintained and is made quick and easy with the LCD prompts and On-Screen-Tuner.

### Audio Considerations

The installation does not interfere with the existing guitar audio circuits. The additional mass of the bridge and tailpiece produce greater sustain and have been acclaimed by several of our major endorsers as making it sound

better.

## The Installation

The installation adds about a half pound of weight to the guitar after the installation. This is unavoidable given the weight of the mechanical device and sub-assemblies.

## Motor Noise

There is a very low level of motor noise that comes through the audio pickup. The level of noise has been reduced to a low enough level that the system is acceptable for use in major recording studios. This problem may be avoided by using the rhythm pickup or tuning down the guitar volume while the motors are moving. Either option will suppress motor noise entirely.

## Payment

We accept Visa, Master Card and American Express, certified checks, money orders and personal checks. We accept 50% down when orders are placed with the balance paid in full prior to shipping the guitar. The customer is responsible for payment of all items purchased as well as fees for custom work, applicable taxes, shipping and handling, insurance, imposts and extended limited warranty charges. Other arrangements may be acceptable.

## Discounts

We offer a \$50 discount if payment is made by certified check, money order or direct deposit.

Thank you!haha and tuning is free and takes no time

"Mark McDermott" <mark@stateofwail.com> wrote in message  
news:43cd68b9\$

---

Subject: Re: Question on faders  
Posted by [cujo](#) on Tue, 03 Jan 2006 05:38:02 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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oney

>>>>>>>

>>>>>>>>> on their systems (no matter what systems they have, native or  
> DSP).

>>>>>>>>> There's no real cure for that. :^)

>>>>>>>>>

>>>>>>>>> It's true the Mac Intel transition will take time. It's not a

> five  
>>>>> year  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> wait, though. Over the next six months there will likely be  
>>>>>>>>>> software  
>>>>>>>>>>  
>>>>>>>>>> choices for audio production that run on both Intel and PPC,  
>>>>>>>>>> probably  
>>>>>>>>>>  
>>>>>>>>>> starting with Logic around March/April as a \$50 upgrade, so they  
>>>> say.  
>>>>>>>>>>  
>>>>>>>>>> Over the next year the Mac Intel hardware choices will expand  
> into  
>>>>> more  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> laptop and desktop choices as Intel's series of chips hit the  
> market.  
>>>>>>>>>>  
>>>>>>>>>> The roadmap is pretty much known at this point. If you want to  
>>go  
>>>>> with  
>>>>>>>>>>  
>>>>>>>>>> Intel, pick your best time for the transition.  
>>>>>>>>>>  
>>>>>>>>>> If you want to make music using OSX right away there are plenty  
>>of  
>>>>> PPC  
>>>>>>>>>>  
>>>>>>>>>> choices that work today, all the way up to the quad PowerMac  
>>>>>>>>>> which  
>>>>> has  
>>>>>>>>>>  
>>>>>>>>>> more muscle than you probably need. Available now and they'll  
> continue  
>>>>>>>>>>  
>>>>>>>>>> to work after the Intel transition.  
>>>>>>>>>>  
>>>>>>>>>> Cheers,  
>>>>>>>>>> -Jamie  
>>>>>>>>>> <http://www.JamieKrutz.com>  
>>>>>>>>>>  
>>>>>>>>>>  
>>>>>>>>>> LaMont wrote:  
>>>>>>>>>>  
>>>>>>>>>> Hi Guys, Some thoughts:



>>>>>>>>>  
>>>>>>>>> more,  
>>>>>>>>>  
>>>>>>>>>> it's a known fact that, if you want to build your native system  
>>>> up  
>>>>> to  
>>>>>>>>>  
>>>>>>>>> Pro  
>>>>>>>>>  
>>>>>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually  
>>come  
>>>>>>> to  
>>>>>>>>>  
>>>>>>>>> an  
>>>>>>>>>  
>>>>>>>>>> PT HD system.  
>>>>>>>>>> There has to be a manufacturer that will stand up and fill in  
> the  
>>>>> gap  
>>>>>>> between  
>>>>>>>>>> PT HD & the Natives. Any company has the balls??  
>>>>>>>>>>  
>>>>>>>>>>> Today my dream DAW would come from Mackie:  
>>>>>>>>>>>> -The Mackie DBX digital mixer (Dual touch screens)that also had  
>>>>> the  
>>>>>>> capability  
>>>>>>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool  
>>>>>>>>>>>> editing  
>>>>>>> found  
>>>>>>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the  
>>>>>>>>>>>> capabilities  
>>>>>>>>>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for the  
>>>>> mixer.  
>>>>>>>>>>>  
>>>>>>>>>>>>

---

---

Subject: Re: Question on faders  
Posted by [audioguy\\_editout\\_](#) on Tue, 03 Jan 2006 05:49:52 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

nux..." target="\_blank">1@linux...  
>  
> 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,  
>  
>  
>  
> Thanks for the email. My name is Neil Skinn; I'm president of the company  
> and one of the co-inventors of our self-tuning guitar. I assume that you  
> have visited our Website at [www.selftuning.com](http://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.  
> It's also loaded with information to help you understand the tuning system  
> and how we do business. Please do not interpret the canned response to  
> mean  
> I'm not a friendly guy, I'll give you all of the personal attention you  
> need.  
> 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  
> guitar it's going in. The prices and specifics are covered again in the  
> FAQ I've pasted in below. In summary, the full installation in a Les Paul  
> 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.  
> I invite you to call me to discuss the product; I'd like the opportunity  
> to explain the system in detail.  
>  
> The Performer was recently featured on Discovery Channel Canada on a  
> program  
> called Shannon's Gadgets. The piece is titled Science of a Rock Star.  
> The  
> piece features Jeff Martin of the Tea Party, and Jeff explains how he uses  
> it live and for writing. I invite you to view the 6 minute presentation  
> at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>  
>  
> I invite you to join our mailing list by clicking on the following link.  
> As a member of our mailing list you'll get first hand information on  
> guitars  
> for sale, new products, special event information and product updates.  
> <http://transperformance.com/mailling/index1.php>  
>  
> We recently launched a public ftp site that is loaded with cool stuff.  
> Videos,  
> songs, pictures, artist media, chord and scale programs, alternate tuning  
> libraries and manuals. I invite you to click the link and take a look.  
> [www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the  
> material  
> at the ftp site.  
>  
>  
> NEWS MEDIA COVERAGE  
>

> C.Net.com  
> 1-11-06  
> Two Pages, C Net News interviews Neil Skinn  
>  
> Engadget.com  
> 12-22-05  
> Paragraph, photo of Peter Frampton's second Performer and blog  
>  
> Gizmodo.com  
> 12-22-05  
> Paragraph, photo of white Telecaster and blog  
>  
> News.Yahoo.com  
> 12-22-05  
> Paragraph, photo of white Telecaster and blog  
>  
> Gizmag.com  
> 12-24-05  
> One Page article, photo of white Stratocaster  
>  
> Lenta.ru  
> 12-27-05  
> Written in a foreign language, photo of Peter Frampton's second Performer  
>  
> DiscoveryChannel.ca  
> 4-20-04  
> Article and video "Science of a Rock Star" featuring Canadian star Jeff  
> Martin  
>  
>  
> CUSTOMER FEEDBACK  
>  
> "I took the leap and bought a Strat with the Performer system without  
> trying  
> one first, and trust me, I am totally satisfied. The tuning system does  
> what they claim, and of all the guitars I have held in my hands (getting  
> goose bumps here) my new TransPerformance Strat is by far the finest  
> instrument  
> I have ever played."  
>  
> Mike Mahoney 11-17-2005  
>  
>  
>  
>  
> "The speed, accuracy and scope of this remarkable invention will not only  
> blow your mind, but open new uncharted landscapes of creativity. Thanks  
> for  
> making a truly ingenious product. Guitar playing will never be the same

> again."  
>  
> Gavin McGowen 11-29-05  
>  
>  
>  
> I'm holed up in my studio and I refuse to come out! I haven't slept,  
> eaten,  
> taken a shower or even brushed my teeth! My wife and kid are threatening  
> to leave, even the dog is concerned. And it's all because of my new  
> Performer.  
> This thing is nuts! Over the edge! Off the radar! Great Job guys!  
>  
>  
>  
> Prichard 1-10-06  
>  
>  
>  
> I've taken the liberty of pasting in our FAQ list below which answers the  
> most common questions on the Performer pro model. It also provides  
> information  
> that our website has not adequately covered, and reinforces certain issues  
> that will help you understand the system.  
>  
> Please feel free to contact me with any questions or comments.  
>  
> Best regards,  
>  
> Neil  
>  
> Neil Skinn, President  
> TransPerformance LLC  
> 2513 Pinecone Circle  
> Fort Collins, Colorado 80525-6619  
> PH: (970) 482-9132  
> 1-866-826-2402  
> neil@transperformance.com  
> www.selftuning.com  
>  
>  
> Performer Pro Model - FAQ  
>  
> Where & what we Build  
>  
> We manufacture and install the self-tuning system into electric guitars in  
> Fort Collins, Colorado. Currently, we support any guitar body that  
> closely

- > resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster body
  - > shapes. Telecaster models generally require a small shim at the neck
  - > joint
  - > and a rear cover plate that is over the back face of the body instead of
  - > recessed. This is due to the thin body thickness.
  - >
  - > How Long does it Take
  - >
  - > Installation normally takes 3-4 weeks. Times can be longer depending on
  - > the number of current orders.
  - >
  - > Pricing
  - >
  - > The system and installation for a Les Paul, Les Paul Special or Telecaster
  - > is \$3,399.00. The system and installation for a Stratocaster is
  - > \$3,899.00.
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  - > footswitch, user's manual, 1 year limited warranty and technical support.
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  - > and painted the color of your choice. 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.
  - >
  - > Supplying the Guitar
  - >
  - > You can supply the guitar 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.
  - >
  - > Warranty, Direct Sales, Credibility
  - >
  - > The
- 

---

Subject: Re: Question on faders  
Posted by [erlilo](#) on Tue, 03 Jan 2006 06:52:24 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

- system comes with a one year limited warranty, and we also offer a two
- > year extension for an additional \$300. Currently we sell only direct to
  - > the customer to keep the retail price as low as possible. We heavily rely
  - > on our extremely rich list of customers and endorsers to give the product
  - > the credibility it needs to convince interested customers that the product
  - > does what we claim and is worthy of their investment.
  - >

- > Mechanics & String Gage Choice
- >
- > The Performer is a electro-mechanical tuning system that actually adjusts
- > the tensions of the strings. This is accomplished by balancing each
- > string
- > with a spring to allow the tiny motors to make the tension adjustments.
- > As a result, the customer chooses the string gauge set and manufacturer of
- > string from the company's available options list when placing an order.
- > The mechanical device is then set-up at the factory and delivered
- > according
- > to those choices. The choice of string gauge is important because the
- > mechanical
- > device will only run the string gauge it is set up with. The string gauges
- > can be changed, but this requires that the system be returned to the
- > factory
- > for mechanical and software upgrades.
- >
- > Lock Nut & Roller Bridge
- >
- > In order to achieve tuning reproducibility, the system uses a String Lock
- > behind the nut and a Roller Bridge. These are integral parts of the
- > system
- > and cannot be removed.
- >
- > Touch Up & String Replacement
- >
- > The Touch Up mode has a built-in multi-mode feature. Touch Up is used for
- > "touching up" your tuning, replacing broken strings, and replacing full
- > sets.
- > Touch Up asks for a strum of the strings and secretly checks to ensure
- > the strings are in their proper tension ranges. If they are, the system
- > quickly brings each string into tune. If the system determines your
- > strings
- > need adjustment, the system invokes the Tension Adjust mode and the LCD
- > prompts
- > you to adjust the tension(s) using the machine heads before it brings the
- > strings into tune. The Tension Adjust mode ensures your system is
- > properly
- > maintained and is made quick and easy with the LCD prompts and
- > On-Screen-Tuner.
- >
- > Audio Considerations
- >
- > The installation does not interfere with the existing guitar audio
- > circuits.
- > The additional mass of the bridge and tailpiece produce greater sustain
- > and
- > have been acclaimed by several of our major endorsers as making it sound

> better.  
>  
> The Installation  
>  
> The installation adds about a half pound of weight to the guitar after the  
> installation. This is unavoidable given the weight of the mechanical  
> device  
> and sub-assemblies.  
>  
> Motor Noise  
>  
> There is a very low level of motor noise that comes through the audio  
> pickup.  
> The level of noise has been reduced to a low enough level that the system  
> is acceptable for use in major recording studios. This problem may be  
> avoided  
> by using the rhythm pickup or tuning down the guitar volume while the  
> motors  
> are moving. Either option will suppress motor noise entirely.  
>  
> Payment  
>  
> We accept Visa, Master Card and American Express, certified checks, money  
> orders and personal checks. We accept 50% down when orders are placed  
> with  
> the balance paid in full prior to shipping the guitar. The customer is  
> responsible  
> for payment of all items purchased as well as fees for custom work,  
> applicable  
> taxes, shipping and handling, insurance, imposts and extended limited  
> warranty  
> charges. Other arrangements may be acceptable.  
>  
> Discounts  
>  
> We offer a \$50 discount if payment is made by certified check, money order  
> or direct deposit.  
>  
>  
> Thank you!  
>  
>Can you get a daw with plug in compensation that is rock solid for \$2000  
not counting the computer?Hey,I'm a little confused.Its sounds like you guys were saying  
summer NAMM is in Indiana,but after googling NAMM it says its in  
Austin this year;am I missing something?

Pete

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

>

>Summer NAMM has always sucked for audio, but it's only a 4.5 hour drive from

>Detroit. I'd love to do Austin, but it won't be cheap. I'm bummed about

>not being able to make NAMM this time around. Spirit Air had \$79.00 each

>way from Detroit to LAX, it doesn't get cheaper than that. I could have

>stayed with my old roommate for free, but stuff got in the way. He is moving

>back to Detroit in March, they've priced him out. No where to stay for free

>next year, oh well.

>

>Summer NAMM is my plan, I'll just go for a day.

>

>Hey Pete, your only about 4.5 hours from STL, are you planning on summer

>NAMM?

>

>James

>

>

>

>Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>Hi,

>>Sure wish I could go but way too busy here at ADK. WE do have a few

>>manufacturers using our machines at least.

>>

>>Don't waste your money on Indiana it sucks big time. Wait for them to

>>move it to Austin. Which I believe is next year. I hope anyways. The

>>Indiana one is more like a local swap meet.

>>

>>

>>Chris

>>

>>

>>James McCloskey wrote:

>>> EK Sound <spamnot.info@eksoundNO.com> wrote:

>>>

>>>>So, third year in a row I am asking (never got a reply the last two

>>>>times)... anyone else going?

>>>>

>>>>David.

>>>

>>>

>>>

>>> I was planning on being there, but things came up. It looks like it will

>>> be Indiana for me.

>>>  
>>> It would be great to get a play by play??? NAMM reports are always welcome!  
>>>  
>>> James  
>>  
>>--  
>>Chris Ludwig  
>>ADK  
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>>www.adkproaudio.com <http://www.adkproaudio.com/>  
>>(859) 635-5762  
>I don't know Justin. If you were a performer like Joni Mitchell, Jonatha Brooke, the late Michael Hedges, etc. it would probably be more cost efficient than having a couple extra guitars and a tech to re- tune all the time for you. I love Jonatha Brooke, but on her live album she is constantly trying to change tunings while talking to the audience between songs. For those people it might be worth it just to keep their live shows flowing better. It is a bit pricey though for the casual user.

Tony

"justcron" <pachinko@hydrorecords.com> wrote in message  
news:43cd6f19@linux...  
> haha and tuning is free and takes no time  
>  
> "Mark McDermott" <mark@stateofwail.com> wrote in message  
> news:43cd68b9\$1@linux...  
>>  
>> 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:  
>>  
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>> Greg,  
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>> Thanks for the email. My name is Neil Skinn; I'm president of the  
>> company  
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>> have visited our Website at [www.selftuning.com](http://www.selftuning.com) and are somewhat  
>> acquainted

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---

---

Subject: Re: Question on faders  
Posted by [erlilo](#) on Tue, 03 Jan 2006 06:55:00 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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the Performer.

>>

>> Greg, the remainder of this email is a canned response for first time  
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>> system  
>> and how we do business. Please do not interpret the canned response to  
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>> need.  
>> Please read on and write or call back with any other questions.

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>> number  
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>> installation  
>> or we can purchase one for you at a great price. We have special  
>> arrangements  
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>> Paul  
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>> \$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  
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>> milling tools and a CNC machine to rout out the cavities and a complex  
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>> based platform during the testing. Due to the complexity of the system  
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>> From time to time we have fully assembled Les Pauls, Teles or Strats with  
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>> vary depending on the guitar model. The average price in a Les Paul,  
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>> the guitar, is around \$5,200. We offer some discounts, which are  
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>> would like specifics on the guitar or the system.  
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>> purchasers  
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>>  
>> I invite you to join our mailing list by clicking on the following link.  
>> As a member of our mailing list you'll get first hand information on  
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>> for sale, new products, special event information and product updates.  
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>> We recently launched a public ftp site that is loaded with cool stuff.  
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>> songs, pictures, artist media, chord and scale programs, alternate tuning  
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>> Prichard 1-10-06  
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>> Neil Skinn, President  
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>> Where & what we Build  
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>> recessed. This is due to the thin body thickness.

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>>

>> Installation normally takes 3-4 weeks. Times can be longer depending on

>> the number of current orders.

>>

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>>  
>> Lock Nut & Roller Bridge  
>>  
>> In order to achieve tuning reproducibility, the system uses a String Lock  
>> behind the nut and a Roller Bridge. These are integral parts of the  
>> system  
>> and cannot be removed.  
>>  
>> Touch Up & String Replacement  
>>  
>> The Touch Up mode has a built-in multi-mode feature. Touch Up is used  
>> for  
>> "touching up" your tuning, replacing broken strings, and replacing full  
>> sets.  
>> Touch Up asks for a strum of the strings and secretly checks to ensure  
>> the strings are in their proper tension ranges. If they are, the system  
>> quickly brings each string into tune. If the system determines your  
>> strings  
>> need adjustment, the system invokes the Tension Adjust mode and the LCD  
>> prompts  
>> you to adjust the tension(s) using the machine heads before it brings the  
>> strings into tune. The Tension Adjust mode ensures your system is  
>> properly

>> maintained and is made quick and easy with the LCD prompts and  
>> On-Screen-Tuner.  
>>  
>> Audio Considerations  
>>  
>> The installation does not interfere with the existing guitar audio  
>> circuits.  
>> The additional mass of the bridge and tailpiece produce greater sustain  
>> and  
>> have been acclaimed by several of our major endorsers as making it sound  
>> better.  
>>  
>> The Installation  
>>  
>> The installation adds about a half pound of weight to the guitar after  
>> the  
>> installation. This is unavoidable given the weight of the mechanical  
>> device  
>> and sub-assemblies.  
>>  
>> Motor Noise  
>>  
>> There is a very low level of motor noise that comes through the audio  
>> pickup.  
>> The level of noise has been reduced to a low enough level that the system  
>> is acceptable for use in major recording studios. This problem may be  
>> avoided  
>> by using the rhythm pickup or tuning down the guitar volume while the  
>> motors  
>> are moving. Either option will suppress motor noise entirely.  
>>  
>> Payment  
>>  
>> We accept Visa, Master Card and American Express, certified checks, money  
>> orders and personal checks. We accept 50% down when orders are placed  
>> with  
>> the balance paid in full prior to shipping the guitar. The customer is  
>> responsible  
>> for payment of all items purchased as well as fees for custom work,  
>> applicable  
>> taxes, shipping and handling, insurance, imposts and extended limited  
>> warranty  
>> charges. Other arrangements may be acceptable.  
>>  
>> Discounts  
>>  
>> We offer a \$50 discount if payment is made by certified check, money  
>> order

>> or direct deposit.

>>

>>

>> Thank you!

>>

>>

>

>Hey Doug,

HaPPy anniversary! And, thank you for this resource. I've used it many times over the past two years. Its gotten me out of a jam each time.

MR

"Doug Wellington" <doug@parisfaqs.com> wrote in message  
news:43cd2a15\$1@linux...

> After seeing requests for XP install instructions and ASIO drivers, I'd  
just

> like to point out that they've been posted at <http://www.parisfaqs.com> for

> some time. If you're looking for something about Paris and it's not on  
the

> site, send me an email and I'll see what I can do...

>

> As a matter of fact, I created the site two years ago on January 17th!

>

> --

> -Doug

>

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

>

>Damn! I missed it again! It's not you that's confused!

I guess maybe I'll see you there in 2007; )

James

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>

>Hey,I'm a little confused.Its sounds like you guys were saying

>summer NAMM is in Indiana,but after googling NAMM it says its in

>Austin this year;am I missing something?

>

>

>Pete

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

>>

>>Summer NAMM has always sucked for audio, but it's only a 4.5 hour drive

>from

>>Detroit. I'd love to do Austin, but it wont be cheap. I'm bummed about

>>not being able to make NAMM this time around. Spirit Air had \$79.00 each  
>>way from Detroit to LAX, it doesn't get cheaper than that. I could have  
>>stayed with my old roommate for free, but stuff got in the way. He is  
moving  
>>back to Detroit in March, they've priced him out. No where to stay for  
>free  
>>next year, oh well.  
>>  
>>Summer NAMM is my plan, I'll just go for a day.  
>>  
>>Hey Pete, your only about 4.5 hours from STL, are you planning on summer  
>>NAMM?  
>>  
>>James  
>>  
>>  
>>  
>>Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>>Hi,  
>>>Sure wish I could go but way to busy here at ADK. WE do have a few  
>>>manufacturers using our machines at least.  
>>>  
>>>Don't waste your money on Indiana its sucks big time. Wait for them to  
>  
>>>move it to Austin. Which I believe is next year. I hope anyways. The  
>>>Indiana one is more like a local swap meet.  
>>>  
>>>  
>>>Chris  
>>>  
>>>  
>>>James McCloskey wrote:  
>>>> EK Sound <spamnot.info@eksoundNO.com> wrote:  
>>>>  
>>>>>So, third year in a row I am asking (never got a reply the last two  
  
>>>>>times)... anyone else going?  
>>>>>  
>>>>>David.  
>>>>>  
>>>>>  
>>>>>  
>>>>> I was planning on being there, but things came up. It looks like it  
>will  
>>>>> be Indiana for me.  
>>>>>  
>>>>> It would be great to get a play by play??? NAMM reports are always  
welcome!

>>>>  
>>>> James  
>>>  
>>>--  
>>>Chris Ludwig  
>>>ADK  
>>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>>>www.adkproaudio.com <http://www.adkproaudio.com/>  
>>>(859) 635-5762  
>>  
>"steve the artguy" <artguy@svnhoohaa.net> wrote:  
>  
>Paul Artola <artola@comcast.net> wrote:  
>>According to this article (<http://www.gizmag.com/go/4951/>) current  
>>price is about \$3000. I sure would love one, but it would be kinda  
>>hard for me to explain to the missus why I have a \$3000 tuner on a  
>>\$100 Squier Strat!  
>>  
>>- Paul Artola  
>> Ellicott City, Maryland  
>>  
>  
>Paul-  
>  
>At the url it says it's about \$2300 for a Les Paul-like guitar, and \$2800  
>or so for a Strat-type. I think. Something like that. Plus it takes 6-8  
weeks  
>for them to install it.  
>  
>If one were onstage, everyday, playing for big money, it would make sense  
>to have one just to stay in tune. The list of players who have bought into  
>it is pretty darned extensive. The first client was Jimmy Page, and they  
>have a long audio interview with him about it.

Which is funny, or appropriate, depending on how one looks at it. Page was woefully out of tune on so many 70's life shows I've heard (I'm not a big Zep fan, but once had a drummer who was) it's too bad he didn't have one of these earlier.

TCB

>I can't say as I'm anxious to spring for anything like this myself...  
>  
>I did see someone with a Variax the other day, and it was almost cool enough  
>to get. Almost.  
>  
>-steve  
>

>  
>>  
>>On Mon, 16 Jan 2006 00:10:55 -0800, TC  
>><tc@spammetodeathyoubastards.org> wrote:  
>>  
>>>I saw a clinic on this about 10 years ago. At that time there were 2 in  
>existence,  
>>and the price was 100k each.  
>>>  
>>>I wonder what they are priced at now..  
>>>  
>>>Cheers,  
>>>  
>>>TC  
>>>  
>>>  
>>>steve the artguy wrote:  
>>>> guys-  
>>>>  
>>>> a friend sent me this link. Says he just met a guy who bought a new  
Les  
>Paul  
>>>> just to have one of these. Check it out.  
>>>>  
>>>> ttp://transperformance.com/index2.htm  
>>>>  
>>>> -steve  
>>  
>Except that the TransPerformance is only available for electric guitar,  
and only for a few models of electric guitar at that.

For Acoustic guitar players along the lines of those you listed, the  
Variax Acoustic is a possibility.

If you're a Les Paul, Strat or Tele player, the TransPerformance is a  
very nice system.

Another system that can do alternate tunings is the Roland VG-88  
emulation/FX system. Works with any guitar with an add-on GK3 style  
pickup or built-in hex pickup.

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

Tony Benson wrote:  
> I don't know Justin. If you were a performer like Joni Mitchell, Jonatha

> Brooke, the late Michael Hedges, etc. it would probably be more cost  
> efficient than having a couple extra guitars and a tech to re- tune all the  
> time for you. I love Jonatha Brooke, but on her live album she is constantly  
> trying to change tunings while talking to the audience between songs. For  
> those people it might be worth it just to keep their live shows flowing  
> better. It is a bit pricey though for the casual user.  
>  
> Tony  
>  
>  
> "justcron" <pachinko@hydrorecords.com> wrote in message  
> news:43cd6f19@linux...  
>  
>>haha and tuning is free and takes no time  
>>  
>>"Mark McDermott" <mark@stateofwail.com> wrote in message  
>>news:43cd68b9\$1@linux...  
>>  
>>>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,  
>>>  
>>>  
>>>  
>>>Thanks for the email. My name is Neil Skinn; I'm president of the  
>>>company  
>>>and one of the co-inventors of our self-tuning guitar. I assume that you  
>>>have visited our Website at [www.selftuning.com](http://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.  
>>>It's also loaded with information to help you understand the tuning  
>>>system  
>>>and how we do business. Please do not interpret the canned response to  
>>>mean  
>>>I'm not a friendly guy, I'll give you all of the personal attention you  
>>>need.

>>>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  
>>>guitar it's going in. The prices and specifics are covered again in the  
>>>FAQ I've pasted in below. In summary, the full installation in a Les  
>>>Paul  
>>>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.  
>>>I invite you to call me to discuss the product; I'd like the opportunity  
>>>to explain the system in detail.  
>>>  
>>>The Performer was recently featured on Discovery Channel Canada on a  
>>>program  
>>>called Shannon's Gadgets. The piece is titled Science of a Rock Star.  
>>>The  
>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he  
>>>uses  
>>>it live and for writing. I invite you to view the 6 minute presentation  
>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>  
>>>  
>>>I invite you to join our mailing list by clicking on the following link.  
>>>As a member of our mailing list you'll get first hand information on  
>>>guitars  
>>>for sale, new products, special event information and product updates.  
>>> <http://transperformance.com/mailing/index1.php>  
>>>  
>>>We recently launched a public ftp site that is loaded with cool stuff.  
>>>Videos,  
>>>songs, pictures, artist media, chord and scale programs, alternate tuning  
>>>libraries and manuals. I invite you to click the link and take a look.  
>>>[www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the  
>>>material  
>>>at the ftp site.  
>>>  
>>>  
>>>NEWS MEDIA COVERAGE  
>>>  
>>>C.Net.com  
>>>1-11-06  
>>>Two Pages, C Net News interviews Neil Skinn  
>>>  
>>>Engadget.com  
>>>12-22-05  
>>>Paragraph, photo of Peter Frampton's second Performer and blog  
>>>  
>>>Gizmodo.com  
>>>12-22-05  
>>>Paragraph, photo of white Telecaster and blog  
>>>  
>>>News.Yahoo.com  
>>>12-22-05  
>>>Paragraph, photo of white Telecaster and blog  
>>>  
>>>Gizmag.com

>>>12-24-05  
>>>One Page article, photo of white Stratocaster  
>>>  
>>>Lenta.ru  
>>>12-27-05  
>>>Written in a foreign language, photo of Peter Frampton's second Performer  
>>>  
>>>DiscoveryChannel.ca  
>>>4-20-04  
>>>Article and video "Science of a Rock Star" featuring Canadian star Jeff  
>>>Martin  
>>>  
>>>  
>>>CUSTOMER FEEDBACK  
>>>  
>>>"I took the leap and bought a Strat with the Performer system without  
>>>trying  
>>>one first, and trust me, I am totally satisfied. The tuning system does  
>>>what they claim, and of all the guitars I have held in my hands (getting  
>>>goose bumps here) my new TransPerformance Strat is by far the finest  
>>>instrument  
>>>I have ever played."  
>>>  
>>>Mike Mahoney 11-17-2005  
>>>  
>>>  
>>>  
>>>"The speed, accuracy and scope of this remarkable invention will not only  
>>>blow your mind, but open new uncharted landscapes of creativity. Thanks  
>>>for  
>>>making a truly ingenious product. Guitar playing will never be the same  
>>>again."  
>>>  
>>>Gavin McGowen 11-29-05  
>>>  
>>>  
>>>  
>>>I'm holed up in my studio and I refuse to come out! I haven't slept,  
>>>eaten,  
>>>taken a shower or even brushed my teeth! My wife and kid are threatening  
>>>to leave, even the dog is concerned. And it's all because of my new  
>>>Performer.  
>>>This thing is nuts! Over the edge! Off the radar! Great Job guys!  
>>>  
>>>  
>>>Bill  
>>>Prichard 1-10-06  
>>>

>>>  
>>>  
>>>I've taken the liberty of pasting in our FAQ list below which answers the  
>>>most common questions on the Performer pro model. It also provides  
>>>information  
>>>that our website has not adequately covered, and reinforces certain  
>>>issues  
>>>that will help you understand the system.  
>>>  
>>>Please feel free to contact me with any questions or comments.  
>>>  
>>>Best regards,  
>>>  
>>>Neil  
>>>  
>>>Neil Skinn, President  
>>>TransPerformance LLC  
>>>2513 Pinecone Circle  
>>>Fort Collins, Colorado 80525-6619  
>>>PH: (970) 482-9132  
>>>1-866-826-2402  
>>>neil@transperformance.com  
>>>www.selftuning.com  
>>>  
>>>  
>>>Performer Pro Model - FAQ  
>>>  
>>>Where & what we Build  
>>>  
>>>We manufacture and install the self-tuning system into electric guitars  
>>>in  
>>>Fort Collins, Colorado. Currently, we support any guitar body that  
>>>closely  
>>>resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster  
>>>body  
>>>shapes. Telecaster models generally require a small shim at the neck  
>>>joint  
>>>and a rear cover plate that is over the back face of the body instead of  
>>>recessed. This is due to the thin body thickness.  
>>>  
>>>How Long does it Take  
>>>  
>>>Installation normally takes 3-4 weeks. Times can be longer depending on  
>>>the number of current orders.  
>>>  
>>>Pricing  
>>>  
>>>The system and installation for a Les Paul, Les Paul Special or

>>>Telecaster  
>>>is \$3,399.00. The system and installation for a Stratocaster is  
>>>\$3,899.00.  
>>>The purchase includes system and installation, power supply, power cable,  
>>>footswitch, user's manual, 1 year limited warranty and technical support.  
>>>The additional \$500 price for the Strat covers a new body that is built  
>>>and painted the color of your choice. 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.  
>>>  
>>>Supplying the Guitar  
>>>  
>>>You can supply the guitar 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.  
>>>  
>>>Warranty, Direct Sales, Credibility  
>>>  
>>>The system comes with a one year limited warranty, and we also offer a  
>>>two  
>>>year extension for an additional \$300. Currently we sell only direct to  
>>>the customer to keep the retail price as low as possible. We heavily  
>>>rely  
>>>on our extremely rich list of customers and endorsers to give the product  
>>>the credibility it needs to convince interested customers that the  
>>>product  
>>>does what we claim and is worthy of their investment.  
>>>  
>>>Mechanics & String Gauge Choice  
>>>  
>>>The Performer is a electro-mechanical tuning system that actually adjusts  
>>>the tensions of the strings. This is accomplished by balancing each  
>>>string  
>>>with a spring to allow the tiny motors to make the tension adjustments.  
>>>As a result, the customer chooses the string gauge set and manufacturer  
>>>of  
>>>string from the company's available options list when placing an order.  
>>>The mechanical device is then set-up at the factory and delivered  
>>>according  
>>>to those choices. The choice of string gauge is important because the  
>>>mechanical  
>>>device will only run the string gauge it is set up with. The string  
>>>gauges

>>>can be changed, but this requires that the system be returned to the  
>>>factory  
>>>for mechanical and software upgrades.  
>>>  
>>>Lock Nut & Roller Bridge  
>>>  
>>>In order to achieve tuning reproducibility, the system uses a String Lock  
>>>behind the nut and a Roller Bridge. These are integral parts of the  
>>>system  
>>>and cannot be removed.  
>>>  
>>>Touch Up & String Replacement  
>>>  
>>>The Touch Up mode has a built-in multi-mode feature. Touch Up is used  
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>>> Touch Up asks for a strum of the strings and secretly checks to ensure  
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>>>quickly brings each string into tune. If the system determines your  
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>>>need adjustment, the system invokes the Tension Adjust mode and the LCD  
>>>prompts  
>>>you to adjust the tension(s) using the machine heads before it brings the  
>>>strings into tune. The Tension Adjust mode ensures your system is  
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>>>maintained and is made quick and easy with the LCD prompts and  
>>>On-Screen-Tuner.  
>>>  
>>>Audio Considerations  
>>>  
>>>The installation does not interfere with the existing guitar audio  
>>>circuits.  
>>>The additional mass of the bridge and tailpiece produce greater sustain  
>>>and  
>>>have been acclaimed by several of our major endorsers as making it sound  
>>>better.  
>>>  
>>>The Installation  
>>>  
>>>The inst

---

---

Subject: Re: Question on faders  
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 12:07:58 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

allation adds about a half pound of weight to the guitar after

>>>the  
>>>installation. This is unavoidable given the weight of the mechanical  
>>>device  
>>>and sub-assemblies.  
>>>  
>>>Motor Noise  
>>>  
>>>There is a very low level of motor noise that comes through the audio  
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>>>by using the rhythm pickup or tuning down the guitar volume while the  
>>>motors  
>>>are moving. Either option will suppress motor noise entirely.  
>>>  
>>>Payment  
>>>  
>>>We accept Visa, Master Card and American Express, certified checks, money  
>>>orders and personal checks. We accept 50% down when orders are placed  
>>>with  
>>>the balance paid in full prior to shipping the guitar. The customer is  
>>>responsible  
>>>for payment of all items purchased as well as fees for custom work,  
>>>applicable  
>>>taxes, shipping and handling, insurance, imposts and extended limited  
>>>warranty  
>>>charges. Other arrangements may be acceptable.  
>>>  
>>>Discounts  
>>>  
>>>We offer a \$50 discount if payment is made by certified check, money  
>>>order  
>>>or direct deposit.  
>>>  
>>>  
>>>Thank you!  
>>>  
>>>  
>>  
>>  
>  
>I want this on my 10 piece Ludwig drum set. Just press a button and the little  
servo motors go in to action and I'm all tuned up and ready to record; )  
Now if I could press a button for perfect mic placement. Hot chicks and  
beer!

Sorry!

This would be nice on a guitar, of course manual tuning would be cheaper.

Jamie K <Meta@Dimensional.com> wrote:

>

>Except that the TransPerformance is only available for electric guitar,

>and only for a few models of electric guitar at that.

>

>For Acoustic guitar players along the lines of those you listed, the

>Variac Acoustic is a possibility.

>

>If you're a Les Paul, Strat or Tele player, the TransPerformance is a

>very nice system.

>

>Another system that can do alternate tunings is the Roland VG-88

>emulation/FX system. Works with any guitar with an add-on GK3 style

>pickup or built-in hex pickup.

>

>Cheers,

> -Jamie

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

>

>

>Tony Benson wrote:

>> I don't know Justin. If you were a performer like Joni Mitchell, Jonatha

>> Brooke, the late Michael Hedges, etc. it would probably be more cost

>> efficient than having a couple extra guitars and a tech to re- tune all

the

>> time for you. I love Jonatha Brooke, but on her live album she is constantly

>> trying to change tunings while talking to the audience between songs.

For

>> those people it might be worth it just to keep their live shows flowing

>> better. It is a bit pricey though for the casual user.

>>

>> Tony

>>

>>

>> "justcron" <pachinko@hydrorecords.com> wrote in message

>> news:43cd6f19@linux...

>>

>>>haha and tuning is free and takes no time

>>>

>>>"Mark McDermott" <mark@stateofwail.com> wrote in message

>>>news:43cd68b9\$1@linux...

>>>  
>>>>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,  
>>>>  
>>>>  
>>>>  
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>>>>company  
>>>>and one of the co-inventors of our self-tuning guitar. I assume that  
you  
>>>>have visited our Website at [www.selftuning.com](http://www.selftuning.com) and are somewhat  
>>>>acquainted  
>>>>with the Performer.  
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>>>>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.  
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>>>>system  
>>>>and how we do business. Please do not interpret the canned response to

>>>>mean  
>>>>I'm not a friendly guy, I'll give you all of the personal attention you

>>>>need.  
>>>>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

>>>>guitar it's going in. The prices and specifics are covered again in  
the

>>>>FAQ I've pasted in below. In summary, the full installation in a Les

>>>>Paul

>>>>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

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>>>>guitar strap battery carrier, cables and charging system.

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>>>>milling tools and a CNC machine to rout out the cavities and a complex

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>>>>based platform during the testing. Due to the complexity of the system

>>>>and

>>>>installation, we only install in Les Pauls, Teles, Strats and replicas.

>>>>

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with

>>>>the Performer system installed and ready for purchase. The sales prices

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>>>>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.

>>>>I invite you to call me to discuss the product; I'd like the opportunity

>>>>to explain the system in detail.

>>>>

>>>>The Performer was recently featured on Discovery Channel Canada on a

>>>>program

>>>>called Shannon's Gadgets. The piece is titled Science of a Rock Star.

>>>>The

>>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he

>>>>uses

>>>>it live and for writing. I invite you to view the 6 minute presentation

>>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>

>>>>

>>>>I invite you to join our mailing list by clicking on the following link.

>>>>As a member of our mailing list you'll get first hand information on

>>>>guitars

>>>>for sale, new products, special event information and product updates.

>>>> <http://transperformance.com/mailing/index1.php>

>>>>

>>>>We recently launched a public ftp site that is loaded with cool stuff.

>>>>Videos,

>>>>songs, pictures, artist media, chord and scale programs, alternate tuning

>>>>libraries and manuals. I invite you to click the link and take a look.

>>>>[www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the

>>>>material

>>>>at the ftp site.

>>>>

>>>>

>>>>NEWS MEDIA COVERAGE

>>>>

>>>>C.Net.com

>>>>1-11-06

>>>>Two Pages, C Net News interviews Neil Skinn

>>>>  
>>>>Engadget.com  
>>>>12-22-05  
>>>>Paragraph, photo of Peter Frampton's second Performer and blog  
>>>>  
>>>>Gizmodo.com  
>>>>12-22-05  
>>>>Paragraph, photo of white Telecaster and blog  
>>>>  
>>>>News.Yahoo.com  
>>>>12-22-05  
>>>>Paragraph, photo of white Telecaster and blog  
>>>>  
>>>>Gizmag.com  
>>>>12-24-05  
>>>>One Page article, photo of white Stratocaster  
>>>>  
>>>>Lenta.ru  
>>>>12-27-05  
>>>>Written in a foreign language, photo of Peter Frampton's second Performer  
>>>>  
>>>>DiscoveryChannel.ca  
>>>>4-20-04  
>>>>Article and video "Science of a Rock Star" featuring Canadian star Jeff  
>>>>Martin  
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>>>>  
>>>>CUSTOMER FEEDBACK  
>>>>  
>>>>"I took the leap and bought a Strat with the Performer system without  
  
>>>>trying  
>>>>one first, and trust me, I am totally satisfied. The tuning system does  
>>>>what they claim, and of all the guitars I have held in my hands (getting  
>>>>goose bumps here) my new TransPerformance Strat is by far the finest  
  
>>>>instrument  
>>>>I have ever played."  
>>>>  
>>>>Mike Mahoney 11-17-2005  
>>>>  
>>>>  
>>>>  
>>>>"The speed, accuracy and scope of this remarkable invention will not  
only  
>>>>blow your mind, but open new uncharted landscapes of creativity. Thanks  
  
>>>>for

>>>>making a truly ingenious product. Guitar playing will never be the same

>>>>again."

>>>>

>>>> Gavin McGowen 11-29-05

>>>>

>>>>

>>>>

>>>>I'm holed up in my studio and I refuse to come out! I haven't slept,

>>>>eaten,

>>>>taken a shower or even brushed my teeth! My wife and kid are threatening

>>>>to leave, even the dog is concerned. And it's all because of my new

>>>>Performer.

>>>>This thing is nuts! Over the edge! Off the radar! Great Job guys!

>>>>

>>>>

>>>>

Bill

>>>>Prichard 1-10-06

>>>>

>>>>

>>>>

>>>>I've taken the liberty of pasting in our FAQ list below which answers  
the

>>>>most common questions on the Performer pro model. It also provides  
>>>>information

>>>>that our website has not adequately covered, and reinforces certain  
>>>>issues

>>>>that will help you understand the system.

>>>>

>>>>Please feel free to contact me with any questions or comments.

>>>>

>>>>Best regards,

>>>>

>>>>Neil

>>>>

>>>>Neil Skinn, President

>>>>TransPerformance LLC

>>>>2513 Pinecone Circle

>>>>Fort Collins, Colorado 80525-6619

>>>>PH: (970) 482-9132

>>>>1-866-826-2402

>>>>neil@transperformance.com

>>>>www.selftuning.com

>>>>

>>>>

>>>>Performer Pro Model - FAQ

>>>>

>>>>Where & what we Build  
>>>>  
>>>>We manufacture and install the self-tuning system into electric guitars  
  
>>>>in  
>>>>Fort Collins, Colorado. Currently, we support any guitar body that  
>>>>closely  
>>>>resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster  
  
>>>>body  
>>>>shapes. Telecaster models generally require a small shim at the neck  
  
>>>>joint  
>>>>and a rear cover plate that is over the back face of the body instead  
of  
>>>>recessed. This is due to the thin body thickness.  
>>>>  
>>>>How Long does it Take  
>>>>  
>>>>Installation normally takes 3-4 weeks. Times can be longer depending  
on  
>>>>the number of current orders.  
>>>>  
>>>>Pricing  
>>>>  
>>>>The system and installation for a Les Paul, Les Paul Special or  
>>>>Telecaster  
>>>>is \$3,399.00. The system and installation for a Stratocaster is  
>>>>\$3,899.00.  
>>>>The purchase includes system and installation, power supply, power cable,  
>>>>footswitch, user's manual, 1 year limited warranty and technical support.  
>>>>The additional \$500 price for the Strat covers a new body that is built  
>>>>and painted the color of your choice. We also offer an accessory kit  
for  
>>>>battery operation for an additional \$250.00. The Accessory kit includes  
>>>>a rechargea

---

---

Subject: Re: Question on faders  
Posted by [Rod Lincoln](#) on Tue, 03 Jan 2006 16:42:52 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

se choices. The choice of string gauge is important because the

>>>>mechanical  
>>>>device will only run the string gauge it is set up with. The string  
>>>>gauges  
>>>>can be changed, but this requires that the system be returned to the

>>>>factory  
>>>>for mechanical and software upgrades.  
>>>>  
>>>>Lock Nut & Roller Bridge  
>>>>  
>>>>In order to achieve tuning reproducibility, the system uses a String  
Lock  
>>>>behind the nut and a Roller Bridge. These are integral parts of the  
  
>>>>system  
>>>>and cannot be removed.  
>>>>  
>>>>Touch Up & String Replacement  
>>>>  
>>>>The Touch Up mode has a built-in multi-mode feature. Touch Up is used  
  
>>>>for  
>>>>"touching up" your tuning, replacing broken strings, and replacing full  
  
>>>>sets.  
>>>> Touch Up asks for a strum of the strings and secretly checks to ensure  
>>>>the strings are in their proper tension ranges. If they are, the system  
>>>>quickly brings each string into tune. If the system determines your  
  
>>>>strings  
>>>>need adjustment, the system invokes the Tension Adjust mode and the LCD  
  
>>>>prompts  
>>>>you to adjust the tension(s) using the machine heads before it brings  
the  
>>>>strings into tune. The Tension Adjust mode ensures your system is  
>>>>properly  
>>>>maintained and is made quick and easy with the LCD prompts and  
>>>>On-Screen-Tuner.  
>>>>  
>>>>Audio Considerations  
>>>>  
>>>>The installation does not interfere with the existing guitar audio  
>>>>circuits.  
>>>>The additional mass of the bridge and tailpiece produce greater sustain  
  
>>>>and  
>>>>have been acclaimed by several of our major endorsers as making it sound  
>>>>better.  
>>>>  
>>>>The Installation  
>>>>

>>>>The installation adds about a half pound of weight to the guitar after

>>>>the

>>>>installation. This is unavoidable given the weight of the mechanical

>>>>device

>>>>and sub-assemblies.

>>>>

>>>>Motor Noise

>>>>

>>>>There is a very low level of motor noise that comes through the audio

>>>>pickup.

>>>>The level of noise has been reduced to a low enough level that the system

>>>>is acceptable for use in major recording studios. This problem may be

>>>>avoided

>>>>by using the rhythm pickup or tuning down the guitar volume while the

>>>>motors

>>>>are moving. Either option will suppress motor noise entirely.

>>>>

>>>>Payment

>>>>

>>>>We accept Visa, Master Card and American Express, certified checks, money

>>>>orders and personal checks. We accept 50% down when orders are placed

>>>>with

>>>>the balance paid in full prior to shipping the guitar. The customer

is

>>>>responsible

>>>>for payment of all items purchased as well as fees for custom work,

>>>>applicable

>>>>taxes, shipping and handling, insurance, imposts and extended limited

>>>>warranty

>>>>charges. Other arrangements may be acceptable.

>>>>

>>>>Discounts

>>>>

>>>>We offer a \$50 discount if payment is made by certified check, money

>>>>order

>>>>or direct deposit.

>>>>

>>>>

>>>>Thank you!

>>>>

>>>>

>>>

>>>

>>

>>DrumsPerformance, eh? That'd be cool, little servos on the lugs of your acoustic set. And on the mic stands to move the mics around. :^)

Until that becomes available you could set up drum pads (or put triggers on your acoustics) and trigger a drum brain, sampler or plugin.

Superior, BFD and Battery 2 include multi-miced kits with a lot of levels of velocity response. There ya go, all tuned up and ready to record. You're on your own for the hot chicks and beer, though. :^)

Cheers,

-Jamie

<http://www.JamieKrutz.com>

James McCloskey wrote:

> I want this on my 10 piece Ludwig drum set. Just press a button and the little

> servo motors go in to action and I'm all tuned up and ready to record; )

> Now if I could press a button for perfect mic placement. Hot chicks and  
> beer!

>

> Sorry!

>

> This would be nice on a guitar, of course manual tuning would be cheaper.

>

> Jamie K <Meta@Dimensional.com> wrote:

>

>>Except that the TransPerformance is only available for electric guitar,

>

>

>>and only for a few models of electric guitar at that.

>>

>>For Acoustic guitar players along the lines of those you listed, the

>>Variax Acoustic is a possibility.

>>

>>If you're a Les Paul, Strat or Tele player, the TransPerformance is a  
>>very nice system.

>>

>>Another system that can do alternate tunings is the Roland VG-88

>>emulation/FX system. Works with any guitar with an add-on GK3 style

>>pickup or built-in hex pickup.

>>

>>Cheers,

>> -Jamie

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

>>  
>>  
>>Tony Benson wrote:  
>>  
>>>I don't know Justin. If you were a performer like Joni Mitchell, Jonatha  
>  
>  
>>>Brooke, the late Michael Hedges, etc. it would probably be more cost  
>>>efficient than having a couple extra guitars and a tech to re- tune all  
>  
> the  
>  
>>>time for you. I love Jonatha Brooke, but on her live album she is constantly  
>  
>  
>>>trying to change tunings while talking to the audience between songs.  
>  
> For  
>  
>>>those people it might be worth it just to keep their live shows flowing  
>  
>  
>>>better. It is a bit pricey though for the casual user.  
>>>  
>>>Tony  
>>>  
>>>  
>>>"justcron" <pachinko@hydrorecords.com> wrote in message  
>>>news:43cd6f19@linux...  
>>>  
>>>  
>>>>haha and tuning is free and takes no time  
>>>>  
>>>>"Mark McDermott" <mark@stateofwail.com> wrote in message  
>>>>news:43cd68b9\$1@linux...  
>>>>  
>>>>  
>>>>>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,  
>>>>>  
>>>>>  
>>>>>  
>>>>>Thanks for the email. My name is Neil Skinn; I'm president of the  
>>>>>company  
>>>>>and one of the co-inventors of our self-tuning guitar. I assume that  
>  
> you  
>  
>>>>>have visited our Website at [www.selftuning.com](http://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.  
>>>>>It's also loaded with information to help you understand the tuning  
>>>>>system  
>>>>>and how we do business. Please do not interpret the canned response to  
>  
>  
>>>>>mean  
>>>>>I'm not a friendly guy, I'll give you all of the personal attention you  
>  
>  
>>>>>need.  
>>>>>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  
>>>>>guitar it's going in. The prices and specifics are covered again in  
>  
> the  
>  
>>>>>FAQ I've pasted in below. In summary, the full installation in a Les  
>  
>  
>>>>>Paul  
>>>>>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  
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>>>>>I invite you to call me to discuss the product; I'd like the opportunity  
>>>>>to explain the system in detail.  
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>  
>  
>>>>>The  
>>>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he  
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>>>>>uses  
>>>>>it live and for writing. I invite you to view the 6 minute presentation  
>>>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>  
>>>>>  
>>>>>I invite you to join our mailing list by clicking on the following link.  
>>>>>As a member of our mailing list you'll get first hand information on  
>  
>  
>>>>>guitars  
>>>>>for sale, new products, special event information and product updates.  
>>>>> <http://transperformance.com/mailing/index1.php>  
>>>>>  
>>>>>We recently launched a public ftp site that is loaded with cool stuff.  
>  
>  
>>>>>Videos,  
>>>>>songs, pictures, artist media, chord and scale programs, alternate tuning  
>>>>>libraries and manuals. I invite you to click the link and take a look.

>>>>>www.selftuning.com/files You are welcome to download any or all of the  
>  
>  
>>>>>material  
>>>>>at the ftp site.  
>>>>>  
>>>>>  
>>>>>NEWS MEDIA COVERAGE  
>>>>>  
>>>>>C.Net.com  
>>>>>1-11-06  
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>>>>>CUSTOMER FEEDBACK  
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>>>>>"I took the leap and bought a Strat with the Performer system without  
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>>>>>goose bumps here) my new TransPerformance Strat is by far the finest

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>>>> Mike Mahoney 11-17-2005  
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>>>>"The speed, accuracy and scope of this remarkable invention will not  
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>>>>for  
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>>>> Gavin McGowen 11-29-05  
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>>>>I'm holed up in my studio and I refuse to come out! I haven't slept,  
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>>>>eaten,  
>>>>taken a shower or even brushed my teeth! My wife and kid are threatening  
>>>>to leave, even the dog is concerned. And it's all because of my new  
>>>>Performer.  
>>>>This thing is nuts! Over the edge! Off the radar! Great Job guys!  
>>>>  
>>>>  
>>>> Bill  
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>>>>information  
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>>>>>issues  
>>>>>that will help you understand the system.  
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>>>>>Please feel free to contact me with any questions or comments.  
>>>>>  
>>>>>Best regards,  
>>>>>  
>>>>>Neil  
>>>>>  
>>>>>Neil Skinn, President  
>>>>>TransPerformance LLC  
>>>>>2513 Pinecone Circle  
>>>>>Fort Collins, Colorado 80525-6619  
>>>>>PH: (970) 482-9132  
>>>>>1-866-826-2402  
>>>>>neil@transperformance.com  
>>>>>www.selftuning.com  
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>>>>>a rechargeable battery, guitar strap battery carrier, cables and charging  
>>>>>system.  
>>>>>  
>>>>>Supplying the Guitar  
>>>>>  
>>>>>You can supply the guitar 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.  
>>>>>  
>>>>>Warranty, Direct Sales, Credibility  
>>>>>  
>>>>>The system comes with a one year limited warranty, and we also offer  
>  
> a  
>  
>>>>>two  
>>>>>year extension for an additional \$300. Currently we sell only direct  
>  
> to  
>  
>>>>>the customer to keep the retail price as low as possible. We heavily  
>  
>  
>>>>>rely  
>>>>>on our extremely rich list of customers and endorsers to give the product

>>>>>the credibility it needs to convince interested customers that the  
>>>>>product  
>>>>>does what we claim and is worthy of their investment.  
>>>>>  
>>>>>Mechanics & String Gage Choice  
>>>>>  
>>>>>The Performer is a electro-mechanical tuning system that actually adjusts  
>>>>>the tensions of the strings. This is accomplished by balancing each  
>  
>  
>>>>>string  
>>>>>with a spring to allow the tiny motors to make the tension adjustments.  
>>>>>As a result, the customer chooses the string gauge set and manufacturer  
>  
>  
>>>>>of  
>>>>>string from the company's available options list when placing an order.  
>>>>>The mechanical device is then set-up at the factory and delivered  
>>>>>according  
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>  
>  
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>>>>>applicable  
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>>>>>  
>>>>>Discounts  
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>>>>>We offer a \$50 discount if payment is made by certified check, money  
>  
>  
>>

---

---

Subject: Re: Question on faders  
Posted by [EK Sound](#) on Tue, 03 Jan 2006 17:05:11 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

erences between the "best" 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 matmatcal 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.not>  
>>>>wrote:  
>>>>

>>>>>  
>>>>> La Mont,  
>>>>>  
>>>>> I started noticing something sort of mushy in SX in the low end at  
  
>>>>> around  
>>>>> 24 tracks. It could very well be that I just don't know how to mix  
on  
>>>a native  
>>>>> system though. Fire it over lightpipe into the Paris mixer and it gets  
>>>big  
>>>>> again. I'm still summing in Paris and actually setting levels and  
>>>>> fader/FX  
>>>>> automation on both DAWs. I'm getting basic fader moves done in SX and  
>>>then  
>>>>> tweaking them in Paris. It's pretty wild to watch a mix happen here.  
>> I'm  
>>>>> using a fair amount of analog gear in my mixes. I've got 10 analog  
I/O  
>>>in  
>>>>> my Cubase DAW and I'm using them all for inserts of analog comps and  
>> EQ's.  
>>>>> In Paris, I'm patching in analog qand digital reverbs and delays. For  
>>>a while  
>>>>> I was paranoid about signal degradation with this many AD/DA's. Now  
I  
>>>don't  
>>>>> even think twice.  
>>>>>  
>>>>> Last night Tony posted up a song that I mixed on his site.  
>>>>>  
>>>>> [http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo ve/](http://www.mercysakes.com/paris/Doug%20Joyce/Faith%20In%20Lo%20ve/)  
>>>>>  
>>>>> It's about finished, maybe a little more LF and vocal rebalancing and  
>>>a little  
>>>>> de-essing that I'm going to add. There are 30 tracks-12 drum tracks,  
>> vocal  
>>>>> track, 15 acoustic instrument tracks and 3 x electric bass tracks.  
  
>>>>> They've  
>>>>> got external processors all over them....10 x AD/DA's with analog  
>>>>> processors  
>>>>> in cubase Sx and another 6 x AD/DA's in Paris, but I'm happy with the  
>>>>> mix.....and  
>>>>> what's most important, so is the client. It doesn't have that linearity  
>>>and  
>>>>> accuracy that I hear in the new PTHD, but we were going after a retro  
>>>feel

>>>>> and I think we achieved it. I think the Paris mix engine has a lot  
to  
>>>do  
>>>>> with it all hanging together. It just doesn't sound at all the same  
if  
>>>I  
>>>>> sum it in SX. Much smaller sounding. this mix has had no \*mastering\*,  
>>>though  
>>>>> NoLimit was kissing the Paris mix bus.  
>>>>>  
>>>>> Deej  
>>>>>  
>>>>>  
>>>>> "LaMont" <jjdpo@ameritech.net> wrote:  
>>>>>  
>>>>>> hey Dedric, a friend of mine has upgrade to Sonar5 and we can hear  
the  
>>>>>> difference  
>>>>>> form version 4. Version 4 sound was very balnd , vanillia if you will.  
>>>>>> version  
>>>>>> 5 mix summing sounds very wide, with more dept than version 4..So,  
  
>>>>>> they  
>>>>> did  
>>>>>> soemthing.  
>>>>>>  
>>>>>> Note: That's what I think Nuendos/SX weak point. in theory,their 32bit  
>>>>>> floating  
>>>>>> point mixer/summing bus was to allow for more audio options up and  
  
>>>>>> down  
>>>>> the  
>>>>>> audio bandwdith, but, things(mixes) start to fall apart at a certain  
>>>point.  
>>>>>> 32bit float is great for plugins, limited for summming with high track  
>>>>>> counts.  
>>>>>> LaMont  
>>>>>>  
>>>>>> Dedric Terry <dterry@keyofd.net> wrote:  
>>>>>>> ID would be cool, even if it looks like a psychedelic video switching  
>>>mixer  
>>>>>>> from the 70's, but the reviews on functionality and increased  
>>>>>>> productivity  
>>>>>>> are rather convincing. Price is a bit steep though.  
>>>>>>>  
>>>>>>> One of these wouldn't be bad either:  
>>>>>>>  
>>>>>>> [http://www.euphonix.com/post/products/system\\_5-mc/system\\_5-m c.htm](http://www.euphonix.com/post/products/system_5-mc/system_5-m c.htm)

>>>>>>  
>>>>>> Or maybe,  
>>>>>>  
>>>>>> <http://www.euphonix.com/post/products/mc/mc.htm>  
>>>>>>  
>>>>>> That's Nuendo on screen in both links.  
>>>>>>  
>>>>>> This one still gets my vote for geek heaven and client wow factor:  
>>>>>>  
>>>>>> <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,  
>>>>>> Dedic  
>>>>>>  
>>>>>> On 1/15/06 10:45 PM, in article 43cb24d5\$1@linux, "Deej"  
>>>>>> <hdfajkl@hjkal.buzz> wrote:  
>>>>>>  
>>>>>>>  
>>>>>>> This would be my idea of an optimized productivity scenario if I  
was  
>>>>> using  
>>>>>>> Nuendo and had the budget.  
>>>>>>>  
>>>>>>> <http://www.arbitermt.co.uk/nuendo/products/idcontroller.htm>  
>>>>>>>  
>>>>>>> A bit pricey, but definitely specific to the application and with  
>> a  
>>>moose

>>>>>>> of a DAW running the software and DSP, a nice rack of Myteks or

>>>>>>> Lavry's

>>>>>> for

>>>>>>> tracking and patching external processors, and a decent summing box,

>>>>> I

>>>>>> might

>>>>>>> be convinced to jump ship.

>>>>>>>

>>>>>>> ;o)

>>>>>>>

>>>>>>>

>>>>>>>

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

>>>>>>>

>>>>>>>> "Productivity is a matter of finding a system that does what you

>> need

>>>>>> what

>>>>>>>> I need may not be what you need and that could be the root of this

>>>>>>>> discussion)."

>>>>>>>>

>>>>>>>> Agreed.. :)

>>>>>>>> But, the rest of your post illustrates my points. Some Producer

>>>>>>>> buddies

>>>>>>> of

>>>>>>>> mine in town, were having this same discusion about amonth or so

>> ago.

>>>>>> They

>>>>>>>> are all Mac user, with a few giga machines. The consesus for us

all

>>>>> is

>>>>>> that

>>>>>>>> we have grown ti

---

Subject: Re: Question on faders  
Posted by [Ed](#) on Tue, 03 Jan 2006 17:20:18 GMT  
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>>>order

>>>>>or direct deposit.

>>>>>

>>>>>

>>>>>Thank you!

>>>>>

>>>>>

>>>>  
>>>>  
>>>  
>\*high5 Doug\*

not to hijack but hydrorecords.com also just turned 2 and has made a decent mark on boston hip hop.

"Doug Wellington" <doug@parisfaqs.com> wrote in message news:43cd2a15\$1@linux...

> After seeing requests for XP install instructions and ASIO drivers, I'd  
> just like to point out that they've been posted at  
> <http://www.parisfaqs.com> for some time. If you're looking for something  
> about Paris and it's not on the site, send me an email and I'll see what I  
> can do...  
>  
> As a matter of fact, I created the site two years ago on January 17th!  
>  
> --  
> -Doug  
>  
> <http://www.parisfaqs.com>  
> I wish the new one had the \*Gimme' some Lovin' preset. Guess I'll have to  
use my ears to try to get this.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:43cd3ef1\$1@linux...

>  
> DJ,  
> I have not upgraded my B4. I'll still in love the original.  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> >Wow! This thing is quite a bit beyone what I recall hearing on the old  
v1.  
> >Very \*swooshy\* and realistic sounding.  
> >  
> >playing this is almost exactly like having fun.  
> >  
> >;o)  
> >  
> >  
>Cubase SX

"John" <no@no.com> wrote in message news:43cd77b2@linux...

> Can you get a daw with plug in compensation that is rock solid for \$2000  
> not counting the computer?I would agree that Steignber's Cubase SX & Nuendo are one thee

most stable

DAW's in the business. Logic Audio on a good fast Mac is solid. As is Sonar & Digital Performer. All i al, I would have to say that all of today's native DAWs, including ProTools LE & M-Powered are rock solid stable.

"Jeremy Luzier" <j.luzier@comcast.net> wrote:

>Cubase SX

>

>

>"John" <no@no.com> wrote in message news:43cd77b2@linux...

>> Can you get a daw with plug in compensation that is rock solid for \$2000

>> not counting the computer?

>

>Hey James,

Well now you have gone and started us on the [www.gearslutz](http://www.gearslutz.com) path.

Let me put on my Dreck hat, if you will:

Personally, I could really care less about mixing (OTB-Outside the box or DAW).. At our Church Studio, we have an SSL G series, that all of the Producer love running PT\_HD/Logic thru for mixing. To me, I and other engineers who work there can get awesome mixes just using the DAW i/o converters..At most, I'll run a stereo out for the DAW into>Apogee> Masterlink..

Now, to me, a person can get simikar results by just using a decent mackie or soundcraft, Behringner console to get that same analog summing performance..really. I'm not crazy. What is crazt to me is this insane new summing \$\$\$\$ bus market.

What I can see spending good money on is analoge ont he from end. Again, you don;t have to spend a fortune to get a nice warmsignal into your DAW. At home,I use a SoundCraft ghost to front end into every DAW I use. But, Whnl only had a mackie 1604, it sound just as good in as it does out.. Now, I'm not naive to think that there's not a difference in BIG Buck \$\$ analog and little buck analog, But when you factor in todays I/O converts, not even the big dollar converts..Rather your, Motus, RME's EMU, M-Audios.. They so good now, that they make up the deficiencies of the most analog consoles.

I'm not really sold on trying to mimic an old analog console, I rather like the "new" sounds coming from ITB mixes that I hear on the radio of products I personally know were mixed ITB..

As in the recent, but "great" discussions ont teh "State OF DAW Affairs", just like the gain in cpus, I think the Audio interface products will get better and better, and for not a lot of money.. EMU really spanked the industry the last 2 years with Audio interfaces, with their stellar sound and outragous price point..That prompted M-audio the redo their line and upgrade their

product and dropping the price. It's only going to get better.. DAW software companies are tweaking the "nines" out their software. Upgrading to 64bit just like Sonar5, will yield higher performance DAW mixer and summing output..

So, again, I'm not jummping into this game..I mean let's face it. If for no other reason to a Paris system, having to act as summing converter mixer is justification..

Take care

LaMont

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

>

>DAWs and analog summing???

>

>The latest trend in audio seems to be analog summing boxes. There are about

>twenty manufactures putting out analog summing mixers for DAWs. Time to

>discuss the merits and value of such a product.

>

>Is anybody using such a device?

>

>Do you guys think there is a real need for this?

>

>How much better of a final mix do you guys think can be achieved taking this

>route?

>

>What about the loss of life in a mix going through the conversion process

>multiple times?

>

>Will this help with the mastering process?

>

>Do you guys think it would be better to send in analog tape to a mastering house?

>

>What are your thoughts?"But, your statement that it is a known fact that software "has a sound" is misleading, if not incorrect. Software does not have a sound beyond the accuracy of passing through what the converters interpret".

Hey Dedric, good discusion..But, I would have to disagree with you on the above statement. DAW manufactuers have stated that yes, the code and scheme used to derive their mixer and summing buss sound & performance is a factor..I like that choices thtat we have in each DAW.. The right tool for the right job...)

P.S.

I can mail you the cd/dvd of the files and my premix.  
email me with the specifics.. take care..Lamont

"Dedric Terry" <dedric@echomg.com> wrote:

>Lamont,

>

>Bingo - you just stated that Nuendo exhibits a wide and spacious (I would

>add clear) sound, where Paris is colored.

>That's what I want in a DAW - transparent/clear. I don't want colored.

>There are other ways to create color, but once it's in a colored mix engine,

>there is no way to take it back out. That's what I found with Paris -

>orchestral work and spacious synth pads never sounded right. Yes, it sounds

>great for rock, and many other styles, but in general I prefer a transparent

>starting point, creating attitude on a track by track basis as needed.

>I know that's a departure from the audio industry's engineering approach  
to

>using consoles for their character almost as a mantra rather than

>understanding the real reason: we developed those expectations and

>"standards" if you will, because the formats weren't absolutely

>transparent - we had no choice - make the tool work for what it does, and

>find something else when the requirements change. However, I'm a purist,

>but without the unlimited budget to appease my ears. I always hated having

>to factor in any noise floor from analog consoles, or tape. We went to

a

>lot of trouble and expense trying to keep analog gear (which does have very

>good merits for character and color) sounding as clear as possible, and

now

>that we have clear digital (albeit not as clear as DSD or very high sample

>rates would), we spend the same amount of time trying to put it all back.

>Doesn't that sound just a little silly? I chalk it up to human nature.

But

>hearing a friend of mine in a well known audio engineering school talk,

you

>would think that these are standards that can't be changed without a

>unanimous UN resolution.

>

>I'll also be happy to take you up on your offer to Thad (if you will extend

>that offer to me) to send a DVD to mix in Nuendo. If you are serious, email

>me at: dedric at echomg dot com. You can include your best PTHD and/or

>Paris mixes of the same tracks - I'll see if I can match them, even if we  
>don't have equivalent plugins.  
>  
>For the record, regardless of who you were addressing, I can hear the  
>difference between a DCS converter, Mytek and Cransesong,  
>and can hear the differences at very minute levels - including between Paris  
  
>and other DAWs. But, your statement that it is a known fact that software  
  
>"has a sound" is misleading, if not incorrect. Software does not have a  
  
>sound beyond the accuracy of passing through what the converters interpret.  
  
>What you are referring to are differences in how audio files are managed  
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 c

---

---

Subject: Re: Question on faders  
Posted by [Dale](#) on Tue, 03 Jan 2006 18:34:20 GMT  
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gt;>> a  
>>>>>>>>> Mac Mini comes with Garage Band and you can do a lot with that  
and  
>>>>> an  
>>>>>>>>> inexpensive Firewire or USB i/o box for a total cost of less than  
>>>\$1000.

>>>>>>>>>  
>>>>>>>>> Productivity is a matter of finding a system that does what you  
>> need  
>>>>>>>>> (what I need may not be what you need and that could be the root  
>>>of  
>>>>>>> this  
>>>>>>>>  
>>>>>>>>> discussion).  
>>>>>>>>>  
>>>>>>>>> There are DSP-based systems out there that come with their own  
>>>>>>>>> mixer/burner/software in a table-top format without requiring  
a  
>>>>>>>>> computer. They cost as much or more as a native system with a  
fast  
>>>>>>>>> computer. If you want to get off of the computer upgrade cycle,  
>> they're  
>>>>>>>>>  
>>>>>>>>> available and they do what they do pretty well. But they aren't  
>>>>>>>>> particularly upgradable and upgradability is a big draw for  
>>>>>>>>> computer-based systems.  
>>>>>>>>>  
>>>>>>>>> Computer-based systems that include separate DSP cards have some  
>>>of  
>>>>>>> the  
>>>>>>>>>  
>>>>>>>>> advantages and upgrade costs of native systems and some of the  
>>>>>>>>> disadvantages and limitations of dedicated, non-computer-based  
  
>>>>>>>>> systems.  
>>>>>>>>>  
>>>>>>>>> PARIS illustrates the disadvantages very well.  
>>>>>>>>>  
>>>>>>>>> I bought an Intel computer for PARIS and bought an OS upgrade  
  
>>>>>>>>> along  
>>>>>>>>> the  
>>>>>>>>>  
>>>>>>>>> way. A few years later I bought a faster G4 computer for PARIS  
and  
>>>>>>>>> it  
>>>>>>>>> was a noticable improvement. I also bought an upgrade for the  
  
>>>>>>>>> PARIS  
>>>>>>>>> software which added useful new features and some unfinished,  
  
>>>>>>>>> broken  
>>>>>>>>> features. It was nice to be able to upgrade but it did cost money  
>>>just

>>>>>>>>  
>>>>>>>> as a native system would have. I was limited to the PARIS hardware  
>>>>>>>> running on OS9, and the developers dropped support.  
>>>>>>>>  
>>>>>>>> PARIS would never get faster better, it was what it was. For me,  
>>>the  
>>>>>>>> freeze point in development stopped just short of what I needed.  
>>>Close,  
>>>>>>>>  
>>>>>>>> but forever short. So I sold it.  
>>>>>>>>  
>>>>>>>> Meanwhile CPUs had gotten much, much faster and having separate  
>> DSP  
>>>>> for  
>>>>>>>>  
>>>>>>>> the DAW had lost much of its advantage. I switched to a native  
  
>>>>>>>> system  
>>>>>>>> running on the same G4 computer I had purchased for PARIS, but  
  
>>>>>>>> using  
>>>>>>>> native software along with a new i/o box and a better operating  
>> system.  
>>>>>>>>  
>>>>>>>> The transition did not cost a lot overall and the sale of PARIS  
>> pretty  
>>>>>>>>  
>>>>>>>> much covered it.  
>>>>>>>>  
>>>>>>>> I did live on the bleeding edge for a while, though, with the  
  
>>>>>>>> transition  
>>>>>>>>  
>>>>>>>> to OSX and I had to try several Firewire interfaces to find a  
  
>>>>>>>> solid  
>>>>>> system.  
>>>>>>>>  
>>>>>>>> After a few years I upgraded to a new computer but kept the  
>>>>>>>> software  
>>>>>> and  
>>>>>>>>  
>>>>>>>> i/o box I was already using. I sold the previous computer, so  
the  
>>>>>>>> upgrade cost was not high. I upgraded the native software and  
  
>>>>>>>> computer  
>>>>>>>>

>>>>>>>> OS several times and the increase in capability was worth the  
  
>>>>>>>> upgrade  
>>>>>>>> costs, just as it would have been with a DSP based system.  
>>>>>>>>  
>>>>>>>> If I had to buy from scratch today, I'd either pick up a Quad  
  
>>>>>>>> PowerMac  
>>>>>>>>  
>>>>>>>> or save a bunch of money and get a dual G5 PowerMac, add extra  
RAM  
>>>>> and  
>>>>>>>>  
>>>>>>>> HD, Digital Performer or Logic, a Firewire i/o box or two and  
some  
>>>>> third  
>>>>>>>>  
>>>>>>>> party plugins. That system would probably last for the next ten  
>> years.  
>>>>>>>>  
>>>>>>>> Even if I added a 24 moving fader controller it would be well  
  
>>>>>>>> under  
>>>>>> 10K.  
>>>>>>>>  
>>>>>>>> Again, what I do and what you do may be different so your mileage  
>>>may  
>>>>>> vary.  
>>>>>>>>  
>>>>>>>> My current 2.5GHZ dual G5 is fast enough that I don't feel the  
  
>>>>>>>> need  
>>>>>> to  
>>>>>>>>  
>>>>>>>> upgrade it for audio production. It could go for the next decade  
>>>with  
>>>>>>>> slowing me down.  
>>>>>>>>  
>>>>>>>> However if I decide to upgrade it at some point for animation  
or  
>>>video  
>>>>>>>>  
>>>>>>>> production, the audio side will come along for the ride at no  
  
>>>>>>>> extra  
>>>>>>>> cost.  
>>>>>>>>  
>>>>>>>>

>>>>>>>>> At least with a DSP based sytem, you know what you have, and  
the  
>>>native  
>>>>>>>>> cpu  
>>>>>>>>> is a secondary issue.  
>>>>>>>>>  
>>>>>>>>> With the speed of CPUs today, why tie yourself to a  
>>>>>>>>> hardware-limited  
>>>>> DSP  
>>>>>>>>>  
>>>>>>>>> system. If the company you buy it from is in business in five  
  
>>>>>>>>> years,  
>>>>>> the  
>>>>>>>>>  
>>>>>>>>> cost to upgrade a system like that could be much higher than just  
>>>buying  
>>>>>>>>>  
>>>>>>>>> a newer, faster computer.  
>>>>>>>>>  
>>>>>>>>> And when you buy a newer, faster computer you are upgrading  
>>>>>>>>> everything  
>>>>>>>>>  
>>>>>>>>> that runs on it, all your plugins, virtual instruments, even other  
>>>>>>>>> software (

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Subject: Re: Question on faders  
Posted by [Edna Sloan](#) on Tue, 03 Jan 2006 18:36:52 GMT  
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>>>> 12-22-05  
>>>> Paragraph, photo of Peter Frampton's second Performer and blog  
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>>>> One Page article, photo of white Stratocaster  
>>>>  
>>>> Lenta.ru  
>>>> 12-27-05  
>>>> Written in a foreign language, photo of Peter Frampton's second Performer  
>>>>  
>>>> DiscoveryChannel.ca  
>>>> 4-20-04  
>>>> Article and video "Science of a Rock Star" featuring Canadian star Jeff  
>>>> Martin  
>>>>  
>>>>  
>>>> CUSTOMER FEEDBACK  
>>>>  
>>>> "I took the leap and bought a Strat with the Performer system without  
>>>> trying  
>>>> one first, and trust me, I am totally satisfied. The tuning system does  
>>>> what they claim, and of all the guitars I have held in my hands (getting  
>>>> goose bumps here) my new TransPerformance Strat is by far the finest  
>>>> instrument  
>>>> I have ever played."  
>>>>  
>>>> Mike Mahoney 11-17-2005  
>>>>  
>>>>  
>>>>  
>>>> "The speed, accuracy and scope of this remarkable invention will not only  
>>>> blow your mind, but open new uncharted landscapes of creativity. Thanks  
>>>> for  
>>>> making a truly ingenious product. Guitar playing will never be the same  
>>>> again."  
>>>>  
>>>> Gavin McGowen 11-29-05  
>>>>  
>>>>  
>>>>  
>>>> I'm holed up in my studio and I refuse to come out! I haven't slept,  
>>>> eaten,  
>>>> taken a shower or even brushed my teeth! My wife and kid are threatening  
>>>> to leave, even the dog is concerned. And it's all because of my new

>>>> Performer.  
>>>> This thing is nuts! Over the edge! Off the radar! Great Job guys!  
>>>>  
>>>>  
>>>> Bill  
>>>> Prichard 1-10-06  
>>>>  
>>>>  
>>>>  
>>>> I've taken the liberty of pasting in our FAQ list below which answers the  
>>>> most common questions on the Performer pro model. It also provides  
>>>> information  
>>>> that our website has not adequately covered, and reinforces certain  
>>>> issues  
>>>> that will help you understand the system.  
>>>>  
>>>> Please feel free to contact me with any questions or comments.  
>>>>  
>>>> Best regards,  
>>>>  
>>>> Neil  
>>>>  
>>>> Neil Skinn, President  
>>>> TransPerformance LLC  
>>>> 2513 Pinecone Circle  
>>>> Fort Collins, Colorado 80525-6619  
>>>> PH: (970) 482-9132  
>>>> 1-866-826-2402  
>>>> neil@transperformance.com  
>>>> www.selftuning.com  
>>>>  
>>>>  
>>>> Performer Pro Model - FAQ  
>>>>  
>>>> Where & what we Build  
>>>>  
>>>> We manufacture and install the self-tuning system into electric guitars  
>>>> in  
>>>> Fort Collins, Colorado. Currently, we support any guitar body that  
>>>> closely  
>>>> resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster  
>>>> body  
>>>> shapes. Telecaster models generally require a small shim at the neck  
>>>> joint  
>>>> and a rear cover plate that is over the back face of the body instead of  
>>>> recessed. This is due to the thin body thickness.  
>>>>  
>>>> How Long does it Take

>>>>

>>>> Installation normally takes 3-4 weeks. Times can be longer depending on  
>>>> the number of current orders.

>>>>

>>>> Pricing

>>>>

>>>> The system and installation for a Les Paul, Les Paul Special or  
>>>> Telecaster

>>>> is \$3,399.00. The system and installation for a Stratocaster is

>>>> \$3,899.00.

>>>> The purchase includes system and installation, power supply, power cable,  
>>>> footswitch, user's manual, 1 year limited warranty and technical support.

>>>> The additional \$500 price for the Strat covers a new body that is built  
>>>> and painted the color of your choice. 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.

>>>>

>>>> Supplying the Guitar

>>>>

>>>> You can supply the guitar 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.

>>>>

>>>> Warranty, Direct Sales, Credibility

>>>>

>>>> The system comes with a one year limited warranty, and we also offer a  
>>>> two

>>>> year extension for an additional \$300. Currently we sell only direct to  
>>>> the customer to keep the retail price as low as possible. We heavily  
>>>> rely

>>>> on our extremely rich list of customers and endorsers to give the product  
>>>> the credibility it needs to convince interested customers that the  
>>>> product

>>>> does what we claim and is worthy of their investment.

>>>>

>>>> Mechanics & String Gauge Choice

>>>>

>>>> The Performer is a electro-mechanical tuning system that actually adjusts  
>>>> the tensions of the strings. This is accomplished by balancing each  
>>>> string

>>>> with a spring to allow the tiny motors to make the tension adjustments.

>>>> As a result, the customer chooses the string gauge set and manufacturer  
>>>> of

>>>> string from the company's available options list when placing an order.  
>>>> The mechanical device is then set-up at the factory and delivered  
>>>> according  
>>>> to those choices. The choice of string gauge is important because the  
>>>> mechanical  
>>>> device will only run the string gauge it is set up with. The string  
>>>> gauges  
>>>> can be changed, but this requires that the system be returned to the  
>>>> factory  
>>>> for mechanical and software upgrades.  
>>>>  
>>>> Lock Nut & Roller Bridge  
>>>>  
>>>> In order to achieve tuning reproducibility, the system uses a String Lock  
>>>> behind the nut and a Roller Bridge. These are integral parts of the  
>>>> system  
>>>> and cannot be removed.  
>>>>  
>>>> Touch Up & String Replacement  
>>>>  
>>>> The Touch Up mode has a built-in multi-mode feature. Touch Up is used  
>>>> for  
>>>> "touching up" your tuning, replacing broken strings, and replacing full  
>>>> sets.  
>>>> Touch Up asks for a strum of the strings and secretly checks to ensure  
>>>> the strings are in their proper tension ranges. If they are, the system  
>>>> quickly brings each string into tune. If the system determines your  
>>>> strings  
>>>> need adjustment, the system invokes the Tension Adjust mode and the LCD  
>>>> prompts  
>>>> you to adjust the tension(s) using the machine heads before it brings the  
>>>> strings into tune. The Tension Adjust mode ensures your system is  
>>>> properly  
>>>> maintained and is made quick and easy with the LCD prompts and  
>>>> On-Screen-Tuner.  
>>>>  
>>>> Audio Considerations  
>>>>  
>>>> The installation does not interfere with the existing guitar audio  
>>>> circuits.  
>>>> The additional mass of the bridge and tailpiece produce greater sustain  
>>>> and  
>>>> have been acclaimed by several of our major endorsers as making it sound  
>>>> better.  
>>>>  
>>>> The Installation  
>>>>  
>>>> The installation adds about a half pound of weight to the guitar after

>>>> the  
>>>> installation. This is unavoidable given the weight of the mechanical  
>>>> device  
>>>> and sub-assemblies.  
>>>>  
>>>> Motor Noise  
>>>>  
>>>> There is a very low level of motor noise that comes through the audio  
>>>> pickup.  
>>>> The level of noise has been reduced to a low enough level that the system  
>>>> is acceptable for use in major recording studios. This problem may be  
>>>> avoided  
>>>> by using the rhythm pickup or tuning down the guitar volume while the  
>>>> motors  
>>>> are moving. Either option will suppress motor noise entirely.  
>>>>  
>>>> Payment  
>>>>  
>>>> We accept Visa, Master Card and American Express, certified checks, money  
>>>> orders and personal checks. We accept 50% down when orders are placed  
>>>> with  
>>>> the balance paid in full prior to shipping the guitar. The customer is  
>>>> responsible  
>>>> for payment of all items purchased as well as fees for custom work,  
>>>> applicable  
>>>> taxes, shipping and handling, insurance, imposts and extended limited  
>>>> warranty  
>>>> charges. Other arrangements may be acceptable.  
>>>>  
>>>> Discounts  
>>>>  
>>>> We offer a \$50 discount if payment is made by certified check, money  
>>>> order  
>>>> or direct deposit.  
>>>>  
>>>>  
>>>> Thank you!  
>>>>  
>>>>  
>>>  
>>>  
>>  
>>>> I'm using 9.0 with xp and 3.0 without problems, but no guarantee of course.  
Edna

"Suad" <suad@sail.hr> wrote in message news:43cc701c@linux...  
> Of course... Ghost is my No.1 application.  
> I can't imagine life without it..

>  
> The problem is that I'm booked and don't have a time for experiments...  
> ...there is nothing worse than computer related problems in presence  
> of clients...  
>  
> Thanks and cheers.  
>  
> Suad  
>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote in message  
> news:43cc69ea\$1@linux...  
> > Set a ghost point/system restore point before you do ANYTHING  
> >  
> > Then, you'll have

---

---

Subject: Re: Question on faders  
Posted by [Rod Lincoln](#) on Tue, 03 Jan 2006 18:41:08 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

gt;> long  
>>>>>>>>> enough to support OSX and AU plugins, I'd still be using PARIS.  
>> Even  
>>>>>>>>> with the limitation of 44.1 or 48 sampling.  
>>>>>>>>>  
>>>>>>>>> Cheers,  
>>>>>>>>> -Jamie  
>>>>>>>>> <http://www.JamieKrutz.com>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>> Take care,  
>>>>>>>>> Lamont  
>>>>>>>>> take care  
>>>>>>>>>  
>>>>>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>>>>>  
>>>>>>>>>>> I dunno. Why lock into developing a new DSP system when native  
>>> CPUs  
>>>>> are  
>>>>>>>>>  
>>>>>>>>>  
>>>>>>>>>>> so fast now (fast enough for tons of tracks/plugins) and just  
>> getting  
>>>>>>>>>  
>>>>>>>>>>> faster?



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

>>>>> that  
>>>>>>>>>>  
>>>>>>>>> served  
>>>>>>>>>  
>>>>>>>>>> the "Middle ground" studio. Now, looking back, it's price point  
>>>>> was  
>>>>>>> revolutionary.  
>>>>>>>>>> AND That's the point..  
>>>>>>>>>>  
>>>>>>>>>> Today, if you're shelling out at least 10k for a PT HD system,  
>>>your  
>>>>>>> only  
>>>>>>>>>> other alternative is do a native system..Again, I'm not saying  
>>>>> that  
>>>>>>>> native's  
>>>>>>>>>> are bad, but we all know that there's nothing like a cool DSP  
>>>>>>>>>> DAW..Even  
>>>>>>>>>>  
>>>>>>>>>> more,  
>>>>>>>>>>  
>>>>>>>>>>> it's a known fact that, if you want to build your native system  
>>>>> up  
>>>>>> to  
>>>>>>>>>>  
>>>>>>>>>> Pro  
>>>>>>>>>>  
>>>>>>>>>>> standards (AD/DA converters,mixer,DSP FX cards) you'd actually  
>>>come  
>>>>>>>> to  
>>>>>>>>>>  
>>>>>>>>>> an  
>>>>>>>>>>  
>>>>>>>>>>>> PT HD system.  
>>>>>>>>>>>> There has to be a manufacturer that will stand up and fill in  
>> the  
>>>>>> gap  
>>>>>>>>> between  
>>>>>>>>>>>> PT HD & the Natives. Any company has the balls??  
>>>>>>>>>>>>  
>>>>>>>>>>>>> Today my dream DAW would come from Mackie:  
>>>>>>>>>>>>>> -The Mackie DBX digital mixer (Dual touch screens)that also  
had  
>>>>> the  
>>>>>>>>> capability  
>>>>>>>>>>>>>> to record up to 128 24/96 audio tracks. Using the same cool  
  
>>>>>>>>>>>>>> editing  
>>>>>>>>>>> found

>>>>>>>>>> in their earlier Hard disk recorder MDR2496. The mix has the  
>>>>>>>>>> capabilities  
>>>>>>>>>> to add up to 3or 4 UAD cards, as well as third party FX for  
the  
>>>>> mixer.  
>>>>>>>>>>  
>>>>>>>>>> This  
>>>>>>>>>>  
>>>>>>>>>> would be a ground breaking product. Even though Tascam tried  
>> it,  
>>>>>> their  
>>>>>>>>>>  
>>>>>>>>>> SX-1  
>>>>>>>>>>  
>>>>>>>>>> was cool, but was too limited. Actually, the SA-1 was a  
>>>>>>>>>> Ensoniq/EMU  
>>>>>>>>>> product  
>>>>>>>>>> first, then made it's was over to Tascam..I digress..  
>>>>>>>>>> I still hoping that the Yamaha/Steinberg marriage would yield  
>> a  
>>>very  
>>>>>>> cool  
>>>>>>>>>> DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one  
  
>>>>>>>>>> units..  
>>>>>>>>>>  
>>>>>>>>>> As things stands now in our current state of Personal computers  
>>>>> based  
>>>>>>>>>>  
>>>>>>>>>> DAW,  
>>>>>>>>>>  
>>>>>>>>>> we really have not had any ground breaking technology save  
for  
>>>newer  
>>>>>>> faster  
>>>>>>>>>> Cpus.. Inwhich, I for one am tired of chasing the speed  
>>>>>>>>>> demon.Enough  
>>>>>>> already..I  
>>>>>>>>>> say this and I work as a IT Network Consultant.. Okay :) i  
  
>>>>>>>>>> digress  
>>>>>>>>>> again...)  
>>>>>>>>>>>

---

Subject: Re: Question on faders  
Posted by [Tom Bruhl](#) on Tue, 03 Jan 2006 19:50:33 GMT

a safe place to get back to if the install goes sour  
for  
> > DX9c.  
> > AA  
> >  
> >  
> > "Suad" <suad@sail.hr> wrote in message news:43cc53ba@linux...  
> > > I'm using Win XP.  
> > >  
> > >  
> > >  
> > > Must install DirectX 9c because Sony Vegas requiers it.  
> > >  
> > > Till now I used DirectX 8.1  
> > > Are there any issues with PARIS and DirectX 9c.  
> > > Which is the best DirectX version for PARIS????  
> > >  
> > > Need help as soon as possible.  
> > >  
> > > Thanks.  
> > >  
> > > Suad  
> > >  
> > >  
> > >  
> > >  
> >  
> >  
>  
>Full Stops distortion on 7 and wail

Close enough for rock'n'roll

YMMV

Don

;-)

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43cd95e1@linux...

>I wish the new one had the \*Gimme' some Lovin' preset. Guess I'll have to  
> use my ears to try to get this.  
>  
> ;o)  
>

> "LaMont" <jjdpro@ameritech.net> wrote in message news:43cd3ef1\$1@linux...  
>>  
>> DJ,  
>> I have not upgraded my B4. I'll still in love the original.  
>>  
>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>> >Wow! This thing is quite a bit beyone what I recall hearing on the old  
> v1.  
>> >Very \*swooshy\* and realistic sounding.  
>> >  
>> >playing this is almost exactly like having fun.  
>> >  
>> >;o)  
>> >  
>> >  
>>  
>  
>On Mon, 16 Jan 2006 20:21:12 -0700, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

>This sounds like a job for SIR. You can use the VST wrapper to open this up  
>in stereo on a pair of Paris tracks. SIR is free and has IR's of some  
>\*great\* reverbs. I usually use my Quantec on full mixes. There are Quantec  
>IR's available for SIR and it has a wet/dry control.  
>  
>It's a major CPU hog, but you should be able to use it with a pair of  
>tracks.  
>  
>Deej

I be on MacOS9... isn't SIR for Winders?

I'll do some diggin'

pabOn Mon, 16 Jan 2006 09:14:13 -0800, "Mike R." <emarenot@yahoo.com>  
wrote:

>>  
>> Any ideas? Maybe mix it down to stereo, import those into a couple of  
>> tracks, and put something on those?  
>>  
>  
>I like this one. FWIW, you could import the tracks into eight (or more  
>tracks) -four stereo pairs. This way you could apply several different room  
>verbs from different plugs and see what you liked best.  
>MR  
>

I'll give that one a try. I should have some more time next week...

pabThanks.

....so you finally bought 3.0 software?

How much?

Suad

"Edna" <edna@texomaonline.com> wrote in message news:43cdaee2@linux...

> I'm using 9.0 with xp and 3.0 without problems, but no guarantee of course.

> Edna

>

> "Suad" <suad@sail.hr> wrote in message news:43cc701c@linux...

> > Of course... Ghost is my No.1 application.

> > I can't imagine life without it..

> >

> > The problem is that I'm booked and don't have a time for experiments...

> > ...there is nothing worse than computer related problems in presence

> > of clients...

> >

> > Thanks and cheers.

> >

> > Suad

> >

> >

> > "Aaron Allen" <nospam@not\_here.dude> wrote in message

> > news:43cc69ea\$1@linux...

> > > Set a ghost point/system restore point before you do ANYTHING

> > >

> > > Then, you'll have a safe place to get back to if the install goes sour  
> for

> > > DX9c.

> > > AA

> > >

> > >

> > > "Suad" <suad@sail.hr> wrote in message news:43cc53ba@linux...

> > > > I'm using Win XP.

> > > >

> > > >

> > > >

> > > > Must install DirectX 9c because Sony Vegas requires it.

> > > >

> > > > Till now I used DirectX 8.1

> > > > Are there any issues with PARIS and DirectX 9c.

> > > > Which is the best DirectX version for PARIS????

> > > >

> > > > Need help as soon as possible.

> > > >

> > > > Thanks.

> > > >

> > > > Suad

> > > >

> > > >

> > > >

> > > >

> > >

> > >

> >

> >

>

>Yeah, you're right Tony, if you could add a piezo bridge with TransPerformance that'd be cool. If I had the \$\$ for it I'd give Neil a call and see if it's possible.

OTOH I heard Paul Simon in concert playing a Parker as a piezo acoustic and his really sounded thin. Great show, though.

Maybe Graph Tech? I've been considering their ghost stuff for my PRS, mostly to drive a GR33 but if their acoustic sound is halfway usable that would be gravy.

The Variax acoustic has much better sounding acoustic guitar emulations than the Variax electric versions do. The Vax electrics have acoustic emulations that are passable for live in a mix, but not outstanding. I really wanted to be blown away every time I tried one, it would be so handy to have an all-in-one guitar. The recent firmware upgrade on the electrics may help some - I haven't heard the results of that.

I dig the Vax acoustic. Several decent acoustic guitar emulations. Alternate tunings at your fingertips (the transpositions aren't going to be as good as retuning, but they are instantly there when you need them and quite usable if you don't transpose them too far). The ability to change the emulation's "mic position" for a variety of sounds from each guitar model, and built in compression for an intimate sound when you want it. Very playable. It's also the best looking Vax and the only one with 24 frets.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

Tony Benson wrote:

> True Jamie, but I did see a recent Joni Mitchell concert on tv where she  
> mostly played a Parker Bronze Fly solid body, so with the inclusion of a  
> good piezo system, it might be a cool thing. My keyboard player/ rhythm  
> guitarist plays a Variax electric, and the tuning feature, among the other  
> features is definitely cool. There is still something "fake" about the sound  
> though. Convincing, especially in the context of a full band, but still not  
> totally right. I don't have any experience with the Variax Acoustic. Maybe  
> it's more authentic sounding.

>

> Tony

>

>

>

>

> On 1/17/06 6:10 PM, in article 43cd8755@linux, "Jamie K"

> <Meta@Dimensional.com> wrote:

>

>

>>Except that the TransPerformance is only available for electric guitar,  
>>and only for a few models of electric guitar at that.

>>

>>For Acoustic guitar players along the lines of those you listed, the  
>>Variax Acoustic is a possibility.

>>

>>If you're a Les Paul, Strat or Tele player, the TransPerformance is a  
>>very nice system.

>>

>>Another system that can do alternate tunings is the Roland VG-88  
>>emulation/FX system. Works with any guitar with an add-on GK3 style  
>>pickup or built-in hex pickup.

>>

>>Cheers,

>>-Jamie

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

>>

>>

>>Tony Benson wrote:

>>

>>>I don't know Justin. If you were a performer like Joni Mitchell, Jonatha  
>>>Brooke, the late Michael Hedges, etc. it would probably be more cost  
>>>efficient than having a couple extra guitars and a tech to re- tune all the  
>>>time for you. I love Jonatha Brooke, but on her live album she is constantly  
>>>trying to change tunings while talking to the audience between songs. For  
>>>those people it might be worth it just to keep their live shows flowing  
>>>better. It is a bit pricey though for the casual user.

>>>

>>>Tony

>>>

>>>  
>>>"justcron" <pachinko@hydrorecords.com> wrote in message  
>>>news:43cd6f19@linux...  
>>>  
>>>  
>>>>haha and tuning is free and takes no time  
>>>>  
>>>>"Mark McDermott" <mark@stateofwail.com> wrote in message  
>>>>news:43cd68b9\$1@linux...  
>>>>  
>>>>  
>>>>>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,  
>>>>>  
>>>>>  
>>>>>  
>>>>>Thanks for the email. My name is Neil Skinn; I'm president of the  
>>>>>company  
>>>>>and one of the co-inventors of our self-tuning guitar. I assume that you  
>>>>>have visited our Website at [www.selftuning.com](http://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.  
>>>>>It's also loaded with information to help you understand the tuning  
>>>>>system  
>>>>>and how we do business. Please do not interpret the canned response to  
>>>>>mean  
>>>>>I'm not a friendly guy, I'll give you all of the personal attention you  
>>>>>need.  
>>>>>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  
>>>>>guitar it's going in. The prices and specifics are covered again in the  
>>>>>FAQ I've pasted in below. In summary, the full installation in a Les  
>>>>>Paul  
>>>>>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.  
>>>>>I invite you to call me to discuss the product; I'd like the opportunity  
>>>>>to explain the system in detail.  
>>>>>  
>>>>>The Performer was recently featured on Discovery Channel Canada on a  
>>>>>program

>>>>>called Shannon's Gadgets. The piece is titled Science of a Rock Star.  
>>>>>The  
>>>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he  
>>>>>uses  
>>>>>it live and for writing. I invite you to view the 6 minute presentation  
>>>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>  
>>>>>  
>>>>>I invite you to join our mailing list by clicking on the following link.  
>>>>>As a member of our mailing list you'll get first hand information on  
>>>>>guitars  
>>>>>for sale, new products, special event information and product updates.  
>>>>> <http://transperformance.com/mailling/index1.php>  
>>>>>  
>>>>>We recently launched a public ftp site that is loaded with cool stuff.  
>>>>>Videos,  
>>>>>songs, pictures, artist media, chord and scale programs, alternate tuning  
>>>>>libraries and manuals. I invite you to click the link and take a look.  
>>>>>[www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the  
>>>>>material  
>>>>>at the ftp site.  
>>>>>  
>>>>>  
>>>>>NEWS MEDIA COVERAGE  
>>>>>  
>>>>>C.Net.com  
>>>>>1-11-06  
>>>>>Two Pages, C Net News interviews Neil Skinn  
>>>>>  
>>>>>Engadget.com  
>>>>>12-22-05  
>>>>>Paragraph, photo of Peter Frampton's second Performer and blog  
>>>>>  
>>>>>Gizmodo.com  
>>>>>12-22-05  
>>>>>Paragraph, photo of white Telecaster and blog  
>>>>>  
>>>>>News.Yahoo.com  
>>>>>12-22-05  
>>>>>Paragraph, photo of white Telecaster and blog  
>>>>>  
>>>>>Gizmag.com  
>>>>>12-24-05  
>>>>>One Page article, photo of white Stratocaster  
>>>>>  
>>>>>Lenta.ru  
>>>>>12-27-05  
>>>>>Written in a foreign language, photo of Peter Frampton's second Performer  
>>>>>

>>>>>DiscoveryChannel.ca  
>>>>>4-20-04  
>>>>>Article and video "Science of a Rock Star" featuring Canadian star Jeff  
>>>>>Martin  
>>>>>  
>>>>>  
>>>>>CUSTOMER FEEDBACK  
>>>>>  
>>>>>"I took the leap and bought a Strat with the Performer system without  
>>>>>trying  
>>>>>one first, and trust me, I am totally satisfied. The tuning system does  
>>>>>what they claim, and of all the guitars I have held in my hands (getting  
>>>>>goose bumps here) my new TransPerformance Strat is by far the finest  
>>>>>instrument  
>>>>>

---

---

Subject: Re: Question on faders  
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 19:58:10 GMT  
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---

>I have ever played."  
>>>>>  
>>>>> Mike Mahoney 11-17-2005  
>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>>>"The speed, accuracy and scope of this remarkable invention will not only  
>>>>>blow your mind, but open new uncharted landscapes of creativity. Thanks  
>>>>>for  
>>>>>making a truly ingenious product. Guitar playing will never be the same  
>>>>>again."  
>>>>>  
>>>>> Gavin McGowen 11-29-05  
>>>>>  
>>>>>  
>>>>>  
>>>>>"I'm holed up in my studio and I refuse to come out! I haven't slept,  
>>>>>eaten,  
>>>>>taken a shower or even brushed my teeth! My wife and kid are threatening  
>>>>>to leave, even the dog is concerned. And it's all because of my new  
>>>>>Performer.  
>>>>>"This thing is nuts! Over the edge! Off the radar! Great Job guys!  
>>>>>  
>>>>>  
>>>>> Bill  
>>>>>Prichard 1-10-06  
>>>>>

>>>>>  
>>>>>  
>>>>>I've taken the liberty of pasting in our FAQ list below which answers the  
>>>>>most common questions on the Performer pro model. It also provides  
>>>>>information  
>>>>>that our website has not adequately covered, and reinforces certain  
>>>>>issues  
>>>>>that will help you understand the system.  
>>>>>  
>>>>>Please feel free to contact me with any questions or comments.  
>>>>>  
>>>>>Best regards,  
>>>>>  
>>>>>Neil  
>>>>>  
>>>>>Neil Skinn, President  
>>>>>TransPerformance LLC  
>>>>>2513 Pinecone Circle  
>>>>>Fort Collins, Colorado 80525-6619  
>>>>>PH: (970) 482-9132  
>>>>>1-866-826-2402  
>>>>>neil@transperformance.com  
>>>>>www.selftuning.com  
>>>>>  
>>>>>  
>>>>>Performer Pro Model - FAQ  
>>>>>  
>>>>>Where & what we Build  
>>>>>  
>>>>>We manufacture and install the self-tuning system into electric guitars  
>>>>>in  
>>>>>Fort Collins, Colorado. Currently, we support any guitar body that  
>>>>>closely  
>>>>>resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster  
>>>>>body  
>>>>>shapes. Telecaster models generally require a small shim at the neck  
>>>>>joint  
>>>>>and a rear cover plate that is over the back face of the body instead of  
>>>>>recessed. This is due to the thin body thickness.  
>>>>>  
>>>>>How Long does it Take  
>>>>>  
>>>>>Installation normally takes 3-4 weeks. Times can be longer depending on  
>>>>>the number of current orders.  
>>>>>  
>>>>>Pricing  
>>>>>  
>>>>>The system and installation for a Les Paul, Les Paul Special or

>>>>>Telecaster  
>>>>>is \$3,399.00. The system and installation for a Stratocaster is  
>>>>>\$3,899.00.  
>>>>>The purchase includes system and installation, power supply, power cable,  
>>>>>footswitch, user's manual, 1 year limited warranty and technical support.  
>>>>>The additional \$500 price for the Strat covers a new body that is built  
>>>>>and painted the color of your choice. 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.  
>>>>>  
>>>>>Supplying the Guitar  
>>>>>  
>>>>>You can supply the guitar 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.  
>>>>>  
>>>>>Warranty, Direct Sales, Credibility  
>>>>>  
>>>>>The system comes with a one year limited warranty, and we also offer a  
>>>>>two  
>>>>>year extension for an additional \$300. Currently we sell only direct to  
>>>>>the customer to keep the retail price as low as possible. We heavily  
>>>>>rely  
>>>>>on our extremely rich list of customers and endorsers to give the product  
>>>>>the credibility it needs to convince interested customers that the  
>>>>>product  
>>>>>does what we claim and is worthy of their investment.  
>>>>>  
>>>>>Mechanics & String Gauge Choice  
>>>>>  
>>>>>The Performer is a electro-mechanical tuning system that actually adjusts  
>>>>>the tensions of the strings. This is accomplished by balancing each  
>>>>>string  
>>>>>with a spring to allow the tiny motors to make the tension adjustments.  
>>>>>As a result, the customer chooses the string gauge set and manufacturer  
>>>>>of  
>>>>>string from the company's available options list when placing an order.  
>>>>>The mechanical device is then set-up at the factory and delivered  
>>>>>according  
>>>>>to those choices. The choice of string gauge is important because the  
>>>>>mechanical  
>>>>>device will only run the string gauge it is set up with. The string  
>>>>>gauges

>>>>>can be changed, but this requires that the system be returned to the  
>>>>>factory  
>>>>>for mechanical and software upgrades.  
>>>>>  
>>>>>Lock Nut & Roller Bridge  
>>>>>  
>>>>>In order to achieve tuning reproducibility, the system uses a String Lock  
>>>>>behind the nut and a Roller Bridge. These are integral parts of the  
>>>>>system  
>>>>>and cannot be removed.  
>>>>>  
>>>>>Touch Up & String Replacement  
>>>>>  
>>>>>The Touch Up mode has a built-in multi-mode feature. Touch Up is used  
>>>>>for  
>>>>>"touching up" your tuning, replacing broken strings, and replacing full  
>>>>>sets.  
>>>>>Touch Up asks for a strum of the strings and secretly checks to ensure  
>>>>>the strings are in their proper tension ranges. If they are, the system  
>>>>>quickly brings each string into tune. If the system determines your  
>>>>>strings  
>>>>>need adjustment, the system invokes the Tension Adjust mode and the LCD  
>>>>>prompts  
>>>>>you to adjust the tension(s) using the machine heads before it brings the  
>>>>>strings into tune. The Tension Adjust mode ensures your system is  
>>>>>properly  
>>>>>maintained and is made quick and easy with the LCD prompts and  
>>>>>On-Screen-Tuner.  
>>>>>  
>>>>>Audio Considerations  
>>>>>  
>>>>>The installation does not interfere with the existing guitar audio  
>>>>>circuits.  
>>>>>The additional mass of the bridge and tailpiece produce greater sustain  
>>>>>and  
>>>>>have been acclaimed by several of our ma

---

---

Subject: Re: Question on faders  
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 19:58:45 GMT  
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---

jor endorsers as making it sound  
>>>>>better.  
>>>>>  
>>>>>The Installation  
>>>>>  
>>>>>The installation adds about a half pound of weight to the guitar after



>  
> How much?  
>  
> Suad  
>  
> "Edna" <edna@texomaonline.com> wrote in message news:43cdaee2@linux...  
> > I'm using 9.0 with xp and 3.0 without problems, but no guarantee of  
> course.  
> > Edna  
> >  
> > "Suad" <suad@sail.hr> wrote in message news:43cc701c@linux...  
> > > Of course... Ghost is my No.1 application.  
> > > I can't imagine life without it..  
> > >  
> > > The problem is that I'm booked and don't have a time for  
experiments...  
> > > ...there is nothing worse than computer related problems in presence  
> > > of clients...  
> > >  
> > > Thanks and cheers.  
> > >  
> > > Suad  
> > >  
> > >  
> > > "Aaron Allen" <nospam@not\_here.dude> wrote in message  
> > > news:43cc69ea\$1@linux...  
> > > > Set a ghost point/system restore point before you do ANYTHING  
> > > >  
> > > > Then, you'll have a safe place to get back to if the install goes  
sour  
> > for  
> > > > DX9c.  
> > > > AA  
> > > >  
> > > >  
> > > > "Suad" <suad@sail.hr> wrote in message news:43cc53ba@linux...  
> > > > > I'm using Win XP.  
> > > > >  
> > > > >  
> > > > > Must install DirectX 9c because Sony Vegas requiers it.  
> > > > >  
> > > > > Till now I used DirectX 8.1  
> > > > > Are there any issues with PARIS and DirectX 9c.  
> > > > > Which is the best DirectX version for PARIS????  
> > > > >  
> > > > > Need help as soon as possible.  
> > > > >

> > > > > Thanks.

> > > > >

> > > > > Suad

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

> > > > >

>First off, I should state that I like the RME convertors in my Multiface because of their transparency & shall we say: "cleanliness", but I recently picked up an i/o card for my ISA428, wherein I can either use the pre's in that or go direct line-in from another source, then SPDIF or lightpipe out to the RME & into the DAW from there. I just finished a mix where I tracked everything through the ISA (just to kinda compare with other stuff I've done using solely the RME's) & lightpipied into the RME, and I'm sitting there grooving on it, and thinking "Hey, this sounds pretty damn good!".

Then I pull up another song in a somewhat similar vein that I had tracked completely through the Multiface - one that I had thought was also sounding pretty good - and I was shocked. Total, complete, utter crap compared to the ISA convertors!!!

Now, in listeneing to a different song that was tracked through the RME's, yet wasn't quite as hard-rock-ish, stood up really well when compared to the song tracked through the ISA convertors, but for the bigger, richer, harder-edged stuff, there was no comparison - it was like night and day (and now I'm depressed because this, of course, means I have to retrack everything on the new CD, using the ISA convertors LOL).

Just an FYI for anyone looking at a new front end; There are 8 in's on the ISA 428 (4 mic pre/line-in/instrument-in channels, and 4 separate line-in's), and if you get the optional i/o card you can send 8 channels out through the digital outputs at 44.1k, and 4 channels out at 88.2k or higher.

If I can get permission from the copyright holder to post a clip so you can hear what I'm talking about, I'll do it.

NeilYou guys don't have to worry about drums anymore, Creative Labs has us covered!

[http://www.prodikeys.com/products/p...\\_Drums\\_High.wmv](http://www.prodikeys.com/products/p..._Drums_High.wmv) You guys don't have to worry about drums anymore, Creative Labs has us covered!

[http://www.prodikeys.com/products/prodikeys\\_DM/watch/5\\_Drums\\_High.wmv](http://www.prodikeys.com/products/prodikeys_DM/watch/5_Drums_High.wmv) Crap.. does anybody wanna buy my BFD??

James McCloskey wrote:

> You guys don't have to worry about drums anymore, Creative Labs has us covered!

>

>

> [http://www.prodikeys.com/products/prodikeys\\_DM/watch/5\\_Drums\\_High.wmv](http://www.prodikeys.com/products/prodikeys_DM/watch/5_Drums_High.wmv) Yep... the converter card is on the short list for my 428!

David.

Neil wrote:

> First off, I should state that I like the RME convertors in my  
> Multiface because of their transparency & shall we  
> say: "cleanliness", but I recently picked up an i/o card for my  
> ISA428, wherein I can either use the pre's in that or go direct  
> line-in from another source, then SPDIF or lightpipe out to the  
> RME & into the DAW from there. I just finished a mix where I  
> tracked everything through the ISA (just to kinda compare with  
> other stuff I've done using solely the RME's) & lightpiped into  
> the RME, and I'm sitting there grooving on it, and  
> thinking "Hey, this sounds pretty damn good!".

---

Subject: Re: Question on faders  
Posted by [Tom Bruhl](#) on Tue, 03 Jan 2006 21:11:23 GMT  
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---

hat the only difference

> lies in the da conversion as all the ad's do is write the 1's and 0's  
> describing the event. i've done comparisons here with the rme, paris  
> and lynx converters; the differences disappear when the material  
> recorded on each is played back through any of the 3 mentioned. to  
> me, it's kind of like playing an lp on different turntables and  
> attributing the difference in the sound to the lp itself.

>

>

>

> On 18 Jan 2006 16:04:55 +1000, "Neil" <OIUOIU@IOU.com> wrote:

>  
>>  
>>First off, I should state that I like the RME convertors in my  
>>Multiface because of their transparency & shall we  
>>say: "cleanliness", but I recently picked up an i/o card for my  
>>ISA428, wherein I can either use the pre's in that or go direct  
>>line-in from another source, then SPDIF or lightpipe out to the  
>>RME & into the DAW from there. I just finished a mix where I  
>>tracked everything through the ISA (just to kinda compare with  
>>other stuff I've done using solely the RME's) & lightpiped into  
>>the RME, and I'm sitting there grooving on it, and  
>>thinking "Hey, this sounds pretty damn good!".  
>>  
>>Then I pull up another song in a somewhat similar vein that I  
>>had tracked completely through the Multiface - one that I had  
>>thought was also sounding pretty good - and I was shocked.  
>>Total, complete, utter crap compared to the ISA convertors!!!  
>>  
>>Now, in listeneing to a different song that was tracked through  
>>the RME's, yet wasn't quite as hard-rock-ish, stood up really  
>>well when compared to the song tracked through the ISA  
>>convertors, but for the bigger, richer, harder-edged stuff,  
>>there was no comparison - it was like night and day (and now I'm  
>>depressed because this, of course, means I have to retrack  
>>everything on the new CD, using the ISA convertors LOL).  
>>  
>>Just an FYI for anyone looking at a new front end; There are 8  
>>in's on the ISA 428 (4 mic pre/line-in/instrument-in channels,  
>>and 4 separate line-in's), and if you get the optional i/o card  
>>you can send 8 channels out through the digital outputs at  
>>44.1k, and 4 channels out at 88.2k or higher.  
>>  
>>If I can get permission from the copyright holder to post a  
>>clip so you can hear what I'm talking about, I'll do it.  
>>  
>>Neil  
>that's kinda what i though. but i'm having fun with some of the clips on  
video.google.com

Tony Benson wrote:

>This is old, old, old Jef. Also, totally contrary to any experience I've had  
>with the numerous Macs I've owned. Actually, some of the things he talks  
>about I've only experienced on my PC's! The PC I'm typing this on right now  
>absolutely refuses to shut down. The screen comes up saying it's shutting  
>down, but days later it's still hasn't shut down. Anyone have any ideas on  
>this?  
>

>Tony  
>  
>  
>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>news:43cd146b\$1@linux...  
>  
>  
>>this guy's really trashing his mac....a tad funny  
>>  
>> <http://video.google.com/videoplay?docid=-6553260189868317794>  
>>  
>>  
>>  
>  
>  
>  
>HI John,  
>Hell Yeah.

Street prices-  
Cubase SX 599.00  
(Nobody does it better)  
RME Multiface2 w/ HDSP PCI card - 899.00  
(Best sounding AD/DA for the money)

This leave you 500.00 bucks to buy plugins or something.  
If you want a control surface then the Mackie Control will be your best  
bet. 999.00

Chris

John wrote:

> Can you get a daw with plug in compensation that is rock solid for \$2000  
> not counting the computer?

--

Chris Ludwig

ADK

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>

[www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com>>

(859) 635-5762I've paid producers and business lawyers to help me, but this is a bit  
much....

[http://cgi.ebay.com/LOS-ANGELES-RECORD-DEAL\\_W0QQitemZ6597680936QQcategoryZ16071QQssPageNameZWDVWQQrdZ1QQcmdZViewItemSo](http://cgi.ebay.com/LOS-ANGELES-RECORD-DEAL_W0QQitemZ6597680936QQcategoryZ16071QQssPageNameZWDVWQQrdZ1QQcmdZViewItemSo) are you still using

paris? If so why?

Chris Ludwig wrote:

> HI John,

> Hell Yeah.

>

> Street prices-

> Cubase SX 599.00

> (Nobody does it better)

> RME Multiface2 w/ HDSP PCI card - 899.00

> (Best sounding AD/DA for the money)

>

> This leave you 500.00 bucks to buy plugins or something.

> If you want a control surface then the Mackie Control will be your best

> bet. 999.00

>

> Chris

>

>

>

>

> John wrote:

>

>> Can you get a daw with plug in compensation that is rock solid for

>> \$2000 not counting the computer?

>

>Hi there...be careful using the LACIE drives...I have had 2 of them  
crash...they were actually "Maxtor" drives ..would NEVER buy them again..

(suck)

"Chris Lang" <yo@yo.yo> wrote in message news:43cd3579\$1@linux...

>

> I 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 "qick 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 usde it.  
> >  
> >Thanks!!!  
> >  
> >Chris  
> I played Sonny Landreth's "Trans-Performance" guitar last year...it is  
amazing..so is Sonny..He used to carry 10 guitars and a roadie,to do his  
show,using a dozen or so alternate tunings.....He is also getting a system  
on a "Strat",which is more difficult and expensive.and they are now  
delivering the system on "Klein" acoustic guitars.. This is TOTALLY  
different from the sound and feel of the "Variax" acoustic,or the  
"Parker"..much more natural....They have actually come down in the price in  
the last year..  
"Jamie K" <Meta@Dimensional.com> wrote in message news:43cdc1d4@linux...  
>  
> Yeah, you're right Tony, if you could add a piezo bridge with  
> TransPerformance that'd be cool. If I had the \$\$ for it I'd give Neil a  
> call and see if it's possible.  
>  
> OTOH I heard Paul Simon in concert playing a Parker as a piezo acoustic  
> and his really sounded thin. Great show, though.  
>  
> Maybe Graph Tech? I've been considering their ghost stuff for my PRS,  
> mostly to drive a GR33 but if their acoustic sound is halfway usable  
> that would be gravy.  
>  
> The Variax acoustic has much better sounding acoustic guitar emulations  
> than the Variax electric versions do. The Vax electrics have acoustic  
> emulations that are passable for live in a mix, but not outstanding. I  
> really wanted to be blown away every time I tried one, it would be so  
> handy to have an all-in-one guitar. The recent firmware upgrade on the  
> electrics may help some - I haven't heard the results of that.  
>  
> I dig the Vax acoustic. Several decent acoustic guitar emulations.  
> Alternate tunings at your fingertips (the transpositions aren't going to  
> be as good as retuning, but they are instantly there when you need them  
> and quite usable if you don't transpose them too far). The ability to  
> change the emulation's "mic position" for a variety of sounds from each  
> guitar model, and built in compression for an intimate sound when you  
> want it. Very playable. It's also the best looking Vax and the only one  
> with 24 frets.  
>

> Cheers,  
> -Jamie  
> <http://www.JamieKrutz.com>  
>  
>  
> Tony Benson wrote:  
>> True Jamie, but I did see a recent Joni Mitchell concert on tv where she  
>> mostly played a Parker Bronze Fly solid body, so with the inclusion of a  
>> good piezo system, it might be a cool thing. My keyboard player/ rhythm  
>> guitarist plays a Variax electric, and the tuning feature, among the  
other  
>> features is definitely cool. There is still something "fake" about the  
sound  
>> though. Convincing, especially in the context of a full band, but still  
not  
>> totally right. I don't have any experience with the Variax Acoustic.  
Maybe  
>> it's more authentic sounding.  
>>  
>> Tony  
>>  
>>  
>>  
>>  
>> On 1/17/06 6:10 PM, in article 43cd8755@linux, "Jamie K"  
>> <Meta@Dimensional.com> wrote:  
>>  
>>  
>>> Except that the TransPerformance is only available for electric guitar,  
>>> and only for a few models of electric guitar at that.  
>>>  
>>> For Acoustic guitar players along the lines of those you listed, the  
>>> Variax Acoustic is a possibility.  
>>>  
>>> If you're a Les Paul, Strat or Tele player, the TransPerformance is a  
>>> very nice system.  
>>>  
>>> Another system that can do alternate tunings is the Roland VG-88  
>>> emulation/FX system. Works with any guitar with an add-on GK3 style  
>>> pickup or built-in hex pickup.  
>>>  
>>> Cheers,  
>>> -Jamie  
>>> <http://www.JamieKrutz.com>  
>>>  
>>>  
>>> Tony Benson wrote:  
>>>

> >>>I don't know Justin. If you were a performer like Joni Mitchell,  
Jonatha  
> >>>Brooke, the late Michael Hedges, etc. it would probably be more cost  
> >>>efficient than having a couple extra guitars and a tech to re- tune all  
the  
> >>>time for you. I love Jonatha Brooke, but on her live album she is  
constantly  
> >>>trying to change tunings while talking to the audience between songs.  
For  
> >>>those people it might be worth it just to keep their live shows flowing  
> >>>better. It is a bit pricey though for the casual user.  
> >>>  
> >>>Tony  
> >>>  
> >>>  
> >>>"justcron" <pachinko@hydrorecords.com> wrote in message  
> >>>news:43cd6f19@linux...  
> >>>  
> >>>  
> >>>>haha and tuning is free and takes no time  
> >>>>  
> >>>>"Mark McDermott" <mark@stateofwail.com> wrote in message  
> >>>>news:43cd68b9\$1@linux...  
> >>>>  
> >>>>  
> >>>>>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,  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>Thanks for the email. My name is Neil Skinn; I'm president of the  
> >>>>>company  
> >>>>>and one of the co-inventors of our self-tuning guitar. I assume that  
you  
> >>>>>have visited our Website at [www.selftuning.com](http://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.  
> >>>>It's also loaded with information to help you understand the tuning  
> >>>>system  
> >>>>and how we do business. Please do not interpret the canned response to  
> >>>>mean  
> >>>>I'm not a friendly guy, I'll give you all of the personal attention you  
> >>>>need.  
> >>>>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  
> >>>>guitar it's going in. The prices and specifics are covered again in the  
> >>>>FAQ I've pasted in below. In summary, the full installation in a Les  
> >>>>Paul  
> >>>>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.  
> >>>>>I invite you to call me to discuss the product; I'd like the  
opportunity  
> >>>>>to explain the system in detail.  
> >>>>>  
> >>>>>The Performer was recently featured on Discovery Channel Canada on a  
> >>>>>program  
> >>>>>called Shannon's Gadgets. The piece is titled Science of a Rock  
Star.  
> >>>>>The  
> >>>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he  
> >>>>>uses  
> >>>>>it live and for writing. I invite you to view the 6 minute  
presentation  
> >>>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>  
> >>>>>  
> >>>>>I invite you to join our mailing list by clicking on the following  
link.  
> >>>>>As a member of our mailing list you'll get first hand information on  
> >>>>>guitars

> >>>>for sale, new products, special event information and product updates.  
> >>>> <http://transperformance.com/mailling/index1.php>  
> >>>>  
> >>>>We recently launched a public ftp site that is loaded with cool stuff.  
> >>>>Videos,  
> >>>>songs, pictures, artist media, chord and scale programs, alternate tuning  
> >>>>libraries and manuals. I invite you to click the link and take a look.  
> >>>>[www.selftuning.com/files](http://www.selftuning.com/files) You are welcome to download any or all of the  
> >>>>material  
> >>>>at the ftp site.  
> >>>>  
> >>>>  
> >>>>NEWS MEDIA COVERAGE  
> >>>>  
> >>>>C.Net.com  
> >>>>1-11-06  
> >>>>Two Pages, C Net News interviews Neil Skinn  
> >>>>  
> >>>>Engadget.com  
> >>>>12-22-05  
> >>>>Paragraph, photo of Peter Frampton's second Performer and blog  
> >>>>  
> >>>>Gizmodo.com  
> >>>>12-22-05  
> >>>>Paragraph, photo of white Telecaster and blog  
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> >>>>4-20-04  
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> >>>>Martin  
> >>>>  
> >>>>  
> >>>>CUSTOMER FEEDBACK  
> >>>>  
> >>>>"I took the leap and bought a Strat with the Performer system without  
> >>>>trying  
> >>>>one first, and trust me, I am totally satisfied. The tuning system  
does  
> >>>>what they claim, and of all the guitars I have held in my hands  
(getting  
> >>>>goose bumps here) my new TransPerformance Strat is by far the finest  
> >>>>instrument  
> >>>>I have ever played."  
> >>>>  
> >>>> Mike Mahoney 11-17-2005  
> >>>>  
> >>>>  
> >>>>  
> >>>>  
> >>>>"The speed, accuracy and scope of this remarkable invention will not  
only  
> >>>>blow your mind, but open new uncharted landscapes of creativity.  
Thanks  
> >>>>for  
> >>>>making a truly ingenious product. Guitar playing will never be the  
same  
> >>>>again."  
> >>>>  
> >>>> Gavin McGowen 11-29-05  
> >>>>  
> >>>>  
> >>>>  
> >>>>I'm holed up in my studio and I refuse to come out! I haven't slept,  
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> >>>>taken a shower or even brushed my teeth! My wife and kid are  
threatening  
> >>>>to leave, even the dog is concerned. And it's all because of my new  
> >>>>Performer.  
> >>>>This thing is nuts! Over the edge! Off the radar! Great Job guys!  
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> >>>>I've taken the liberty of pasting in our FAQ list below which answers

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> >>>>most common questions on the Performer pro model. It also provides  
> >>>>information  
> >>>>that our website has not adequately covered, and reinforces certain  
> >>>>issues  
> >>>>that will help you understand the system.

> >>>>

> >>>>Please feel free to contact me with any questions or comments.

> >>>>

> >>>>Best regards,

> >>>>

> >>>>Neil

> >>>>

> >>>>Neil Skinn, President

> >>>>TransPerformance LLC

> >>>>2513 Pinecone Circle

> >>>>Fort Collins, Colorado 80525-6619

> >>>>PH: (970) 482-9132

> >>>>1-866-826-2402

> >>>>neil@transperformance.com

> >>>>www.selftuning.com

> >>>>

> >>>>

> >>>>Performer Pro Model - FAQ

> >>>>

> >>>>Where & what we Build

> >>>>

> >>>>We manufacture and install the self-tuning system into electric  
guitars

> >>>>in

> >>>>Fort Collins, Colorado. Currently, we support any guitar body that

> >>>>closely

> >>>>resembles the Les Paul, Les Paul Special, Telecaster and Stratocaster

> >>>>body

> >>>>shapes. Telecaster models generally require a small shim at the neck

> >>>>joint

> >>>>and a rear cover plate that is over the back face of the body instead  
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> >>>>recessed. This is due to the thin body thickness.

> >>>>

> >>>>How Long does it Take

> >>>>

> >>>>Installation normally takes 3-4 weeks. Times can be longer depending  
on

> >>>>the number of current orders.

> >>>>

> >>>>Pricing

> >>>>

> >>>>The system and installation for a Les Paul, Les Paul Special or  
> >>>>Telecaster  
> >>>>is \$3,399.00. The system and installation for a Stratocaster is  
> >>>>\$3,899.00.  
> >>>>The purchase includes system and installation, power supply, power  
cable,  
> >>>>footswitch, user's manual, 1 year limited warranty and technical  
support.  
> >>>>The additional \$500 price for the Strat covers a new body that is  
built  
> >>>>and painted the color of your choice. 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.  
> >>>>  
> >>>>Supplying the Guitar  
> >>>>  
> >>>>You can supply the guitar 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.  
> >>>>  
> >>>>Warranty, Direct Sales, Credibility  
> >>>>  
> >>>>The system comes with a one year limited warranty, and we also offer  
a  
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> >>>>year extension for an additional \$300. Currently we sell only direct  
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> >>>>the customer to keep the retail price as low as possible. We heavily  
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> >>>>  
> >>>>Mechanics & String Gage Choice  
> >>>>  
> >>>>The Performer is a electro-mechanical tuning system that actually  
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> >>>>the tensions of the strings. This is accomplished by balancing each  
> >>>>string  
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> >>>>As a result, the customer chooses the string gauge set and  
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> >>>>device will only run the string gauge it is set up with. The string  
> >>>>gauges  
> >>>>can be changed, but this requires that the system be returned to the  
> >>>>factory  
> >>>>for mechanical and software upgrades.  
> >>>>  
> >>>>Lock Nut & Roller Bridge  
> >>>>  
> >>>>In order to achieve tuning reproducibility, the system uses a String  
Lock  
> >>>>behind the nut and a Roller Bridge. These are integral parts of the  
> >>>>system  
> >>>>and cannot be removed.  
> >>>>  
> >>>>Touch Up & String Replacement  
> >>>>  
> >>>>The Touch Up mode has a built-in multi-mode feature. Touch Up is  
used  
> >>>>for  
> >>>>"touching up" your tuning, replacing broken strings, and replacing  
full  
> >>>>sets.  
> >>>>Touch Up asks for a strum of the strings and secretly checks to  
ensure  
> >>>>the strings are in their proper tension ranges. If they are, the  
system  
> >>>>quickly brings each string into tune. If the system determines your  
> >>>>strings  
> >>>>need adjustment, the system invokes the Tension Adjust mode and the  
LCD  
> >>>>prompts  
> >>>>you to adjust the tension(s) using the machine heads before it brings  
the  
> >>>>strings into tune. The Tension Adjust mode ensures your system is

> >>>>>properly  
> >>>>>maintained and is made quick and easy with the LCD prompts and  
> >>>>>On-Screen-Tuner.  
> >>>>>  
> >>>>>Audio Considerations  
> >>>>>  
> >>>>>The installation does not interfere with the existing guitar audio  
> >>>>>circuits.  
> >>>>>The additional mass of the bridge and tailpiece produce greater  
sustain  
> >>>>>and  
> >>>>>have been acclaimed by several of our major endorsers as making it  
sound  
> >>>>>better.  
> >>>>>  
> >>>>>The Installation  
> >>>>>  
> >>>>>The installation adds about a half pound of weight to the guitar  
after  
> >>>>>the  
> >>>>>installation. This is unavoidable given the weight of the mechanical  
> >>>>>device  
> >>>>>and sub-assemblies.  
> >>>>>  
> >>>>>Motor Noise  
> >>>>>  
> >>>>>There is a very low level of motor noise that comes through the audio  
> >>>>>pickup.  
> >>>>>The level of noise has been reduced to a low enough level that the  
system  
> >>>>>is acceptable for use in major recording studios. This problem may  
be  
> >>>>>avoided  
> >>>>>by using the rhythm pickup or tuning down the guitar volume while the  
> >>>>>motors  
> >>>>>are moving. Either option will suppress motor noise entirely.  
> >>>>>  
> >>>>>Payment  
> >>>>>  
> >>>>>We accept Visa, Master Card and American Express, certified checks,  
money  
> >>>>>orders and personal checks. We accept 50% down when orders are  
placed  
> >>>>>with  
> >>>>>the balance paid in full prior to shipping the guitar. The customer  
is  
> >>>>>responsible  
> >>>>>for payment of all items purchased as well as fees for custom work,



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>>>>>As a member of our mailing list you'll get first hand information on  
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>>>>>  
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>>>>>  
>>>>>Supplying the Guitar  
>>>>>  
>>>>>You can supply the guitar 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  
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>>>>>  
>>>>>Warranty, Direct Sales, Credibility  
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>>>>>The system comes with a one year limited warranty, and we also offer a  
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---

---

Subject: Re: Question on faders  
Posted by [Martin Harrington](#) on Tue, 03 Jan 2006 23:24:50 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ys that when you delete a file, it's gone forever! Ah, yes, that is  
> the purpose of deleting a file! On a Mac it's called a trash can not a  
> recycling  
> bin. That's why a Mac will prompt you with a message that asks you if

> your  
> sure you want to delete the file, because it will be deleted forever!  
> When  
> you want something deleted, you want something deleted! Well the truth is  
> on a Mac the first binary is switched off so you can't see the file, but  
> it's still there, until you write more data to the HD. At any time the  
> old  
> file can be written over and the file can be lost forever. In most cases  
> the files can be recovered if you don't let too much time pass. The idea  
> is that it is a more efficient use of HD space. When you delete something  
> on the Mac it reallocates the HD space back for use.  
>  
> In both cases, it is ignorance of how a Mac works. He blames the Mac for  
> being stupid. Non Mac users are left believing that the Mac is flawed,  
> when  
> in fact it is the non Mac user in the video that is flawed.  
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> It is misuse of the product, misinformation and untruths. I'll give my  
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> at chopping down trees, look at how stupid this thing is!  
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> "Tony Benson" <tony@standinghampton.com> wrote:  
>>It was a clever parody of those old Mac commercials. The part about the  
> dock  
>>was true. My solution was to just hide the damn thing. At least that way  
> it  
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>>Tony  
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 >>>>talks about I've only experienced on my PC's! The PC I'm typing this on  
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 >>>>right now absolutely refuses to shut down. The screen comes up saying  
 > it's  
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 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>>>>  
 >>  
 >>Well Well, its seems that apogee and & have been playing together.. This look  
 svery cool..  
<http://www.apogeedigital.com/products/ensemble.php> I have actually had 2 friends who have had  
 macs for years make this mistake  
 and called me to help them. So not ALL mac user's no about this, they should  
 though.  
 Rod  
 "James McCloskey" <excelsm@hotmail.com> wrote:  
 >  
 >The parody part of the video is Ok, what's not Ok is the untruths it spreads.  
 > It's ignorant, non mac users are left believing this stuff. Example, he  
 >states that he copies files from a CD to the desk top, then they vanish  
 when  
 >he ejects the CD. It is ignorance of how a mac works, a Mac works differently  
 >than a PC! It's a false statement, he says he copies the files to the desk  
 >top, on a Mac that just creates a short cut to the file, this is so you  
 don't  
 >create a redundant copy on your HD. A Mac user knows you need to drag/copy  
 >the files to any other folder other than the desk top, if you want to copy  
 >them. This would be user error/ignorance.  
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>>"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)Amen brother, Amen. :-)

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote:

>

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

>>

>>DAWs and analog summing???

>>What are your thoughts?

>

>I think that the folks selling equipment have to have something to sell.

> As we do more and more inside the box, they have less and less to sell.

> Thus the mania over mic preamps, and the almost religious belief that everyone

>must have an assortment. (With GML, API and Fearn, I'm not immune). Now

>they are trying to suggest that we also need an assortment of AD converters

>to use with different instruments and signal paths. Never mind that the

>choice of mic and placement have an order of magnitude more impact on what

>gets recorded.

>

>Mixing in the box is different, and requires a different approach to mixing

>through a console or summing box. Folks like George Massenberg mix through

>a console because they can work much faster, not least because they are

very

>familiar with that process.

>

>I think the quality of converters is so high now (assuming professional units)

>that multiple trips in and out of the box don't degrade the signal appreciably.

>

>I also think the folks at Gearslutz and elsewhere should stop talking about

>mic pres and record something.

>

>Now I will go get my coffee and shut up. :)

><http://www.apogeedigital.com/products/symphony.php>

Wow, jsut when I was making fuss about the Mid-Level DSP(PCI) range or non-existence of this market segment, they anouce this.

Logic Audio is nice, but a little dated. Still one of the best midi sequencers, it audio engine leaves a lot to be desired.

That said, Aplle has new Macs, maybe just maybe they already have a kill new version of Logic or Sountrack Pro.??? :)

If so, thsi could send shock waves thru out the industry. And, I must admit that Dedric's & Thad's theories were right on "Point" about the "State of New Native DAWS"!! This product proves it big time..

I guess we'll have to wait and see how this namm show goes.. So far,so good  
:)  
LaMontMan!!

"Deej" <

---

---

Subject: Re: Question on faders  
Posted by [cujo](#) on Wed, 04 Jan 2006 00:07:55 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

mixing or native submixes, DX & VST plugins.. In PT ,Rtas & HTDM  
plugsings

John <no@no.com> wrote:

>what defines a native app Lamont, whether any processing is done on  
>external hardware or not? native meaning all processing is done by the

>pc right?

>

>LaMont wrote:

>> I thought you meant what native app would I recommend.

>>

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

>>

>>>So pretty much everything is rock solid except paris. hahaha

>>>

>>>LaMont wrote:

>>>

>>>>I would agree that Steignber's Cubase SX & Nuendo are one thee most stable

>>>>DAW's in the business. Logic Audio on a good fast Mac is solid. As is

>>

>> Sonar

>>

>>>>& Digital Performer. All i al, I would have to say that all of today's

>>

>> native

>>

>>>>DAWs, including ProTools LE & M-Powered are rock solid stable.

>>>>

>>>>

>>>>"Jeremy Luzier" <j.luzier@comcast.net> wrote:

>>>>

>>>>

>>>>>Cubase SX

>>>>>

>>>>>

>>>>>"John" <no@no.com> wrote in message news:43cd77b2@linux...  
>>>>>  
>>>>>  
>>>>>>Can you get a daw with plug in compensation that is rock solid for  
\$2000  
>>>>>> not counting the computer?  
>>>>>  
>>>>>  
>>Gary, I think your right!

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote:

>  
>"James McCloskey" <excelsm@hotmail.com> wrote:  
>>  
>>DAWs and analog summing???  
>>What are your thoughts?  
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>they are trying to suggest that we also need an assortment of AD converters  
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>choice of mic and placement have an order of magnitude more impact on what  
>gets recorded.  
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units)  
>that multiple trips in and out of the box don't degrade the signal appreciably.  
>  
>I also think the folks at Gearslutz and elsewhere should stop talking about  
>mic pres and record something.  
>  
>Now I will go get my coffee and shut up. :)  
>I don't think so.. but, I may be wrong in Version 7

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote:

>  
>"LaMont" <jjdpro@amerietch.net> wrote:  
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>>DAW's in the business. Logic Audio on a good fast Mac is solid. As is Sonar

>>& Digital Performer. All i al, I would have to say that all of today's native

>>DAWs, including ProTools LE & M-Powered are rock solid stable.

>

>Does Pro Tools LE & M-Powered have plugin latency compensation?I agree James. Macs aren't stupid, people are stupid. ;>)

Tony

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:43ce835b\$1@linux...

>

> The parody part of the video is Ok, what's not Ok is the untruths it  
> spreads.

> It's ignorant, non mac users are left believing this stuff. Example, he  
> states that he copies files from a CD to the desk top, then they vanish  
> when

> he ejects the CD. It is ignorance of how a mac works, a Mac works  
> differently

> than a PC! It's a false statement, he says he copies the files to the  
> desk

> top, on a Mac that just creates a short cut to the file, this is so you  
> don't

> create a redundant copy on your HD. A Mac user knows you need to  
> drag/copy

> the files to any other folder other than the desk top, if you want to copy  
> them. This would be user error/ignorance.

>

> He says that when you delete a file, it's gone forever! Ah, yes, that is  
> the purpose of deleting a file! On a Mac it's called a trash can not a  
> recycling

> bin. That's why a Mac will prompt you with a message that asks you if  
> your

> sure you want to delete the file, because it will be deleted forever!

> When

> you want something deleted, you want something deleted! Well the truth is

> on a Mac the first binary is switched off so you can't see the file, but

> it's still there, until you write more data to the HD. At any time the  
> old

> file can be written over and the file can be lost forever. In most cases

> the files can be recovered if you don't let too much time pass. The idea

> is that it is a more efficient use of HD space. When you delete something

> on the Mac it reallocates the HD space back for use.

>

> In both cases, it is ignorance of how a Mac works. He blames the Mac for  
> being stupid. Non Mac users are left believing that the Mac is flawed,

> when

> in fact it is the non Mac user in the video that is flawed.  
>  
> It is misuse of the product, misinformation and untruths. I'll give my  
> over  
> exaggerated example. It would be like saying, this hammer isn't vary good  
> at chopping down trees, look at how stupid this thing is!  
>  
> I understand the video is comedy, but it unfairly pokes at Macs and Mac  
> users  
> with untruths.  
>  
>  
> "Tony Benson" <tony@standinghampton.com> wrote:  
>>It was a clever parody of those old Mac commercials. The part about the  
> dock  
>>was true. My solution was to just hide the damn thing. At least that way  
> it  
>>only pops up when I push the cursor clear to the bottom of the monitor.  
>  
>>Anyway, they did do a good job with the parody.  
>>  
>>Tony  
>>  
>>  
>>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>>news:43ce4f53@linux...  
>>> that's kinda what i though. but i'm having fun with some of the clips  
> on  
>>> video.google.com  
>>>  
>>> Tony Benson wrote:  
>>>  
>>>>This is old, old, old Jef. Also, totally contrary to any experience I've  
>  
>>>>had with the numerous Macs I've owned. Actually, some of the things he  
>  
>>>>talks about I've only experienced on my PC's! The PC I'm typing this on  
>  
>>>>right now absolutely refuses to shut down. The screen comes up saying  
> it's  
>>>>shutting down, but days later it's still hasn't shut down. Anyone have  
> any  
>>>>ideas on this?  
>>>>  
>>>>Tony  
>>>>  
>>>>  
>>>>"jef knight" <thestudio@allknightmusic.com> wrote in message

>>>>news:43cd146b\$1@linux...  
>>>>  
>>>>>this guy's really trashing his mac....a tad funny  
>>>>>  
>>>>> <http://video.google.com/videoplay?docid=-6553260189868317794>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>>  
>>  
>>people getting defensive is comedy too :)

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:43ce835b\$1@linux...

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