
Subject: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 07:42:36 GMT
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n message news:456cf2ed@linux...

>>> I've been mousing my pans or a long time because my C-16's weren't in
> my
>>> sweet spot. That has now changed. It's been years since I've used the
> C-16
>>> for much of anything other than grabbing faders now anf then. I notice
>
>>> that the pan controls of the C-16 are only allowing incremental moves
> of 5
>>> points (90.....<20<15<10<5<0>5>10>15>20>.....90)
>>>
>>> Is there a key combo that will alllow me to rotate this control on the
>
>>> C-16 using single points?
>>>
>>> Thanks,
>>>
>>> DeeJ
>>>
>>>
>>
>>
>lol...

"DC" <dc@spammersinkabbalah.com> wrote in message news:456d20d4\$1@linux...

>
> Never. Ever. not in this lifetime.
>
> I'd rather watch a colonoscopy...
>
> DC
>I never used it either, so I don't know.

Rod

"DJ" <nowayjose@dude.net> wrote:

>I just checked the manual. In "Pro" mode, the button that is used to record

>enable tracks in *standard* mode is called *fine* and this will allow it.

Of

>course, I don't use "Pro" mode. Maybe I should. anyone got a "Pro"

>overlay?.or should I get one of those cute little Smurf Blue C-16's?

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>Did Pro mode ever work correctly? Seems I recall some *features* that were

>less than great, but since I never used it.....

```

>
>;0)
>
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>"Rod Lincoln" <rlincoln@nospam.kc.r.com> wrote in message
>news:456db378$1@linux...
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>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>I'm blowing off cobwebs, but perhaps try control, or alt ?
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something doesn't catch on fire.....

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Those were cool latency charts you did BTW. Lots of work and much appreciated. I'm going to be getting my new 13 slot Magma in here later this week and will be loading my Pulsar cards in it, then setting up a parallel rig running Win XP on a dual core AMD CPU with a Gigabyte GA-K8NS Ultra 939 mobo, the 4 x EDS cards in the 7 x slot Magma, the 4 x UAD-1 cards (in the 13 slot Magma that they currently occupy) and possibly an RME HDSP card in this rig so just in case Chuck's mystery project comes up with a way to interface Cubase SX with Paris via ASIO, I'll be ready. The IRQ dance should

be an interesting one, but since Paris and UAD-1 cards will share, it might be possible. In the meantime, I'll be using the parallel rig for VSTi's.

;o)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:456dc3dd\$1@linux...

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>Not yet. I've got all the stuff here to start the build now though. It's

>just finding the time, but things are getting more manageable now that I've

>caught up an a few things so I'll be getting to it ASAP.
>
>Deej
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>news:456dd652\$1@linux...
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>> Sooooo...have you actually gotten Paris to run on a Dual Core AMD?? I'd

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>>>>>>> Thanks,

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>>>>>>> DeeJ

>>>>>>>

>>>>>>>

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>>

>

>Well.I've gotta' do something adventurous. My Pulsar rig is so friggin
stable that I'm bored to tears.

;oD

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:456ddfeb\$1@linux...

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Subject: Re: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 09:04:57 GMT
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>some kind of translucent paper with an adhesive backing? I guess I could
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>to figure something like this out using labels or something.
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>Appreciated.
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>"Aaron Allen" <know-spam@not_here.dude> wrote in message
>news:456dd443@linux...
>>
>> "DJ" <nowayjose@dude.net> wrote in message news:456dbc80@linux...
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Regards,
Dedric

On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
<emarenot@yahoo.com> wrote:

> While I'm definately going to continue to use Paris for tracking and mixing,
> I've been thinking more and more about getting some sort of in the box
> solution for writing. I'm thinking about building a computer around an Athlon
> 64 4000 and some sort of mobo with an FSB around 1000mhz (I can't believe that
> sort of speed on the FSB -blows me away everytime I think about it..) I'd like
> to be able to run about five to six synths, three verbs on fx sends, and of
> course several comp plugs and eq's etc on the various channels. I'm wondering
> if anyone has a similar set up and what sort of track counts folks are
> getting.
>

--B_3247649999_923925

Content-type: text/html; charset="ISO-8859-1"

Content-transfer-encoding: quoted-printable

<HTML>

<HEAD>

<TITLE>Re: Track Counts in Native Systems?</TITLE>

</HEAD>

<BODY>

I can't speak for=
an Athlon 64/4000, but on my X2 4400 I run a similar setup at low latency a=
ll the time for commercial spots, sound design, etc. I also have a ful=
l orchestral template that will run easily on this system.

I've also run some projects of 50-100 tracks with plugins without pro=
blems as well.

If you are building, consider an Intel core duo, dual core duo (xeon), or i=
f you have the budget, and quad core system. The Intel core duos are s=
lightly better performers than AMD chips at the moment; at least from=
specs I'm seeing from DAW builders. A quad core is the fastest,=
but there seem to be diminishing returns on dual quad cores.

Regards,

Dedric

On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
<emarenot@yahoo.com> wrote:

<BLOCKQUOTE><FONT
FACE=3D"Arial"=
>While I'm definately going to continue to use Paris for tracking and mixing=
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</BLOCKQUOTE><FONT
FACE=3D"Verda=
na">

</BODY>
</HTML>

--B_3247649999_923925--KINKO's!!!?????.....dude, in order to do something like this
areound here I have to huilt up the team, gather the sherpas and fight the
ravenous wolves to get across the mountain passes to the tar pits, then dig
and oil well myself by hand, refine the petroleum into clear plastic and
then go out and find a lightning strike somewhere so I can statrt a fire and
burn some wood to create charcoal, then I have to knap a blade out of flint,
fashion a spear and go hunt down an elk or something so that I can mix it's
blood with the charcoal in order o create indelible ink.....and
then.....uhhhh....well.....maybe they could do this at Office
Depot..There is actually have one of those here. I haven't seen a Kinkos in
years.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:456de2a4\$1@linux...

>
> Try a Kinko's near you - they might be able to copy it onto an
> adhesive-backed clear thingy.
>
> Neil
>
>
> "DJ" <nowayjose@

Subject: Re: I'm on a multi computer rampage over here!

Posted by [rick](#) on Fri, 10 Nov 2006 09:38:42 GMT

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dude.net> wrote:

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Subject: Re: I'm on a multi computer rampage over here!
Posted by [Aaron Allen](#) on Fri, 10 Nov 2006 15:55:30 GMT
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gt;my system down the road as suddenly I've got a situation here that would
>allow EDS or any other PCI card to be potentially compatible with newer
>PCIe based mobo's. This could also be a biggie for the Pulsar cards since
>the consensus of opinion is that .due to PCI bandwidth limitations, only 3
>x Pulsar cards can be used in a system.

>
> Hmmm.....my 3 Pulsars will be loaded into this chassis tonight. I'm
> hoping this will give me a bit more in the way of DSP use since the
> unorthodox cable I've been using may be limiting my DSP availability.
> Later down the road, I'll likely be getting into a newer Intel core duo
> system and I'll snag one of the PCIe adapters and have a PCIe compatible
> Magma.

>
> Cool.
>
>nice try...

On Wed, 29 Nov 2006 22:18:59 -0600, Paul Braun
<cygnus_nospam@ctgonline.org> wrote:

>On 30 Nov 2006 14:57:11 +1000, "James McCloskey" <excelsm@hotmail.com>
>wrote:

>
>>
>>Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>>On 29 Nov 2006 16:55:32 +1000, "DC" <dc@spammersinkabbalah.com> wrote:

>>>
>>>>Never. Ever. not in this lifetime.

>>>>
>>>>I'd rather watch a colonoscopy...

>>>>
>>>>DC

>>>
>>>Let's make this clear - I only saw what I saw because my wife, who's a
>>>fan, was watching part of it as I was drifting off to sleep. I was
>>>not driving the remote control.

>>>
>>>pab
>>

>>You gave up the remote? I'll bet your one of those wimpy guys that gives
>>up the map and asks for directions too!

>>
>>James

>
>Nah. Let the laptop GPS software/receiver puck do that. It's my job
>to ignore the little voice and just keep driving.
>
>pabYou have three cards right? Do you have three slots that don't share IRQs
with other devices? If you do have a slot that shares with something like
a sound card you can turn off that device in the bios. Then set bios to
legacy devices and put a different IRQ on each on of your EDS card slots.

John

"uptown jimmy" <johnson314@bellsouth.net> wrote:

>
>Sorry to keep starting new threads on this topic. My internet access was
down
>for a while there.
>
>Following the advice of several folks here, in an attempt to get each PCI
>slot its own IRQ, I have some data and a question.
>I have PnP O/S disabled. I found the following info, in two sections,in
my
>BIOS:
>
>1. a list of these IRQs, with the choice of "PCI device" or "reserved for
>legacy ISA devices": 3,4,5,7,9,10,11,14,15.
>
>2. PCI slot 1/5 IRQ preference
> PCI slot 2 IRQ preference
> PCI slot 3 IRQ preference, all with the choice of "Auto" or the option
>to assign an IRQ #.
>
>What next?OK, so you guys know that I sent back the Pulsar Pro card... it
was not able to do what I was hoping it would do; but since
Deej is raving about his Pulsar gear so much, I thought I would
consider one more option - what if I used it JUST for summing?
That would still give me a single-PC one-box solution, and
I certainly wouldn't need the big (\$1,400+) card for that,
would I?

So I e-mailed Gary (the guy that DeeJ & I both got our cards
from) and asked him: "What if I used it for summing ONLY, no
EFX... how many channels would the 'Home' card allow me to sum
at 88.2k?" He answered back that it would most likely NOT be
able to sum the 40+ tracks that I would be needing for the
bigger projects - I would need the Project card (the \$750-ish
one) to do this, even if I were using it for summing only, no
EFX.

Which means that even if you're working at lower sample rates than I, and you are thinking about doing big projects with this stuff, the "Home" card will likely not have the DSP balls to sum a lot of tracks and do more than a couple EFX even at 44.1 or 48k (remember, with the "Pro" card, I got the white flag of DSP surrender summing 40 or so tracks and after inserting only 3 EFX, and that sucker has 14 DSP chips on it!!!). So anyway - just an FYI so that you don't waste your time & \$\$\$ on a smaller card than you really need if you're thinking about going this route.

NeilThanks for the info neil. I was tempted by all the dsp power on the pro card and was debating wether to dive in blind again.thanks for the info , really. my interest was for the dsp flavors only. Im trying to streamline my workflow, not complicate it.

I guess for me its going to be ITB via madi .

maybe fairlight will see the light and develop full compatibility with their gate array technology.

Isnt that what we want?

Im sick of dropping coin on shit that doesnt work without hours of grief , if it ever works at all.fuck the work around bullshit routine! i did enough work makiing the money to buy the shit in the first place.

anyway, thanks for testing it out and telling it like it is :-)

"Neil" <OIUOIU@OIU.com> wrote in message news:456eea10\$1@linux...

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> thinking about going this route.
>
> Neill'm getting a Scope pro card that will go into a new Core Duo box (along with
my UAD card) so I should be able to give people working at 44.1 (which is
all I do) an idea of what kind of performance they can expect. Then again
it should be remembered I don't think that 'summing' is nearly what it's
cracked up to be, and I don't think 14 bit wide MIDI data streams are good
for much. So I might be a less demanding user than some.

TCB

"Neil" <OIUOIU@OIU.com> wrote:

>
>OK, so you guys know that I sent back the Pulsar Pro card... it
>was not able to do what I was hoping it would do; but since
>Deej is raving about his Pulsar gear so much, I thought I would
>consider one more option - what if I used it JUST for summing?
>That would still give me a single-PC one-box solution, and
>I certainly wouldn't need the big (\$1,400+) card for that,
>would I?
>
>So I e-mailed Gary (the guy that DeeJ & I both got our cards
>from) and asked him: "What if I used it for summing ONLY, no
>EFX... how many channels would the 'Home' card allow me to sum
>at 88.2k?" He answered back that it would most likely NOT be
>able to sum the 40+ tracks that I would be needing for the
>bigger projects - I would need the Project card (the \$750-ish
>one) to do this, even if I were using it for summing only, no
>EFX.
>
>Which means that even if you're working at lower sample
>rates than I, and you are thinking about doing big projects
>with this stuff, the "Home" card will likely not have the DSP
>balls to sum a lot of tracks and do more than a couple EFX even
>at 44.1 or 48k (remember, with the "Pro" card, I got the white
>flag of DSP surrender summing 40 or so tracks and after
>inserting only 3 EFX, and that sucker has 14 DSP chips on
>it!!!). So anyway - just an FYI so that you don't waste your
>time & \$\$\$ on a smaller card than you really need if you're
>thinking about going this route.
>
>Neil"Don Nafe" <dnafe@magma.ca> wrote in message news:45686368@I

Subject: Re: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 16:14:27 GMT
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section of people who liked one or another of those three for their own individual reasons, as opposed to one version that the vast majority of people rallied round & said "yeah, that's the one!"

When it comes to summing, I'm just looking for a solution that's incrementally better than either of those three... I guess we all seek our own holy grail of audio quality in one form or another, and that's essentially what I'm doing in this regard.

NeilThis is a multi-part message in MIME format.

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

Ok,

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How much would you guys estimate a small project studio could bring in = monthly?
I figured best scenario would be that it would be booked at least five = days a week
in 8 hour blocks.(160hrs/month) At \$30/hr that is \$4800/month minus = expenses and taxes.
So probably \$3000 net.
Do you all agree?
I love music and would love to do this, but it seems like a lot of work = for not much gain.
Also, I don't have confidence in having my studio booked 160 hours a = month.

I guess I know the answer, but I just hate choosing something other than = my passion to=20
be my first business.

My other possible option is to open an electronics manufacturing = business out of my garage.
There is a lot more potential for profit, but I have been doing it for = 15 years.
It is not my passion. It is work.

Anyway..

--=20

Thanks,

Brandon

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Thanks,</DIV>
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<DIV>Brandon</DIV></BODY></HTML>

-----=_NextPart_000_00A6_01C71486.58AD15E0--Agreed Neil. I think there's a lot of snake oil on sale in the world of audio.

The 'external summing' tools are just one obvious example. There's also a plethora of what in the finance/software world we call 'false precision.'
In the audio world that shows up when people using \$200 mics and \$150 preamps spend thousands of dollars on esoteric plug-ins and computers. The secret to a good recording is, in my opinion and in this order, a good song, good musicians, a good performance, a good engineer, good microphones, good pres, and a good tracking/mixing platform.

I could barely tell your three mixes from each other after a few listens.
I'd have loved to do some ABY testing.

TCB

"Neil" <OIUOIU@OIU.com> wrote:

>

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

>

>>Then again it should be remembered I don't think that 'summing'

>>is nearly what it's cracked up to be,

>

>I don't think it's a MAJOR issue, and I think the recent audio
>clips I posted showing the differences between a properly-managed
>ITB Native mix (and by "properly", I simply mean: minding your
>gain structure all the way through, from individual channels all
>the way to the 2-buss), a "stems" Native mix, and a "summed-in-
>Paris" mix demonstrated that there's not a huge difference
>between one & the other... there IS an audible difference,
>though; and I found it interesting that there was a cross-
>section of people who liked one or another of those three for
>their own individual reasons, as opposed to one version that the

>vast majority of people rallied round & said "yeah, that's the
>one!"
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>that's incrementally better than either of those three... I
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>NeilThis is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

So do them both=20

This way you have high profit work (electronics) which will allow you to =
be more choosy re: your studio clients which if all goes well will =
provide you with enough work in the near future via word of mouth, to =
eventually make the electronic side of things a sideline.

Don

"Brandon" <a@a.com> wrote in message news:456f335e@linux...
Ok,

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It is not my passion. It is work.

Anyway..

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Thanks,

Brandon

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<DIV>Don</DIV>

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Subject: Re: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 17:03:07 GMT
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>I understand about it becoming work and killing the passion.
>I can see myself not wanting to record my own stuff because I have been
>couped up in there so long.
>I think $30 is all could charge in Austin.
>There is a well known studio..LoneWolf which is part of ZZTops outfit.
>They charge $30/hr.
>The place is a dump with no inspiration, but they have tons of expensive
>outboard gear and they are running
>the best DAW ever!!! Pro Tools!!
>Plus they have those expensive Newmanner microphones..you know.
>I can't see musicians around here taking my studio over the name associated
>with that place.
>Even if the service and end product is comparable.

--
Thanks,

Brandon
```

```
"DJ" <nowayjose@dude.net> wrote in message news:456f49bf@linux...
> >.....as soon as you have to start
> >depending on it for a living, and you're forced to polish turds
> >in genres you may despise in order to put food on the table...
> >THAT, my friend, is WORK!<
>
> >That's why drugs were invented Neil.
>
> >;o)
>
>
> >"Neil" <OIUOIU@OIU.com> wrote in message news:456f3fc5$1@linux...
> >
> >> Is $30 an hour what you'd have to charge to be competitive in
> >> your area? What if you charged $60 - could you get away with
> >> that?
> >
> >> M-F wake-up till 6 or 7pm, you'll get little to no "music"
> >> business because most of the musicians you'll be dealing with
> >> have regular jobs anyway, so maybe you could do some electronics
> >> work during those hours or try to get some commercial audio biz
> >> therein (if there's any decent amount of that being done in your
```

> > area).

> >

> > After normal "work hours" & weekends are when you'd get the bulk

> > of your music recording work:

> >

> > Sat & Sun, sell it as a day-long "lockout" for \$500 for ten

> > hours, \$60 an hour additional after that per day. That's a grand

> > per week for the weekends, then sell your weeknights as straight

> > hourly time at \$50 or \$60 per hour, but don't plan on counting

> > on more than a couple nights a week being booked - at least not

> > at first until you get pretty well-established.

> >

> > Here's the thing though... what might now be a "passion" will

> > ultimately become "work" as well - as soon as you have to start

> > depending on it for a living, and you're forced to polish turds

> > in genres you may despise in order to put food on the table...

> > THAT, my friend, is WORK!

> >

> > Neil

> >

> >

> >

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

> >>

> >>

> >>Ok,

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> >>So I am trying to decide what type of business to open.

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>Don't get me wrong. I love Paris. I'm just getting tired of some of the quirks. And my UAD-1 FX (that is, the ones that I can use in Paris running on Mac OS 9 - which means no NEVE EQ) are not behaving at all. I get clicks and ticks and hooting foghorns. Stopping and starting usually makes the noises stop, but they're always lurknig around the corner, waiting to scare hell out of me and my clients. I tired to go back to V.3.8 and V.3.7, but I lost authorizations on most of the good FX. So I'm running V.3.9, futzing around w/ edit screens that don't correspond to what's actually playing due to latency and praying that I can get thru 10 minutes with no strange noises.

Today is one of those days that, if I had 20 or 30 grand to piss away, I mighta ordered me a PT HD rig. Just to have some factory support.

Sorry. I just had to rant a little. In another 30 minutes I'll be back in Paris, mixing.

GanttSince I can't go back to edit my spelling I figure I'll just post a disclaimer:

This is what happens to people who try to live on 5 hours of sleep per night!

Gantt

"Gantt Kushner" <ganttmann@comcast.net> wrote:
>

>Don't get me wrong. I love Paris. I'm just getting tired of some of the
>quirks. And my UAD-1 FX (that is, the ones that I can use in Paris running
>on MAC OS 9 - which means no NEVE EQ) are not behaving at all. I get clicks
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>mighta ordered me a PT HD rig. Just to have some factory support.
>
>Sorry. I just had to rant a little. In another 30 minutes I'll be back
>in Paris, mixing.
>
>GanttSorry guys... I know I said that I'd post some acoustic piano
mic comparison files a couple weeks ago, and I realized that I
had completely spaced doing so... here they are (hi-rez mp3's):

AKG c414's (B-ULS.. the silver ones) through original ISA-110's:

<http://www.saqqararecords.com/MiscAudio/Piano-414BULS-ISA110 .mp3>

B.L.U.E. Bluebirds, also through some ISA 110's:

<http://www.saqqararecords.com/MiscAudio/Piano-Bluebird-ISA110 .mp3>

Earthworks TC-30's (Omni SDC's) again through more ISA-110's:

<http://www.saqqararecords.com/MiscAudio/Piano-EWTC30-ISA110. mp3>

All three sets of mics combined at equal levels:

<http://www.saqqararecords.com/MiscAudio/Piano-414s-Bluebirds -TC30s-ISA110s.mp3>

Again, nothing special here - just a comparison for any of you
who may not have had a chance to use any/either of these mics.
All files are essentially raw, with no EQ or any other kind of
processing applied. Dither was used to get from 88.2k/24-bit to
the 16-bit hi-rez mp3 format, but other than that, they're
devoid of processing. For those who might like to know the
placement or anything like that, it was simply as follows:

A pair of 414's & a pair of Bluebirds were each mounted on boom

stands next to each other using a stereo bar... each bar had a 414 & a Bluebird on it. One setup of this kind was placed about 2/3 of the way down the low string side of the piano (by "down", I mean towards the keys), and the other 414/Bluebird combo was placed about 2/3 of the way across the strings on the high side at roughly the same distance from the keys (we weren't going for an "overly-hammered" sound, so this is why they were placed back a bit from the hammers. Distance from the strings themselves was about 9-10 inches. Lid was open in the fully-propped position (i.e.: not COMPLETELY flat-open as in: "may as well be removed" lol).

The Earthworks Omni's were about 5' to 6'(I didn't measure exactly... whaddya think I'm making a Steely Dan record here? lol) away from the piano body on the open side of the lid (the players' right hand side), and aimed/centered on what I'd say was right about the middle of the piano, in an ORTF pattern.

Tha's it - just a nice, clean acoustic piano sound. Enjoy!

NeilBrandon,

You're in a really tough market there. I've got a good friend in Austin who been engineering/producing records there for 25 years. He's got an extremely loyal client base, charges \$70.00 and is booked almost constantly, but it's a rare situation.

Deej

"Brandon" <a@a.com> wrote in message news:456f4bac\$1@linux...
>I understand about it becoming work and killing the passion.
> I can see myself not wanting to record my own stuff because I have been
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>> THAT, my friend, is WORK!<
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>> That's why drugs were invented Neil.
>>
>> ;o)
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Seriously. Set a new standard.

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```

I'm not trying to discourage anyone, but he's up against some stiff competition. In order to charge \$50.00 per hour, he's going to need to be able to offer something along these lines:

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

I know the owner of this studio and it's been there forever.very well established and stays busy. I think \$50.00 is the going rate there, but it's

been a while since I talked to them.

Austin is a tough town but if Brandon can hang in there and deliver a superior product and the buzz gets around, well, who knows.

Regards,

Deej

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Subject: Re: I'm on a multi computer rampage over here!

Posted by [Neil](#) on Fri, 10 Nov 2006 17:08:55 GMT

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-----=_NextPart_000_00D2_01C71491.F668B860--if everybody and their grandmother didn't
have a "home studio" by now
they most likely will in the next 5 years...just something to
consider. sometimes converting a hobby into a job takes the fun out
of it.

On Thu, 30 Nov 2006 13:49:24 -0600, "Brandon" <a@a.com> wrote:

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> OK, so you guys know that I sent back the Pulsar Pro card... it
> was not able to do what I was hoping it would do; but since
> DeeJ is raving about his Pulsar gear so much, I thought I would
> consider one more option - what if I used it JUST for summing?
> That would still give me a single-PC one-box solution, and

> I certainly wouldn't need the big (\$1,400+) card for that,
> would I?
>
> So I e-mailed Gary (the guy that DeeJ & I both got our cards
> from) and asked him: "What if I used it for summing ONLY, no
> EFX... how many channels would the 'Home' card allow me to sum
> at 88.2k?" He answered back that it would most likely NOT be
> able to sum the 40+ tracks that I would be needing for the
> bigger projects - I would need the Project card (the \$750-ish
> one) to do this, even if I were using it for summing only, no
> EFX.
>
> Which means that even if you're working at lower sample
> rates than I, and you are thinking about doing big projects
> with this stuff, the "Home" card will likely not have the DSP
> balls to sum a lot of tracks and do more than a couple EFX even
> at 44.1 or 48k (remember, with the "Pro" card, I got the white
> flag of DSP surrender summing 40 or so tracks and after
> inserting only 3 EFX, and that sucker has 14 DSP chips on
> it!!!). So anyway - just an FYI so that you don't waste your
> time & \$\$\$ on a smaller card than you really need if you're
> thinking about going this route.
>
> Neil

Hi Neil,

Sorry this didn't suit your needs. My whole concept of this was quite a bit different from yours I think I've been burning in my system on the new Magma today and now that the STDM cable length has been reduced drastically and I configured the system to where the card with the *least* DSP was the first card in the system, the available DSP resource allocation has stabilized and has increased pretty dramatically. Like any system, tweaking and experimentation pays off. My system has 2 x Pulsar II's and a Pulsar Luna with the ADAT plate and the mix matrix I'm using is massive...48 ASIO outs, STDM 4896 mixer, 8 x ASIO outputs, 40 DI outs to ADAT outputs and another 16 ADAT I/O configured to work with the RME ADI4 DD and 4 x Paris stereo aux busses. I've got a few compressors and eq's on individual channels as well. this works for me and looks promising for future experimentations using the Scope system as a summing environment rather than Paris. Like you, this was my ultimate goal, but it's something I'm going to have to take slowly as I learn the system. There's a lot to learn. It's much like Paris in many ways. I'm still loving what it does here.

Regards,

DeeJ

it's still functioning like a champ.

Anyway, I've got 21 DSP's between my 3 x cards here and life is even better than it was before I got this 2nd Magma but I'll chime in here and agree with you that more DSP is a good thing with this system, especially if you're just going with one card.

Deej>.....as soon as you have to start depending on it for a living, and you're forced to polish turds in genres you may despise in order to put food on the table... THAT, my friend, is WORK!<

That's why drugs were invented Neil.

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Subject: Re: I'm on a multi computer rampage over here!

Posted by [JeffH](#) on Fri, 10 Nov 2006 19:13:53 GMT

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recording duties for

>

>> years to come.

>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>> PS. Native Instruments Komplete 4 just arrived, finally.
>>
>>
>>
>>
>>
>> LaMont wrote:
>>> Dedric, I think you mis interpreted my post. Ilove what Chris and the
> guys
>>> do. My post was about just reading about variuous trials and tribulations
>>> and the cost fator of being on DAW upgrade path, which I was very much
> apart
>>> of the trend :) I was just recently(Jan 06)that I've taken this pro-DSP
> based
>>> (for me) position.
>>>
>>> As a person who has (1 Paris PC, 2-NativeNeundo PCs, 1 Giga PC, 1 VSTi
> PC)I
>>> pretty much quality as a PC -DAW gear slut. But, I reconnized that after
>>> my last mega (Dual-Dual-core Opteron setup), that I was spending a lot
> of
>>> money for a solution that frankly, i could've purchased a HD1 or maybe
> an
>>> HD2..But, that's just me.. I prefer DSP based systems than Native.
>>>
>>>
>>> I too build DAWS-in my neck of the woods(Michgan) for studios,
>>>
>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>> Lamont - Chris and ADK build native DAWs as a business. As far as I
> know
>>>> they don't sell ProTools or Soundscape, but Chris can speak for himself.
>>> I
>>>> for one appreciate his participation, contribution and advice in PC
>>>> discussions here and don't see how it is contradictory to studio consulting
>>>> advice.
>>>>
>>>> If you prefer dsp based, that's great. I can't see how upgrading a PC
> or
>>>> Mac is more expensive than upgrading a dsp DAW a la ProTools, Soundscape,
>>>> etc. Then consider that you still have a PC or Mac running those systems
>>>> that will have to be upgraded at some point, in some form (e.g. a new
>>>> version of PT software comes out, a new conversion tool update, etc).

>>>>

>>>> And if you want to run Giga, NI softsynths, etc...same thing.

>>>>

>>>> And fwiw, we were advising Mike R. on what options are out there now,
> not

>>>> talking about updating our PCs once a month.

>>>>

>>>> Best of luck!

>>>>

>>>> Dedric

>>>>

>>>>

>>>> On 12/1/06 8:49 AM, in article 457040f5\$1@linux, "LaMont"

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

>>>>

>>>>> Chris and others,

>>>>>

>>>>> This is the reason I prefer DSP based DAWS. We spend way too much time
>>> on

>>>>> PC/MAC upgrades, chip-sets, what won't play with what..etc..

>>>>>

>>>>> You're constantly on the DAW upgrade path which to me, is getting very
>>> old.

>>>>> This is strange coming from a DaW builder and studio DAW consultant.

> But,

>>>>> I've had enough. After my last Opteron upgrade, I said "That's it"..

> :)

>>>>>

>>>>>

>>>>>

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

>>>>>> Hi Dedric,

>>>>>> The Core2 based system seems to be the lowest latency setup from what
>>>>>> I've seen and tested so far.

>>>>>> The Quad core that I'm using in the home system atm is letting me run
>>>>>> projects at the lowest latency of my Fireface 800 which is 48k buffer.

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>>>>>>> this system.
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>>>>>>> problems as well.
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>>>>>>> If you are building, consider an Intel core duo, dual core duo (xeon),
>>>>>>> or if you have the budget, and quad core system. The Intel core duos

>>>>>> but there seem to be diminishing returns on dual quad cores.
>>>>>>
>>>>>> Regards,
>>>>>> Dedric
>>>>>>
>>>>>> On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
>>>>>> <emarenot@yahoo.com> wrote:
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>>>>>> --
>>>>>> Chris Ludwig
>>>>>>
>>>>>> ADK Pro Audio
>>>>>> (859) 635-5762
>>>>>> www.adkproaudio.com
>>>>>> chrisl@adkproaudio.com
>>>>>>
>>>>>>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com I'm just looking for opinions on the Manley TNT, mainly for lead vox and acoustic guitars.

Has anyone here used one of these units? I like the solid state/tube pre in one unit idea.

<http://www.manleylabs.com/containerpages/TNT.html>

Cheers,

TCHI Lamont,

Lamont wrote:

- > Hey Neil,
- > No, I was not only talking about Pro-Tools. But a little perspective. There
- > are still alot (read more) Pro-Tool Mix3 setups than HD setups. So, you don;t
- > have to upgrade the various Digi setups if you wan to..

Well maybe the converters :)

- >
- > I was talking about PAris, Pro Tools, Soundscape..Radar.
- >

Paris would really be the only one that was close enough functionality wise to be compared to Pro Tools. The other are really just glorified hard disk recorders.

- > P.S.
- > I personaly would not for over the money for the Creamware stuff for summing.

ditto.

- >
- > The truth of the matter toimprover your ITB summing, just get a decent analog
- > or digital mixer(Mackie..Yamaha 01x 02r,). Most of the current summing boxes
- > are nothing more than the forementioed mixers without the faders.. Electronic
- > Musician did a summing shoot-out this year and the results were astounding.:
- > needless to say , that a mackie VLZ summed just as good as most of the 5k
- > summing boxes. So that should tell you something and it should tell you that
- > by add a better mixer to sum than the DAW is all that's needed..

- >
- > I use a Soundcraft Ghost console to sum for now, and yesit even improves
- > Paris stereo imaging. For Neundo and Pro Tools, it takes it to another level.
- >
- >

Although I'd rather wish they would do the mixers in a rack mount form with out the automation and faders just the routing/ summing and effects type parts.

Actually really wish that dead-end things like the UAD and TC power core and various firewire DSP would stop dicking around and just write native plug-ins. I really think they are just using the hardware as giant dongles now. I'd rather have a tiny USB one.

I'd rather see these DSP people put the effects on the external converters or purely digital I/O like MADI. Then be able to add DSP chips to the boxes to be able to add more processing power to the units. But I don't see that happening see that happening soon.

>
>

>

Chris

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com as prone as I am to having things explode or catch on fire, I should probably stay as far away from this as possible

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:45707d5f\$1@linux...

>

> I'm just looking for opinions on the Manley TNT, mainly for lead vox and
> acoustic guitars.

>

> Has anyone here used one of these units? I like the solid state/tube pre
> in one unit idea.

>

> <http://www.manleylabs.com/containerpages/TNT.html>

>

> Cheers,

>

> TC If Paris had the Cubase editor and delay compensation it would do just about
everything for me. That editor in Cubase is impossible to live without once
you've gone there.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45704fc2\$1@linux...

>

> Hi Gantt,

>

> It's those scenarios that I track and edit in Nuendo, then mix in Paris.

>

> Cubase & Nuendo tracks, edit like nobobys business :) With delay
> compensation

> for your UADs..
>
> Do yourself a favor and go and get Cubase 4..It will put a smile on your
> face when your tracking and editing and even mixing.. But, that's where
> you
> want Paris..Import those files (OMF) and Mix in Paris..No editing.. Mix..
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> "Gantt Kushner" <ganttmann@comcast.net> wrote:
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>>Don't get me wrong. I love Paris. I'm just getting tired of some of the
>>quirks. And my UAD-1 FX (that is, the ones that I can use in Paris
>>running
>>on MAC OS 9 - which means no NEVE EQ) are not behaving at all. I get
>>clicks
>>and ticks and hooting foghorns. Stopping and starting usually makes the
>>noises stop, but they're always lurknig around the corner, waiting to
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>>hell out of me and my clients. I tired to go back to V.3.8 and V.3.7, but
>>I lost authorizations on most of the good FX. So I'm running V.3.9,
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>>around w/ edi

Subject: Re: I'm on a multi computer rampage over here!
Posted by [Neil](#) on Fri, 10 Nov 2006 19:30:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>>>> counts folks are getting.

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>>>>

>>>

>>>--

>>>Chris Ludwig

>>>

>>>ADK Pro Audio

>>>(859) 635-5762

>>>www.adkproaudio.com

>>>chrisl@adkproaudio.com

>>

>Hi John,

I'm sorry..I just got back from a holliday break..

Yes. :)

My Paris system is :

MOBO: Asus ANX8x-e(5 PCI Slots)

CPU : AMD Athlon XP 2800

Ram : 2 Gigs

OS :Win XP-Pro

1 x 250 gig system drive

2 X 400-7200 Gig recording drives

* I have a Magma Chasis(13 slots) for my Paris Cards & EMU 1212M(for Wavelab and other apps)..

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>
>I posted this a while back--I think you may have been gone for the Thanksgiving
>holiday... :)
>
>Lamont,
>
>You mentioned in the Pulsar thread:
>
>"My XP /Paris rig is so stable, and with the URS and Waves SSL plugins..
>It's
>mixing dream for ITBB mixing.."
>
>Would you mind posting your setup, computerswise especially, but
>also Paris hardware. I really don't want to jump through as many
>hoops as the multi computer thing. I am getting fantastic
>results as is with paris, especially using lots of analog inserts
>and external verbs. I just want to increase my horsepower and go
>to the SSL plugs etc. Sounds like you are doing what I want to do.
>
>I use 3 mecs with 8 analog inserts per mec (8in/8out cards) with a huge
rack
>of outboard. A couple of ADAT cards for returning the verbs like the KSP8,
>spdif i/os for verbs on various cards, and IF2's for multing via analog

>verb sends across submixes etc.
>
>I have one UAD card and usually get a sound I like and just render it.
>
>I want to go to a 4 mec setup, with more plugin horsepower. Like I said,
>I love my setup, and it brings me all the work I can handle.
>
>My inquiring mind wants to know... :) 'preciate it...Hi Gantt,

It's those scenarios that I track and edit in Nuendo, then mix in Paris.

Cubase & Nuendo tracks, edit like nobobys business :) With delay compensation for your UADs..

Do yourself a favor and go and get Cubase 4..It will put a smile on your face when your tracking and editing and even mixing.. But, that's where you want Paris..Import those files (OMF) and Mix in Paris..No editing.. Mix..

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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>noises stop, but they're always lurknig around the corner, waiting to scare
>hell out of me and my clients. I tired to go back to V.3.8 and V.3.7, but
>I lost authorizations on most of the good FX. So I'm running V.3.9, futzing
>around w/ edit screens that don't correspond to what's actually playing
due
>to latency and praying that I can get thru 10 minutes with no strange noises.
>
>
>Today is one of those days that, if I had 20 or 30 grand to piss away, I
>mighta ordered me a PT HD rig. Just to have some factory support.
>
>Sorry. I just had to rant a little. In another 30 minutes I'll be back
>in Paris, mixing.
>
>GanttThe native DAW upgrade path on the OSX Mac goes like this:

1) Upgrade your software as available, if you feel it's worthwhile.

2) There is no 2.

That's it. If you feel the need to tinker with hardware go work on your car. ;^)

Granted, you can upgrade the Mac hardware any time you feel you need to. I've only done that once in the last six or so years, from a dual 1GHZ G4 PowerMac to a dual 2.5 GHZ G5 PowerMac, just to increase plugin counts without needing to freeze tracks. My current box, several years old, is still plenty fast enough to do heavy audio recording duties for years to come.

Cheers,
-Jamie
www.JamieKrutz.com

PS. Native Instruments Komplete 4 just arrived, finally.

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>>>> --
>>>> Chris Ludwig
>>>>
>>>> ADK Pro Audio
>>>> (859) 635-5762
>>>> www.adkproaudio.com
>>>> chrisl@adkproaudio.com
>Rawk on Neil ;o) I just scored a quad Colorgraphics Xentera AGP (4 head)
card *really* cheap. It's got an ATI chipset so I'm not really sure how this

is going to work with the NForce 3 mobo that I will be building for my experimental dualcore Paris rig, but I'm going to give it a try. I've always wanted to try one of these but the \$500.00 price tag and the lack of any rave reviews from DAW users gave me pause. If this one doesn't work, I can always use it in an office machine or sell it and get my money back. It would be very cool if we can get a Paris system running that has enough go-power to run native apps and UAD-1 plugins in parallel on the same box (if the IRQ's can be managed). What I'm hoping to achieve here is 4 x EDS cards, 4 x UAD-1 cards and possibly an RME Multiface all running on a single computer with a major amount of horsepower but that can be built relatively cheaply (well.....*relatively cheaply* will have to include Magma('s) to hold all of the EDS and UAD-1 cards but used ones are relatively cheap these days).

;o)

Deej

"Neil" <OIUOIU@OIU.com> wrote in message news:45704be2\$1@linux...

>

> I'm going to give the Pulsar thing one more shot, but with a
> lower-end card (the Project Card - the \$750-ish one, plus a Sync
> Plate so I can get it to properly do 88.2k); I certainly didn't
> need all the DSP (and subsequent additional expense) of the big
> card if I couldn't use it for summing AND plugins at the same
> time, so I'm going to try the Project Card & use it JUST for
> summing... we'll see how that goes. I'll post a clip of the same
> section of that one song I did summing comparison files for
> already, so now we'll all have comparisons of an identical mix
> summed in:

>

> a.) Straight Native 2-buss, ITB
> b.) Native "Stems" Mix
> c.) Mixed in Native, Summed in Paris
> d.) Mixed in Native, Summed in Pulsar
> e.) Maybe also a "Stemmed in Native, Summed in Paris" version,
> as well.

>

> It'll probably be a week or so before the card gets here & I
> have a chance to get it installed and up & running...

>

> ...the search for the grail continues LOL

>

> Neil

>

>

>

> rick <parnell68@hotmail.com> wrote:

>>you belong on the show heros. good to hear it's coming together for
>>you.
>>
>>On Thu, 30 Nov 2006 14:21:45 -0700, "DJ" <nowayjose@dude.net> wrote:
>>
>>>
>>>"Neil" <OIUOIU@OIU.com> wrote in message news:456eea10\$1@linux...
>>>>
>>>> OK, so you guys know that I sent back the Pulsar Pro card... it
>>>> was not able to do what I was hoping it would do; but since
>>>> DeeJ is raving about his Pulsar gear so much, I thought I would
>>>> consider one more option - what if I used it JUST for summing?
>>>> That would still give me a single-PC one-box solution, and
>>>> I certainly wouldn't need the big (\$1,400+) card for that,
>>>> would I?
>>>>
>>>> So I e-mailed Gary (the guy that DeeJ & I both got our cards
>>>> from) and asked him: "What if I used it for summing ONLY, no
>>>> EFX... how many channels would the 'Home' card allow me to sum
>>>> at 88.2k?" He answered back that it would most likely NOT be
>>>> able to sum the 40+ tracks that I would be needing for the
>>>> bigger projects - I would need the Project card (the \$750-ish
>>>> one) to do this, even if I were using it for summing only, no
>>>> EFX.
>>>>
>>>> Which means that even if you're working at lower sample
>>>> rates than I, and you are thinking about doing big projects
>>>> with this stuff, the "Home" card will likely not have the DSP
>>>> balls to sum a lot of tracks and do more than a couple EFX even
>>>> at 44.1 or 48k (remember, with the "Pro" card, I got the white
>>>> flag of DSP surrender summing 40 or so tracks and after
>>>> inserting only 3 EFX, and that sucker has 14 DSP chips on
>>>> it!!!). So anyway - just an FYI so that you don't waste your
>>>> time & \$\$\$ on a smaller card than you really need if you're
>>>> thinking about going this route.
>>>>
>>>> Neil
>>>
>>>Hi Neil,
>>>
>>>Sorry this didn't suit your needs. My whole concept of this was quite a
> bit
>>>different from yours I think I've been burning in my system on the new
> Magma
>>>today and now that the STDM cable length has been reduced drastically and
> I
>>>configured the system to where the card with the *least* DSP was the
>>>first

>
 >>>card in the system, the available DSP resource allocation has stabilized
 > and
 >>>has increased pretty dramatically. Like any system, tweaking and
 >>>expermentation pays off. My system has 2 x Pulsar II's and a Pulsar Luna
 >
 >>>with the ADAT plate and the mix matrix I'm using is massive...48 ASIO
 >>>outs,
 >
 >>>STDM 4896 mixer, 8 x ASIO outputs, 40 DI outs to ADAT outputs and another
 > 16
 >>>ADAT I'O configured to work with the RME ADI4 DD and 4 x Paris stereo aux
 >
 >>>busses. I've got a few compressors and eq's on individual channels as
 >>>well.
 >
 >>>this works for me and looks promising for future experimentations using
 > the
 >>>Scope system as a summing environment rather than Paris. Like you, this
 > was
 >>>my ultimate goal,but it's something I'm going to have to take slowly as
 > I
 >>>learn the system. There's a lot to learn. It's much like Paris in many
 > ways.
 >>>I'm still loving what it does here.
 >>>
 >>>Regards,
 >>>
 >>>Deej
 >>>
 >>> it's still functioning like a champ.
 >>>
 >>>Anyway, I've got 21 DSP's between my 3 x cards here and life is even
 >>>better
 >
 >>>than it was before I got this 2nd Magma but I'll chime in here and agree
 >
 >>>with you that more DSP is a good thing with this system, expecially if
 >
 >>>you're just going with one card.
 >>>
 >>>Deej
 >>>
 >>
 >"PS. Native Instruments Komplete 4 just arrived, finally."

Hey Jamie, you'll need or want that new Mac Pro core dual to run all those
 "sweet" Native Instruments Vstis :)

But, you are right. You should only upgrade if there is a real need.

Jamie K <Meta@Dimensional.com> wrote:

>
>The native DAW upgrade path on the OSX Mac goes like this:
>
> 1) Upgrade your software as available, if you feel it's worthwhile.
>
> 2) There is no 2.
>
>That's it. If you feel the need to tinker with hardware go work on your

>car. ;^)
>
>Granted, you can upgrade the Mac hardware any time you feel you need to.

>I've only done that once in the last six or so years, from a dual 1GHZ
>G4 PowerMac to a dual 2.5 GHZ G5 PowerMac, just to increase plugin
>counts without needing to freeze tracks. My current box, several years
>old, is still plenty fast enough to do heavy audio recording duties for

>years to come.

>
>Cheers,
> -Jamie
> www.JamieKrutz.com
>
>PS. Native Instruments Komplete 4 just arrived, finally.

>
>
>
>
>
>
>LaMont wrote:

>> Dedric, I think you mis interpreted my post. Ilove what Chris and the
guys
>> do. My post was about just reading about variuous trials and tribulations
>> and the cost fator of being on DAW upgrade path, which I was very much
apart
>> of the trend :) I was just recently(Jan 06)that I've taken this pro-DSP
based
>> (for me) position.
>>
>> As a person who has (1 Paris PC, 2-NativeNeundo PCs, 1 Giga PC, 1 VSTi
PC)I
>> pretty much quality as a PC -DAW gear slut. But, I reconnized that after
>> my last mega (Dual-Dual-core Opteron setup), that I was spending a lot

of
>> money for a solution that frankly, i could've purchased a HD1 or maybe
an
>> HD2..But, that's just me.. I prefer DSP based systems than Native.
>>
>>
>> I too build DAWS-in my neck of the woods(Michgan) for studios,
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> Lamont - Chris and ADK build native DAWs as a business. As far as I
know
>>> they don't sell ProTools or Soundscape, but Chris can speak for himself.
>> I
>>> for one appreciate his participation, contribution and advice in PC
>>> discussions here and don't see how it is contradictory to studio consulting
>>> advice.
>>>
>>> If you prefer dsp based, that's great. I can't see how upgrading a PC
or
>>> Mac is more expensive than upgrading a dsp DAW a la ProTools, Soundscape,
>>> etc. Then consider that you still have a PC or Mac running those systems
>>> that will have to be upgraded at some point, in some form (e.g. a new
>>> version of PT software comes out, a new conversion tool update, etc).
>>>
>>> And if you want to run Giga, NI softsynths, etc...same thing.
>>>
>>> And fwiw, we were advising Mike R. on what options are out there now,
not
>>> talking about updating our PCs once a month.
>>>
>>> Best of luck!
>>>
>>> Dedric
>>>
>>>
>>> On 12/1/06 8:49 AM, in article 457040f5\$1@linux, "LaMont"
>>> <jjdpro@ameritech.net> wrote:
>>>
>>>> Chris and others,
>>>>
>>>> This is the reason I prefer DSP based DAWS. We spend way too much time
>> on
>>>> PC/Mac upgrades, chip-sets, what won't play with what..etc..
>>>>
>>>> You're constantly on the DAW upgrade path which to me,is getting very
>> old.
>>>> This is strange coming from a DaW builder and studio DAW consultant.
But,

>>>> I've had enough. After my last Opteron upgrade, I said "That's it"..
>>>> :)
>>>>
>>>>
>>>>
>>>>
>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>> Hi Dedric,
>>>>> The Core2 based system seems to be the lowest latency setup from what
>>>>> I've seen and tested so far.
>>>>> The Quad core that I'm using in the home system atm is letting me run
>>>>> projects at the lowest latency of my Fireface 800 which is 48k buffer.
>>>>> I haven't been able to get any demo project or project that I've done
>> to
>>>>> choke at that latency. I had to redo our in house Cubase/Nuendo
>>>>> benchmark just to push the damn thing. The 3 UAD cards don't really
like
>>>>> the latency that low. They seem more stable at 128 and higher lol.
>>>>>
>>>>> There is performance hits on the Xeons at the low latencies but at
least
>>>>> with the quad core Xeons the extra horse power makes up for it.
>>>>>
>>>>> The Core 2 Quad runs circles around any Dual-Core Opterons I've tested.
>>>>>
>>>>>
>>>>> Here is the bench mark we use currently. It's based on the same
>>>>> methodology of the infamous Blofelds test but with out sound card
>>>>> performance issues. I haven't tried this on many machine other than
the
>>>>> Opterons, Xeons and quads so not even sure what results there will
be
>> on
>>>>> pre-Core 2 Duo system or a AMD X2/AM2 system. I just finished it
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>>>>> load the project at 1024 buffer load as many magneto plug ins as you
>> you
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will
>>>>> help keep track of the versions. Reload the project to confirm that
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>>>>> can run that number of plug ins. make note of the number.
>>>>> Close the program then reopen the default project and repeat the test
>>>>> for each latency setting.
>>>>>
>>>>> If you have any problem or suggestion for the test let me know so I
can

>>>>> fine tune it if needed.
>>>>>
>>>>> [http://www.adkproaudio.com/downloads/set_me_free_benchmark.z ip](http://www.adkproaudio.com/downloads/set_me_free_benchmark.zip)
>>>>>
>>>>>
>>>>> Thanks Chris
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> Dedric Terry wrote:

>>>>>> setup at low latency all the time for commercial spots, sound design,
>>>>>> etc. I also have a full orchestral template that will run easily
on
>>>>>> this system.
>>>>>>

>>>>>> problems as well.
>>>>>>
>>>>>> If you are building, consider an Intel core duo, dual core duo (xeon),
>>>>>> or if you have the budget, and quad core system. The Intel core duos

>>>>>> but there seem to be diminishing returns on dual quad cores.
>>>>>>
>>>>>> Regards,
>>>>>> Dedric
>>>>>>
>>>>>> On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
>>>>>> <emarenot@yahoo.com> wrote:
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>>>>>> While I'm definately going to continue to use Paris for tracking
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>> of
>>>>>> in the box solution for writing. I'm thinking about building
a
>>>>>> computer around an Athlon 64 4000 and some sort of mobo with an
>> FSB
>>>>>> around 1000mhz (I can't believe that sort of speed on the FSB
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>>>>>> about five to six synths, three verbs on fx sends, and of course
>>>>>> several comp plugs and eq's etc on the various channels. I'm
>>>>>> wondering if anyone has a similar set up and what sort of track
>>>>>> counts folks are getting.
>>>>>>

>>>>>
>>>>> --
>>>>> Chris Ludwig
>>>>>
>>>>> ADK Pro Audio
>>>>> (859) 635-5762
>>>>> www.adkproaudio.com
>>>>> chrisl@adkproaudio.com
>>Just picked up one of these yesterday after trying it in the store.

<http://www.orangeamps.com/tinyterror/>

All I can say is wow. 3 knobs, amazing tone, and it's pretty darn loud for a 15w. I ordered another one for gigs. I'm going to pair them with 2 THD 2x12 cabs and use an ABY switcher, since they are single channel.

Paired with the right guitar, it's really warm and fat sounding. Good clean sound, tons of gain. Sounds great with a Les Paul.

If anyone is looking for a nice little Class A tube recording amp, you may want to check out the TT. (I paid \$595 CDN for it).

It's the size of a lunch box (food lunch box, not API Lunchbox ;-) so it's easy to carry around, and it comes with a carrying bag.

Cheers,

TCHi Lamont,
I understand totally what you saying I have a bunch of customers that because of how they work in the studio the DSP/DAW based hybrid is the way to go. They normally have a HD rig and then native rig for VSTi/MIDI type things. Paris has been the only DSP DAW system that ever came close to what PT is doing. To have something that behaves close to a PT rig in that it has good built in hardware/latency free effects that can be run on the majority of the channels at one time with out running out of DSP. The closest thing I've seen to this would be a Nuendo system with a Euphonix or Yamaha DM-2000 console type setup. Any of the quality Digital consoles out there now will easily put in the same or higher price range as a HD/control 24 type system.

It seems to me that most people needing the mostly native setup are composers types and home and small production studios. People who do a bit of all of that will most likely have a hybrid setup. Just look at the freaks on this forum!!! :)

Chris

LaMont wrote:

> Dedric, I think you mis interpreted my post. I love what Chris and the guys
> do. My post was about just reading about various trials and tribulations
> and the cost factor of being on DAW upgrade path, which I was very much apart
> of the trend :) I was just recently (Jan 06) that I've taken this pro-DSP based
> (for me) position.
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> As a person who has (1 Paris PC, 2-NativeNeundo PCs, 1 Giga PC, 1 VSTi PC) I
> pretty much qualify as a PC -DAW gear slut. But, I recognized that after
> my last mega (Dual-Dual-core Opteron setup), that I was spending a lot of
> money for a solution that frankly, I could've purchased a HD1 or maybe an
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> I too build DAWs-in my neck of the woods (Michigan) for studios,
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>> Lamont - Chris and ADK build native DAWs as a business. As far as I know
>> they don't sell ProTools or Soundscape, but Chris can speak for himself.
> I
>> for one appreciate his participation, contribution and advice in PC
>> disc

Subject: Re: I'm on a multi computer rampage over here!

Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 19:51:10 GMT

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

ts, what won't play with what..etc..

>>>>

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>> old.

>>>> This is strange coming from a DaW builder and studio DAW consultant.

>>>> But,

>>>> I've had enough. After my last Opteron upgrade, I said "That's it".. :)

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>>>>>
>>>>>
>>>>> Thanks Chris
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> Dedric Terry wrote:
>>>>>> I can't speak for an Athlon 64/4000, but on my X2 4400 I run a similar
>>>>>> setup at low latency all the time for commercial spots, sound design,
>>>>>> etc. I also have a full orchestral template that will run easily on
>>>>>> this system.
>>>>>>
>>>>>> I've also run some projects of 50-100 tracks with plugins without
>>>>>> problems as well.
>>>>>>

>>>>> If you are building, consider an Intel core duo, dual core duo (xeon),
>>>>> or if you have the budget, and quad core system. The Intel core duos
>>>>> are slightly better performers than AMD chips at the moment - at least
>>>>> from specs I'm seeing from DAW builders. A quad core is the fastest,
>>>>> but there seem to be diminishing returns on dual quad cores.

>>>>>

>>>>> Regards,

>>>>> Dedric

>>>>>

>>>>> On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."

>>>>> <emarenot@yahoo.com> wrote:

>>>>>

>>>>> While I'm definately going to continue to use Paris for tracking

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>>>>> wondering if anyone has a similar set up and what sort of track

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>>>>>

>>>>>

>>>>> --

>>>>> Chris Ludwig

>>>>>

>>>>> ADK Pro Audio

>>>>> (859) 635-5762

>>>>> www.adkproaudio.com

>>>>> chrisl@adkproaudio.com

>

>I suspected as much. I have another more specific thing I'm looking at.

Looks like the SBS is a bust with the SiS chipset, so I need to optimize.

Time to try sumpthin new:

What do I need to connect 1394 between machines for transferring wav data?

AA

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:4570aaef\$1@linux...

> Hi Aaron,

> If you are going to be using it strictly as a Paris rig then you won't
 > need SP2. You may need to install Direct X 9.0c depending on the plug ins
 > you are using though.
 >
 > Chris
 >
 > Aaron Allen wrote:
 >> I'm blowing out my rig here and installing everything new. In the next
 >> few I'll be at SP1a. I've never put SP2 on my paris rig, never had a
 >> reason to and things like firewall and DEP made me nervous.
 >>
 >> I already have it back up and running with the required 3 displays, 2 EDS
 >> cards, SBS 7 slot and a few PCI cards (USB, 1394, NIC, etc...). I want to
 >> keep this build simple and to the point and put the UAD/VSTi thing of on
 >> another machine so I'm more concerned about stability than things taking
 >> away CPU time (xp1900+, Asus A7s333). The heavy lifting for virtuals will
 >> be on the other box, yet to be built. Probably will also use a crossover
 >> cable to feed tracks back and forth as necessary. Machine will not ever
 >> touch internet.
 >>
 >> I wanted to poll the group on one thing:
 >> Has anyone found a reason that they -should- install Service Pack 2 to
 >> Paris for?
 >>
 >> AA
 >
 > --
 > Chris Ludwig
 >
 > ADK Pro Audio
 > (859) 635-5762
 > www.adkproaudio.com
 > chrisl@adkproaudio.com Hello folks. I have a 3 card paris system running on a G4 500mhz
 machine.
 I want to upgrade to a faster G4. (BTW I've been a Paris user since it first
 came out in "98" and have always read these posts from all you folks - just
 never got involved much beyond that) I've been told that some of the last
 G4s made don't run or support OS 9 - (which we need) Is this true? I'd like
 to get a dual processor 1.42ghz machine (or at least a dual 1.25) will they
 work OK? also I wonder - are the PCI slots in these machines compatible
 - Any and all input will be extremely helpful

Thanks in advance, AI Haven't used one of these - seems like a weird 2-channel
 config, though. Almost begging you to buy two of 'em, aren't
 they? (like when they mention that that one of the channels a
 great for cymbals... why? gonna do a mono overhead array? LOL)

Neil

"DJ" <nowayjose@dude.net> wrote:

>as prone as I am to having things explode or catch on fire, I should

>probably stay as far away from this as possible

>

>"TC" <tc@spammetodeathyoubastards.org> wrote in message

>news:45707d5f\$1@linux...

>>

>> I'm just looking for opinions on the Manley TNT, mainly for lead vox and

>> acoustic guitars.

>>

>> Has anyone here used one of these units? I like the solid state/tube pre

>> in one unit idea.

>>

>> <http://www.manleylabs.com/containerpages/TNT.html>

>>

>> Cheers,

>>

>> TC

>

> <http://gearsutz.com/board/showthread.php?p=987367#post987367> 7Hey Al! The last compatible G4 was the 1.25Ghz, the 1.42 FW 800 will not run OS9 and you may have problems with that one, WMMV. I think rick would tell you to stay away from the dual 1.42 machine! Don't go with a G4 dual 1.25, you'll pay more, they are a lot noisier and hotter than a single and there is no real benefit for Paris/OS9. I'm using a dual 1.25Ghz machine, wish I had a single processor machine, this one's noisy.

The cheap route. You can get a 1.25Ghz upgrade card for you computer for \$199.00 at OWC.com I've also seen them for \$149.00 before. You can go up to a 2Ghz G4 upgrade now, but I don't think it's worth the price currently.

I hope this helps!

James

"Al Corey" <alcorey@cox.net> wrote:

>

>Hello folks. I have a 3 card paris system running on a G4 500mhz machine.

>I want to upgrade to a faster G4. (BTW I've been a Paris user since it first

>came out in "98" and have always read these posts from all you folks - just

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>G4s made don't run or support OS 9 - (which we need) Is this true? I'd like

>to get a dual processor 1.42ghz machine (or at least a dual 1.25) will they
>work OK? also I wonder - are the PCI slots in these machines compatible

>- Any and all input will be extremely helpful

>

>Thanks in advance, AlSorry Al, here's the correct URL: <http://www.macsales.com/>

There is also sonnet for G4 upgrades, <http://www.sonnettech.com/>

you can shop around for better deals on sonnet upgrade cards.

James

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

>

>Hey Al! The last compatible G4 was the 1.25Ghz, the 1.42 FW 800 will not
>run OS9 and you may have problems with that one, WMMV. I think rick would
>tell you to stay away from the dual 1.42 machine! Don't go with a G4 dual
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they

>>work OK? also I wonder - are the PCI slots in these machines compatible

>

>>- Any and all input will be extremely helpful

>>
>>Thanks in advance, Al
>Is the Nuendo editor the same as Cubase?

"DJ" <nowayjose@dude.net> wrote:
>If Paris had the Cubase editor and delay compensation it would do just about

>everything for me. That editor in Cubase is impossible o live without once

>you've gone there.
>
>;o)
>Thanks a lot--how many instances of the SSL plugs can you run at a time?
(by the way, where are you located and what is your last name?)

Thanks again...

"LaMont" <jjdpro@ameritech.net> wrote:
>
>Hi John,
>I'm sorry..I just got back from a holliday break..
>
>Yes. :)
>
>My Paris system is :
>
>MOBO: Asus ANX8x-e(5 PCI Slots)
>CPU : AMD Athlon XP 2800
>Ram : 2 Gigs
>OS :Win XP-Pro
>1 x 250 gig system drive
>2 X 400-7200 Gig recording drives
>* I have a Magma Chasis(13 slots) for my Paris Cards & EMU 1212M(for Wavelab
>and other apps)..
>
>
>"John Macy" <spamlessjohn@johnmacy.com> wrote:
>>
>>I posted this a while back--I think you may have been gone for the Thanksgiving
>>holiday... :)
>>
>>Lamont,
>>
>>You mentioned in the Pulsar thread:
>>
>>"My XP /Paris rig is so stable, and with the URS and Waves SSL plugins..

>>It's
>>mixing dream for ITBB mixing.."
>>
>>Would you mind posting your setup, computerswise especially, but
>>also Paris hardware. I really don't want to jump through as many
>>hoops as the multi computer thing. I am getting fantastic
>>results as is with paris, especially using lots of analog inserts
>>and external verbs. I just want to increase my horsepower and go
>>to the SSL plugs etc. Sounds like you are doing what I want to do.
>>
>>I use 3 mecs with 8 analog inserts per mec (8in/8out cards) with a huge
>rack
>>of outboard. A couple of ADAT cards for returning the verbs like the KSP8,
>>spdif i/os for verbs on various cards, and IF2's for multing via analog
>
>>verb sends across submixes etc.
>>
>>I have one UAD card and usually get a sound I like and just render it.
>>
>>I want to go to a 4 mec setup, with more plugin horsepower. Like I said,
>>I love my setup, and it brings me all the work I can handle.
>>
>>My inquiring mind wants to know... :) 'preciate it...
>INNNNteresting!

(see? I keep telling you guyz Cubase RAWKS! lol)

Neil

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

>

> <http://gearsllutz.com/board/showthread.php?p=987367#post98736> 7HI Aaron,

If you already have firewire PCI card or have on board firewire then
these will work great.

external :

http://www.granitedigital.com/catalog/pg26_firewireidehotswa_pdrive.htm

Internal:

http://www.granitedigital.com/catalog/pg31_firewiresmarthots_wapbay.htm

If you have networking enabled on you system the you could just share a
drive or folder between the two machines.

Chris

Aaron Allen wrote:

>I suspected as much. I have another more specific thing I'm looking at.
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>>>I'm blowing out my rig here and installing everything new. In the next
>>>few I'll be at SP1a. I've never put SP2 on my paris rig, never had a
>>>reason to and things like firewall and DEP made me nervous.
>>>
>>>I already have it back up and running with the required 3 displays, 2 EDS
>>>cards, SBS 7 slot and a few PCI cards (USB, 1394, NIC, etc...). I want to
>>>keep this build simple and to the point and put the UAD/VSTi thing of on
>>>another machine so I'm more concerned about stability than things taking
>>>away CPU time (xp1900+, Asus A7s333). The heavy lifting for virtuals will
>>>be on the other box, yet to be built. Probably will also use a crossover
>>>cable to feed tracks back and forth as necessary. Machine will not ever
>>>touch internet.
>>>
>>>I wanted to poll the group on one thing:
>>>Has anyone found a reason that they -should- install Service Pack 2 to
>>>Paris for?
>>>
>>>AA
>>>

>>>
>>--
>>Chris Ludwig
>>
>>ADK Pro Audio
>>(859) 635-5762
>>www.adkproaudio.com
>>chrisl@adkproaudio.com
>>
>>
>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762For sure, that way you eliminate any chance of phase problems ;-)

I ended up getting a Lunchbox and two API 512C's instead.

I think the 500 approach will be a bit more versatile, and it's quite a bit cheaper.

Cheers,

TC

Neil wrote:

> Haven't used one of these - seems like a weird 2-channel
> config, though. Almost begging you to buy two of 'em, aren't
> they? (like when they mention that that one of the channels a
> great for cymbals... why? gonna do a mono overhead array? LOL)
>
> Neil
>
>
> "DJ" <nowayjose@dude.net> wrote:
>> as prone as I am to having things explode or catch on fire, I should
>> probably stay as far away from this as possible
>>
>> "TC" <tc@spammetodeathyoubastards.org> wrote in message
>> news:45707d5f\$1@linux...
>>> I'm just looking for opinions on the Manley TNT, mainly for lead vox and
>

>>> acoustic guitars.
>>>
>>> Has anyone here used one of these units? I like the solid state/tube pre
>
>>> in one unit idea.
>>>
>>> <http://www.manleylabs.com/containerpages/TNT.html>
>>>
>>> Cheers,
>>>
>>> TC
>>
>You know I've gone totally cubase 4 and am a total beginner with it. Tomorrow!
Multitrack exports with presets commit !

John

"Neil" <IOUOI@OIU.com> wrote:

>
>INNNNteresting!
>
>(see? I keep telling you guyz Cubase RAWKS! lol)
>
>Neil
>
>
>"John" <no@no.com> wrote:

>>
>> <http://gearsutz.com/board/showthread.php?p=987367#post987367>
>TC <tc@spammetodeathyoubastards.org> wrote:
>For sure, that way you eliminate any chance of phase problems ;-)
>
>I ended up getting a Lunchbox and two API 512C's instead.
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>I think the 500 approach will be a bit more versatile, and it's quite a
bit cheaper.

I've liked API's for guitars sometimes... they're pretty fast
pre's, although I haven't used the 500-series. My only bitch
about them is that they tend to have a very "broad" attack,
which can sometimes give you too hard of an edge - like
anything else, it depends on what yer using 'em for, though.

NeilChris Ludwig <chrisl@adkproaudio.com> wrote:

>> P.S.
>> I personally would not for over the money for the Creamware stuff for summing.

>
>ditto.

Why not? If you (Lamont) are willing to fork over \$2k for a digital mixer, and you can fork over \$750 instead & get a "digimixerinabox", what's the difference? ASSUMING it does, in fact, work well for summing - I'll admit I dunno yet... will find out in a week or so & you guys can determine for yourselves, since I'll post some more summing comparison clips at that time.

NeilHey Jamie,

You and the other Mac users know we PC users just give you a hard time because your comps have fruit on them. ;-)

For my work, the only limit on what I could use is what I can afford (hence spaced upgrades have more to do with budget than obsolescence or problems) - the same would be true if I were using Macs though.

I actually keep the older machines around for offline tasks and network use (effects/VSTi slaves, video playback, backup storage, etc). I just recently retired my G4 450 (former Paris Mac) and passed it along to my son for learning software, games, etc (he's 6, so it's more than enough for him).

BTW - speaking of intense animation, probably old news, but there's an HD video online from Animusic - I like some of their other work better, but fun all the same:

<http://www.apple.com/quicktime/guide/hd/animusic2dvd.html>

Regards,
Dedric

PS: I'm starting to consider selling my HP laptop and getting a Macbook for net/email, etc, simply to be able to have both platforms handy. Just not sure how well I can integrate it into the studio at the moment to justify it though.

On 12/1/06 3:37 PM, in article 4570ac34@linux, "Jamie K" <Meta@Dimensional.com> wrote:

>
> Hey Dedric,
>
> OK, I had to look it up:
>
> My dual 2.5GHZ G5 cost about \$1200 additional in 2004 after selling my

> previous dual 1GHZ G4. I can't say that's all that expensive for the
> jump in processing power, especially considering the many things the
> system gets used for here.
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> I think DeeJ has me beat in having higher computer costs, and probably
> most everyone else here, too, who has been building machines and
> replacing them over and over in the last few years. And that's not even
> counting the time it takes to build them and debug the problems we hear
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> I agree that it's a matter of going with what works best for whatever
> you do. And also, what you value in the process.
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> -Jamie
> www.JamieKrutz.com
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>> here is that you be a bit of a DAW/gear slut. ;-)
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>> You end up adding \$5000 Accel cards to an HD rig to add more power, unless
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>> So the costs are actually relative. You don't save money by going with
>> ProTools or Soundscape or Fairlight, you just spend it in a different way,
>> and once you add in the cost of comparable plugins in TDM format, you do
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>> The goal for dsp/hybrid I prefer is a more open platform so we can begin to
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>>>
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>>>> they don't sell ProTools or Soundscape, but Chris can speak for himself.
>>>> I
>>>> for one appreciate his participation, contribution and advice in PC
>>>> discussions here and don't see how it is contradictory to studio

>>>> consulting
>>>> advice.
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>>>> Mac is more expensive than upgrading a dsp DAW a la ProTools, Soundscape,
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>>>> version of PT software comes out, a new conversion tool update, etc).
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>>>> And if you want to run Giga, NI softsynths, etc...same thing.
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>>>> And fwiw, we were advising Mike R. on what options are out there now, not
>>>> talking about updating our PCs once a month.
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>>>> Best of luck!
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>>>>> Haven't had a chance to right all the instructions out yet. Basically
>>>>> load the project at 1024 buffer load as many magneto plug ins as you
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>>>>> can then save the project under a new name. Adding 1024 to the name
>>>>> will
>>>>> help keep track of the versions. Reload the project to confirm that you
>>>>> can run that number of plug ins. make note of the number.
>>>>> Close the program then reopen the default project and repeat the test
>>>>> for each latency setting.
>>>>>
>>>>> If you have any problem or suggestion for the test let me know so I can
>>>>> fine tune it if needed.
>>>>>
>>>>> [http://www.adkproaudio.com/downloads/set_me_free_benchmark.z ip](http://www.adkproaudio.com/downloads/set_me_free_benchmark.zip)
>>>>>
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>>>>>
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>>>>>> I've also run some projects of 50-100 tracks with plugins without
>>>>>> problems as well.
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>>>>>> but there seem to be diminishing returns on dual quad cores.

>>>>>>

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>>>>>>

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>>>>>> <emarenot@yahoo.com> wrote:

>>>>>>

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>>>>>> in the box solution for writing. I'm thinking about building a

>>>>>> computer around an Athlon 64 4000 and some sort of mobo with an

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>>>>>> wondering if anyone has a similar set up and what sort of track

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>>>>>>

>>>>>>

>>>>>> --

>>>>>> Chris Ludwig

>>>>>>

>>>>>> ADK Pro Audio

>>>>>> (859) 635-5762

>>>>>> www.adkproaudio.com

>>>>>> chrisl@adkproaudio.com

>>

>>Just got a SE Gemini today and all I can say is Wow!!!

Been driving myself nuts trying to get my own voice to a tolerable sound
in the mix, but just couldn't seem to horse it around enough (Didn't
help that it was ME).

This thing is open, transparent, and sounds great even through my mid
level preamp (safe sound). Hope to get some comparisons against my
mojave kitted mic tomorrow, but boy, I am happy!

HoovJamie,

I'd say my computer costs were around \$1000.00, but yeah, the time it took

to find the magic bullet was pretty unbelievable this time around. My problem was stability between the two DAWs that I'm now convinced was clock related (vis-a-vis syncing 3 x RME cards to ADAT sync and/or WC sync which was being generated from a standalone clock and 3 x MECs, each of which was compounding errors due to the latency between the EDS cards) and could likely have been solved by either getting a MADI based RME system or going with something like I've got here now. So far, this Pulsar system is like having Paris stability/latency on a native system and slaves flawlessly to Paris with no wierdness at all. Had I listened to Dimitrios a year ago and taken this plunge into the unknown, I would have saved myself a year of grief.

;o)

Deej

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>

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>

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>>what james said.

On 2 Dec 2006 12:37:59 +1000, "James McCloskey" <excelsm@hotmail.com>
wrote:

>
>Hey Al! The last compatible G4 was the 1.25Ghz, the 1.42 FW 800 will not
>run OS9 and you may have problems with that one, WMMV. I think rick would
>tell you to stay away from the dual 1.42 machine! Don't go with a G4 dual
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>there is no real benefit for Paris/OS9. I'm using a dual 1.25Ghz machine,
>wish I had a single processor machine, this one's noisy.
>
>The cheap route. You can get a 1.25Ghz upgrade card for you computer for
>\$199.00 at OWC.com I've also seen them for \$149.00 before. You can go up
>to a 2Ghz G4 upgrade now, but I don't think it's worth the price currently.
>
>

>I hope this helps!

>

>James

>

>

>"Al Corey" <alcorey@cox.net> wrote:

>>

>>Hello folks. I have a 3 card paris system running on a G4 500mhz machine.

>>I want to upgrade to a faster G4. (BTW I've been a Paris user since it first

>>came out in "98" and have always read these posts from all you folks - just

>>never got involved much beyond that) I've been told that some of the last

>>G4s made don't run or support OS 9 - (which we need) Is this true? I'd like

>>to get a dual processor 1.42ghz machine (or at least a dual 1.25) will they

>>work OK? also I wonder - are the PCI slots in these machines compatible

>

>>- Any and all input will be extremely helpful

>>

>>Thanks in advance, Al"Actually really wish that dead-end things like the UAD and TC power core and various firewire DSP would stop dicking around and just write native plug-ins. I really think they are just using the hardware as giant dongles now. I'd rather have a tiny USB one."

AMEN CHRIS!

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi Lamont,

>

>

>Lamont wrote:

>> Hey Neil,

>> No, I was not only talking about Pro-Tools. But a little perspective.

There

>> are still alot (read more) Pro-Tool Mix3 setups than HD setups. So, you don;t

>> have to upgrade the various Digi setups if you wan to..

>

>

>Well maybe the converters :)

>>

>> I was talking about PAris, Pro Tools, Soundscape..Radar.

>>

>Paris would really be the only one that was close enough functionality

>wise to be compared to Pro Tools. The other are really just glorified

>hard disk recorders.

>

>

>> P.S.

>> I personaly would not for over the money for the Creamware stuff for summing.

>
>ditto.
>
>>
>> The truth of the matter to improve your ITB summing, just get a decent analog
>> or digital mixer (Mackie.. Yamaha 01x 02r,). Most of the current summing boxes
>> are nothing more than the forementioned mixers without the faders.. Electronic
>> Musician did a summing shoot-out this year and the results were astounding.:
>> needless to say, that a Mackie VLZ summed just as good as most of the 5k
>> summing boxes. So that should tell you something and it should tell you that
>> by adding a better mixer to sum than the DAW is all that's needed..
>>
>> I use a Soundcraft Ghost console to sum for now, and yes it even improves
>> Paris stereo imaging. For Nuendo and Pro Tools, it takes it to another level.
>>
>>
>
>Although I'd rather wish they would do the mixers in a rack mount form
>without the automation and faders just the routing/ summing and effects

>type parts.
>
>Actually really wish that dead-end things like the UAD and TC power
>core and various firewire DSP would stop dicking around and just write
>native plug-ins. I really think they are just using the hardware as
>giant dongles now. I'd rather have a tiny USB one.
>
>I'd rather see these DSP people put the effects on the external
>converters or purely digital I/O like MADI. Then be able to add DSP
>chips to the boxes to be able to add more processing power to the units.
>But I don't see that happening see that happening soon.
>
>>
>>
>
>>
>
>Chris
>
>--
>Chris Ludwig
>
>ADK Pro Audio

>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.comGIMMIE !

Jeff hoover <jkhoover@excite.com> wrote:

>Just got a SE Gemini today and all I can say is Wow!!!

>

>Been driving myself nuts trying to get my own voice to a tolerable sound

>in the mix, but just couldn't seem to horse it around enough (Didn't

>help that it was ME).

>

>This thing is open, transparent, and sounds great even through my mid

>level preamp (safe sound). Hope to get some comparisons against my

>mojave kitted mic tomorrow, but boy, I am happy!

>

>

>Hoovhehe,

<http://www.media-post.net/coolpcmods.php>Hey DeeJ,

\$1K in computer parts for all your variations and multiple systems since 2004, that's pretty good. I would have guessed higher. Certainly the labor and distraction is higher, but if you enjoy that then it isn't so much of a penalty. OTOH if/when you don't, then it is.

Add in your DSP FX stuff for things I'm doing native and you have me beat by far in straight investment layout. But then the question becomes: "what sounds best?" And that's subjective. There isn't an easy answer. "Listen to Dimitrios" is pretty good. Or just "listen." :^)

In Neil's test I preferred the native Cubase mix over the PARIS mix, which was interesting. I don't know if Cubase and Logic sound similar but I wouldn't be too surprised if they do. Did I prefer native because I'm used to mixing in Logic? Or is it because I've always liked a more open sound? Or is it because Neil didn't mix for the same sound in all scenarios but just left things flat for the test (a valid approach)? It's hard to say. I liked my PARIS mixes when I was using it, and I like my Logic mixes now. My guess is I can find my preferred sounds within the toolsets of both.

I'm not in the school that sez everyone must have the same system. Diversity is great, choice is good. I enjoy hearing technical tales about struggles in the shared quest to make great music. I've walked a long path from 4 track to DAW myself.

I think the road I'm on now is simpler, more integrated and probably

ultimately more affordable than the path you're on at this point, but our subjective levels of satisfaction may be comparable, now that things are finally working for both of us.

Cheers,
-Jamie
www.JamieKrutz.com

DJ wrote:

> Jamie,
>
> I'd say my computer costs were around \$1000.00, but yeah, the time it took
> to find the magic bullet was pretty unbelievable this time around. My
> problem was stability between the two DAWs that I'm now convinced was clock
> related (vis-a-vis syncing 3 x RME cards to ADAT sync and/or WC sync which
> was being generated from a standalone clock and 3 x MECs, each of which was
> compounding errors due to the latency between the EDS cards) and could
> likely have been solved by either getting a MADI based RME system or going
> with something like I've got here now. So far, this Pulsar system is like
> having Paris stability/latency on a native system and slaves flawlessly to
> Paris with no wierdness at all. Had I listened to Dimitrios a year ago and
> taken this plunge into the unknown, I would have saved myself a year of
> grief.
> ;o)
> Deej
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:4570ac34@linux...
>> Hey Dedic,
>>
>> OK, I had to look it up:
>>
>> My dual 2.5GHZ G5 cost about \$1200 additional in 2004 after selling my
>> previous dual 1GHZ G4. I can't say that's all that expensive for the jump
>> in processing power, especially considering the many things the system
>> gets used for here.
>>
>> I think Deej has me beat in having higher computer costs, and probably
>> most everyone else here, too, who has been building machines and replacing
>> them over and over in the last few years. And that's not even counting the
>> time it takes to build them and debug the problems we hear about.
>>
>> Meanwhile the trusty G5 still does all the tracks and AU/FX plugins I
>> need. In fact it's gotten better with the periodic Logic updates, OSX
>> updates and updates from plugin vendors, the system has gotten more solid
>> and capable over time.
>>
>> So I don't need to buy another computer for audio. Priceless. :^)

>>
>> Any further studio computer upgrading here will be due to
>> graphics/animation/video production. Although the G5 is doing reasonably
>> well in those areas, too (was one reason I got it), so there's no big rush
>> to upgrade.
>>
>> I agree that it's a matter of going with what works best for whatever you
>> do. And also, what you value in the process.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> Dedric Terry wrote:
>>> Hey Lamont - I probably did misinterpret. I don't disagree about the
>>> advantages of hybrid/dsp at all.
>>> I think most everyone on this board knows the pros and cons both ways,
>>> and most all of us have quite a bit of experience building
>>> systems (except Mac users perhaps ;-). After all, part of the admission
>>> fee here is that you be a bit of a DAW/gear slut. ;-)
>>>
>>> Even Mac users have to admit it gets expensive buying a new Mac every 3
>>> years or so just to gain more power to
>>> run VSTi's and plugins that demand it (depending on the user's
>>> requirements of course). However, that is no different with dsp rigs.
>>> You end up adding \$5000 Accel cards to an HD rig to add more power,
>>> unless you start with HD3 and never need more than that.
>>> So the costs are actually relative. You don't save money by going with
>>> ProTools or Soundscape or Fairlight, you just spend it in a different
>>> way,
>>> and once you add in the cost of comparable plugins in TDM format, you do
>>> spend more, no way around it really. It's a matter of going with
>>> what works best and makes you more productive and profitable.
>>>
>>> As Chris pointed out in another post, native is most common in the pro
>>> realm for composing and sound design (which is most
>>> of what I do, along with audio post - hence my interest in Fairlight).
>>>
>>> I also agree with him that dedicated dsp plugin cards are getting a bit
>>> long in the tooth.
>>> Imho, it's time for Fairlight to get out of their closed market mindset
>>> and release CC-1 as a standalone generic dsp engine
>>> for DAWs, plugins, etc (or more likely, time for other developers to get
>>> on board with it - could be in the
>>> works already from the way it sounds....). Or perhaps Clearspeed will
>>> eventually have some DAW applications.
>>>

>>> The goal for dsp/hybrid I prefer is a more open platform so we can begin
>>> to merge our preferences in native and dsp into
>>> a truly expandable environment - more flexibility and upgradeability
>>> with that approach - better longterm investment, imho.
>>>
>>> Regards,
>>> Detric
>>>
>>> "LaMont" <jjdpro@ameritech.net> wrote in message news:45704a29\$1@linux...
>>>> Detric, I think you mis interpreted my post. I love what Chris and the
>>>> guys
>>>> do. My post was about just reading about various trials and
>>>> tribulations
>>>> and the cost factor of being on DAW upgrade path, which I was very much
>>>> apart
>>>> of the trend :) I was just recently (Jan 06) that I've taken this pro-DSP
>>>> based
>>>> (for me) position.
>>>>
>>>> As a person who has (1 Paris PC, 2-NativeNeundo PCs, 1 Giga PC, 1 VSTi
>>>> PC)I
>>>> pretty much quality as a PC -DAW gear slut. But, I recognized that after
>>>> my last mega (Dual-Dual-core Opteron setup), that I was spending a lot
>>>> of
>>>> money for a solution that frankly, I could've purchased a HD1 or maybe
>>>> an
>>>> HD2..But, that's just me.. I prefer DSP based systems than Native.
>>>>
>>>>
>>>> I too build DAWS-in my neck of the woods(Michigan) for studios,
>>>>
>>>> Detric Terry <dterry@keyofd.net> wrote:
>>>>> Lamont - Chris and ADK build native DAWs as a business. As far as I
>>>>> know
>>>>> they don't sell ProTools or Soundscape, but Chris can speak for
>>>>> himself.
>>>>> I
>>>>> for one appreciate his participation, contribution and advice in PC
>>>>> discussions here and don't see how it is contradictory to studio
>>>>> consulting
>>>>> advice.
>>>>>
>>>>> If you prefer dsp based, that's great. I can't see how upgrading a PC
>>>>> or
>>>>> Mac is more expensive than upgrading a dsp DAW a la ProTools,
>>>>> Soundscape,
>>>>> etc. Then consider that you still have a PC or Mac running those
>>>>> systems

>>>>> that will have to be upgraded at some point, in some form (e.g. a new
>>>>> version of PT software comes out, a new conversion tool update, etc).
>>>>>
>>>>> And if you want to run Giga, NI softsynths, etc...same thing.
>>>>>
>>>>> And fwiw, we were advising Mike R. on what options are out there now,
>>>>> not
>>>>> talking about updating our PCs once a month.
>>>>>
>>>>> Best of luck!
>>>>>
>>>>> Dedric
>>>>>
>>>>>
>>>>> On 12/1/06 8:49 AM, in article 457040f5\$1@linux, "LaMont"
>>>>> <jjdpro@ameritech.net> wrote:
>>>>>
>>>>>> Chris and others,
>>>>>>
>>>>>> This is the reason I prefer DSP based DAWS. We spend way too much time
>>>>> on
>>>>>> PC/Mac upgrades, chip-sets, what won't play with what..etc..
>>>>>>
>>>>>> You're constantly on the DAW upgrade path which to me,is getting very
>>>>> old.
>>>>>> This is strange coming from a DaW builder and studio DAW consultant.
>>>>>> But,
>>>>>> I've had enough. After my last Opteron upgrade, I said "That's it"..
>>>>>> :)
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>>>> Hi Dedric,
>>>>>>> The Core2 based system seems to be the lowest latency setup from what
>>>>>>> I've seen and tested so far.
>>>>>>> The Quad core that I'm using in the home system atm is letting me run
>>>>>>> projects at the lowest latency of my Fireface 800 which is 48k
>>>>>>> buffer.
>>>>>>> I haven't been able to get any demo project or project that I've done
>>>>> to
>>>>>>> choke at that latency. I had to redo our in house Cubase/Nuendo
>>>>>>> benchmark just to push the damn thing. The 3 UAD cards don't really
>>>>>>> like
>>>>>>> the latency that low. They seem more stable at 128 and higher lol.
>>>>>>>
>>>>>>> There is performance hits on the Xeons at the low latencies but at

>>>>>> least
>>>>>> with the quad core Xeons the extra horse power makes up for it.
>>>>>>
>>>>>> The Core 2 Quad runs circles around any Dual-Core Opterons I've
>>>>>> tested.
>>>>>>
>>>>>>
>>>>>> Here is the bench mark we use currently. It's based on the same
>>>>>> methodology of the infamous Blofelds test but with out sound card
>>>>>> performance issues. I haven't tried this on many machine other than
>>>>>> the
>>>>>> Opterons, Xeons and quads so not even sure what results there will be
>>>> on
>>>>>> pre-Core 2 Duo system or a AMD X2/AM2 system. I just finished it
>>>>>>
>>>>>> Haven't had a chance to right all the instructions out yet. Basically
>>>>>> load the project at 1024 buffer load as many magneto plug ins as you
>>>> you
>>>>>> can then save the project under a new name. Adding 1024 to the name
>>>>>> will
>>>>>> help keep track of the versions. Reload the project to confirm that
>>>>>> you
>>>>>> can run that number of plug ins. make note of the number.
>>>>>> Close the program then reopen the default project and repeat the test
>>>>>> for each latency setting.
>>>>>>
>>>>>> If you have any problem or suggestion for the test let me know so I
>>>>>> can
>>>>>> fine tune it if needed.
>>>>>>
>>>>>> [http://www.adkproaudio.com/downloads/set_me_free_benchmark.z ip](http://www.adkproaudio.com/downloads/set_me_free_benchmark.zip)
>>>>>>
>>>>>>
>>>>>> Thanks Chris
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> Dedric Terry wrote:
>>>>>>> I can't speak for an Athlon 64/4000, but on my X2 4400 I run a
>>>>>>> similar
>>>>>>> setup at low latency all the time for commercial spots, sound
>>>>>>> design,
>>>>>>> etc. I also have a full orchestral template that will run easily on
>>>>>>> this system.
>>>>>>>
>>>>>>> I've also run some projects of 50-100 tracks with plugins without
>>>>>>> problems as well.

>>>>>>>

>>>>>>> If you are building, consider an Intel core duo, dual core duo
>>>>>>> (xeon),
>>>>>>> or if you have the budget, and quad core system. The Intel core
>>>>>>> duos
>>>>>>> are slightly better performers than AMD chips at the moment - at
>>>>>>> least
>>>>>>> from specs I'm seeing from DAW builders. A quad core is the
>>>>>>> fastest,
>>>>>>> but there seem to be diminishing returns on dual quad cores.
>>>>>>>

>>>>>>> Regards,
>>>>>>> Dedric
>>>>>>>

>>>>>>> On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
>>>>>>> <emarenot@yahoo.com> wrote:
>>>>>>>

>>>>>>> While I'm definately going to continue to use Paris for tracking
>>>> and
>>>>>>> mixing, I've been thinking more and more about getting some sort
>>>> of
>>>>>>> in the box solution for writing. I'm thinking about building a
>>>>>>> computer around an Athlon 64 4000 and some sort of mobo with an
>>>> FSB
>>>>>>> around 1000mhz (I can't believe that sort of speed on the
>>>>>>> FSB -blows
>>>>>>> me away everytime I think about it..) I'd like to be able to run
>>>>>>> about five to six synths, three verbs on fx sends, and of course
>>>>>>> several comp plugs and eq's etc on the various channels. I'm
>>>>>>> wondering if anyone has a similar set up and what sort of track
>>>>>>> counts folks are getting.
>>>>>>>

>>>>>>>

>>>>>>> --

>>>>>>> Chris Ludwig
>>>>>>>

>>>>>>> ADK Pro Audio
>>>>>>> (859) 635-5762
>>>>>>> www.adkproaudio.com
>>>>>>> chrisl@adkproaudio.com

>Chris,
Great points...!!
you wrote:
Although I'd rather wish they would do the mixers in a rack mount form with
out the automation and faders just the routing/ summing and effects type
parts.

-The Neve rack mixer(summing) is becoming the go unit for ITB mixing. I only

used the Ghost because it was such a great deal and great performance. a true hidden gem..

You wrote:

Actually really wish that dead-end things like the UAD and TC power core and various firewire DSP would stop dicking around and just write native plug-ins. I really think they are just using the hardware as giant dongles now. I'd rather have a tiny USB one.

I totally agree! That's why I have not purchased a UAD card nor a Powercore to this day. I true rip-off dongle.(IMHO)

They recently interviewd the UAD guys and the big question was put to them: 'Why not add more power to the card'?

UAD: answer was : Because they could not find a "cost-effective "DSp that would not raise the price of the card???

So, that to me sounds like: To keep their profit margins, they want to keep keep using "Cheap" "Video" cards that today our cost is around 30 bucks. UAD is so cheap they don't want add any additioinal DSP or go with a newer NVIDIA or card to give their customers more DSP juice. What a rip-off..

I can do a good mix with some Waves, SSL-Waves, URS, Sonalkis, McDSPs, and some others. Of course PARIS plugis. I don't need UAD in it's preset state.

Vendors like Vintagekings and other vinage pro0audio dealers and manufactuers are getting away with grand-larceny these days. Yes ,I do belive in free market blah blah.. But, this whole vintage craze is really playing on the fears of users who are so desperate to make a"Hit-Record" hat they want evey out-board peice of gear that was used n a given hit-record. These folks don't realize that although you may be able o purchase that old Putec, you'll never be able to purchase : Talent, and song-writing /arranging skills.. Stupid. Then you have all these so-called summing mixers that are no more boutique than the man on the moon. But, you know how the pro-audio hype bandwagon starts,..Now, most feel that they must have a 5k summing mixer to make great records.

And let's not get into the whold Mic-Pre/ Microphone rip-offs these days..

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi Lamont,

>

>

>Lamont wrote:

>> Hey Neil,
>> No, I was not only talking about Pro-Tools. But a little perspective.
There
>> are still alot (read more) Pro-Tool Mix3 setups than HD setups. So, you
don;t
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>
>Well maybe the converters :)
>>
>> I was talking about PAris, Pro Tools, Soundscape..Radar.
>>
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>wise to be compared to Pro Tools. The other are really just glorified
>hard disk recorders.
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>> P.S.
>> I personally would not for over the money for the Creamware stuff for summing.
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>ditto.
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>> The truth of the matter toimprover your ITB summing, just get a decent
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>
>>
>>
>
>>
>
>Chris
>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.com Why Not you ask.?
Well, wasting time for the un-known. When, there are proven "know" summing
solutions that already rock..

Just because somebody takes a a PCI card summing approach, does not mean
that a digital mixer approach is not superior. Which it is.. Plus, you go
down to your local Pro-audio store and actually try it out before you buy..

Mainly, I believe in PCI summing (Paris), but Most DAW users often mix the
boat and have not realized the great benefits in having a Digital mixer
to your DAW..

"Neil" <OIUOIU@OIU.com> wrote:

>
>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>
>>> P.S.
>>> I personally would not fork over the money for the Creamware stuff for
summing.
>>
>>ditto.
>
>Why not? If you (Lamont) are willing to fork over \$2k for a
>digital mixer, and you can fork over \$750 instead & get a
>"digital mixer in a box", what's the difference? ASSUMING it does, in
>fact, work well for summing - I'll admit I dunno yet... will
>find out in a week or so & you guys can determine for

>yourselves, since I'll post some more summing comparison clips

>at that time.

>

>NeilOk...I am considering doing what Niel suggested an selling blocks of time in my studio on the weekends.

What is the common industry practice regarding block buys?

How do block rates work?

What are the rules surrounding block rates?

What is the common scheduled hours for block buys?Saturday 7AM-7PM and Sunday 7AM-7PM???

What if the customer only ends up using 1 day and 1/2. Is it a use or loose deal?

Thaks,

Brandon, and sounds great even through my mid

>level preamp (safe sound).

While I have some great preamps, I've read good stuff about the safe sound box, and am considering buying one. What do you like/not like about it?

Thanks"DJ" <nowayjose@dude.net> wrote:

>as prone as I am to having things explode or catch on fire, I should

>probably stay as far away from this as possible

>

This is getting confusing. Does it mean that if you DO get this, you will die?I'm referring to the one which now comes with 4.5. Does this wrapper work only for the UAD plugs, as I would expect? And can it coexist with the "regular" VST wrapper for other plugs?

ThanksDedric Terry wrote:

> Hey Jamie,

>

> You and the other Mac users know we PC users just give you a hard time

> because your comps have fruit on them. ;-)

Jealousy is such an ugly thing. I'll send you a banana sticker. ;^)

> For my work, the only limit on what I could use is what I can afford (hence

> spaced upgrades have more to do with budget than obsolescence or problems) -

> the same would be true if I were using Macs though.

Yeah, most of us have to work within some sort of budget.

Over the years Mac critics, me among them, have argued that Macs are more expensive. Too expensive. And I had other, technical, criticisms of

previous generations of Macs.

However, more recently the value proposition has improved, and OSX is a huge step forward for Apple.

Although the old perceptions have inertia, the reality, from my current experience, is much better.

> I actually keep the older machines around for offline tasks and network use
> (effects/VSTi slaves, video playback, backup storage, etc). I just recently
> retired my G4 450 (former Paris Mac) and passed it along to my son for
> learning software, games, etc (he's 6, so it's more than enough for him).

I have an old Pentium box lying around that cost around \$3k. It depreciated almost immediately and wasn't worth selling, so I kept it for BeOS, Linux and compatibility with old Win98 stuff just in case. It now sits with my beloved Amigas in retirement and watches the action happening on the OSX box.

My G5 is fast enough that I don't need other computers slaved for FX or instrument plugins. That makes things much simpler. The G5 can also address enough HD space that I don't need another server or, for that matter, a network. It has enough RAM (currently 2.5GB, can address up to 8GB) to do a reasonable amount of multitasking.

It's really convenient to do it all on one fast, capable box in the studio. Less bailing wire, duct tape and magic incantations needed to hold it all together. :^)

Almost no administration time needed.

> BTW - speaking of intense animation, probably old news, but there's an HD
> video online from Animusic - I like some of their other work better, but fun
> all the same:
> <http://www.apple.com/quicktime/guide/hd/animusic2dvd.html>

Clever stuff. I saw another one of those a while back that also impressed me.

Cheers,
-Jamie
www.JamieKrutz.com

> Regards,
> Dedric

>
> PS: I'm starting to consider selling my HP laptop and getting a Macbook for
> net/email, etc, simply to be able to have both platforms handy. Just not
> sure how well I can integrate it into the studio at the moment to justify it
> though.
>
>
> On 12/1/06 3:37 PM, in article 4570ac34@linux, "Jamie K"
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>
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>>> most all of us have quite a bit of experience building
>>> systems (except Mac users perhaps ;-). After all, part of the admission fee
>>> here is that you be a bit of a DAW/gear slut. ;-)
>>>
>>> Even Mac users have to admit it gets expensive buying a new Mac every 3
>>> years or so just to gain more power to
>>> run VSTi's and plugins that demand it (depending on the user's requirements
>>> of course). However, that is no different with dsp rigs.
>>> You end up adding \$5000 Accel cards to an HD rig to add more power, unless
>>> you start with HD3 and never need more than that.
>>> So the costs are actually relative. You don't save money by going with
>>> ProTools or Soundscape or Fairlight, you just spend it in a different way,
>>> and once you add in the cost of comparable plugins in TDM format, you do
>>> spend more, no way around it really. It's a matter of going with
>>> what works best and makes you more productive and profitable.
>>>
>>> As Chris pointed out in another post, native is most common in the pro realm
>>> for composing and sound design (which is most
>>> of what I do, along with audio post - hence my interest in Fairlight).
>>>
>>> I also agree with him that dedicated dsp plugin cards are getting a bit long
>>> in the tooth.
>>> Imho, it's time for Fairlight to get out of their closed market mindset and
>>> release CC-1 as a standalone generic dsp engine
>>> for DAWs, plugins, etc (or more likely, time for other developers to get on
>>> board with it - could be in the
>>> works already from the way it sounds....). Or perhaps Clearspeed will
>>> eventually have some DAW applications.
>>>
>>> The goal for dsp/hybrid I prefer is a more open platform so we can begin to
>>> merge our preferences in native and dsp into
>>> a truly expandable environment - more flexibility and upgradeability with
>>> that approach - better longterm investment, imho.
>>>
>>> Regards,
>>> Detric
>>>
>>> "LaMont" <jjdpro@ameritech.net> wrote in message news:45704a29\$1@linux...
>>>> Detric, I think you mis interpreted my post. I love what Chris and the guys
>>>> do. My post was about just reading about various trials and tribulations
>>>> and the cost factor of being on DAW upgrade path, which I was very much
>>>> apart
>>>> of the trend :) I was just recently (Jan 06) that I've taken this pro-DSP
>>>> based
>>>> (for me) position.
>>>>
>>>> As a person who has (1 Paris PC, 2-NativeNeundo PCs, 1 Giga PC, 1 VSTi

>>>> PC)I
>>>> pretty much quality as a PC -DAW gear slut. But, I reconnized that after
>>>> my last mega (Dual-Dual-core Opteron setup), that I was spending a lot of
>>>> money for a solution that frankly, i could've purchased a HD1 or maybe an
>>>> HD2..But, that's just me.. I prefer DSP based systems than Native.
>>>>
>>>>
>>>> I too build DAWS-in my neck of the woods(Michgan) for studios,
>>>>
>>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>>> Lamont - Chris and ADK build native DAWs as a business. As far as I know
>>>>> they don't sell ProTools or Soundscape, but Chris can speak for himself.
>>>>> I
>>>>> for one appreciate his participation, contribution and advice in PC
>>>>> discussions here and don't see how it is contradictory to studio
>>>>> consulting
>>>>> advice.
>>>>>
>>>>> If you prefer dsp based, that's great. I can't see how upgrading a PC or
>>>>> Mac is more expensive than upgrading a dsp DAW a la ProTools, Soundscape,
>>>>> etc. Then consider that you still have a PC or Mac running those systems
>>>>> that will have to be upgraded at some point, in some form (e.g. a new
>>>>> version of PT software comes out, a new conversion tool update, etc).
>>>>>
>>>>> And if you want to run Giga, NI softsynths, etc...same thing.
>>>>>
>>>>> And fwiw, we were advising Mike R. on what options are out there now, not
>>>>> talking about updating our PCs once a month.
>>>>>
>>>>> Best of luck!
>>>>>
>>>>> Dedric
>>>>>
>>>>>
>>>>> On 12/1/06 8:49 AM, in article 457040f5\$1@linux, "LaMont"
>>>>> <jjdpro@ameritech.net> wrote:
>>>>>
>>>>>> Chris and others,
>>>>>>
>>>>>> This is the reason I prefer DSP based DAWS. We spend way too much time
>>>>> on
>>>>>> PC/Mac upgrades, chip-sets, what won't play with what..etc..
>>>>>>
>>>>>> You're constantly on the DAW upgrade path which to me,is getting very
>>>>> old.
>>>>>> This is strange coming from a DaW builder and studio DAW consultant.
>>>>>> But,
>>>>>> I've had enough. After my last Opteron upgrade, I said "That's it".. :)

>>>>>
>>>>>
>>>>>
>>>>>
>>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>> Hi Dedric,
>>>>> The Core2 based system seems to be the lowest latency setup from what
>>>>> I've seen and tested so far.
>>>>> The Quad core that I'm using in the home system atm is letting me run
>>>>> projects at the lowest latency of my Fireface 800 which is 48k buffer.
>>>>> I haven't been able to get any demo project or project that I've done
>>>> to
>>>>> choke at that latency. I had to redo our in house Cubase/Nuendo
>>>>> benchmark just to push the damn thing. The 3 UAD cards don't really
>>>>> like
>>>>> the latency that low. They seem more stable at 128 and higher lol.
>>>>>
>>>>> There is performance hits on the Xeons at the low latencies but at
>>>>> least
>>>>> with the quad core Xeons the extra horse power makes up for it.
>>>>>
>>>>> The Core 2 Quad runs circles around any Dual-Core Opterons I've tested.
>>>>>
>>>>>
>>>>> Here is the bench mark we use currently. It's based on the same
>>>>> methodology of the infamous Blofelds test but with out sound card
>>>>> performance issues. I haven't tried this on many machine other than the
>>>>> Opterons, Xeons and quads so not even sure what results there will be
>>>> on
>>>>> pre-Core 2 Duo system or a AMD X2/AM2 system. I just finished it
>>>>>
>>>>> Haven't had a chance to right all the instructions out yet. Basically
>>>>> load the project at 1024 buffer load as many magneto plug ins as you
>>>> you
>>>>> can then save the project under a new name. Adding 1024 to the name
>>>>> will
>>>>> help keep track of the versions. Reload the project to confirm that you
>>>>> can run that number of plug ins. make note of the number.
>>>>> Close the program then reopen the default project and repeat the test
>>>>> for each latency setting.
>>>>>
>>>>> If you have any problem or suggestion for the test let me know so I can
>>>>> fine tune it if needed.
>>>>>
>>>>> http://www.adkproaudio.com/downloads/set_me_free_benchmark.zip
>>>>>
>>>>>
>>>>> Thanks Chris

>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> Dedric Terry wrote:
>>>>>> I can't speak for an Athlon 64/4000, but on my X2 4400 I run a similar
>>>>>> setup at low latency all the time for commercial spots, sound design,
>>>>>> etc. I also have a full orchestral template that will run easily on
>>>>>> this system.
>>>>>>
>>>>>> I've also run some projects of 50-100 tracks with plugins without
>>>>>> problems as well.
>>>>>>
>>>>>> If you are building, consider an Intel core duo, dual core duo (xeon),
>>>>>> or if you have the budget, and quad core system. The Intel core duos
>>>>>> are slightly better performers than AMD chips at the moment - at least
>>>>>> from specs I'm seeing from DAW builders. A quad core is the fastest,
>>>>>> but there seem to be diminishing returns on dual quad cores.
>>>>>>
>>>>>> Regards,
>>>>>> Dedric
>>>>>>
>>>>>> On 11/29/06 9:52 AM, in article 456d8e00@linux, "Mike R."
>>>>>> <emarenot@yahoo.com> wrote:
>>>>>>
>>>>>> While I'm definately going to continue to use Paris for tracking
>>>> and
>>>>>> mixing, I've been thinking more and more about getting some sort
>>>> of
>>>>>> in the box solution for writing. I'm thinking about building a
>>>>>> computer around an Athlon 64 4000 and some sort of mobo with an
>>>> FSB
>>>>>> around 1000mhz (I can't believe that sort of speed on the
>>>>>> FSB -blows
>>>>>> me away everytime I think about it..) I'd like to be able to run
>>>>>> about five to six synths, three verbs on fx sends, and of course
>>>>>> several comp plugs and eq's etc on the various channels. I'm
>>>>>> wondering if anyone has a similar set up and what sort of track
>>>>>> counts folks are getting.
>>>>>>
>>>>>>
>>>>>> --
>>>>>> Chris Ludwig
>>>>>>
>>>>>> ADK Pro Audio
>>>>>> (859) 635-5762
>>>>>> www.adkproaudio.com
>>>>>> chrisl@adkproaudio.com

>>>

>I'm confused too, but I haven't had a case of preamp lust in a while.

;o)

"Gary Flanigan" <gary_flangian@ce9.uscourts.gov> wrote in message
news:4571a2fe\$1@linux...

>

> "DJ" <nowayjose@dude.net> wrote:

>>as prone as I am to having things explode or catch on fire, I should

>>probably stay as far away from this as possible

>>

>

>

> This is getting confusing. Does it mean that if you DO get this, you will

> die?LaMont wrote:

> this whole vintage craze is really playing on the

> fears of users who are so desperate to make a "Hit-Record" hat they want every

> out-board piece of gear that was used in a given hit-record. These folks don't

> realize that although you may be able to purchase that old Putech, you'll never

> be able to purchase : Talent, and song-writing /arranging skills..

Well put, LaMont.

I think the tools are at the point where it's possible to create an
excellent mix on anything from Garage Band on up.

The most important piece of gear is a discerning brain connected to a
good, working set of ears.

Cheers,

-Jamie

www.JamieKrutz.comHey Jamie,

"Jamie K" <Meta@Dimensional.com> wrote in message news:45719a46@linux...

>

> Hey Deej,

>

> \$1K in computer parts for all your variations and multiple systems since

> 2004, that's pretty good. I would have guessed higher.

I was only referring to the DAW running Cubase SX. Not the audio hardware.
My Paris computer has been the same since 2003 but if you lumped them
together and took into account a new HD here and there, yeh.I've spent a
bundle. Add the Audio hardware and it's a pretty big bundle. Not the
equivalent of a HD3 system, but not cheap either. I've got 3 x RME cards
sitting here in boxes right now that I may EBay pretty soon to recover the
costs of part of this bundle

Certainly the

- > labor and distraction is higher, but if you enjoy that then it isn't so
- > much of a penalty. OTOH if/when you don't, then it is.

Well, I enjoy learning about this stuff, getting my hands dirty and my brain fried.

>

- > Add in your DSP FX stuff for things I'm doing native and you have me beat
- > by far in straight investment layout.

O'yeah.....4 x UAD-1 cards plus the plugins for them and 3 x Magma's do add up. Still, I'm nowhere near a PT HD system.

But then the question

- > becomes: "what sounds best?" And that's subjective.

Agreed. A lot of my rig involved just seeing if I could pull it off because I was curious (or maybe obsessed ;o)

There isn't an easy

- > answer. "Listen to Dimitrios" is pretty good. Or just "listen." :^)

Well, Dimitrios has been telling me about the Pulsars for a while. I was seeking stability more than anything else after being at war with the RME system for a year and never achieving a reliable sync situation. It was workable, but during mixes, I could depend on a total lockup *at least* once every hour and sometimes more often. I had Cubase set to automatically backup my projects every 3 minutes so I seldom lost anything unless I was doing editing when it happened. It was very frustrating. My thinking was to try the Pulsars and possibly change my mode of working to mixing native because I didn't expect this dual DAW scenario to be any more stable so I figured I'd end up setting Paris aside and use the Pulsars. Having this clocking stability was a very happy accident actually. I didn't expect it at all. If the Pulsars didn't work, I was going to go with a MADi system but it really was wayyyy more than I wanted to spend and didn't really have the I/O options that I needed without spending a fortune on overkill.

>

- > In Neil's test I preferred the native Cubase mix over the PARIS mix, which
- > was interesting. I don't know if Cubase and Logic sound similar but I
- > wouldn't be too surprised if they do. Did I prefer native because I'm used
- > to mixing in Logic? Or is it because I've always liked a more open sound?
- > Or is it because Neil didn't mix for the same sound in all scenarios but
- > just left things flat for the test (a valid approach)? It's hard to say.

I liked Neil's mixes too. All of them. The differences were subtle though I immediately picked the Paris mix as being the *most* pleasing to my ear. Was it borne of familiarity with the sonic footprint rather than the superiority

of the sonic footprint????...well, like you said, it's subjective and I'm sure that familiarity had something to do with it. One reason I work the way I do is because I like it. Tracking in Paris is just so effortless for me and mixing on both platforms is something I'm comfortable with. In some ways, it's a PITA, but in others it's extremely flexible and easy to use to achieve certain things.

I liked my PARIS mixes when I was using it, and I like
> my Logic mixes now. My guess is I can find my preferred sounds within the
> toolsets of both.

So it's all good. We get pretty overwound by the details involved in this stuff (speaking generally now as referring to engineers) but that's in our nature as anal retentive perfectionistic types and I think that whether one's primary focus in this endeavor is as a musician/producer or as an engineer, the devil is always in the details at some point. It's the thing that makes the studio world go 'round.

>
> I'm not in the school that sez everyone must have the same system.
> Diversity is great, choice is good. I enjoy hearing technical tales about
> struggles in the shared quest to make great music. I've walked a long path
> from 4 track to DAW myself.

Well, that's good, 'cause otherwise, you would have probably hired a hit man to shut me up by now. ;oD

>
> I think the road I'm on now is simpler, more integrated and probably
> ultimately more affordable than the path you're on at this point, but our
> subjective levels of satisfaction may be comparable, now that things are
> finally working for both of us.

I'm going to be exploring the possibilities of this Scope system with the thought in mind of eventually migrating to a native platform. This will involve jumping through a few hoops and mapping a controller to the mixer. I haven't decided which one yet and I'm not in any hurry. The Scope mixer and routing is what I always dreamed Paris would be. Unfortunately, VST plugins cannot be integrated into it without a third party VST application so the jury is still out as to using it as my mix platform. They do have some nice, high quality plugins and I am starting to explore them. they also have a standalone recording app called VDAT and some kind of editor too, but it's pretty hard to beat Cubase for VST integration and editing (and I'm sure Logic is just as powerful).

>
> Cheers,
> -Jamie
> www.JamieKrutz.com

Take care,

Deej

>

>

> DJ wrote:

>> Jamie,

>>

>> I'd say my computer costs were around \$1000.00, but yeah, the time it

>> took to find the magic bullet was pretty unbelievable this time around.

>> My problem was stability between the two DAWs that I'm now convinced was

>> clock related (vis-a-vis syncing 3 x RME cards to ADAT sync and/or WC

>> sync which was being generated from a standalone clock and 3 x MECs, each

>> of which was compounding errors due to the latency between the EDS cards)

>> and could likely have been solved by either getting a MADI based RME

>> system or going with something like I've got here now. So far, this

>> Pulsar system is like having Paris stability/latency on a native system

>> and slaves flawlessly to Paris with no wierdness at all. Had I listened

>> to Dimitrios a year ago and taken this plunge into the unknown, I would

>> have saved myself a year of grief.

>> ;o)

>> Deej

>>

>> "Jamie K" <Meta@Dimensional.com> wrote in message news:4570ac34@linux...

>>> Hey Dedric,

>>>

>>> OK, I had to look it up:

>>>

>>> My dual 2.5GHZ G5 cost about \$1200 additional in 2004 after selling my

>>> previous dual 1GHZ G4. I can't say that's all that expensive for the

>>> jump in processing power, especially considering the many things the

>>> system gets used for here.

>>>

>>> I think Deej has me beat in having higher computer costs, and probably

>>> most everyone else here, too, who has been building machines and

>>> replacing them over and over in the last few years. And that's not even

>>> counting the time it takes to build them and debug the problems we hear

>>> about.

>>>

>>> Meanwhile the trusty G5 still does all the tracks and AU/FX plugins I

>>> need. In fact it's gotten better with the periodic Logic updates, OSX

>>> updates and updates from plugin vendors, the system has gotten more

>>> solid and capable over time.

>>>

>>> So I don't need to buy another computer for audio. Priceless. :^)

>>>

>>> Any further studio computer upgrading here will be due to

>>> graphics/animation/video production. Although the G5

Subject: Re: I'm on a multi computer rampage over here!

Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 19:52:42 GMT

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sp or cpu based

development, or start from scratch without \$5,000,000 in development budget and base a product around a higher end dsp, *and* expect it to pay for itself.

Joe Bryan addressed this in an interview with Sound on Sound a year or two ago. They didn't have a ton of capital at startup, so the card had to be affordable to sell enough to pay for itself, and feasible for a limited development team. Fairlight has taken a more expensive development route with the CC-1. That's probably part of the reason they are only bundling it with Dream systems, and selling different track counts/processing capability levels as licenses at different price points - to ensure they make up the heavy development cost.

I'm not trying to defend UA other than understanding their business model. But imho, too many users seem to blame companies for trying to run a profitable business when the same users are making equally biased decisions for exactly the same reason: wanting cheaper more capable products in order to spend less and make more; or buy marketing hype because xyz producer made a hit record with that gear.

I do agree the vintage gear craze is absurd beyond belief. To me there is some great character and quality in some vintage gear, but not all has the quality available today. There is way too much "follow the leader" bad engineering going on, and companies are all too happy to appeal to whatever sells.

Dedric"DJ" <nowayjose@dude.net> wrote:

>but it's

>pretty hard to beat Cubase for VST integration and editing

Deej, I've seen you rave about the Cubase editing features a lot... what kind of editing do you find yourself doing? The reason I ask is that any editing I have to do is pretty much simple stuff like crossfading punches, moving the xfades around so they're in the least noticeable place, the occasional snip to get rid of an extraneous string noise or vocal artifact ("hack!, mmmmrgh, AHEM!") lol; and that's about it, really... am I missing the boat on something really cool here with regard to more enhanced editing capabilities?

NeilHi Neil,

The Cubase editor works for me because I usually end up arranging the songs during the mix. We have a bunch of drop-dead, unbelievable musicians here.

One of my session players, Gary Cook has been voted national flatpicking champion and mandolin god of the universe at quite a few festival venues. There are others around here who are at that level, fiddle players, dobroists, pianists, etc. We're talking Nashville session player level. Gary is buddies with Tony Rice and a bunch of that crew in Tennessee and has hangs with/records with Charlie Daniels and his band quite a bit (no slouches in that band). Our pianist was Toby Keith's pianist for many years and has a lot of Nashville session experience. These guys can just walk in the door and create magic. What my partner and I do a lot of here is get a guitar/vocal track happening to some kind of simple rhythm/click-I usually use Groove Agent. Then we bring in a bass player and drummer and nail down the rhythm section. After that we bring in the rest of the players. We usually have arrangements for them and they are rehearsed so there is a general direction this should go and these guys are good so we can usually get the basics down PDQ.....but then the fun starts because these guys are mostly disgustingly egotistical virtuosos so we just turn them loose and let them go nuts all over the basic arrangement until they wear themselves out. Once all of this mayhem is finished, the comping starts. 90% of the noodling around gets shitcanned but the other 10% is golden and comes directly from the freedom we give these guys to have fun. My job is usually to integrate these snippets into the song as hooks or whatever and arrange everything so that it integrates well. I'll grab a cool lick on a guitar, a cool lick on a fiddle or mando or whatever and make a hook out of it, find a part of another instrument that counterpoints it and go to town. The Cubase editor works extremely well for this and if I need to pitch a note up or down a cent or two to achieve a nice harmonic between two instruments in a solo or whatever, then it's done quickly. Also, the fades ins/outs between tracks are so easily managed as well as basic gain changes, rendering of FX (if desired), etc. It has just spoiled me rotten. I just find it much easier/more intuitive than the Paris editor.
;o)

"Neil" <IOUOIU@OIU.com> wrote in message news:4571bbb9\$1@linux...

>

> "DJ" <nowayjose@dude.net> wrote:

>>but it's

>>pretty hard to beat Cubase for VST integration and editing

>

> Deej, I've seen you rave about the Cubase editing features a

> lot... what kind of editing do you find yourself doing? The

> reason I ask is that any editing I have to do is pretty much

> simple stuff like crossfading punches, moving the xfades around

> so they're in the least noticeable place, the occasional snip

> to get rid of an extraneous string noise or vocal artifact

> ("hack!, mmmmrgh, AHEM!") lol; and that's about it, really...

> am I missing the boat on something really cool here with regard

> to more enhanced editing capabilities?

>
> Neill tend to defend PCs to
some degree, but the new Macs are very nice.

Yep!!! I agree..especially because they can run Windows

;oD

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C196FF25.5D82%dterry@keyofd.net...

> On 12/2/06 9:14 AM, in article 4571a3d1@linux, "Jamie K"

> <Meta@Dimensional.com> wrote:

>

>> Dedric Terry wrote:

>>> Hey Jamie,

>>>

>>> You and the other Mac users know we PC users just give you a hard time

>>> because your comps have fruit on them. ;-)

>>

>> Jealousy is such an ugly thing. I'll send you a banana sticker. ;^)

>>

>

> Excellent! Although a vegetable would be great... I think Broccoli would

> make a great computer logo. ;-)

>

>> Over the years Mac critics, me among them, have argued that Macs are

>> more expensive. Too expensive. And I had other, technical, criticisms of

>> previous generations of Macs.

>>

>> However, more recently the value proposition has improved, and OSX is a

>> huge step forward for Apple.

>>

>> Although the old perceptions have inertia, the reality, from my current

>> experience, is much better.

>

> You are exactly right here - price vs. performance was once a significant

> difference, but the new Intel Macs are right in line with comparable off

> the

> shelf PCs. Of course one can still save \$200-\$400 building a PC vs. the

> same config in a Mac, but not buying off-the-shelf. I tend to defend PCs

> to

> some degree, but the new Macs are very nice.

>>

>> My G5 is fast enough that I don't need other computers slaved for FX or

>> instrument plugins. That makes things much simpler. The G5 can also

>> address enough HD space that I don't need another server or, for that

>> matter, a network. It has enough RAM (currently 2.5GB, can address up to

>> 8GB) to do a reasonable amount of multitasking.

>>
> For me the multiple systems are needed for orchestral libraries, and PC or
> Mac, that's pretty much standard for composing (there are guys in LA I've
> talked with using even larger rigs).
>
> With hundreds of articulations required for a score, there isn't a single
> box that I could use to run a full complement. And what I could load into
> a
> current PC/Mac will usually only account for about 30 seconds of scoring
> in
> one style/tempo.
>
> I am guessing that with 64G of Ram in a quad quad core or dual octo core
> we
> might get closer to moving large scale orchestration to only one or two
> systems, but the low latency capabilities in the dual quads aren't scaling
> as expected yet. But even then we'll probably just be using 24/96k sample
> libraries to continue the networking requirements. It really isn't any
> different than running outboard samplers/synths. Not quite as convenient
> as
> running everything in one system, but also not as bad as it sounds
> (actually
> quite liberating to know that the percussion section will always be
> there -
> no dropped timpani rolls during French horn crescendos :-)
>
> Then if I add in other cpu/ram/disk streaming intensive VSTi's, full
> screen
> DV resolution video playback, the faster/more the better - I already have
> an
> extra PC is dedicated to full screen video (not unlike using a VCube or
> deck
> really).
>
> Regards,
> Dedric
>
>> It's really convenient to do it all on one fast, capable box in the
>> studio. Less bailing wire, duct tape and magic incantations needed to
>> hold it all together. :^)
>>
>> Almost no administration time needed.
>>
>>
>>> BTW - speaking of intense animation, probably old news, but there's an
>>> HD
>>> video online from Animusic - I like some of their other work better, but
>>> fun

>>> all the same:
>>> <http://www.apple.com/quicktime/guide/hd/animusic2dvd.html>
>>
>> Clever stuff. I saw another one of those a while back that also
>> impressed me.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
> I talked to Tom Freeman at UA week before last. They've got something new up
their sleeve but nobody's taking yet.

;o)

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C19709D4.5D89%dterry@keyofd.net...
> On 12/2/06 9:31 AM, in article 45719c34\$1@linux, "LaMont"
> <jjdpro@ameritech.net> wrote:
>
>>
>> They recently interviewd the UAD guys and the big question was put to
>> them:
>> 'Why not add more power to the card'?
>>
>> UAD: answer was : Because they could not find a "cost-effective "DSp that
>> would not raise the price of the card???
>
> UA is a very small company. This is the same necessity of survival that
> has locked Digidesign into using Motorola dsps that are far from cutting
> edge.
>
> It's very expensive to change course completely with dsp or cpu based
> development, or start from scratch without \$5,000,000 in development
> budget
> and base a product around a higher end dsp, *and* expect it to pay for
> itself.
>
> Joe Bryan addressed this in an interview with Sound on Sound a year or two
> ago. They didn't have a ton of capital at startup, so the card had to be
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> development team. Fairlight has taken a more expensive development route
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> it
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> levels as licenses at different price points - to ensure they make up the

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- > order
- > to spend less and make more; or buy marketing hype because xyz producer
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- > I do agree the vintage gear craze is absurd beyond belief. To me there is
- > some great character and quality in some vintage gear, but not all has the
- > quality available today. There is way too much "follow the leader" bad
- > engineering going on, and companies are all too happy to appeal to whatever
- > sells.
- >
- > Dedric
- > Gary,

I'm still working on a frame of reference to evaluate it. It's worked well with the brick wall limiter on some stuff I've recorded for others (Hip Hop) that seemed to put it up front, but didn't have quality mic before to really find out what it can do on sung vocals. I also don't have a higher end preamp to compare the results. I'll know more over the next few days as I put it through its paces. Before I was having to run my Mojave mod through a HHB Fatman2 to pick up the full vocal sound. It worked on some voices, not others.

Vocals have been the weak link for me.

Hoov

Gary Flanigan wrote:

- > , and sounds great even through my mid
- >
- >> level preamp (safe sound).
- >
- >
- > While I have some great preamps, I've read good stuff about the safe sound
- > box, and am considering buying one. What do you like/not like about it?
- >
- > Thanks Good Post Decric ..

There was this debate (last year) on gearslutz about the UAD card issue and

it was an overwhelming fact that most of the users would gladly pay "more" money for a "faster" DSP card..

And to be honest, I think I would gladly pay more for the UAD if it had more horsepower than the current model(s).

Something not quite right in UAD land with concerning the UAD powered plugins business model. Factor in this :

-Their plugins have never been hacked, nor are being sold on the black market.

So, unlike other Plugin manufacturers, they're seeing a real profit and not losses on plugins.

So what gives..??

c Terry <dterry@keyofd.net> wrote:

>On 12/2/06 9:31 AM, in article 45719c34\$1@linux, "LaMont"

><jjdpro@ameritech.net> wrote:

>

>>

>> They recently interviewed the UAD guys and the big question was put to them:

>> "Why not add more power to the card"?

>>

>> UAD: answer was : Because they could not find a "cost-effective" DSP that

>> would not raise the price of the card???

>

>UA is a very small company. This is the same necessity of survival that

>has locked Digidesign into using Motorola DSPs that are far from cutting

>edge.

>

>It's very expensive to change course completely with DSP or CPU based

>development, or start from scratch without \$5,000,000 in development budget

>and base a product around a higher end DSP, *and* expect it to pay for

>itself.

>

>Joe Bryan addressed this in an interview with Sound on Sound a year or two

>ago. They didn't have a ton of capital at startup, so the card had to be

>affordable to sell enough to pay for itself, and feasible for a limited

>development team. Fairlight has taken a more expensive development route

>with the CC-1. That's probably part of the reason they are only bundling

it

>with Dream systems, and selling different track counts/processing capability

>levels as licenses at different price points - to ensure they make up the

>heavy development cost.

>

>I'm not trying to defend UA other than understanding their business model.

>But imho, too many users seem to blame companies for trying to run a
>profitable business when the same users are making equally biased decisions
>for exactly the same reason: wanting cheaper more capable products in order
>to spend less and make more; or buy marketing hype because xyz producer
made

>a hit record with that gear.

>

>I do agree the vintage gear craze is absurd beyond belief. To me there
is

>some great character and quality in some vintage gear, but not all has the

>quality available today. There is way too much "follow the leader" bad

>engineering going on, and companies are all too happy to appeal to whatever

>sells.

>

>Dedric

>Neil if I may

I use Neundo, which Cuabse is based off of:

I too have ben raving about neundo/SX editing since it's inception. Here's
why:

Highlight a given track, right-mouse click..Boom.. It's all there for the
choosing.

-Process a track -normalize, volume/down, add convolution, cut,copy,posy,
Silence..

-Right-mouse click..Process with either Dirrectx or vst plugins..

I don;t knwo about you, but the right mouse click, is what set's the Steinbergs
apart from all other DAWs.. That's speed and power.

"Neil" <IOUOIU@OIU.com> wrote:

>

>"DJ" <nowayjose@dude.net> wrote:

>>but it's

>>pretty hard to beat Cubase for VST integration and editing

>

>Deej, I've seen you rave about the Cubase editing features a

>lot... what kind of editing do you find yourself doing? The

>reason I ask is that any editing I have to do is pretty much

>simple stuff like crossfading punches, moving the xfades around

>so they're in the least noticeable place, the occasional snip

>to get rid of an extraneous string noise or vocal artifact

>("hack!, mmmmrgh, AHEM!") lol; and that's about it, really...

>am I missing the boat on something really cool here with regard

>to more enhanced editing capabilities?

>

>NeilDedric Terry wrote:

> On 12/2/06 9:14 AM, in article 4571a3d1@linux, "Jamie K"
> <Meta@Dimensional.com> wrote:
>
>> Dedric Terry wrote:
> You are exactly right here - price vs. performance was once a significant
> difference, but the new Intel Macs are right in line with comparable off the
> shelf PCs. Of course one can still save \$200-\$400 building a PC vs. the
> same config in a Mac, but not buying off-the-shelf. I tend to defend PCs to
> some degree, but the new Macs are very nice.

It's natural to defend a purchase. But no matter what I buy, the bottom line is we need multiple choices in the marketplace to keep the competitive pressure on. It benefits everyone who buys any particular type of computer to have at least some tiny semblance of a competitive market. It would be great to have more choices than we do.

So I actually don't want everyone to buy what I use. A market with only one solution available is not a market.

>> My G5 is fast enough that I don't need other computers slaved for FX or
>> instrument plugins. That makes things much simpler. The G5 can also
>> address enough HD space that I don't need another server or, for that
>> matter, a network. It has enough RAM (currently 2.5GB, can address up to
>> 8GB) to do a reasonable amount of multitasking.
>>
> For me the multiple systems are needed for orchestral libraries, and PC or
> Mac, that's pretty much standard for composing (there are guys in LA I've
> talked with using even larger rigs).

I can report unequivocally that here, with a pretty good test case, there is simply no need for a second machine to run instrument plugins.

I use an orchestral library, GPO, and another, the VSL subset included with Kontakt 2. G5 handles them no sweat. My piano main library is 35GB of samples. No problem on the G5. I have just about every form of synthesis in plugin format for sound design. I have a decent selection of sample libraries. The G5 handles it all. I can layer Audio Unit instruments until the cows come home. And I don't even have cows! :^)

If I ever exceed the CPU capabilities, I can simply freeze tracks. But I haven't need to do that on this machine, at least so far.

Logic does offer multi-machine support of its native plugins, so I could add another machine if I needed. But I haven't been pinched for processing power on the G5. 5GHZ on a pair of RISC chips is a lot of CPU cycles.

Consider: The G5 is probably 5X the speed of my last machine, which was maybe 8x the speed of the one before that. This box can address much more RAM. It has much faster HD access and multiple ways to connect more of them, over a TB here. Realistically, I already have the speed of multiple machines in one box. OSX supports multi-processors, multithreading, preemptive multitasking, dynamic RAM allocation, virtual memory, all in a user-transparent way.

Lessee, right now I have fourteen main apps up including Logic, which itself is running half a dozen Audio Units (B4II, Kontakt 2, Ivory, EVP88, Pro53, EVD6 at the moment). A light morning; I still have plenty of memory and processor cycles to spare.

The newer boxes are even faster than my several year old wonder (and 8 processor cores are the next big thing), so I would say the days of needing to hassle with a second box are over, at least on the Mac with Logic and 3rd party Audio Units.

I can't speak for older systems or different designs, but if a multi-box system is working OK for someone, they may as well keep using it, why not?

> With hundreds of articulations required for a score, there isn't a single
> box that I could use to run a full complement. And what I could load into a
> current PC/Mac will usually only account for about 30 seconds of scoring in
> one style/tempo.

Wow, really? I need to hear one of your scores. Clearly we're having different experiences. What libraries do you use?

> I am guessing that with 64G of Ram in a quad quad core or dual octo core we
> might get closer to moving large scale orchestration to only one or two
> systems, but the low latency capabilities in the dual quads aren't scaling
> as expected yet. But even then we'll probably just be using 24/96k sample
> libraries to continue the networking requirements. It really isn't any
> different than running outboard samplers/synths. Not quite as convenient as
> running everything in one system, but also not as bad as it sounds (actually
> quite liberating to know that the percussion section will always be there -
> no dropped timpani rolls during French horn crescendos :-)

Heh. My timpani and horns are very good about not dropping out, (that is, ever since that one Logic bug was finally fixed, grrrr!) and they all live happily on one box.

> Then if I add in other cpu/ram/disk streaming intensive VSTi's, full screen
> DV resolution video playback, the faster/more the better - I already have an

> extra PC is dedicated to full screen video (not unlike using a VCube or deck
> really).

I used to sync via SMPTE to a BetaCamSP deck. Now I run the video in Logic, too, as Quicktime. Very slick, SMPTE offset, automatic scene detection, import/export audio from the video. I've also used Soundtrack Pro in a similar way, but much prefer to compose in Logic. Either way, it's all on one box.

Cheers,
-Jamie
www.JamieKrutz.com

> Regards,
> Dedric
>
>> It's really convenient to do it all on one fast, capable box in the
>> studio. Less bailing wire, duct tape and magic incantations needed to
>> hold it all together. :^)
>>
>> Almost no administration time needed.
>>
>>
>>> BTW - speaking of intense animation, probably old news, but there's an HD
>>> video online from Animusic - I like some of their other work better, but fun
>>> all the same:
>>> <http://www.apple.com/quicktime/guide/hd/animusic2dvd.html>
>> Clever stuff. I saw another one of those a while back that also
>> impressed me.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>This is the easiest way to get in trouble that I can think of short of
buying into a NEVE Prism rack.

;o)

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:4571b941\$1@linux...

>
>
> Oh sweet..
>

> More tasty items for the Lunchbox..
>
> [http://www.vintageking.com/20-Hottest-Sellers_2/Shadow-Hills -Mono-GAMA-Mic-Pre](http://www.vintageking.com/20-Hottest-Sellers_2/Shadow-Hills-Mono-GAMA-Mic-Pre)
>
> Cheers,
>
> TCThat sounds like fun! It's nice to hear about the magic making side of
your experience. The highest end gear in your studio walks in on legs.

Cheers,
-Jamie
www.JamieKrutz.com

DJ wrote:

> Hi Neil,
>
> The Cubase editor works for me because I usually end up arranging the songs
> during the mix. We have a bunch of drop-dead, unbelievable musicians here.
> One of my session players, Gary Cook has been voted national flatpicking
> champion and mandolin god of the universe at quite a few festival venues.
> There are others around here who are at that level, fiddle players,
> dobroists, pianists, etc. We're talking Nashville session player level. Gary
> is buddies with Tony Rice and a bunch of that crew in Tennessee and has
> hangs with/records with Charlie Daniels and his band quite a bit (no
> slouches in that band). Our pianist was Toby Keith's pianist for many years
> and has a lot of Nashville session experience. these guys can just walk in
> the door and create magic. What my partner and I do a lot of here is get a
> guitar/vocal track happening to some kind of simple rythm/click-I usually
> use Groove Agent. Then we bring in a bass player and drummer and nail down
> the rythm section. After that we bring in the rest of the players. We
> usually have arrangements for them and they are rehearsed so there is a
> general direction this should go and these guys are good so we can usually
> get the basics down PDQ.....but then the fun starts because these guys
> are mostly disgustingly egotistical virtuosos so we just turn them loose and
> let them go nuts all over the basic arrangement until they wear themselves
> out. Once all of this mayhem is finished, the comping starts. 90% of the
> noodling around gets shitcanned but the other 10% is golden and comes
> directly from the freedom we give these guys to have fun. My job is usually
> to integrate these snippets into the song as hooks or whatever and arrange
> everything so that it integrates well. I'll grab a cool lick on a guitar, a
> cool lick on a fiddle or mando or whatever and make a hook out of it, find a
> part of another instrument that counterpoints it and go to town. The Cubase
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> down a cent or two to achieve a nice harmonic between two instruments in a
> solo or whatever, then it's done quickly. Also, the fadesins/outs between
> tracks are so easily managed as well as basic gain changes, rendering of FX
> (if desired), etc. It has just spoiled me rotten. I just find it much

> easier/more intuitive than the Paris editor.
> ;o)
>
>
> "Neil" <IOUOIU@OIU.com> wrote in message news:4571bbb9\$1@linux...
>> "DJ" <nowayjose@dude.net> wrote:
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>> so they're in the least noticeable place, the occasional snip
>> to get rid of an extraneous string noise or vocal artifact
>> ("hack!, mmmmrgh, AHEM!") lol; and that's about it, really...
>> am I missing the boat on something really cool here with regard
>> to more enhanced editing capabilities?
>>
>> Neil
>
>It's funny Jamie. I've always been able to pick up an inanimate object and
figure out how to get something melodic out of it, I learned to play my
grandmother's Hammond organ and piano by ear but I've never learned to read
music. In my younger days I was a fairly proficient guitarist but I really
haven't played an instrument in years and I'm so rusty/incompetent now that
I sorta' cringe when I pick one up. I would love to have the luxury of
having time to practice and of going back to school and study music and
arranging. I've always had a bit of an ear for it though I seldom have any
idea at all what I'm after at the beginning. I just sorta jump into it like
a kid doing a cannonball into a swimming pool and flail around until
something I like spills over the rim.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:4571ccf4@linux...
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>>>

>>> Neil

>>Jeff, do you have a Baby Bottle by any chance? I hear that a lot rappers & hip-hop guys LOOOOVE that mic for some reason.

Neil

Jeff hoover <jkhoover@excite.com> wrote:

>Gary,

>

>I'm still working on a frame of referenceto evaluate it. It's worked

>well with the brick wall limiter on some stuff I've recorded for others

>(Hip Hop)that seemed to put it up front, but didn't have quality mic

>before to really find out what it can do on sung vocals. I also don't

>have a higher end preamp to compare the results. I'll know more over

>the next few days as I put it through its paces. Before I was having to

> run my mojave mod through a HHB Fatman2 to pickup the full vocal

>sound. It worked on some voices, not others.

>

>Vocals have been the weak link for me.

>

>Hoov

>

>

>

>Gary Flanigan wrote:

>> , and sounds great even through my mid

>>

>>>level preamp (safe sound).

>>

>>

>> While I have some great preamps, I've read good stuff about the safe sound

>> box, and am considering buying one. What do you like/not like about it?

>>

>> ThanksI like that image - the reflexes of swimming are similar to the reflexes of making music in a group, diving in, taking risks, splashing around and seeing what everyone does with it, having fun.

There are some great books and web sites on arranging if you do get some time to spare. Maybe now that your system is coalescing you can spend less time on that and free up some time for books and arranging exploration.

I just got together with another drummer who is giving me tips on kit techniques to help me to my next level on drums in exchange for music theory lessons to help him to his next level on both drums and

keyboards. The first lesson went great and I'll be practicing ghost notes on snare this week...

Cheers,
-Jamie
www.JamieKrutz.com

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>>>>

>>>> Neil

>Wow Niel, thanks for the help.

So my only last question is when they buy the single song package

and they only use 2 1/2 hours are they still obligated to the whole \$300?

Same question applies to the other packages.

Thanks,

b

"Neil" <IUOIU@OIU.com> wrote:

>

>You can do whatever you want in terms of pricing... the idea
>is that you're simply giving the client a discount for the
>block of time vs. what they'd pay if they booked it by the hour.
>For example, if your normal rate is \$60 a hour, you might price
>a ten-hour block at \$500. Some places sell 12-hour blocks, as
>well or instead) you can structure it any way you want. It's
>also known as a "day rate" Google a few studios & see if you
>can find some that list their rates on their website (some do,
>some don't) to get an idea. Some studios consider their day rate
>a complete "lockout" for as many hours as you want to go, but
>those are the also (sometimes) the ones that have more than one
>engineer they can schedule in, so a session might start at 10
>in the morning & go 'til 2 or 3am, but since you're just one
>guy, you have to determine if you want to hang that long (I've
>done PLENTY of those when I worked in a studio, sometimes for
>weeks on end when there's a big project!).

>

>There is no "common" scheduling for this sort of thing - it's
>pretty much what you can fit the client in for, based on what
>kind of start time they want. If they want to book two ten-hour
>blocks over a weekend, one starting at 10am on Saturday &
>the other starting at Noon on Sunday, and that works for your
>schedule, then there you have it.

>

>Brandon, here's what I would suggest... and I know virtually
>nothing about the recording scene in your market, so I could be
>wrong, but I'm guessing that most of the bands & musicians
>that you're going to be able to bring in when you're just
>starting out are going to be part-time musicians with a day
>job, students with a little bit of extra money (either theirs
>or Dad's), and that sort of thing... E.J. will not be coming by
>right away, in other words :) and don't forget the
>occasional Mom who thinks her daughter has "just the BEST voice
>you've ever heard!" & wants to do just one song. I'm gonna
>venture a guess & say that most of the bands in this
>classification aren't going to be doing a full CD at their
>point of evolution, so what if you offer packages geared around
>a 3 to 4 song demo and another single-song package? Something
>like this, perhaps:

>

>WEEKEND DEMO PACKAGE:

>3 to 4-song demo... allows for up to 20 hours of recording &

>mixdown (Two 10-hour blocks, one on Saturday, one on Sunday;
>start times are flexible based on agreed-to scheduling at time
>of contract). Package includes:
>* Set-up on Friday evening (up to four hours) at no charge.
>* Complete Recording & Mixdown of up to four songs.
>* Audio CD containing the final mixes for each band member (up
> to six band members).
>* Full backup & archiving of raw tracks, as well as all mixes.
>Total Value of package = \$1,500
>Special Package Price = \$1,000
>
>SINGLE SONG PACKAGE:
>Allows for up to five hours of recording and mixdown of singer,
>plus one to two accompanying instruments (Client to provide
>instruments/musicians. "Karaoke" tracks may also be used for
>accompaniment - in this case, these must also be provided by
>the client) Scheduling based on availability of time. Package
>includes:
>* One hour of set-up time at no charge.
>* Complete Recording & Mixdown of one song.
>* Three (3) Audio CD's containing the final mix of the song.
>* Full backup & archiving of raw tracks, as well as the final
> mix.
>Total Value of package = \$400
>Special Package Price = \$300
>
>NOTES: Time in excess of the above-mentioned package blocks
>will be billed at our standard rate of \$60 per hour. Additional
>CD's are available at the price of 5 for \$15. 50% deposit
>required at time of booking, with the remaining 50% to be paid
>at any time prior to the completion of the mixdowns. No
>recorded product may leave the studio until payment in full is
>received.
>
>Packaging it this way means you're not just selling "time",
>you're selling the end result... which is what they're looking
>for anyway. The single-song package works out to a lower hourly
>rate, because you're not recording a full band's worth of
>instruments - it would be one those "knock it out in a
>weeknight" kinda things for the stage mom who wants a CD of
>their kid singing "Somewhere Over the Rainbow" or for the
>person who has written "one great song" and wants to bring
>their acoustic guitar in & record him playing & singing - that
>sorta thing.
>
>Whaddya think?
>
>Neil

>
>
>
>"Brandon" <A@A.com> wrote:
>>
>>Ok...I am considering doing what Niel suggested an selling blocks
>>of time in my studio on the weekends.
>>What is the common industry practice regarding block buys?
>>How do block rates work?
>>What are the rules surrounding block rates?
>>What is the common scheduled hours for block buys?Saturday 7AM-7PM and
Sunday
>>7AM-7PM???
>>What if the customer only ends up using 1 day and 1/2. Is it a use or loose
>>deal?
>>
>>Thaks,
>>Brandon
>No...but that's one I've thought about putting in the arsenal (one
available on Craigslist locally). The guy I'm working with right likes
his sound best out of a (gulp!) Behringer B2 pro!

Whatever gets the sound.

Hoov

Neil wrote:

> Jeff, do you have a Baby Bottle by any chance? I hear that a lot
> rappers & hip-hop guys LOOOOVE that mic for some reason.
>
> Neil
>
>
> Jeff hoover <jkhoover@excite.com> wrote:
>
>>Gary,
>>
>>I'm still working on a frame of referenceto evaluate it. It's worked
>>well with the brick wall limiter on some stuff I've recorded for others
>
>
>>(Hip Hop)that seemed to put it up front, but didn't have quality mic
>>before to really find out what it can do on sung vocals. I also don't
>>have a higher end preamp to compare the results. I'll know more over
>>the next few days as I put it through its paces. Before I was having to
>
>
>> run my mojave mod through a HHB Fatman2 to pickup the full vocal

>>sound. It worked on some voices, not others.
>>
>>Vocals have been the weak link for me.
>>
>>Hoov
>>
>>
>>
>>Gary Flanigan wrote:
>>
>>>, and sounds great even through my mid
>>>
>>>
>>>>level preamp (safe sound).
>>>
>>>
>>>>While I have some great preamps, I've read good stuff about the safe sound
>>>>box, and am considering buying one. What do you like/not like about it?
>>>
>>>>Thanks
>
>They are making a profit and having a life with it?

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:4571c8a4\$1@linux...

>
> Good Post Decric ..
>
> There was this debate (last year) on gearslutz about the UAD card issue
> and
> it was an overwhelming fact that most of the users would gladly pay "more"
> money for a "faster" DSP card..
>
> And to be honest, I think I would galdly pay more for the UAD if it had
> more
> horsepower than he current model(s).
>
> Soemthing not quite right in UAD land with concernng the UAD powered
> plugins
> business model. Factor in this :
>
> -Their plugins have never been hacked, nor iare being sold on the black
> market.
>
> So, unlike other Plugin manufactuers, their seein

Subject: Re: I'm on a multi computer rampage over here!

Posted by [JeffH](#) on Fri, 10 Nov 2006 20:31:33 GMT

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numerous other VSTi's for

- > more varied, or modern/cinematic uses

- > and it adds up really fast. EW actually recommends up to 8 PCs for their

- > platinum library (24-bit).

- > The composers I've chatted with a few times in LA use 300 track templates

- > for composing, mutiple

- > PCs and a large number of outboard samplers/synths - usually 50-100 inputs.

- > Although I'm not anywhere

- > near that scale of outboard gear, I can see, and feel the need to greatly

- > expand my rig in my work more and more now.

- >

- > I'm getting ready to put together a rather involved and dynamic piece for a

- > new demo - I'll email you a link when it's done.

- >

- >> Heh. My timpani and horns are very good about not dropping out, (that is,

- >> ever since that one Logic bug was finally fixed, grrrr!) and they all live

- >> happily on one box.

- >>

- > That really depends on the percussionist though. Some guys are more

- > reliable than others, esp. if they are former

- > rock drummers. ;-) Hey, the trumpet player fell asleep during my

- > wedding....didn't even take a timpani roll to

- > get him to drop out. He did come back for the recession though. :-)

- >

- > With a larger templates I use up most of my Ram, and since one of the

- > crescendo Fr.Horn instruments I use is actually a mod-wheel dynamic

- > crossfade of three sample sets,

- > as are the timpani modwheel crossfade instruments, they tend to suck down

- > any remaining ram and cpu power very fast

- > when a lot of other instruments are loaded and running.

- >

- >> I used to sync via SMPTE to a BetaCamSP deck. Now I run the video in

- >> Logic, too, as Quicktime. Very slick, SMPTE offset, automatic scene

- >> detection, import/export audio from the video. I've also used Soundtrack

- >> Pro in a similar way, but much prefer to compose in Logic. Either way,

- >> it's all on one box.

- >

- > Apple has video down cold - H.264 is a superb codec, but sadly doesn't work

- > with Nuendo(PC- too bad).

- > AVI works fine but I've never been happy with compression and size vs.

- > quality tradeoffs.

- > Inline video in Nuendo actually works very well - Quicktime MJpeg works well

- > here though better when encoded with Vegas

- > than Quicktime Pro oddly. (I usually run a compressed 320x240 window in

- > Nuendo locally just for sync and spotting).

> I also have a PC sync'd via System Link running full screen DV (720x480)
> MJpeg (Quicktime playback in Cubase 4) -
> looks quite good for client previews (not as clear as HD or external
> monitored DV, but it works well). I'm planning to add a system
> running the new Decklink HDMI PCIe card for full res HD playback to an HD
> LCD TV fairly soon - for eye candy mainly.
>
> It's pretty stunning what we can accomplish with a single computer now
> though. More power and flexibility is necessary for some
> things, but there is a ton of great music that can be produced with even
> just a laptop.
>
> Regards,
> Dedric
>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>>> Regards,
>>> Dedric
>>>
>>>> It's really convenient to do it all on one fast, capable box in the
>>>> studio. Less bailing wire, duct tape and magic incantations needed to
>>>> hold it all together. :^)
>>>>
>>>> Almost no administration time needed.
>>>>
>>>>
>>>>> BTW - speaking of intense animation, probably old news, but there's an
>>>>> HD
>>>>> video online from Animusic - I like some of their other work better,
>>>>> but fun
>>>>> all the same:
>>>>> <http://www.apple.com/quicktime/guide/hd/animusic2dvd.html>
>>>> Clever stuff. I saw another one of those a while back that also
>>>> impressed me.
>>>>
>>>> Cheers,
>>>> -Jamie
>>>> www.JamieKrutz.com
>>>>
>>>>
>
>Thanks Dedric,
I may give it a try although I get full screen playback in Nuendo now with

no problems, but I lose one of my screens, (2 x 19inch LCD's).
Since I built my new comp,(Intel core 2 duo E1600), everything's been
running like a dream.

--

Martin Harrington
www.lendaneer-sound.com

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C1979A8A.5DBB%dterry@keyofd.net...

> Hi Martin,

>

> I'm running Nuendo on the main system and Cubase 4 on the second. I have
> them linked via VST System Link (SPDIF). SL is more accurate than MTC,
> locks faster, and chases jog/scrub better. The video/Cubase 4 PC runs a
> full screen MJpeg window, in Cubase 4, using Quicktime (17" Samsung LCD).
> I

> convert the original Final Cut file in Vegas as MJpeg .mov, DV 720x480,
> progressive, best quality, etc.

>

> MJpeg seems to work best for native PC playback in general as I can cut
> down

> to 75-80% of the original's size and still have acceptable quality

> (slightly

> less clarity than the original, but no blocking or color degradation

> issues

> as with some other codecs).

>

> I don't have anything else running on this system when syncing video,

> mainly

> for client playback, otherwise it's a waste of Cubase 4 :-). This machine

> is slightly slow for this (Athlon XP 1900 with ATA100 drives), so it skips

> a

> frame every now and then, but maintains sync (though I'm still looking to

> eliminate the skipping completely in other ways).

>

> Sys Link with Cubase 4 and Nuendo 3 really works quite well. It's a

> temporary solution for video, but a faster PC with SATA II Drives would

> probably be perfectly fine.

>

> Regards,

> Dedric

>

> On 12/2/06 4:18 PM, in article 45720768\$1@linux, "Martin Harrington"

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

>

>> Hey Dedric,

>> How do you use a separate PC for full screen video, and how are they

>> sync'd,

>> (sunc)?
>> Interesting
>Hi Martin - That's certainly easier.

I usually run a heavy VSTi load while scoring that I need to cut down what I run for video on the main system, and maintain both screens for editing with post too. The separate video PC is really just eye candy. Not necessary for scoring or spotting effects.

I've heard great things about the core 2 duos, and quad cores. Great to hear yours is running well.

Regards,
Dedric

On 12/2/06 10:06 PM, in article 457258dd\$1@linux, "Martin Harrington" <lendan@bigpond.net.au> wrote:

> Thanks Dedric,
> I may give it a try although I get full screen playback in Nuendo now with
> no problems, but I lose one of my screens, (2 x 19inch LCD's).
> Since I built my new comp,(Intel core 2 duo E1600), everything's been
> running like a dream.So, Hi! Jeez... it's just been too damned long since I've posted here. I've been over on the Ampex Mailing List. Most of my projects have been analog for the past year or so; around here (Nashville) there's still quite a market for that, apparently. PARIS still saves my bacon sometimes though, especially considering I'm running 2" 16-track most of the time. Sometimes, a little SMPTE and a few PARIS tracks can really get you out of a jam.

So the other week I did my first all-digital project in several months (a mixdown). Unfortunately I had my OSX/ OS 9 hard drive crash on me, killing my PACE install, and had to go to ID for a re-authorization. I was back up and running in a few days. (I have a separate hard drive with OS 9 only on it, and PARIS was running from that in demo mode.)

Anyway, this brought back a few memories, so I thought I'd drop in. Glad to see Chuck, DJ, and many others still here hanging around. I'm still here, and I'm still using PARIS. I'll try to check in more often....

bc

PS: Interesting project you've got going there with the VST app rewire-type thing, Chuck!Jamie,

My system is an AMD X2 (dual core) with 2G of Ram and am planning to bump to 4G soon. EWQLSO uses NI's Kompakt player and I have the system pretty well

tweaked for this.

More ram will buy me a little more space to load instruments, and a few more voices, but latency, disk streaming and cpu power also becomes an issue with these libraries at a point.

GPO is a great set - I used it for quite a while before moving to EWQLSO, and it would run fully loaded on my system I am sure (haven't used it since getting the X2). I also have Kirk Hunter's Emerald, though I only use it infrequently for a more unique sound (and where I don't need the depth of EWQL). There is a significant difference between the amount of processing (cpu, ram and disk) required between GPO and EWQLSO. Where GPO might have a single Marcato sample for Violins 1, EWQLSO will have 8 variations depending on what phrasing is required.

Regarding 300 track templates, no I don't use that many yet, but the need is there - I just haven't taken, or had the time to start setting it up. That is really borne out of the necessity of having quick access to what you might use most to minimize loading and setup times, esp. for guys scoring for weekly TV. Even with the 60-100 mid tracks I might use on a short piece, setup really gets tedious and time consuming.

Running the numbers for example:

Just for orchestra with EWQLSO, each subsection may have 30 articulations or more, then you have roughly 10-12 subsections/instruments (Vlns 1 & 2, Violas, Cellos, Basses, Trumpets, Trombones, Fr. Horns, Clarinets, Oboes, Flutes, percussion, solo instruments, etc) - right there are 300+ midi tracks to access each individually. Less common articulations may be loaded only as needed (one doesn't often need a Psycho minor 3rd half step run up ;-).

Then add in several VSTi's on a slave PC, outboard synths/samplers, etc - all that you want accessible simply by enabling a track and selecting a preset/patch, and you have a very large template.

I also frequently run a config similar to what you are describing for many projects with no problem. I can load up, for example, Kontakt 2, Stormdrum, Intakt, 4-5 instances of Rapture (imho, one of the best soft synths on the market), 2 instances of Absynth, plugins, audio tracks, and never push the system.

....but just load up the full orchestra and she starts whinin' about union regulations and demandin' double scale. ;-)

East West's 8 PC recommendation is probably based on each being a 3GHz Pentium or comparable system with 2G ram each minimum, given the timeframe

of the manual, and that is for the 24-bit Platinum edition that has 3 mic positions for each instrument, including 5.1 surround samples - cutting that to 4 core duos is possible. Spreading out any such larger library (even 16 bit stereo samples with one mic position) into just four sections makes it easier and faster to manage loading since each PC can be loading its' section at the same time when starting the session, and each can run at lower latency because it isn't pushed to the limit.

Regards,
Dedric

PS: the trumpet player was a Mac user... lol ;-)

On 12/2/06 10:05 PM, in article 45725893@linux, "Jamie K"
<Meta@Dimensional.com> wrote:

>
> Hey Dedric, what is your cpu configuration (dual or single) and speed?
> How much RAM do you have?
>
> It sounds like your setup is more RAM starved for sample space, and
> shouldn't necessarily be CPU starved for processing. Can you set the
> disk streaming for more efficient RAM usage?
>
> Large libraries shouldn't need to be in RAM all at once. I run the NI
> stuff you listed and a bunch of other Audio Unit plugins, including some
> pretty large sample sets, and it's no prob here. Granted I don't run the
> EW stuff and if you're right about EW, I'm glad I don't.
>
> I have 2.5 GB RAM at present and it's been enough so far for some fairly
> large arrangements. Other than the sample-based plugs, some AUs are
> synths that depend more on CPU power than RAM and they run fine in large
> projects as well, with the G5 muscle. Plus live instrument tracks and
> copious FX plugins, no sweat, one box.
>
> What's with 8 PCs recommended to run the EW plugs? If it's just samples,
> that's way overkill for CPU power, assuming they're talking about
> current boxes.
>
> If it's RAM limitations, then A) sample libraries shouldn't have to run
> completely in RAM, and B) current machines have a lot of RAM support
> available to buffer samples - for example 16GB on current MacPro boxes,
> which should be plenty o' RAM for sample buffering.
>
> If it's an HD i/o speed bottleneck for streaming samples, how about
> adding more SATA cards/drives?
>
> I also wonder about the use of 300 tracks. A real orchestra doesn't have

> 300 sections. It doesn't even have 300 individual players.
>
> Are you using 300 tracks on your stuff? I'm not. Shoot me if I do, the
> music would get lost in the overproduction.
>
> Maybe the folks you talked to are just trying to save time preloading a
> lot of plugins they won't necessarily use, that's a choice I guess. But
> it'd be quicker and waste less resources to work out the arrangement
> with fewer plugins (but still plenty). And then add what's needed to
> refine, if anything. I'm not going to fault them for using outboard
> samplers, that just shows they've been around a while, have a lot
> invested in that setup, and it works for them. But anyone starting now
> wouldn't likely go that route.
>
> BTW, GPO switches articulations/sample sets on the fly and runs very
> efficiently. Big ensembles, small footprint.
>
> Sorry to hear about the trumpet player at your wedding, are you sure it
> wasn't an EW plugin? ;^) I'm really looking forward to hearing your demo
> piece!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
> PS. You're right about laptops, next laptop I get I'll evaluate for
> using the plugins at live shows. It should be as fast or faster than my
> G5, although with less RAM expansion and HD flexibility.
>
>
> Dedric Terry wrote:
>> "Jamie K" <Meta@Dimensional.com> wrote in message news:4571cb6a@linux...
>>>> With hundreds of articulations required for a score, there isn't a single
>>>> box that I could use to run a full complement. And what I could load into
>>>> a
>>>> current PC/Mac will usually only account for about 30 seconds of scoring
>>>> in
>>>> one style/tempo.
>>> Wow, really? I need to hear one of your scores. Clearly we're having
>>> different experiences. What libraries do you use?
>>
>> I'm using East West's Quantum Leap Symphonic XP library at the moment: 38G
>> total. For some things
>> I then add Symphonic Choirs at 35G (just one section (e.g. sopranos) uses
>> most of my free Ram).
>> Then factor in Stormdrum, Kontakt 2, Absynth, and numerous other VSTi's for
>> more varied, or modern/cinematic uses
>> and it adds up really fast. EW actually recommends up to 8 PCs for their

>> platinum library (24-bit).
>> The composers I've chatted with a few times in LA use 300 track templates
>> for composing, multiple
>> PCs and a large number of outboard samplers/synths - usually 50-100 inputs.
>> Although I'm not anywhere
>> near that scale of outboard gear, I can see, and feel the need to greatly
>> expand my rig in my work more and more now.
>>
>> I'm getting ready to put together a rather involved and dynamic piece for a
>> new demo - I'll email you a link when it's done.
>>
>>> Heh. My timpani and horn

Subject: Re: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 20:47:22 GMT
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U@OIU.com> wrote:

>>
>>You can do whatever you want in terms of pricing... the idea
>>is that you're simply giving the client a discount for the
>>block of time vs. what they'd pay if they booked it by the hour.
>>For example, if your normal rate is \$60 a hour, you might price
>>a ten-hour block at \$500. Some places sell 12-hour blocks, as
>>well or instead) you can structure it any way you want. It's
>>also known as a "day rate" Google a few studios & see if you
>>can find some that list their rates on their website (some do,
>>some don't) to get an idea. Some studios consider their day rate
>>a complete "lockout" for as many hours as you want to go, but
>>those are the also (sometimes) the ones that have more than one
>>engineer they can schedule in, so a session might start at 10
>>in the morning & go 'til 2 or 3am, but since you're just one
>>guy, you have to determine if you want to hang that long (I've
>>done PLENTY of those when I worked in a studio, sometimes for
>>weeks on end when there's a big project!).
>>
>>There is no "common" scheduling for this sort of thing - it's
>>pretty much what you can fit the client in for, based on what
>>kind of start time they want. If they want to book two ten-hour
>>blocks over a weekend, one starting at 10am on Saturday &
>>the other starting at Noon on Sunday, and that works for your
>>schedule, then there you have it.
>>
>>Brandon, here's what I would suggest... and I know virtually
>>nothing about the recording scene in your market, so I could be
>>wrong, but I'm guessing that most of the bands & musicians
>>that you're going to be able to bring in when you're just

>>starting out are going to be part-time musicians with a day
>>job, students with a little bit of extra money (either theirs
>>or Dad's), and that sort of thing... E.J. will not be coming by
>>right away, in other words :) and don't forget the
>>occasional Mom who thinks her daughter has "just the BEST voice
>>you've ever heard!" & wants to do just one song. I'm gonna
>>venture a guess & say that most of the bands in this
>>classification aren't going to be doing a full CD at their
>>point of evolution, so what if you offer packages geared around
>>a 3 to 4 song demo and another single-song package? Something
>>like this, perhaps:

>>

>>WEEKEND DEMO PACKAGE:

>>3 to 4-song demo... allows for up to 20 hours of recording &
>>mixdown (Two 10-hour blocks, one on Saturday, one on Sunday;
>>start times are flexible based on agreed-to scheduling at time
>>of contract). Package includes:
>>* Set-up on Friday evening (up to four hours) at no charge.
>>* Complete Recording & Mixdown of up to four songs.
>>* Audio CD containing the final mixes for each band member (up
>> to six band members).
>>* Full backup & archiving of raw tracks, as well as all mixes.
>>Total Value of package = \$1,500
>>Special Package Price = \$1,000

>>

>>SINGLE SONG PACKAGE:

>>Allows for up to five hours of recording and mixdown of singer,
>>plus one to two accompanying instruments (Client to provide
>>instruments/musicians. "Karaoke" tracks may also be used for
>>accompaniment - in this case, these must also be provided by
>>the client) Scheduling based on availability of time. Package
>>includes:
>>* One hour of set-up time at no charge.
>>* Complete Recording & Mixdown of one song.
>>* Three (3) Audio CD's containing the final mix of the song.
>>* Full backup & archiving of raw tracks, as well as the final
>> mix.
>>Total Value of package = \$400
>>Special Package Price = \$300

>>

>>NOTES: Time in excess of the above-mentioned package blocks
>>will be billed at our standard rate of \$60 per hour. Additional
>>CD's are available at the price of 5 for \$15. 50% deposit
>>required at time of booking, with the remaining 50% to be paid
>>at any time prior to the completion of the mixdowns. No
>>recorded product may leave the studio until payment in full is
>>received.

>>

>>Packaging it this way means you're not just selling "time",
>>you're selling the end result... which is what they're looking
>>for anyway. The single-song package works out to a lower hourly
>>rate, because you're not recording a full band's worth of
>>instruments - it would be one those "knock it out in a
>>weeknight" kinda things for the stage mom who wants a CD of
>>their kid singing "Somewhere Over the Rainbow" or for the
>>person who has written "one great song" and wants to bring
>>their acoustic guitar in & record him playing & singing - that
>>sorta thing.
>>
>>Whaddy think?
>>
>>Neil
>>
>>
>>
>>"Brandon" <A@A.com> wrote:
>>>
>>>Ok...I am considering doing what Niel suggested an selling blocks
>>>of time in my studio on the weekends.
>>>What is the common industry practice regarding block buys?
>>>How do block rates work?
>>>What are the rules surrounding block rates?
>>>What is the common scheduled hours for block buys?Saturday 7AM-7PM and
>Sunday
>>>7AM-7PM???
>>>What if the customer only ends up using 1 day and 1/2. Is it a use or loose
>>>deal?
>>>
>>>Thaks,
>>>Brandon
>>Hey Brian, good to hear from you!
MR
"Brian Carter" <bricrter@skedaddleminindspring.com> wrote in message
news:bricrter-EBF9DE.23364102122006@cust0358.vic01.dataco.com.au...
>
> So, Hi! Jeez... it's just been too damned long since I've posted
here. I've been over on the
> Ampex Mailing List. Most of my projects have been analog for the past year
or so; around here
> (Nashville) there's still quite a market for that, apparently. PARIS still
saves my bacon sometimes
> though, especially considering I'm running 2" 16-track most of the time.
Sometimes, a little SMPTE
> and a few PARIS tracks can really get you out of a jam.
>
> So the other week I did my first all-digital project in several

months (a mixdown).

> Unfortunately I had my OSX/ OS 9 hard drive crash on me, killing my PACE install, and had to go to

> ID for a re-authorization. I was back up and running in a few days. (I have a separate hard drive

> with OS 9 only on it, and PARIS was running from that in demo mode.)

>

> Anyway, this brought back a few memories, so I thought I'd drop in.

Glad to see Chuck, DJ,

> and many others still here hanging around. I'm still here, and I'm still using PARIS. I'll try to

> check in more often....

>

> bc

>

>

> PS: Interesting project you've got going there with the VST app rewire-type thing, Chuck! On 12/3/06 1:43 AM, in article 45728b8a@linux, "Jamie K" <Meta@Dimensional.com> wrote:

>

> Thanks for the info, Dedric. So the difference between running on one

> box or multiple boxes comes down to not only the speed/RAM/HD access of

> the box but the plugin set you choose. My plugin set is happy on my G5,

> your set is not happy on your AMD.

It's a size issue. GPO (2G) is significantly smaller than EWQLSO (38G), so it really isn't taxing your G5 as much as EWQL would.

> I'll have to check out your setup sometime. Is EWQLSO a tedious way to

> orchestrate? I find GPO very performance oriented and reasonably quick

> to use, in addition to its efficient use of RAM/CPU.

Certainly - feel free to pop down for a visit sometime. The advantage of EWQLSO, VSL or Sonic Implants libraries is that they provide a much wider range of realism, and creating that realism in a score is time consuming, though most have quite a few performance shortcuts to simplify the process - it's easy enough to be as quick or as accurate and detailed as desired.

Regards,
Dedric

>

> I also keep a violin handy when I need complete control of articulation. :^)

>

> Cheers,

> -Jamie

> www.JamieKrutz.com

>
 > PS. The groom was also a Mac user, although not exclusively. :^)
 >
 >
 >The answer is simple:
 1. Buy the Josephsons
 2. Bring them over to record piano
 3. Forget to take them when you leave and then mysteriously disappear..

"Cujo" <chris@applemanstudio.com> wrote:
 >
 >
 >Ok guys now that we are on the topic of 500 series pre's I'll let you in
 >on my problem. I got me a 400.00 Gift Certificate to Mercenary Audio from
 >my wife and I can't decide what to buy!
 >I was leaning on a Purple MC77 or a distressor or a 1968 ME for mix bus.
 >Or I could get a pair of 512's or a Tab V78!
 >
 >But now I am also considering a pair of Josephehson C42's but of course there
 >is the Gefell M900 which may be great on AG.
 >
 >I know you don;t know what all my gear, but what out of this list would
 you
 >want?
 >Is the UAD 1176 close enough that I don't need the MC77?
 >
 >A D12 or D20 is still in my future too.I get it off my two symetrix528 chanel. I need more
 chanel, no comp, no
 EQ, just good mic pres.

Every shootouts i could heard on the internet, i always liked API and neve
 (or BAE nevelike, even portico, witch is really not built like a classic
 neve).

But i also didn't really like other high end gear, like GreatRiver, manley,
 jonh hardy ! And, i pointed some strange things : i found joemeek MQ3
 smoking every other gear on bass DI, in thelisteningsession website.in the
 same site, i found MCI strips standing very well.

I've done session in a studio with neve (AB module, don't remember),
 telefunken V71 and studer 169 pres. I could'nt tell witch is witch and my
 favorites, because it was poorly engineered, mixed ITB in protools, and
 everythink sounded dull and really crap. so much for bigboy stuffs !! we are
 not bigboy i'm afraid...

So the question is :

- go Mackie Onyx and wait until you have enough money for API stuff ?
- go a little more (FMR, GT the brick, DAV...) ?

thanks,

(how is it possible there's only a few poeple who realized that mixing ITB is much better and easier in Paris than in other DAW ????!?! are we nuts, or are we lucky ?)"Cujo" <chris@applemanstudio.com> wrote:

>

>

>Ok guys now that we are on the topic of 500 series pre's I'll let you in
>on my problem. I gots me a 400.00 Gift Certificate to Mercenary Audio from
>my wife and I can't decide what to buy!

>I was leaning on a Purple MC77 or a distressor or a 1968 ME for mix bus.

>Or I could get a pair of 512's or a Tab V78!

>

>But now I am also considering a pair of Josepehson C42's but of course there
>is the Gefell M900 which may be great on AG.

>

>I know you don;t know what all my gear, but what out of this list would
you

>want?

>Is the UAD 1176 close enough that I don't need the MC77?

>

>A D12 or D20 is still in my future too.

Cuj, I'd ask "what do you need MOST" that would compliment what you have or fill in a gap somewhere?

You mentioned a Distressor as a possibility - if you don't have one of these already, I'd say that's a safe bet to go with, as I feel it's one of the most useful & versatile compressors you could ever buy.

But really it all comes down to what you need... do you need dynamics? Or would another mic or different coloration of mic pre better serve your purposes at this time?

NeilPut me down for nuts. hehe Try the Presonus Digimax FS pres. I got two of them and am very impressed so far.

John

>

>I get it off my two symetrix528 chanel. I need more chanel, no comp, no

>EQ, just good mic pres.

>

>Every shootouts i could heard on the internet, i always liked API and neve

>(or BAE nevelike, even portico, witch is really not built like a classic

>neve).

>

>But i also did'nt really like other high end gear, like GreatRiver, manley,

>jonh hardy ! And, i pointed some strange things : i found joemeek MQ3

>smoking every other gear on bass DI, in thelisteningsession website.in the

>same site, i found MCI strips standing very well.

>

>I've done session in a studio with neve (AB module, don't remember),

>telefunken V71 and studer 169 pres. I could'nt tell witch is witch and my

>favorites, because it was poorly engineered, mixed ITB in protools, and

>everythink sounded dull and really crap. so much for bigboy stuffs !! we

are

>not bigboy i'm afraid...

>

>So the question is :

>- go Mackie Onyx and wait until you have enough money for API stuff ?

>- go a little more (FMR, GT the brick, DAV...) ?

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>thanks,

>

>(how is it possible there's only a few poeple who realized that mixing

ITB

>is much better and easier in Paris than in other DAW ?????!!!! are we

>nuts, or are we lucky ?)

>

>Dedric Terry wrote:

> On 12/3/06 1:43 AM, in article 45728b8a@linux, "Jamie K"

> <Meta@Dimensional.com> wrote:

>

>> Thanks for the info, Dedric. So the difference between running on one

>> box or multiple boxes comes down to not only the speed/RAM/HD access of

>> the box but the plugin set you choose. My plugin set is happy on my G5,

>> your set is not happy on your AMD.

>

> It's a size issue. GPO (2G) is significantly smaller than EWQLSO (38G), so

> it really isn't taxing your G5 as much as EWQL would.

But since EWQL runs in Kontakt, and Kontakt can do disk streaming, there must be a happy medium where you could have much less than 38GB of RAM and still access the entire library.

If current machines can't yet do this in one box, that day will come. Of course for anyone willing to freeze tracks as they go, one box should handle it already. Continued development of algorithmic emulations will also likely lead to less RAM heavy solutions for orchestrations, some pieces of that puzzle are already available.

Since I'm not using EWQL, and even though I am using several other large sample libraries, being able to run on a single box without freezing is a great way to work. Compared to every system I've used in the past, I really appreciate this setup.

But it's also great that working on multiple boxes is getting the job done for you with EWQL. For anyone who really likes and needs EWQL the extra hardware would be worth it.

>> I'll have to check out your setup sometime. Is EWQLSO a tedious way to
>> orchestrate? I find GPO very performance oriented and reasonably quick
>> to use, in addition to its efficient use of RAM/CPU.

>

> Certainly - feel free to pop down for a visit sometime. The advantage of
> EWQLSO, VSL or Sonic Implants libraries is that they provide a much wider
> range of realism, and creating that realism in a score is time consuming,
> though most have quite a few performance shortcuts to simplify the process -
> it's easy enough to be as quick or as accurate and detailed as desired.

Next time I'm heading your way I'll stop in. I can see advantages and disadvantages to the EWQLSO approach and it will be nice to hear how you're using it.

I have a lot of respect for the GPO approach to make a library that's efficient and easily performable in real time, with clever control functions that allow enough variation and oft-used articulations to create credible orchestrations. I also like that it's a dry library that can be mixed into any space. The EWQLSO approach of samples recorded with room space included is also valid and useful for many applications, and it's an impressively deep collection.

Cheers,
-Jamie
www.JamieKrutz.com

PS. Just saw a report of the emergency radio system test in the Springs. Did the air force jam your garage door? "When a secretive Air Force installation in Colorado Springs began testing the radio signal, it knocked out remote control garage door openers around the area. The communication system, intended to reach first responders, uses the same frequency as an estimated 50 million garage door openers." -AP

> Regards,
> Dedric
>
>> I also keep a violin handy when I need complete control of articulation. :^)
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>> PS. The groom was also a Mac user, although not exclusively. :^)
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>>
>>
>Copied from DUC:

"Celemony has created an RTAS, AU and VST plug-in version of their Melodyne product. If you're an existing customer, you can purchase it for \$199 .. if you're a Melodyne Studio owner, you can acquire it at no cost. You can demo it for 3 days .. and you can iLok license it for \$29."
New users price \$299.

owners. :-)

Highly recommended.

GeneChuck,
Is it possible to add rewire to PARIS? If so,would rewire over LAN be possible?

respect
Nappy

"chuck duffy" <c@c.com> wrote:
>
>If you want to follow the insanity of my virtual audio routing odyssey I offer
>up the following link...
>
>noise.youchill.com
>
>Thanks
>ChuckHi Nappy,

At this point its not possible to add anything to paris. So I am trying

to steal audio from paris via a vst plug, route it to another application and get it back to paris. This will enable paris tracks to stream to any other vst plug capable host.

Chuck

"Nappy" <mgrant01@san.rr.com> wrote:

>
>Chuck,
>Is it possible to add rewire to PARIS? If so,would rewire over LAN be possible?

>
>respect
>Nappy

>
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>"chuck duffy" <c@c.com> wrote:

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>>If you want to follow the insanity of my virtual audio routing odyssey I
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>>up the following link...
>>
>>noise.youchill.com
>>
>>Thanks
>>Chuck
>Or Phil, you could bring yer piano over, record leave it and all your talent
for me,
I was thinking Josephson's a month or so ago, but have heard so so things
about them I guess the e22 is way better.

How was the show last night? I was still recovering from my Friday night
gig.

"Phil Aiken" <adfafdas@lakjdh.sdf> wrote:

>
>
>The answer is simple:
>1. Buy the Josephsons
>2. Bring them over to record piano
>3. Forget to take them when you leave and then mysteriously disappear..

>
>"Cujo" <chris@applemanstudio.com> wrote:

>>
>>
>>Ok guys now that we are on the topic of 500 series pre's I'll let you in
>>on my problem. I got me a 400.00 Gift Certificate to Mercenary Audio from
>>my wife and I can't decide what to buy!
>>I was leaning on a Purple MC77 or a distressor or a 1968 ME for mix bus.

>>Or I could get a pair of 512's or a Tab V78!
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>>But now I am also considering a pair of Josephehson C42's but of course there
>>is the Gefell M900 which may be great on AG.
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>>I know you don;t know what all my gear, but what out of this list would
>you
>>want?
>>Is the UAD 1176 close enough that I don't need the MC77?
>>
>>A D12 or D20 is still in my future too.
>OK, reconfigured things so that the Word Clock is closer to right in the middle between the devices that need to be clocked & went back to the 75-Ohm (and shorter) cables... it's working jitter-free now.

SO... if anyone didn't know this already: do NOT use 50-ohm RG58 BNC cables for Word Clocking!

Neil

"Neil" <OIUOIU@OI.com> wrote:

>
>Well, I will try this, but ideally I need the 12-ft cables
>regardless, so I'm wondering if the 50-ohm ones (vs. the 75-ohms that I've seen most WC cables made up of) are what's
>causing the problem - or at least COULD be what's causing it.
>
>Neil
>
>
>
>"DJ" <nowayjose@dude.net> wrote:
>>Neil,
>>
>>First things first. Pick up your clock and move it close enough to your
>
>>Multiface units to try the old cables. If you're good with them then there's
>
>>you problem. I've lived in clocking hell long enough to know that one funky
>
>>cable can drive you nuts..unless,of course, you want to be up all night
>and
>>then try this as a last resort.
>>

```

>>;0)
>>
>>"Nil" <OIUOI@OIU.com> wrote in message news:45723a96$1@linux...
>>>
>>> OK, so my system ***WAS*** rock-solid stable with the RME cards
>>> until either:
>>>
>>> a.) DeeJ jinxed it by talking about how unstable his system was
>>> with RME hardware vs' the Pulsar stuff, my system heard about
>>> it, got jealous for new hardware too, and started purposely
>>> fucking up so I'd buy it a new present too (LOL).
>>>
>>> b.) When I installed the Pulsar ASIO drivers, then de-installed
>>> them, something went wrong on the de-install & maybe that
>>> driver's still interfering with things somehow (but I can't
>>> find it, so I kinda doubt this is the case).
>>>
>>> c.) When I recently reconfigured my setup, I had to get some
>>> new BNC cables for my Word Clock since the other ones were too
>>> short. I have a feeling it has something to with this, rather
>>> than the other two possibilities.
>>> 1.) The cables are all 12 feet long... not too long
>>> according to the Lucid website (I have a Genx6-96) where they
>>> recommend no longer than 15 feet.
>>> 2.) The cables are RG58A... I believe this is 50-Ohm... would
>>> that make a difference & cause jitter from hell?
>>> 3.) I never bothered terminating the Multifaces before, and
>>> never had a problem... should I be terminating the outputs?
>>> Could the longer cables be making a difference in whether I
>>> should be terminating the WC-outs on the RME's?
>>>
>>> 'preciate any help
>>>
>>> Neil
>>
>>
>Thanks Chuck,
>Wouldnt it be nice if PARIS had rewire?
>My dream.....I'm sleeping,
>ID comes out with a new version,actually two versions,the EDS version and
>a EMU-Powered version. The EDS version is the PARIS we know of today with
>a few additions. First it drops the MIDI which wasnt useful in the first place,add
>rewire which would allow us to use any rewire compatible sequencer and made
>it work over LAN. Add ADC and update to VST 3.

The Emu-Powered version would be a native version like PT Le and run on any
of the Emu audio cards which have there on board effects that run in place
of

```

the EDS effects,but can run with any other native apps..Cubase,Sonar..etc.

Oh

ya,this is a PC only version,but if rewire was it work over LAN a Mac sequencer could be used. I know I'm dreaming.

respect

Nappy

"chuck duffy" <c@c.com> wrote:

>

>Hi Nappy,

>

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>and get it back to paris. This will enable paris tracks to stream to any

>other vst plug capable host.

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>to steal audio from paris via a vst plug, route it to another application

>and get it back to paris. This will enable paris tracks to stream to any

>other vst plug capable host.

>

>Chuck

Chuck,

Would VST to ASIO I/O be an easier build?

Sound cards like the Creamware or Syedc could handle the actual audio I/O

I think the Syedc Mixtreme card would give Paris PDC.

GeneOn 12/3/06 11:06 AM, in article 45730fa6@linux, "Jamie K"

<Meta@Dimensional.com> wrote:

> But since EWQL runs in Kontakt, and Kontakt can do disk streaming, there
> must be a happy medium where you could have much less than 38GB of RAM
> and still access the entire library.

DSD can only do so much streaming and swapping out with that amount of data and number of instruments and orchestral library requires. With multiple instruments DSD is handling multiple separate processes, not just one as with a grand piano. (That may not be quite accurate, but it makes sense in light of how system requirements vary when I load a large piano sample vs. multiple orchestral instruments).

>

> If current machines can't yet do this in one box, that day will come. Of
> course for anyone willing to freeze tracks as they go, one box should
> handle it already. Continued development of algorithmic emulations will
> also likely lead to less RAM heavy solutions for orchestrations, some
> pieces of that puzzle are already available.

But emulations come at the expense of higher cpu usage, and realism. It's certainly an interesting approach and does work fairly well in the VSTi's I've tried, for what they are, but it still doesn't approach the realism of a large sample library.... which itself doesn't completely replace the realism of the real thing, though it can be quite convincing.

> Next time I'm heading your way I'll stop in. I can see advantages and
> disadvantages to the EWQLSO approach and it will be nice to hear how
> you're using it.

Please do! Seeing and hearing is the easiest way to get a feel for why many composers go this route. But don't anticipate benching GPO for EWQLSO though - the whole goal is to maximize creativity, and when you have a setup you are excited about working with and are productive with, I think it's best to stick with it.

Regards,
Dedric

>

> PS. Just saw a report of the emergency radio system test in the Springs.

> Did the air force jam your garage door? "When a secretive Air Force
> installation in Colorado Springs began testing the radio signal, it
> knocked out remote control garage door openers around the area. The
> communication system, intended to reach first responders, uses the same
> frequency as an estimated 50 million garage door openers." -AP

PS: Our garage door opener is working - maybe it's in the Navy radio band.
:-)

>
>
>
>> Regards,
>> Dedric
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>>> I also keep a violin handy when I need complete control of articulation. :^)
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>> PS. The groom was also a Mac user, although not exclusively. :^)
>>>
>>>
>>>
>>Finally!!

Thanks for the heads up Gene.

B

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>
>Copied from DUC:
>
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>demo it for 3 days .. and you can iLok license it for \$29."
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>owners. :-)
>
>Highly recommended.
>

>Gene
>dedric
how many instances are you able to run together? do you run EWQLSO and EWQLSC at the same time?I have choirs, and am trying to hold out for a group buy offering on orchestra.
word builder is amazing isnt it?
"Dedric Terry" <dterry@keyofd.net> wrote in message news:C19899FE.5E01%dterry@keyofd.net...
> On 12/3/06 11:06 AM, in article 45730fa6@linux, "Jamie K"
> <Meta@Dimensional.com> wrote:
>
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>> you're using it.
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> Please do! Seeing and hearing is the easiest way to get a feel for why
> many
> composers go this route. But don't anticipate benching GPO for EWQLSO
> though - the whole goal is to maximize creativity, and when you have a
> setup
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> PS: Our garage door opener is working - maybe it's in the Navy radio band.
> :-)
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>>> Regards,
>>> Dedric
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>>>> I also keep a violin handy when I need complete control of
>>>> articulation. :^)
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>>>> Cheers,
>>>> -Jamie
>>>> www.JamieKrutz.com
>>>>
>>>> PS. The groom was also a Mac user, although not exclusively. :^)
>>>>
>>>>
>>>>
>>>
>Just a heads up to any Paris users that are contemplating a move to a Native
System.

WWW.cockos.com/reaper

It is still very young - improving by leaps and bounds literally almost daily.
There are like 2 releases a week. The developer is the guy who wrote WINAMP.
Among other features it has amazing routing, delay compensation on all signal
paths, an incredibly small footprint, can burn mp3's and cd's directly from
a project, is priced reasonably, and the demo is fully functional and not
time limited. If you are wondering what you are missing now, or might be
missing if you go native, this is a free way to find out.
Midi is there but not yet it's strong suit. I suspect it will be addressed
in the not so distant future.

Popping a UAD Plate or SIR on an aux, a drum buss with the UAD 1176, etc. and not even having to THINK about latency is insanely cool after working in PARIS for so long.

Right now I am in DAW limbo. I built a new machine, kept 1 PARIS card in it for now, leaving me with 2 separate 1 card systems (the old system will eventually get the 2nd card back). In addition to Paris I also have PT LE, Samplitude SE, and Reaper on the new machine.

I am using them all and they all have their strengths. I am deciding which route to take in the future, but for now - I recently brought basics home from a studio as

Pro Tools sessions. Did all of my editing in PT. Created Samplitude, Reaper and Paris projects for all of the tunes, and have been tracking and doing rough mixes in each.

Pro Tools = compatibility and convenience. Best editor.

Samplitude = some great features. Delay compensation, Good effects included. Expensive for the Pro version. Sounds excellent.

Reaper= Very versatile, delay compensation. Deep program, yet very intuitive. Great editing. Feature rich, Many included effects, ASTOUNDING speed of development, free to try and reasonably priced.

So try Reaper if you are interested. Hi Alex,

I run about 8 instances of EWQL's Kompakt player. I can't run Choirs simultaneously - too memory intensive, for the switched parts at least. All the East West stuff is on sale for about 50% off right now. That's what I paid for Choirs in a group buy.

Regards,
Dedric

On 12/3/06 4:32 PM, in article 45735c0c@linux, "alex plasko" <alex.plasko@snet.net> wrote:

> dedric
> how many instances are you able to run together? do you run EWQLSO and
> EWQLSC at the same time? I have choirs, and am trying to hold out for a
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>>
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>>>>>
>>>>> PS. The groom was also a Mac user, although not exclusively. :^)
>>>>>
>>>>>
>>>>>
>>>>
>>
>
>hi Brian,
>sorry to bother you ,
>as i see you are using os 9(i ment mac)
>maybe if you could help me with my system (also on mac...)
>i have a constant problem on my paris rig... after it loads almost everything,
>paris says it can not read program bitmap files and crashes...
>do you by any chance know anything about that problem?
>thx
>yours
>m.
>Brian Carter <bricrter@skedaddleminidspring.com> wrote:
>
>> So, Hi! Jeez... it's just been too damned long since I've posted
>here. I've been
>over on the
>Ampex Mailing List. Most of my projects have been analog for the past year
>or so; around
>here
>(Nashville) there's still quite a market for that, apparently. PARIS still
>saves my
>bacon sometimes
>though, especially considering I'm running 2" 16-track most of the time.
>Sometimes,
>a little SMPTE

>and a few PARIS tracks can really get you out of a jam.
>
> So the other week I did my first all-digital project in several months
(a mixdown).
>
>Unfortunately I had my OSX/ OS 9 hard drive crash on me, killing my PACE
install, and
>had to go to
>ID for a re-authorization. I was back up and running in a few days. (I have
a separate
>hard drive
>with OS 9 only on it, and PARIS was running from that in demo mode.)
>
> Anyway, this brought back a few memories, so I thought I'd drop in.
Glad to see
>Chuck, DJ,
>and many others still here hanging around. I'm still here, and I'm still
using PARIS.
>I'll try to
>check in more often....
>
>bc
>
>
> PS: Interesting project you've got going there with the VST app rewire-type
thing,
>Chuck!Hi there..I need to get a very good pair of small nearfields. I have Mackie
626's,and they are pretty good,but I want to see if I can get more accurate
ones. I am looking at the new JBL 4326 with room-tuning mic,software. I have
a good custom made sub-woofer,small room,so I don't really need 8 inch
woofer. What about comparable Dynaudios,or maybe Tannoys? I'd love opinions
of people who actually have these. thank you very much.Chuck,
If you can do that,how much harder is it to have PARIS except
streaming audio from another host along with time code?
I hope I'm making myself clear. I'd just like to stream Reason
into PARIS on the same machine with out extra hardware or
any other sequencer driving some sort vsti's I guess
I'm asking is there any type of plugin that you could write to
add a rewire type set-up for PARIS? (Syncing a sequencer and steaming audio
to
PARIS insync

respect
Nappy
Rewire would be huge for me)

"chuck duffy" <c@c.com> wrote:

>

>Hi Nappy,

>

>At this point its not possible to add anything to paris. So I am trying
>to steal audio from paris via a vst plug, route it to another application
>and get it back to paris. This will enable paris tracks to stream to any
>other vst plug capable host.

>

>Chuck

>"Nappy" <mgrant01@san.rr.com> wrote:

>>

>>Chuck,

>>Is it possible to add rewire to PARIS? If so,would rewire over LAN be possible?

>>

>>respect

>>Nappy

>>

>>

>>"chuck duffy" <c@c.com> wrote:

>>>

>>>If you want to follow the insanity of my virtual audio routing odyssey

I

>>offer

>>>up the following link...

>>>

>>>noise.youchill.com

>>>

>>>Thanks

>>>Chuck

>>

>"tonehouse" <zmcleod@comcast.net> wrote:

>Hi there..I need to get a very good pair of small nearfields. I have Mackie
>626's,and they are pretty good,but I want to see if I can get more accurate
>ones. I am looking at the new JBL 4326 with room-tuning mic,software. I
have

>a good custom made sub-woofer,small room,so I don't really need 8 inch
>woofer. What about comparable Dynaudios,or maybe Tannoys? I'd love opinions
>of people who actually have these. thank you very much.

I have a pair of the Dynaudio BM6A's... love 'em.

NeilThanks Neil..those are high on my list... also.Tannoy Reveal 6D6,Genelec
8040,or 8030's...I want to buy something before Xmas....

"eil" <IUOIU@OIUIU.com> wrote in message news:45738581\$1@linux...

>

> "tonehouse" <zmcleod@comcast.net> wrote:

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> >626's, and they are pretty good, but I want to see if I can get more accurate
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> >of people who actually have these. thank you very much.
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> I have a pair of the Dynaudio BM6A's... love 'em.
>
> NeilHey Nappy,
I've had that same dream verbatim way too many times.. Oh well.

"Nappy" <mgrant01@san.rr.com> wrote:

>
>Thanks Chuck,
>Wouldnt it be nice if PARIS had rewire?
>My dream.....I'm sleeping,
>ID comes out with a new version, actually two versions, the EDS version and
>a EMU-Powered version. The EDS version is the PARIS we know of today with
>a few additions. First it drops the MIDI which wasn't useful in the first
place, add
>rewire which would allow us to use any rewire compatible sequencer and made
>it work over LAN. Add ADC and update to VST 3.
>
>The Emu-Powered version would be a native version like PT Le and run on
any
>of the Emu audio cards which have there on board effects that run in place
>of
>the EDS effects, but can run with any other native apps..Cubase, Sonar..etc.
>Oh
>ya, this is a PC only version, but if rewire was it work over LAN a Mac sequencer
>could be used. I know I'm dreaming.
>
>respect
>Nappy
>
>"chuck duffy" <c@c.com> wrote:
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>>>>noise.youchill.com
>>>>
>>>>Thanks
>>>>Chuck
>>>
>>
>Howdy..

Brian Carter <bricrter@skedaddleminspring.com> wrote:
>
> So, Hi! Jeez... it's just been too damned long since I've posted here. I've been
>over on the
>Ampex Mailing List. Most of my projects have been analog for the past year or so; around
>here
>(Nashville) there's still quite a market for that, apparently. PARIS still saves my
>bacon sometimes
>though, especially considering I'm running 2" 16-track most of the time. Sometimes,
>a little SMPTE
>and a few PARIS tracks can really get you out of a jam.
>
> So the other week I did my first all-digital project in several months (a mixdown).
>
>Unfortunately I had my OSX/ OS 9 hard drive crash on me, killing my PACE install, and
>had to go to

>ID for a re-authorization. I was back up and running in a few days. (I have a separate
>hard drive
>with OS 9 only on it, and PARIS was running from that in demo mode.)
>

> Anyway, this brought back a few memories, so I thought I'd drop in.

Glad to see

>Chuck, DJ,

>and many others still here hanging around. I'm still here, and I'm still using PARIS.

>I'll try to

>check in more often....

>

>bc

>

>

> PS: Interesting project you've got going there with the VST app rewire-type thing,

>Chuck!Hi there..price aside,has anyone a/b 'd Dynaudio BM5,against BM 6's ? I have a sub-woofer...well today, I went down to my local Comp USA to try out a Mac pro. They rep showed me a Mac Pro (quad) Dual -Dual core Intel..

It came with:

-250 Sata-300mb

-a good selection of I/O

-optical audio i.o..Nice (more on this later)

-DVD/RW.

-Space to add 4 more drives..

They had it running apple's boot-camp, so I was able to boot into Win Xp pro.

Verdict:

I am very impressed with this unit. The speed and efficiency that it ran Win-Xp pro was as smooth and fast as I ever seen.

The Apple rep : explained to me the me that the on-board audio (via the optical i/os) were capable of of 24/94 bit sample rate with a very respectable latency via the use of Audio units drivers. And the S/N rating ranks the on-board audio interface right up there with best of them. I played a few songs from a cd I brought to test. The mac Pro had a decent pair of M-audio monitors. Man, the audio was professional. The only need that I can see someone needed another audio interface is to add I/o..And it stands, if you only need 2 inputs, then the on-board sound interface will more than suffice.

On the Os-x side of things, I have to say that I've never, read NEVER :) seen Os-X run this fast!!! :) On previous macs, Os-x always felt a bit like "a Cheetah stuck in the quick sand"..

Now, on these intel -multi-core cpus, this is just what the Doc needed. Smooth and blazing fast.

hey did not have Logic Audio loaded, but eh had Final-cut pro, so I ran it thru it's paces and load up 30 or so wav files from Soundracer pro... Smooth, with video, plus I was on Safari dancing on the internet.. Impressed indeed..

Now, for the Cherry on top: All this power for \$2499.00..Yep..

Now, those of you who has dabbled into building your DAW, you know how much building a Dual-Dual core Opteron 285(and above) can be..let me just say.. It'll cost more than the this Mac..

Summary:

Apple is finally figured it out. hey have a Machine that can out gun the best PCs/Workstations available, and they can run both OS_X and Win Xp/pro. For me, a former Logic Audio user who swore when Apple closed it's door on the Windows platform, that I'd never buy another apple machine or product.. Well, let's just say, "Let the healing begin"..

I can now have my Logic Audio (Albeit, cost way too much IMHO)..hey, let's face it, it's not as cool or as powerful as Cubase 4, but it still have that "one of a kind" midi sequencer that's "Tighter" than my beloved MPC.. And, i can re-boot into windows to run Nuendo, Cubase, V-Stack, or even, shall I say Paris(via, a Magma PCI/E -PCI) expander..

So, sky's the limit for all new Mac Pro studios.

Rumor from the Apple rep: Look for a native version of OS-X to run on any PC.??????Humm..

Now, things are really heating up..

The Mac Pro Will be my next DAW purchase for 2007..Well, I fell in love with the BM5as..I actually heard things in mixes that I could not with other monitors in that price range.

My sweetwater rep told me that the BM6's are more mid rangy and can carry a little bit more bottom end.. If I had a sub, I'd go for eh BM5as..

"tonehouse" <zmcleod@comcast.net> wrote:

>Hi there..price aside,has anyone a/b 'd Dynaudio BM5,against BM 6's ?

I

>have a sub-woofer...

>

>Hi Lamont,

Ah yes but unlike the already existing PC dual dual-core xeon and now soon quad core you will have PCI, PCI-X and PCI-e so you won't have to replace and or buy tons of extra gear just to make music.

The on board sound they use is the same as on almost all Xeon motherboards. It's a Realtek.

:)

Chris

Lamont wrote:

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>showed me a Mac Pro (quad) Dual -Dual core Intel..
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>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762I haven't heard the 6As, but the main difference between them and the 5As is
power (I assume you are talking about the actives, but have heard good
things about the BM6 passives).

If you have a large room and need more power, the 6As would probably be the
best choice at 100W each for the tweeter and woofer. The BM5As however,
carry plenty of power (50/50) and can easily support a 3-10 foot distance
from the mix position. I have a 5.1 setup of 5As and a BM9S sub - great sub
as well.

They are superb monitors.

Regards,
Dedric

On 12/3/06 8:40 PM, in article 45739577@linux, "tonehouse"
<zmcleod@comcast.net> wrote:

> Hi there..price aside,has anyone a/b 'd Dynaudio BM5,against BM 6's ? I
> have a sub-woofer...

>
>Anybody have a set of ADAM A7 speakers? How are they?What would be a very clean,and quiet, power amp for a set of Dynaudio BM 15 passive speakers? How much would it cost? The powered ones have 200 watts on each woof/tweet .,trying to see the advantage of built-in vs outboard ,in money,and performancel really like my 5A's, can't speak of the other models..

Cheers,

TC

tonehouse wrote:

> Hi there..price aside,has anyone a/b 'd Dynaudio BM5,against BM 6's ? I

> have a sub-woofer...

>

>Anybody ever use Westlake LC-6.75 passive nearfields? Not sure of the price of them.<http://www.singshot.com/index.html>

AAWayman had some westlakes, sounded nice but he sure went through a lot of drivers.. This was probably 6 years ago, maybe they've fixed whatever that issue was?

AA

"tonehouse" <zmcleod@comcast.net> wrote in message news:4573ac17@linux...

> Anybody ever use Westlake LC-6.75 passive nearfields? Not sure of the

> price

> of them.

>

>Hey Chris.

Realteks have come a long long way. But, you are right about the PC side of things (muli choices on the Mobo..

But, PC's can only run Windows for music..and (yes Thad) Linux.

The Mac Pros can run OS-X and Win Xp pro). So, they the PC as far as versatility..

:)

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>HI Lamont,

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>Ah yes but unlike the already existing PC dual dual-core xeon and now

>soon quad core you will have PCI, PCI-X and PCI-e so you won't have to

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Subject: Re: I'm on a multi computer rampage over here!
Posted by [Tom Bruhl](#) on Fri, 10 Nov 2006 20:48:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>--
>Chris Ludwig
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>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762"LaMont" <jjdpro@ameritech.net> wrote:
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The mac thingy will also run linux

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 >>(859) 635-5762
 >Hey Phil,

Reaper looks very impressive.. I just found this other new secret weapon DAW project on gearslutz.. Take a look.

<http://www.ardour.org/>

Now llok at this (everyone)..

http://www.solid-state-logic.com/news/ardour_news.html

Look, SSL just purchased Sydec(Soundscape), and remember the email I posted here from Sydec ? The rep sated that SSI has told the Soundscape team to first fix the interface, and that a major face lift and update will be coming forward soon.!!

Dammmmm!!!! This is nice...
Comments...

"Phil Aiken" <asdf@asd.dcs> wrote:

>
>
> Just a heads up to any Paris users that are contemplating a move to a Native
>System.
>
>WWW.cockos.com/reaper
>
>It is still very young - improving by leaps and bounds literally almost
daily.
>There are like 2 releases a week. The developer is the guy who wrote WINAMP.
>Among other features it has amazing routing, delay compensation on all signal
>paths, an incredibly small footprint, can burn mp3's and cd's directly from
>a project, is priced reasonably, and the demo is fully functional and not
>time limited. If you are wondering what you are missing now, or might be
>missing if you go native, this is a free way to find out.
>Midi is there but not yet it's strong suit. I suspect it will be addressed
>in the not so distant future.
>
>Popping a UAD Plate or SIR on an aux, a drum buss with the UAD 1176, etc.
>and not even having to THINK about latency is insanely cool after working
>in PARIS for so long.
>
>Right now I am in DAW limbo. I built a new machine, kept 1 PARIS card in
>it for now, leaving me with 2 seperate 1 card systems Tthe old system will
>eventually get the 2nd card back). In addition to Paris I also have PT LE,
>Samplitude SE, and Reaper on the new machine.
>I am using them all and they all have their strengths. I am deciding which
>route to take in the future, but for now - I recently brought basics home
>from a studio as
>Proo Tools sessions. Did all of my editing in PT. Created Samplitude, Reaper

>and Paris projects for all of the tunes, and have been tracking and doing
>rough mixes in each.
>
>
>Pro Tools = compatibility and convenience. Best editor.
>
>Samplitude = some great features. Delay compensation, Good effects included.
>Expensive for the Pro version. Sounds excellent.
>
>Reaper= Very versatile, delay compensation. Deep program, yet very intuitive.
>Great editing. Feature rich, Many included effects, ASTOUNDING speed of
development,
>free to try and reasonably priced.
>
>So try Reaper if you are interested.
>
>
>
>
>
>

><http://www.ardour.org/manual/editing/importing>

The list of audio file formats that Ardour can import/embed is quite long.
It is based on the functionality offered by libsndfile, an excellent and
widely used software library by Australian programmer Erik de Castro Lopo.
As libsndfile's capabilities expand, so will Ardour's abilities to import
(and export) new formats. Ogg/Vorbis (an excellent, unpatented and license
free audio compression format similar to MP3) is planned for the near future.
Currently, supported formats include:

Microsoft WAV
SGI/Apple AIFF/AIFC
Sun AU/Snd
Raw (headerless)
Paris Audio File (PAF)
Commodore IFF/SVX
Sphere/NIST WAV
IRCAM SF
Creative VOC
SoundForge W64
GNU Octave MAT4/5
Portable Voice Format
Fasttracker 2 XI

HMM Tool Kit HTKA 100 watt \$150 pioneer stereo reciever will sound great. Or you can buy
a reference lab amp like my crown and put them side by side and try to guess
which one is playing. Consumer receivers are very good is what I'm saying.
Your bang for the buck goes into multi thousand dollar mode to really make
a difference after that.

John

"tonehouse" <zmcleod@comcast.net> wrote:

>What would be a very clean,and quiet, power amp for a set of Dynaudio BM
15

>passive speakers? How much would it cost? The powered ones have 200 watts

>on each woof/tweet .,trying to see the advantage of built-in vs outboard
,in

>money,and performance

>

><http://www.petegoldlust.com/carvedcrayons.html#OOPS!> Mine are the 5A's, as well, not the 6's,
Same

drivers/different power amps, as I understand it (the 6's can
go to "11" lol)

IME, the 5's have plenty of power for nearfields, and I don't
notice anything missing from the low end on 'em, except for
stuff where I might probably need a subwoofer to begin with.

Neil

TC <tc@spammetodeathyoubastards.org> wrote:

>I really like my 5A's, can't speak of the other models..

>

>Cheers,

>

>TC

>

>tonehouse wrote:

>> Hi there..price aside,has anyone a/b 'd Dynaudio BM5,against BM 6's ?

|

>> have a sub-woofer...

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>>What a cool thing. I checked out the Patsy Cline tune recently posted. The
singer was really quite good.

MR

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:4573afba\$1@linux...

> <http://www.singshot.com/index.html>

>

> AA

>

>Since under the hood the new Apple boxes essentially _are_ PCs, they'll run
pretty much any flavor of X86 *NIX out there. So did the IBM based Apple
boxes. In fact, I was soundly mocked for posting info here about how the
BSD based OS X went belly up under high multi-thread load when compared to
a linux install on the same PPC hardware. After further review, the same

thing happens on other BSD boxes regardless of CPU, and FreeBSD (my personal fave BSD) more than most. All that mach kernel stuff methinks. Which is why after a brief flirtation with BSD I'm back in Debian land where I belong.

I'm having a new DAW machine built for me (!) in the \$1500 range with a Core Duo and Intel chipset. I still think \$2500 is a sucker's price point, it might be competing with similar generic X86 hardware, but like \$500 gamer video cards I'm unwilling to spend and extra 30% for 10% more performance. I decided I don't have the time to build machines anymore, as the parts for my file server have been sitting at my desk for about a month now. So I'm paying a small premium (I'll figure out exactly how much) to have it put together for me. I'll report back on what I find, but rest assured the first thing I'll be doing is putting a real enterprise class operating system on it instead of all of that XP/VISTA/OS X.FurryKitty junk. But, alas, it'll be XP for audio.

TCB

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

>
>Hey Chris.
>
>Realteks have come a long long way. But, you are right about the PC side
>of things (multi choices on the Mobo..
>
>But, PC's can only run Windows for music..and (yes Thad) Linux.
>The Mac Pros can run OS-X and Win Xp pro). So, they the PC as far as versatility..
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>>Ah yes but unlike the already existing PC dual dual-core xeon and now
>>soon quad core you will have PCI, PCI-X and PCI-e so you won't have to

>>replace and or buy tons of extra gear just to make music.
>>The on board sound they use is the same as on almost all Xeon
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sabretoothed worms are eating these guys alive when all of a sudden I get

this wierd sensation in my throat. SHIT!!!! (thinks I), I'm starting to

catch a cold. I've got this raw, uncomfortable sensation in my throat and

I'm starting to cough.....then this tightness starts in my throat and

them more coughing, and more coughing.....and now my lungs are starting

to fill up with fluid and within about 3 minutes my throat is starting to

swell and I feel like I'm drowning.....soooooo.....wife unit bundles me into

car for mad dash to new hospital which is about 20 minutes out of town as

opposed to perfectly working old hospital that we have had here for years

which is in the middle of town and close to everything and

everyone.....soooooo anyway we get to the ER, and, as opposed to

the other poor schmucks sitting there in varying degrees of pain and

distress, I'm immediately admitted ahead of everyone else as I guess they

haven't encountered too many blue people that day. Well, after being poked,

prodded, hooked up to heart monitors, stress tests, Albuterol treatments and

who knows what all else, they still don't know what caused this. My heart is

fine (which, I'm told, is a good thing) but I have a hiatal hernia,

cholesterol levels are a bit high and some other levels could use some

improvement so I'm going to have to alter my lifestyle modus operandii a

bit...'cause I'm 56 and no longer invincible. Actually, I haven't been

invincible since I was 40, I just didn't know it.....but

it's sorta scary that one minute I could be my old perfectly functioning

self and the next, I could be turning blue. Perhaps I didn't have enough

coffee Saturday morning? Well, I'm home now and the Cubase project I was

working on Saturday night hasn't crashed (something that would have been

impossible with those damned RME cards) so I guess the Pulsar cards are, indeed, extremely stable and I can take some comfort in the fact that at least something was learned this whole wierd 36 hours.

Maybe I need to reload my drivers?

;o)Yikes, the blue screen of DJ! Reboot?

Very glad to hear you're OK, DeeJ.

Cheers,

-Jamie

www.JamieKrutz.com

DJ wrote:

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>Dedric Terry wrote:
> On 12/3/06 11:06 AM, in article 45730fa6@linux, "Jamie K"
> <Meta@Dimensional.com> wrote:
>
>> But since EWQL runs in Kontakt, and Kontakt can do disk streaming, there
>> must be a happy medium where you could have much less than 38GB of RAM
>> and still access the entire library.
>
> DSD can only do so much streaming and swapping out with that amount of data
> and number of instruments and orchestral library requires. With multiple
> instruments DSD is handling multiple separate processes, not just one as
> with a grand piano. (That may not be quite accurate, but it makes sense in
> light of how system requirements vary when I load a large piano sample vs.
> multiple orchestral instruments).
>> If current machines can't yet do this in one box, that day will come. Of
>> course for anyone willing to freeze tracks as they go, one box should
>> handle it already. Continued development of algorithmic emulations will
>> also likely lead to less RAM heavy solutions for orchestrations, some
>> pieces of that puzzle are already available.
>
> But emulations come at the expense of higher cpu usage, and realism. It's
> certainly an interesting approach and does work fairly well in the VSTi's
> I've tried, for what they are, but it still doesn't approach the realism of
> a large sample library.... which itself doesn't completely replace the
> realism of the real thing, though it can be quite convincing.

We've gone from pipe organs taking up the space of a small house to software plugins inside laptops. An amazing progression of ensemble emulation tools, and the progression will continue.

I suspect algorithmic emulations will take over eventually. CPU power is less and less a problem. Potential advantages in performability, low storage/bandwidth requirements and ever improving accuracy/quality will tilt the balance at some point.

Meanwhile, speaking of realism, you're right. A great use of these libraries is as mockups in preparation for directing a real orchestra. I've also found that combining real instrument tracks with sampled tracks aids greatly in producing a convincing piece.

>> Next time I'm heading your way I'll stop in. I can see advantages and
>> disadvantages to the EWQLSO approach and it will be nice to hear how
>> you're using it.
>
> Please do! Seeing and hearing is the easiest way to get a feel for why many

> composers go this route. But don't anticipate benching GPO for EWQLSO
> though - the whole goal is to maximize creativity, and when you have a setup
> you are excited about working with and are productive with, I think it's
> best to stick with it.

Good advice. Whenever I add a new approach I usually keep the existing ones around and integrate the new approach gradually, and only where it makes sense.

Cheers,
-Jamie
www.JamieKrutz.com

> Regards,
> Detric
>

>> PS. Just saw a report of the emergency radio system test in the Springs.
>> Did the air force jam your garage door? "When a secretive Air Force
>> installation in Colorado Springs began testing the radio signal, it
>> knocked out remote control garage door openers around the area. The
>> communication system, intended to reach first responders, uses the same
>> frequency as an estimated 50 million garage door openers." -AP

>
> PS: Our garage door opener is working - maybe it's in the Navy radio band.
> :-)

>
>>
>>
>>> Regards,
>>> Detric
>>>

>>>> I also keep a violin handy when I need complete control of articulation. :^)
>>>>

>>>> Cheers,
>>>> -Jamie
>>>> www.JamieKrutz.com
>>>>

>>>> PS. The groom was also a Mac user, although not exclusively. :^)
>>>>
>>>>
>>>>

>Will your new machine be have 2 x core duals or just a single dual core..

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

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>Jamie,

I recently (2 weeks ago) had a chance to see and poke with Logic 7.2 and it's still looks the same (that's for sure). I know they (apple) have threw in all the soft-synths they have, but for me and many others, they have to address the interface and overall work-flow.

-Better editing(audio) with the look of Sountrack Pro

-overall- just rewrite the entire app like Steinberg did with Nuendo & Cubase SX..

-It still feel like a midi seuncer, even on a Dual G5, and not as sleek as Pro Tools and Cubase SX/Nuendo/Samplitude. Due to it still running under the old -Midi-audio seuncer.

For what it's worth, I'm a DP 4.x owner, and that app too feels same..

-The Apple rep did tell me that Apple is moving away from the old interface and into the new format Sountrack Pro, which he says, fall in line with the overall Final-Cut pro layout and workflow. Similar to how Sony's Vegas and Acid, and Vegas Video are.

That's what has pushed me over to the Buy side :) A New Logic Audio finally!! Amen. Amen and Amen!!

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>> Now, things are really heating up..

>> The MAC Pro Will be my next DAW purchase for 2007..

>>"LaMont" <jjdpro@gmail.com> wrote:

>

><http://www.ardour.org/manual/editing/importing>

>The list of audio file formats that Ardour can import/embed is quite long.

>It is based on the functionality offered by libsndfile, an excellent and

>widely used software library by Australian programmer Erik de Castro Lopo.

>As libsndfile's capabilities expand, so will Ardour's abilities to import

>(and export) new formats. Ogg/Vorbis (an excellent, unpatented and license

>free audio compression format similar to MP3) is planned for the near future.

>Currently, supported formats include:

>

>Microsoft WAV

>SGI/Apple AIFF/AIFC

>Sun AU/Snd

>Raw (headerless)

>Paris Audio File (PAF)

>Commodore IFF/SVX

>Sphere/NIST WAV
>IRCAM SF
>Creative VOC
>SoundForge W64
>GNU Octave MAT4/5
>Portable Voice Format
>Fasttracker 2 XI
>HMM Tool Kit HTK

>Hey Thad! I think your need differ from most of us being an IT guy. As Jamie said, it a good thing that we use different machines. Speaking of difference, there is a difference between the Core Duo and the Core 2 Duo, but I'm sure you already know this.

It is my opinion that you get what you pay for, and that quality and convenience comes at a price. I also think Apple hardware is still over priced a bit.

Then again, I think that most high end hardware is over priced. I believe if you were to buy Apple hardware, you wouldn't be disappointed in the quality, or the engineering.

Here is an article you might find interesting.

Apple's Xserve Xeon: Built to fall apart

http://weblog.infoworld.com/enterprisemac/archives/2006/10/apples_xserve_x.html

James

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

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>Since under the hood the new Apple boxes essentially _are_ PCs, they'll run

>pretty much any flavor of X86 *NIX out there. So did the IBM based Apple boxes. In fact, I was soundly mocked for posting info here about how the >BSD based OS X went belly up under high multi-thread load when compared to

>a linux install on the same PPC hardware. After further review, the same >thing happens on other BSD boxes regardless of CPU, and FreeBSD (my personal >fave BSD) more than most. All that mach kernel stuff methinks. Which is why

>after a brief flirtation with BSD I'm back in Debian land where I belong.

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>Duo and Intel chipset. I still think \$2500 is a sucker's price point, it

>might be competing will with similar generic X86 hardware, but like \$500

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>my file server have been sitting at my desk for about a month now. So I'm
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>thing I'll be doing is putting a _real_ enterprise class operating system
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>>of things (muli choices on the Mobo..
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>>But, PC's can only run Windows for music..and (yes Thad) Linux.
>>The Mac Pros can run OS-X and Win Xp pro). So, they the PC as far as versatility..
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>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>Hi Lamont,
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>>>Ah yes but unlike the already existing PC dual dual-core xeon and now

>>>soon quad core you will have PCI, PCI-X and PCI-e so you won't have to
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>>>replace and or buy tons of extra gear just to make music.
>>>The on board sound they use is the same as on almost all Xeon
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>>>>showed me a Mac Pro (quad) Dual -Dual core Intel..
>>>>It came with:

>>>>-250 Sata-300mb
 >>>>-a good selection of I/O
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>>>>It'll cost more than the this Mac..

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>>>>Apple is finally figued it out. hey have a Machine hat can out gun he

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>>>(859) 635-5762

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>Single dual core.

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

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>Will your new machine be have 2 x core duals or just a single dual core..

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On Mon, 4 Dec 2006 10:23:55 -0700, "DJ" <nowayjose@dude.net> wrote:

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>to fill up with fluid and within about 3 minutes my throat is starting to
>swell and I feel like I'm drowning.....soooooo.....wife unit bundles me into
>car for mad dash to new hospital which is about 20 minutes out of town as
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>which is in the middle of town and close to everything and
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>haven't encountered too many blue people that day. Well, after being poked,
>prodded, hooked up to heart monitors, stress tests, Albuterol treatments and
>who knows what all else, they still don't know what caused this. My heart is
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>bit...'cause I'm 56 and no longer invincible. Actually, I haven't been
>invincible since I was 40, I just didn't know it.....but
>it's sorta scary that one minute I could be my old perfectly functioning
>self and the next, I could be turning blue. Perhaps I didn't have enough
>coffee Saturday morning? Well, I'm home now and the Cubase project I was
>working on Saturday night hasn't crashed (something that would have been
>impossible with those damned RME cards) so I guess the Pulsar cards are,
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>Maybe I need to reload my drivers?
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Has anyone tried this? I'd love to be able to *paint audio* in Cubase but
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it to function in a similar way o ACID. I just want it to work.

Does it?

Thanks,

Deej"rick" <parnell68@hotmail.com> wrote in message
news:r7s8n2psomflsvg9uul6g2t2n7vu9ebfna@4ax.com...
> is this anything like your trip to the dessert without water trick?
> if you ever have any doubts about your age go to a college town bar
> and see how you do on the "can i buy you a drink" reality test.

I've already been referred to as *sir* by enough young nubilees in this
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unconscious?
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Well, right now I'm oh hold to Sony product support and the background music has me feeling like I'm floating in an ocean full of humpback whales on Ambien

(yawn)

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>Hi DJ,

I don't use Acid - what are you looking to do that SX3 didn't?

I don't know how much is new in the looping area, but C4 and N3 both support
Rex and Acid
loops - automatically matched to tempo. Of course for extending loops you
don't have a single
loop object feature as with Live/Acid, but rather duplicate, repeat, or fill
loop (set your loop points
for a section, select a loop object (1 bar drum loop, whatever), and "fill
loop" will repeat that object
for each measure or set of measures over the range. Of course all of this
is much faster if
you just assign keycommands. Then there are hitpoints, etc to do much of
what Rex files do.

Of course you also have Play Order Tracks to alter your arrangement in as
many ways you might like.

Regards,
Dedric

"DJ" <nowayjose@dude.net> wrote in message news:45747206@linux...
> I'm getting soem requests for radio ads here. One thing I've always loved
> about ACID is that it's so easy to paint up a generic soundtrack. I've got
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> Does it?
>
> Thanks,
>
> DeeJ
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0090_01C717B6.0D6A5E70

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

Content-Transfer-Encoding: quoted-printable

Stay with us DeeJ. We need our elders to maintain our
extended Paris family.

Glad you're feeling better.
Tom

"DJ" <nowayjose@dude.net> wrote in message news:457475f8@linux...

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I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0090_01C717B6.0D6A5E70

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>Stay with us Deej. We need our =
elders to=20

maintain our</DIV>

<DIV>extended Paris family.</DIV>

<DIV> </DIV>
<DIV>Glad you're feeling =
better.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"DJ" <<A =
href=3D"mailto:nowayjose@dude.net">nowayjose@dude.net>=20
 wrote in message <A=20
 =
href=3D"news:457475f8@linux">news:457475f8@linux...</DIV>
"rick" =
<<A=20
 href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com> =
wrote in=20
 message
<A=20
 =
href=3D"news:r7s8n2psomflsvg9uul6g2t2n7vu9ebfna@4ax.com">news:r7s8n2psomf=
lsvg9uul6g2t2n7vu9ebfna@4ax.com...
>=20
 is this anything like your trip to the dessert without water =
trick?
> if=20
 you ever have any doubts about your age go to a college town =
bar
> and=20
 see how you do on the "can i buy you a drink" reality =
test.

I've=20
 already been referred to as *sir* by enough young nubles in this =

college=20
 town to know better.

glad
> you're not dead...HEY =
WAIT....is=20
 there something you forgot to buy cu
> you're effing to old to=20
 remember?? OOOH OOOH...you took viagra and
> there's just =
not=20
 enough blood to sustain both brains??

Hmmmmm...well.....I =
haven't=20
 reached the Viagra plateau yet but this is
something to think =
about. I=20
 mean, how could sex be any fun if you're =

unconscious?
>
> i'll=20
 wait til after your nap for the answer.

Well, right now I'm oh =
hold to=20
 Sony product support and the background music
has me feeling like =
I'm=20
 floating in an ocean full of humpback whales on=20

Ambien

(yawn)

;o)
>
>
> On Mon, 4 =
Dec 2006=20
 10:23:55 -0700, "DJ" <<A=20

[href=3D"mailto:nowayjose@dude.net">nowayjose@dude.net&=20](mailto:nowayjose@dude.net)
wrote:
&=20
&=20
&=20Sitting at home watching Kiing Kong on HBO =
Saturday=20
night.. I was taking a
&=20
&=20break from dinking around with =
creating some=20
drum parts with using my Korg
&=20
&=20PadKontrol and BFD (a match =
made in=20
heaven) and I'm happily munching on =

&=20
&=20some
&=20
&=20popcorn,=20
watching the part where the guys are tossed to the bottom of=20
the
&=20
&=20chasmreally cool stuff wherein giant bugs =
and=20
godawful
&=20
&=20sabretoothed worms are eating these guys alive =
when all of=20
a sudden I get
&=20
&=20this wierd sensation in my throat. SHIT!!!! =
(thinks=20
I), I'm starting to
&=20
&=20catch a cold. I've got this raw, =
uncomfortable=20
sensation in my throat and
&=20
&=20I'm starting to =
cough.....then this=20
tightness starts in my throat and
&=20
&=20them more coughing, and =
more=20
coughing.....and now my lungs are starting
&=20
&=20to fill up =
with fluid=20
and within about 3 minutes my throat is starting to
&=20
&=20swell =
and I=20
feel like I'm drowning.....soooooo.....wife unit bundles me=20

&=20
&=20into
&=20
&=20car for mad dash to new hospital which is =
about 20=20
minutes out of town as
&=20
&=20opposed to perfectly working old =
hospital=20
that we have had here for years
&=20
&=20which is in the middle of =
town and=20
close to everything and
&=20
&=20everyone.....soooooo =
anyway we=20
get to the ER, and, as opposed
&=20
&=20to
&=20
&=20the other =
poor=20
schmucks sitting there in varying degrees of pain =
and
&=20
&=20distress, I'm=20
immediately admitted ahead of everyone else as I guess =
they
&=20
&=20haven't=20
encountered too many blue people that day. Well, after being=20

&=20
&=20poked,
&=20
&=20prodded, hooked up to heart monitors, =
stress=20
tests, Albuterol treatments
&=20
&=20and
&=20
&=20who knows what =
all=20
else, they still don't know what caused this. My heart=20

&=20
&=20is
&=20
&=20fine (which, I'm told, is a good thing) but =

I have a=20
 hiatal hernia,
>cholesterol levels are a bit high and some =
 other=20
 levels could use some
>improvement so I'm going to have to =
 alter my=20
 lifestyle modus operandii a
>bit...'cause I'm 56 and no =
 longer=20
 invincible. Actually, I haven't been
>invincible since I was =
 40, I=20
 just didn't know it.....but
>it's sorta =
 scary that=20
 one minute I could be my old perfectly functioning
>self and =
 the=20
 next, I could be turning blue. Perhaps I didn't have =
 enough
>coffee=20
 Saturday morning? Well, I'm home now and the Cubase project I=20
 was
>working on Saturday night hasn't crashed (something =
 that would=20
 have been
>impossible with those damned RME cards) so I =
 guess the=20
 Pulsar cards are,
>indeed, extremely stable and I can take =
 some=20
 comfort in the fact that at
>least something was learned =
 this whole=20
 wierd 36 hours.
>Maybe I need to reload my=20
 drivers?
>;o)
>
>
></BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
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 from SX (I have vers 3) to/from
 Paris for mixing and editing?? You track in SX and mix in Paris right?

"Neil" <OIUOIU@OIU.com> wrote:

>
 >Gantt-Man... that all sucks verily. Start thinking about
 >incorporating Cubase.. either for tracking & mixing, then
 >summing into Paris; or track basics into Paris if you like to
 >smack those convertors & get a couple ethernet cards to make
 >file Xfers easy from one PC to another & do all your overdubs &
 >mixing in Cubase... either way you'll have a reasonable-
 >additional-cost solution - or yeah, pony up & get HD
 >if you think there's enough biz in your market to support that
 >investment.

>
>I'm seriously considering doing the track-basics-in-Paris & do
>all the rest in SX for any full-band stuff that I do, now that
>I have a Paris rig again. Maybe upconvert the basics to my
>favored 88.2k samplerate before I import into SX - that way
>I'll have at least all the key overdubs done "pure" at that
>samplerate.
>
>Neil
>
>Neil
>
>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>
>>Don't get me wrong. I love Paris. I'm just getting tired of some of the
>>quirks. And my UAD-1 FX (that is, the ones that I can use in Paris running
>>on Mac OS 9 - which means no NEVE EQ) are not behaving at all. I get clicks
>>and ticks and hooting foghorns. Stopping and starting usually makes the
>>noises stop, but they're always lurking around the corner, waiting to scare
>>hell out of me and my clients. I tried to go back to V.3.8 and V.3.7,
but
>>I lost authorizations on most of the good FX. So I'm running V.3.9, futzing
>>around w/ edit screens that don't correspond to what's actually playing
>due
>>to latency and praying that I can get thru 10 minutes with no strange noises.
>>
>>
>>Today is one of those days that, if I had 20 or 30 grand to piss away,
I
>>mighta ordered me a PT HD rig. Just to have some factory support.
>>
>>Sorry. I just had to rant a little. In another 30 minutes I'll be back
>>in Paris, mixing.
>>
>>Gantt
>What I like about ACID is that I can just insert a loop and paint it across
as many bars as I want and manipulate it to death quickly and easily. What I
don't like about what I'm hearing about Cubase 4 is that it doesn't have DX
support (and I do use a few old DX plugins that I want to keep using). My
Cubase>Paris scenario is **exactly** as I want it right now and since I don't
record to Cubase and I'm comfortable with it's v3 interface, the new CR (and
other) upgrade features don't really give me anything I really need as far
as I can see.....plus, I've heard of problems with Cubase 4 and the Houston
controller and I don't need another hardware interfacing headache.

The ACID Pro 6.0 demo is downloading now. It's fully functional for 30 days
(except you can't render to MP3-not an issue for me) and supports Rewire,
ASIO and rudimentary video support. The upgrade price is \$199.00 if I decide

I want it.same as Cubase SX 3x > Cubase 4.

Looks pretty cool.

We'll see.

;o)

"Dedric Terry" <dedric@echomg.com> wrote in message news:45747b9a\$1@linux...

> Hi DJ,

>

> I don't use Acid - what are you looking to do that SX3 didn't?

>

> I don't know how much is new in the looping area, but C4 and N3 both

> support Rex and Acid

> loops - automatically matched to tempo. Of course for extending loops you

> don't have a single

> loop object feature as with Live/Acid, but rather duplicate, repeat, or

> fill loop (set your loop points

> for a section, select a loop object (1 bar drum loop, whatever), and "fill

> loop" will repeat that object

> for each measure or set of measures over the range. Of course all of this

> is much faster if

> you just assign keycommands. Then there are hitpoints, etc to do much of

> what Rex files do.

>

> Of course you also have Play Order Tracks to alter your arrangement in as

> many ways you might like.

>

> Regards,

> Dedric

>

> "DJ" <nowayjose@dude.net> wrote in message news:45747206@linux...

>> I'm getting soem requests for radio ads here. One thing I've always loved

>> about ACID is that it's so easy to paint up a generic soundtrack. I've

>> got ACIOD V4.0 here and I'm getting ready to load it up and go to work

>> but I've been thinking of upgrading to Cubase 4 and I hear it has a much

>> improved way of dealing with loops than SX3 did.

>> Has anyone tried this? I'd love to be able to *paint audio* in Cubase but

>> I'm not really crazy about having to deal with a bunch of workarounds to

>> get it to function in a similar way o ACID. I just want it to work.

>>

>> Does it?

>>

>> Thanks,

>>

>> DeeJ

>>

>>

>

>I've been using crowns and they have worked well. If you have more than one set of monitors (which I use) it made sense to go passive and share an amp but if you use just one set you may want to go powered...

"tonehouse" <zmcleod@comcast.net> wrote:

>What would be a very clean, and quiet, power amp for a set of Dynaudio BM 15

>passive speakers? How much would it cost? The powered ones have 200 watts

>on each woof/tweet ., trying to see the advantage of built-in vs outboard

, in

>money, and performance

>

>Other than bug fixes, the changes have been subtle and useful for work flow. Channel strip in the arrange window, drag/drop plugins around in arrange and mix windows, that sort of needed updating has been handy. Plus the great new plugins as you mentioned, not only soft synths but also convolution reverb, phase coherent eq, match eq, guitar amp modeling, comprehensive metering.

If they're going to make major changes, and some would be useful, I very much hope they don't take away any of the power or current stability of this app. But I'd like to see more things doable directly in the arrange window, and a monitor control section.

Cheers,

-Jamie

www.JamieKrutz.com

LaMont wrote:

> Jamie,

> I recently (2 weeks ago) had a chance to see and poke with Logic 7.2 and it's

> still looks the same (that's for sure). I know they (apple) have thrown in

> all the soft-synths they have, but for me and many others, they have to address

> the interface and overall work-flow.

>

> -Better editing(audio) with the look of Sountrack Pro

> -overall- just rewrite the entire app like Steinberg did with Nuendo & Cubase

> SX..

>

> -It still feels like a midi sequencer, even on a Dual G5, and not as sleek

> as Pro Tools and Cubase SX/Nuendo/Samplitude. Due to it still running under

> the old -Midi-audio sequencer.

> For what it's worth, I'm a DP 4.x owner, and that app too feels same..

>
> -The Apple rep did tell me that Apple is moving away from the old interface
> and into the new format Sountrack Pro , which he says, fall in line with
> the overall Final-Cut pro layout and workflow. Similar to how Sony's Vegas
> and Acid, and Vegas Video are.
>
> That's what has pushed me over to the Buy side :) A New Logic Audio finally!!
> Amen. Amen and Amen!!
>
>
>
> Jamie K <Meta@Dimensional.com> wrote:
>> Hey LaMont,
>>
>> Cool, let us know what you think when you get it. I'd also be interested
>
>> in your take on the current Logic when you get Logic going again, it's
>> been refined a bit since Apple dropped MSWindows support.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> Lamont wrote:
>>> well today, I went down to my local Comp USA to try out a Mac pro. They
> rep
>>> showed me a Mac Pro (quad) Dual -Dual core Intel..
>>> It came with:
>>> -250 Sata-300mb
>>> -a good selection of I/O
>>> -optical audio i.o..Nice (more on this later)
>>> -DVD/RW.
>>> -Space to add 4 more drives..
>>>
>>> They had it running apple's boot-camp, so I was able to boot into Win
> Xp
>>> pro.
>>>
>>> Verdict:
>>> I am very impressed with this unit. The speed and efficiency that it ran
>>> Win-Xp pro was as smooth and fast as I ever seen.
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> optical
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>>> audio interface right up there with best of them. I played a few songs
> from
>>> a cd I brought to test. The mac Pro had a decent pair of M-audio monitors.
>>> Man, the audio was professional. The only need that I can see someone
> needed
>>> another audio interface is to add I/o..And it stands, if you only need
> 2
>>> inputs, then the on-board sound interface will more than suffice.
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>>> On the Os-x side of things, I have to say that I've never, read NEVER
> :)
>>> seen Os-X run this fast!!! :) On previous macs, Os-x always felt a bit
> like
>>> "a Cheetah stuck in the quick sand"..
>>>
>>> Now, on these intel -multi-core cpus, this is just want the Dr needed.
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>>> it thru it's paces and load up 30 or so wav files from Soundrac pro..
> Smooth,
>>> with video, plus I was on Saffari dancing on the internet..
>>> Impressed indeed..
>>>
>>> Now, for the Cherry on top: All this power for \$2499.00..Yep..
>>> Now, those of you who has dabbled into building your DAW, you know how
> much
>>> building a Dual-Dual core Opteron 285(and above) can be..let me just say..
>>> It'll cost more than the this Mac..
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>>> Summary:
>>> Apple is finally figured it out. hey have a Machine hat can out gun he
> best
>>> PCs/Workstations available, and they can run both OS_X and Win Xp/pro.
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>>> "one of a kind" midi sequencer that's "Tighter" than my beloved MPC..
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>>> shall I say Paris(via, a Magma PCI/E -PCI) expander..
>>>

>>> So, skys the limit for all new Mac Pro studios.
>>> Rumor from the Apple rep: Look for a native version of OS-X to run on
> any
>>> PC.??????Humm..
>>>
>>> Now, things are really heating up..
>>> The MAc Pro Will be my next DAW purchase for 2007..
>>>
>make sure your motherboard will support the quad core.

TCB wrote:

> Single dual core.
>
> "Lamont" <jjdpro@ameritech.net> wrote:
>> Will your new machine be have 2 x core duals or just a single dual core..
>>
>>
>> "TCB" <nobody@ishere.com> wrote:
>>> Since under the hood the new Apple boxes essentially _are_ PCs, they'll
>> run
>>> pretty much any flavor of X86 *NIX out there. So did the IBM based Apple
>>> boxes. In fact, I was soundly mocked for posting info here about how the
>>> BSD based OS X went belly up under high multi-thread load when compared
>> to
>>> a linux install on the same PPC hardware. After further review, the same
>>> thing happens on other BSD boxes regardless of CPU, and FreeBSD (my personal
>>> fave BSD) more than most. All that mach kernel stuff methinks. Which is
>> why
>>> after a brief flirtation with BSD I'm back in Debian land where I belong.
>>>
>>>
>>> I'm having a new DAW machine built for me (!) in the \$1500 range with a
>> Core
>>> Duo and Intel chipset. I still think \$2500 is a sucker's price point, it
>>> might be competing will with similar generic X86 hardware, but like \$500
>>> gamer video cards I'm unwilling to spend and extra 30% for 10% more performance.
>>> I decided I don't have the time to build machines anymore, as the parts
>> for
>>> my file server have been sitting at my desk for about a month now. So I'm
>>> paying a small premium (I'll figure out exactly how much) to have it put
>>> together for me. I'll report back on what I find, but rest assured the
> first
>>> thing I'll be doing is putting a _real_ enterprise class operating system
>>> on it instead of all of that XP/VISTA/OS X.FurryKitty junk. But, alas,
> it'll
>>> be XP for audio.

>>>
>>> TCB
>>>
>>> "LaMont" <jjdpro@ameritech.net> wrote:
>>>> Hey Chris.
>>>>
>>>> Realteks have come a long long way. But, you are right about the PC side
>>>> of things (muli choices on the Mobo..
>>>>
>>>> But, PC's can only run Windows for music..and (yes Thad) Linux.
>>>> The Mac Pros can run OS-X and Win Xp pro). So, they the PC as far as versatility..
>>>> :)
>>>>
>>>>
>>>>
>>>>
>>>>
>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>> HI Lamont,
>>>>>
>>>>> Ah yes but unlike the already existing PC dual dual-core xeon and now
>>>>> soon quad core you will have PCI, PCI-X and PCI-e so you won't have to
>>>>> replace and or buy tons of extra gear just to make music.
>>>>> The on board sound they use is the same as on almost all Xeon
>>>>> motherboards. It;s a Realtek.
>>>>>
>>>>> :)
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>>>>> Lamont wrote:
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>>>>>
>>>>> --
>>>>> Chris Ludwig
>>>>> ADK
>>>>> chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
>>>>> www.adkproaudio.com <<http://www.adkproaudio.com/>>
>>>>> (859) 635-5762
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comWell, I haven't done this YET, but I have LAN cards on both PC's
so I would just dump the files into a shared folder & grab 'em
from there with the other PC.

Neil

"rich" <studiodog_99@yahoo.com> wrote:

>

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>>>Today is one of those days that, if I had 20 or 30 grand to piss away,
>I
>>>mighta ordered me a PT HD rig. Just to have some factory support.
>>>

>>>Sorry. I just had to rant a little. In another 30 minutes I'll be back
>>>in Paris, mixing.
>>>
>>>Gantt
>>
>Deej, glad to hear you're OK... take care of yourself, dude!

Neil

"DJ" <nowayjose@dude.net> wrote:

>Sitting at home watching Kiing Kong on HBO Saturday night.. I was taking
a
>break from dinking around with creating some drum parts with using my Korg

>PadKontrol and BFD (a match made in heaven) and I'm happily munching on
some
>popcorn, watching the part where the guys are tossed to the bottom of the

>chasmreally cool stuff wherein giant bugs and godawful
>sabretoothed worms are eating these guys alive when all of a sudden I get

>this wierd sensation in my throat. SHIT!!!! (thinks I), I'm starting to

>catch a cold. I've got this raw, uncomfortable sensation in my throat and

>I'm starting to cough.....then this tightness starts in my throat and

>them more coughing, and more coughing.....and now my lungs are starting

>to fill up with fluid and within about 3 minutes my throat is starting to

>swell and I feel like I'm drowning.....sooooooo.....wife unit bundles me
into
>car for mad dash to new hospital which is about 20 minutes out of town as

>opposed to perfectly working old hospital that we have had here for years

>which is in the middle of town and close to everything and
>everyone.....soooooo anyway we get to the ER, and, as opposed
to
>the other poor schmucks sitting there in varying degrees of pain and
>distress, I'm immediately admitted ahead of everyone else as I guess they

>haven't encountered too many blue people that day. Well, after being poked,

>prodded, hooked up to heart monitors, stress tests, Albuterol treatments
and
>who knows what all else, they still don't know what caused this. My heart

is

>fine (which, I'm told, is a good thing) but I have a hiatal hernia,
>cholesterol levels are a bit high and some other levels could use some
>improvement so I'm going to have to alter my lifestyle modus operandii a

>bit...'cause I'm 56 and no longer invincible. Actually, I haven't been
>invincible since I was 40, I just didn't know it.....but

>it's sorta scary that one minute I could be my old perfectly functioning

>self and the next, I could be turning blue. Perhaps I didn't have enough

>coffee Saturday morning? Well, I'm home now and the Cubase project I was

>working on Saturday night hasn't crashed (something that would have been

>impossible with those damned RME cards) so I guess the Pulsar cards are,

>indeed, extremely stable and I can take some comfort in the fact that at

>least something was learned this whole wierd 36 hours.

>Maybe I need to reload my drivers?

>;o)

>

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

-----050607060503090306080207

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

Content-Transfer-Encoding: 7bit

I am using various WC cable lengths from 12" to 35' (35' for the HD run) here with ZERO problems... but they are all home made 75 Ohm Canare LV-61S with proper crimp ends. Here is a pdf of the current signal flow for the room.

David.

Neil wrote:

> Well, I will try this, but ideally I need the 12-ft cables
> regardless, so I'm wondering if the 50-ohm ones (vs. the 75-
> ohms that I've seen most WC cables made up of) are what's
> causing the problem - or at least COULD be what's causing it.

>

> Neil

>

>

>

-----050607060503090306080207

Content-Type: application/pdf;
name="Studio B Signal Flow w-HD.pdf"
Content-Transfer-Encoding: base64
Content-Disposition: inline;
filename="Studio B Signal Flow w-HD.pdf"

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IFINCi9Db250ZW50cyAxMSAwIFINCi9NZWRpYUJveCBbMCAwIDc5MiA2MTJd
DQovUmVzb3Vy
Y2VzIDw8DQovUHJvY1NldCBbL1BERiAvVGV4dF0NCi9Gb250IDw8IC9GMTIg MTIgMCBSID4+
DQo+Pg0KL1RodW1iIDEwIDAQUG0KPj4NCmVuZG9iaG0KMTEgMCBvYmoNCjw8
DQovRmlsdGVy
IFsvRmxhdGVEZWNVZGUgXQ0KL0xlbmd0aCAzMdYxDQo+Pg0Kc3RyZWFTdDQp4
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TSIYwnCthZOR
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Y/pJyE0FakKmpJgWd4gZDuZZwkzE0pGyAyJK6qgbbIX+4UimH5Hfgk6VRvQ5 CI0Y3CDIoNek
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37fTC7e5qLIWSX+UT1lbgJHDFLaY42pGuRZclRXJjZAcObIcSxAl5p203BF ryawr0CW6lyX
x8y4sK

Subject: Re: I'm on a multi computer rampage over here!
Posted by [JeffH](#) on Fri, 10 Nov 2006 21:25:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

So, skys the limit for all new Mac Pro studios.
>>>>>> Rumor from the Apple rep: Look for a native version of OS-X to run
on

>>>> any
>>>>>> PC.??????Humm..
>>>>>>
>>>>>> Now, things are really heating up..
>>>>>> The MAc Pro Will be my next DAW purchase for 2007..
>>>>>>
>>>>>>
>>>>>>
>>>>>> --
>>>>>> Chris Ludwig
>>>>>> ADK
>>>>>> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>>>>> www.adkproaudio.com <http://www.adkproaudio.com/>
>>>>>> (859) 635-5762
>>
>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.com I heard it wasn't reliable and sometimes the Houston driver just didn't show up at all in cubase. Not true eh?

Do you have to uninstall v3 before going to v4 or can you just install it over v3 as an upgrade?

Thanks,

Deej

"alex plasko" <alex.plasko@snet.net> wrote in message news:457491ff\$1@linux...
> dj.....what kind of problems did you hear about with the houston? my
> houston works great with cubase 4
> "DJ" <nowayjose@dude.net> wrote in message news:45747e41\$1@linux...
>> What I like about ACID is that I can just insert a loop and paint it
>> across as many bars as I want and manipulate it to death quickly and
>> easily. What I don't like about what I'm hearing about Cubase 4 is that
>> it doesn't have DX support (and I do use a few old DX plugins that I want
>> to keep using). My Cubase>Paris scenario is *exactly* as I want it right
>> now and since I don't record to Cubase and I'm comfortable with it's v3
>> interface, the new CR (and other) upgrade features don't really give me
>> anything I really need as far as I can see.....plus, I've heard of

>> problems with Cubase 4 and the Houston controller and I don't need
>> another hardware interfacing headache.
>>
>> The ACID Pro 6.0 demo is downloading now. It's fully functional for 30
>> days (except you can't render to MP3-not an issue for me) and supports
>> Rewire, ASIO and rudimentary video support. The upgrade price is \$199.00
>> if I decide I want it.same as Cubase SX 3x > Cubase 4.
>>
>> Looks pretty cool.
>>
>> We'll see.
>>
>> ;o)
>>
>>
>> "Dedric Terry" <dedric@echomg.com> wrote in message
>> news:45747b9a\$1@linux...
>>> Hi DJ,
>>>
>>> I don't use Acid - what are you looking to do that SX3 didn't?
>>>
>>> I don't know how much is new in the looping area, but C4 and N3 both
>>> support Rex and Acid
>>> loops - automatically matched to tempo. Of course for extending loops
>>> you don't have a single
>>> loop object feature as with Live/Acid, but rather duplicate, repeat, or
>>> fill loop (set your loop points
>>> for a section, select a loop object (1 bar drum loop, whatever), and
>>> "fill loop" will repeat that object
>>> for each measure or set of measures over the range. Of course all of
>>> this is much faster if
>>> you just assign keycommands. Then there are hitpoints, etc to do much
>>> of what Rex files do.
>>>
>>> Of course you also have Play Order Tracks to alter your arrangement in
>>> as many ways you might like.
>>>
>>> Regards,
>>> Dedric
>>>
>>> "DJ" <nowayjose@dude.net> wrote in message news:45747206@linux...
>>>> I'm getting soem requests for radio ads here. One thing I've always
>>>> loved about ACID is that it's so easy to paint up a generic soundtrack.
>>>> I've got ACIOD V4.0 here and I'm getting ready to load it up and go to
>>>> work but I've been thinking of upgrading to Cubase 4 and I hear it has
>>>> a much improved way of dealing with loops than SX3 did.
>>>> Has anyone tried this? I'd love to be able to *paint audio* in Cubase
>>>> but I'm not really crazy about having to deal with a bunch of

>>>> workarounds to get it to function in a similar way o ACID. I just want
>>>> it to work.
>>>>
>>>> Does it?
>>>>
>>>> Thanks,
>>>>
>>>> Deej
>>>>
>>>>
>>>
>>>
>>
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_008E_01C717B4.8C45B840
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

LOL

;oD

"alex plasko" <alex.plasko@snet.net> wrote in message =
news:457492d0@linux...
just think, you could get a quadruple bypass and your system will =
still be running when you get home!

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45747e2c@linux...
Stay with us Deej. We need our elders to maintain our
extended Paris family.

Glad you're feeling better.
Tom

"DJ" <nowayjose@dude.net> wrote in message news:457475f8@linux...

"rick" <parnell68@hotmail.com> wrote in message=20
news:r7s8n2psomflsvg9uul6g2t2n7vu9ebfna@4ax.com...
> is this anything like your trip to the dessert without water =
trick?
> if you ever have any doubts about your age go to a college town =
bar
> and see how you do on the "can i buy you a drink" reality test.

I've already been referred to as *sir* by enough young nubile in =
this=20
college town to know better.

glad
> you're not dead...HEY WAIT....is there something you forgot to =
buy cu
> you're effing to old to remember??? OOOH OOOH...you took viagra =
and
> there's just not enough blood to sustain both brains???

Hmmmmmm...well.....I haven't reached the Viagra plateau yet =
but this is=20
something to think about. I mean, how could sex be any fun if =
you're=20
unconscious?
>
> i'll wait til after your nap for the answer.

Well, right now I'm oh hold to Sony product support and the =
background music=20
has me feeling like I'm floating in an ocean full of humpback =
whales on=20
Ambien

(yawn)

;0)
>
>
> On Mon, 4 Dec 2006 10:23:55 -0700, "DJ" <nowayjose@dude.net> =
wrote:
>
>>Sitting at home watching Kiing Kong on HBO Saturday night.. I =
was taking a
>>break from dinking around with creating some drum parts with =
using my Korg
>>PadKontrol and BFD (a match made in heaven) and I'm happily =
munching on=20
>>some
>>popcorn, watching the part where the guys are tossed to the =
bottom of the
>>chasmreally cool stuff wherein giant bugs and =
godawful
>>sabretoothed worms are eating these guys alive when all of a =
sudden I get
>>this wierd sensation in my throat. SHIT!!!! (thinks I), I'm =
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>>catch a cold. I've got this raw, uncomfortable sensation in my =
throat and
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throat and
>>them more coughing, and more coughing.....and now my lungs =
are starting
>>to fill up with fluid and within about 3 minutes my throat is =
starting to
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bundles me=20
>>into
>>car for mad dash to new hospital which is about 20 minutes out =
of town as
>>opposed to perfectly working old hospital that we have had here =
for years
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as opposed=20
>>to
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and
>>distress, I'm immediately admitted ahead of everyone else as I =
guess they
>>haven't encountered too many blue people that day. Well, after =
being=20
>>poked,
>>prodded, hooked up to heart monitors, stress tests, Albuterol =
treatments=20
>>and
>>who knows what all else, they still don't know what caused this. =
My heart=20
>>is
>>fine (which, I'm told, is a good thing) but I have a hiatal =
hernia,
>>cholesterol levels are a bit high and some other levels could =
use some
>>improvement so I'm going to have to alter my lifestyle modus =
operandii a
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it.....but
>>it's sorta scary that one minute I could be my old perfectly =
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have enough
>>coffee Saturday morning? Well, I'm home now and the Cubase =
project I was

>>working on Saturday night hasn't crashed (something that would =
have been
>>impossible with those damned RME cards) so I guess the Pulsar =
cards are,
>>indeed, extremely stable and I can take some comfort in the fact =
that at
>>least something was learned this whole wierd 36 hours.
>>Maybe I need to reload my drivers?
>>;o)
>>
>=20

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>
-----=_NextPart_000_008E_01C717B4.8C45B840
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
</HEAD>
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<DIV><FONT face=3DArial size=3D2>LOL</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>;oD</FONT></DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"alex plasko" &lt;<A=20
  href=3D"mailto:alex.plasko@snet.net">alex.plasko@snet.net</A>&gt; =
wrote in=20
  message <A =
href=3D"news:457492d0@linux">news:457492d0@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>just think, you could get a quadruple =
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<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
```

arpegio@comcast.net wrote in=20 message <A =
<news:45747e2c@linux>>...</DIV>
<DIV>Stay with us DeeJ. We need =
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<DIV>extended Paris family.</DIV>
<DIV> </DIV>
<DIV>Glad you're feeling =
better.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"DJ" <<A=20
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<news:r7s8n2psomflsvg9uul6g2t2n7vu9ebfna@4ax.com>>...
<=20
is this anything like your trip to the dessert without water=20
trick?
< if you ever have any doubts about your age go to a =
college=20
town bar
< and see how you do on the "can i buy you a drink" =
reality=20
test.

I've already been referred to as *sir* by enough =
young=20
nubiles in this
college town to know =
better.

glad
<=20
you're not dead...HEY WAIT....is there something you forgot to buy =

cu
< you're effing to old to remember??? OOOH =
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viagra and
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Hmmmmmm...well.....I haven't reached the =
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<
< i'll =

wait til=20
after your nap for the answer.

Well, right now I'm oh hold =
to Sony=20
product support and the background music
has me feeling like =
I'm=20
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Ambien

(yawn)

;o)
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>
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Saturday night.. I was taking a
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tossed to the bottom of the
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stuff wherein giant bugs and godawful
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worms are=20
eating these guys alive when all of a sudden I get
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>>into
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>>which is =
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and, as opposed
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>haven't =

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>prodded, hooked up to heart =
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>and
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and I can=20
take some comfort in the fact that at
>least something =
was=20
learned this whole wierd 36 hours.
>Maybe I need to =
reload my=20
drivers?
>;o)
>
>

</BLOCKQUOTE>
<DIV>

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

Subject: Re: I'm on a multi computer rampage over here!
Posted by [Aaron Allen](#) on Fri, 10 Nov 2006 21:45:11 GMT

t; wrote in message news:457672c7@linux...

>> Hi all... I recently shit-canned my older Pent 4 and acquired a new one.

>> Of course I had to reinstall Paris. I searched all over the internet and

>> can not find the directions to setting the settings in the Paris.cfg

>> file. I thought it was on that parisfaqs website... I found it, but there

>> is nothing on that site except reference about the MidiPlayDisable=1

>>

>> Can someone share with me the writeup on that please? My setup is

>> working ok... but I occasionally get that nasty Tmp que... something

>> error... and I think it's because I don't have the settings adjusted.

>> Also, I got that error right after tracking... and gues what, it's almost

>> impossible to save the project because as soon as you 'ok' the error, it

>> pops back on... so you lose you session... :(

>>

>> Please help..

>>

>

>congrats!

On 6 Dec 2006 13:17:17 +1000, "Tyrone Corbett"

<tyronecorbett@comcast.net> wrote:

>

>Well guys, I'm happy to report that a project my partner and I worked on is

>getting some significant spins in secondary Clear Channel markets.

>

>We were hired to arrange and produce several songs by an artist named Joanna

>Mosca. After hearing our work, she also asked us to re-write the songs as

>well. We gave it the "old college try" and she was quite pleased with the

>end result...this was a number of months ago.

>

>I received a call this past weekend and was given the news that one of the

>songs "Not Enough" was featured as AC pick of the month on FMQB.com and had

>also been added to a number of secondary market radio stations.

>

>Paris Lives!!!!!!

>

>Tyronelf you leave off the tree, you'll get a nice frame with the topics on the
left and the contents on the right.

<http://kfocus.com/paris/>

"Ed" <AskMe@email.com> wrote:

>Nevermind... I finally found it...

>

><http://kfocus.com/paris/tree.html>

>

>
>
>"Ed" <AskMe@email.com> wrote in message news:45767760\$1@linux...
>>I am on a Pent 4, 1GB DDR memory... current settings
>>
>> CacheSize=10
>> OvwCacheSize=2048
>> IOSize=64
>> SubMixCacheSize=256
>>
>> if this helps...
>>
>>
>> "Ed" <AskMe@email.com> wrote in message news:457672c7@linux...
>>> Hi all... I recently shit-canned my older Pent 4 and acquired a new one.

>>> Of course I had to reinstall Paris. I searched all over the internet
and
>>> can not find the directions to setting the settings in the Paris.cfg

>>> file. I thought it was on that parisfaqs website... I found it, but there

>>> is nothing on that site except reference about the MidiPlayDisable=1
>>>
>>> Can someone share with me the writeup on that please? My setup is
>>> working ok... but I occasionally get that nasty Tmp que... something

>>> error... and I think it's because I don't have the settings adjusted.

>>> Also, I got that error right after tracking... and gues what, it's almost

>>> impossible to save the project because as soon as you 'ok' the error,
it
>>> pops back on... so you lose you session... :(
>>>
>>> Please help..
>>>
>>
>>
>
>Nice job! Congrats!

Neil

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Well guys, I'm happy to report that a project my partner and I worked on
is

>getting some significant spins in secondary Clear Channel markets.
>
>We were hired to arrange and produce several songs by an artist named Joanna
>Mosca. After hearing our work, she also asked us to re-write the songs as
>well. We gave it the "old college try" and she was quite pleased with the
>end result...this was a number of months ago.
>
>I received a call this past weekend and was given the news that one of the
>songs "Not Enough" was featured as AC pick of the month on FMQB.com and
had
>also been added to a number of secondary market radio stations.
>
>Paris Lives!!!!!!
>
>TyroneHey Deej - why don't you set all your Pulsar cards for the same
IRQ #? If you're going to have a conflict, may as well have
like items operating off same-brand drivers be the ones in
conflict (as opposed to a soundcard in conflict with a video
card, etc).

Also, Gary B. had mentioned that most computers have way more
USB port drivers than they need, sometimes up to like 8 of 'em
(although mine doesn't have that many), and that often you can
disable a couple of these (you would do so in the Control Panel
Device Manager) to free up more stand-alone IRQ's for the
Pulsar cards. Easy to undo, too, if you try this & find that
you indeed need to enable all the ones you've got.

BTW, I expect my Pulsar Project Card to arrive today - once I
get it installed & rolling, I'll have another summing comparison
for y'all to check out. If this doesn't work (and I plan to
use it in a STRICTLY summing capacity) then that'll be the end
of my experimentation with Pulsar.

Neil

"DJ" <nowayjose@dude.net> wrote:

>Loaded it up, installed the drivers and it's working great excpet for the

>fact that monitor head #4 seems to be defective, showing a preponderance
of

>green which does not respond to any adjustment. I'm going to contact tech

>support tomorrow and see if I can find a fix because I'd like to keep this

>card in my cubase DAW. It's IRQ situation isn't ideal since it's spanning
17

>and 18 and tow of my Pulsar cards are on those same IRQ's, but so far I'm
>not having any problems with this. I'm playing back 40 tracks in cubase
Sx
>with no lockups. IRQ sharing makes me nervous though. This was an EBay
>purchase (\$135.00) so if I can't get a fix for head #3 I think I'll be
>returning it and looking around for another one because I like it. I hate
to
>recommend anything like this because IRQ sharing is such a wild card, but

>having 4 x displays on 1 x AGP card seems stable so far and very responsive,

>IRQ sharing or not.
>
>Deej
>
>http://www.celemony.com/cms/index.php?id=products_plugin

(Watch the video demo).Lamont & Deej...

You guys had been raving about editing in Cubase, and so now I have a question... by the way, Lamont, yes, I know all about that "right-click on an audio file" stuff you had mentioned in another thread - I use it all the time for crossfading punches & that sort of thing, but guess I never really thought of most of that kind of stuff as "editing".

Anyway - I have a vocal track (not mine, or I would just simply re-do that section) that has two barely-audible "clicks" a couple of seconds apart... I don't know if these are electrical (i.e.: something that came from the signal chain) or mouth artifacts... it's a very soft piece, one of those piano & vocal-only things, and so I can't really hide it with anything. The clicks are so quiet that I didn't even notice them until I was editing some breaths in between punches & had the volume up quite loud to hear the crossfades on the breaths; but now that I've heard it, it's one of those things that bugs the crap outta me!

So I opened up the editor window & tried to find the clicks, but I couldn't... there are no spikes above the amplitude of the waveform or anything like that (like I said, they're very quiet - below the overall level of the track, but still audible), so what I tried to do was copy a slightly earlier section of the waveform in the editor window & get it to paste over the "click" - couldn't figure out how to do that (and I RTFM and didn't find it there either). Now I can do the same thing outside the editor window, & crossfade it, but what I'm

wondering is if there's a way to do this INSIDE the editor window at a higher level of zoom (thinking that if there is, it might be more accurate to do this at two zero-line crossover sample points (in & out), and then not have to crossfade the "paste". So, is there a way to do this?

Just trying to get an idea of what kind of editing can be done inside the window, as opposed to "outside".

Neil

a bitHi All

I'm looking for an inexpensive way to get adat and/or optical inputs into a laptop...new or used

any suggestionsRME Multiface with the PCMCIA card?

<http://search.ebay.com/search/search.dll?cgiurl=http%3A%2F%2Fcgi.ebay.com%2Fws%2F&fkr=1&from=R8&satitle=multiface&category0=&submitSearch=Search>

There's a couple combos like this listed on e-bay.

Neil

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

>Hi All

>

>I'm looking for an inexpensive way to get adat and/or optical inputs into a

>laptop...new or used

>

>any suggestions

>

>Hi Don,

Haven't tried one of these yet but M-Audio's usually is pretty good.

http://www.m-audio.com/products/en_us/ProFireLightbridge-main.html

Chris

Don Nafe wrote:

>Hi All

>

>I'm looking for an inexpensive way to get adat and/or optical inputs into a
>laptop...new or used
>
>any suggestions
>
>
>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762does anyone make just a card for laptops?

"Don Nafe" <dnafe@magma.ca> wrote in message news:4576d288@linux...

> Hi All

>

> I'm looking for an inexpensive way to get adat and/or optical inputs into

> a laptop...new or used

>

> any suggestions

>can you use muliple copies and work it like you were comping a vocal? I
believe that will automatcally crossfade the comp points

"Neil" <IUOIU@OIU.com> wrote in message news:4576d02e\$1@linux...

>

> Lamont & Deej...

>

> You guys had been raving about editing in Cubase, and so now I

> have a question... by the way, Lamont, yes, I know all about

> that "right-click on an audio file" stuff you had mentioned in

> another thread - I use it all the time for crossfading punches

> & that sort of thing, but guess I never really thought of most

> of that kind of stuff as "editing".

>

> Anyway - I have a vocal track (not mine, or I would just simply

> re-do that section) that has two barely-audible "clicks" a

> couple of seconds apart... I don't know if these are electrical

> (i.e.: something that came from the signal chain) or mouth

> artifacts... it's a very soft piece, one of those piano & vocal-

> only things, and so I can't really hide it with anything. The

> clicks are so quiet that I didn't even notice them until I was

> editing some breaths in between punches & had the volume up

> quite loud to hear the crossfades on the breaths; but now that

> I've heard it, it's one of those things that bugs the crap

> outta me!

>
> So I opened up the editor window & tried to find the clicks,
> but I couldn't... there are no spikes above the amplitude of
> the waveform or anything like that (like I said, they're very
> quiet - below the overall level of the track, but still
> audible), so what I tried to do was copy a slightly earlier
> section of the waveform in the editor window & get it to paste
> over the "click" - couldn't figure out how to do that (and I
> RTFM and

Subject: Re: I'm on a multi computer rampage over here!

Posted by [JeffH](#) on Fri, 10 Nov 2006 22:42:41 GMT

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

r />

levels will remain unaffected. If I wish to alter those too , then I have to change the input fader to one of the other channels of the drop down list.

grouping

Click on the fader name label to turn it orange and select multiple faders. They are now grouped. It only works in one mixer at a time.

matrix

The Matrix provides true mono and is very easy to use.

If you don't want to use the Matrix then use this workaround: use only odd or even channels as effect send. You got lots of them, so this is no limitation at all!

Change gain Ctrl-drag up / down

Horizontal labels: All hardware outputs

Vertical labels: All hardware inputs. Below are all play back channels (software playback channels)

Green 0.0 dB field: Standard 1:1 routing

Black gain field: Shows the current gain value as dB

Orange gain field: This routing is muted.

menu

Always on Top: When active (checked) the TotalMix window will always be on top of the Windows desktop. Note: This function may result in problems with windows containing help text, as the TotalMix window will even be on top of those windows, so the help text isn't readable.

Deactivate Screensaver: When active (checked) any activated Windows screensaver will be disabled temporarily.

Ignore Position: When active, the windows size and position stored in a file or preset will not be used. The routing will be activated, but the window will not change.

ASIO Direct Monitoring (Windows only): When de-activated any ADM commands will be ignored by TotalMix. In other words, ASIO Direct Monitoring is globally de-activated.

Link Faders: Selecting this option all faders will be treated as stereo pairs and moved pair-wise. Hotkey L.

Level Meter Setup: Configuration of the Level Meters. Hotkey F2. See chapter 26.14.

Preferences: Opens a dialog box to configure several functions, like Pan Law, Dim, Talkback Dim, Listenback Dim. See chapter 26.10.

Enable MIDI Control: Turns MIDI control on. The channels which are currently under MIDI control are indicated by a colour change of the info field below the faders, black turns to yellow.

Deactivate MIDI in Background: Disables the MIDI control as soon as another application is in the focus, or in case TotalMix has been minimized.

meters

The input meters are pre fader.

The output meters are post fader.

mixers

Upper row: hardware inputs. The level shown is that of the input signal and is fader independent.

Using the fader and routing window, any input channel can be routed and mixed to any hardware output (third row.)

Middle row: playback channels (playback tracks of the software.)

Using the fader and routing window, any playback channel can be routed and mixed to any hardware output (third row.)

Lower row: hardware outputs. Because they refer to the output of a subgroup, the level can only be attenuated here (in order to avoid overloads), routing is not possible. This row has two additional channels, the analog outputs.

more info

Additional documentation can be found here:

http://www.rme-audio.com/english/techinfo/hdsp_tmhard.htm

http://www.rme-audio.com/english/techinfo/hdsp_tmsoft.htm

This card can be good for:

- * setting up delay-free submixes (headphone mixes)
- * unlimited routing of inputs and outputs (free utilization, patchbay function)
- * distributing signals to several outputs at a time
- * simultaneous playback of different programs over only one stereo channel
- * mixing of the input signal to the playback signal (complete ASIO Direct Monitoring)

naming channels

The channel names shown in the white label area can be edited. A right mouse click on the white name field brings up the dialog box Enter Name. Any name can be entered in this dialog. Enter/Return closes the dialog box, the white label now shows the first letters of the new name. ESC cancels the process and closes the dialog box.

post send mode

Dragging the faders by use of the right mouse button activates Post Send mode and causes all routings of the current input or playback channel to be changed in a relative way. Please note that the fader settings of all routings are memorized.

So when pulling the fader to the bottom (maximum attenuation), the individual settings are back when you right click the mouse and pull the fader up.

The individual settings get lost in m.a. position as soon as the fader is clicked with the left mouse button.

As long as no single level is at m.a. position, the left mouse button can be used to change the current routing's gain.

presets

Presets are stored in /documents and settings/"your user name"/local settings/application data/rme totalmix/

The preset buttons can get meaningful names in the same way. Move the mouse above a preset button, a right mouse click will bring up the dialog box. Note that the name shows up as tool tip only, as soon as the mouse stays above the preset button.

The preset button names are not stored in the preset files, but globally in the registry, so won't change when loading any file or saving any state as preset. But loading a preset bank (see chapter 26.8) the names will be

updated.

TotalMix includes eight factory presets, stored within the program. The user presets can be changed at any time, because TotalMix stores and reads the changed presets from the files preset11.mix to preset81.mix, located in Windows' hidden directory >Documents and Settings, <Username>, Local Settings, Application Data, RME TotalMix<. On the Mac the location is in the folder >User, <Username>, Library / Preferences / Hammerfall DSP<. The first number indicates the current preset, the second number the current unit.

This method offers two major advantages:

Presets modified by the user will not be overwritten when reinstalling or updating the driver The factory presets remain unchanged, and can be reloaded any time.

Restoring Defaults

Mouse: The original factory presets can be reloaded by holding down the Ctrl-key and clicking on any preset button. Alternatively the files described above can be renamed, moved to a different directory, or being deleted.

Keyboard: Using Ctrl and any number between 1 and 8 (not on the numeric keypad!) will load the corresponding factory default preset. The key Alt will load the user presets instead.

Preset 1

Description: All playback channels routed 1:1, monitoring of all playback channels.

Details: All inputs maximum attenuation. All playback channels 0 dB, routed to the same output. All outputs 0 dB. Level display set to RMS +3 dB. View Submix active.

Note: This preset is Default, offering the standard functionality of a I/O-card.

Preset 2

Same as Preset 1.

Preset 3

Description: All channels routed 1:1, input and playback monitoring via outputs. As Preset 1, but all inputs set to 0 dB (1:1 pass through).

Preset 4

Description: All channels routed 1:1, input and playback monitoring via outputs. As Preset 3, but all inputs muted.

Preset 5

Description: All faders maximum attenuation. As Preset 1, but all playbacks maximum attenuation.

Preset 6

Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all playbacks on SPDIF.

Preset 7

Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all inputs and playbacks on SPDIF.

Preset 8

Description: Panic. As Preset 4, but playback channels muted too (no output signal).

Preset Banks

Instead of a single preset, all eight presets can be stored and loaded at once. This is done via Menu File, Save All Presets as and Open All Presets (file suffix .mpr). After the loading the presets can be activated by the preset buttons. In case the presets have been renamed (see chapter 26.11), these names will be stored and loaded too.

The preset buttons can get meaningful names in the same way. Move the mouse above a preset button, a right mouse click will bring up the dialog box. Note that the name shows up as tool tip only, as soon as the mouse stays above the preset button.

The preset button names are not stored in the preset files, but globally in the registry, so won't change when loading any file or saving any state as preset. But loading a preset bank (see chapter 26.8) the names will be updated.

set fader to zero

When you want to set the fader to exactly 0 dB, this can be difficult, depending on the mouse configuration. Move the fader close to the 0 position and now press the Shift-key. This activates the fine-mode, which stretches the mouse movements by a factor of 8. In this mode, a gain setting accurate to 0.1 dB is no problem at all.

set multiple channels

Often signals are stereo, i. e. a pair of two channels. It is therefore helpful to be able to make the routing settings for two channels at once.

Press the Ctrl-key and click into the routing window of 'Out 3' with the key pressed. The routing list pops up with a checkmark at '3+4'. Click onto 'Analog'. Now, channel 4 has already been set to 'Analog' as well.

shortcut keys

F12, the cpu and disk meter

#toggle Matrix view

X

#toggle visible or not for Input, Playback, Output, Submix
I, P, O, S

#Fader

Set to 0 dB Ctrl-click faders

Set to -6dB for hardware outputs Ctrl-click faders

Center pans Ctrl-click pans

Fine Control Shift-drag

#Stereo

Set faders pairwise in fine mode Shift-Alt

Move faders or pans in stereo Alt-drag

Faders jump to 0 dB pair-wise Ctrl-Alt-drag

#Presets.....

Set Preset to default Ctrl-click on preset button

Load preset Alt-preset_number

#level meter setup dialog
F2

#preferences
F3

#toggle Mute Master
M

#toggle mixer view
T

#link all faders as stereo pairs
L

#meters
#Display range 40 or 60 dB
Key 4 or 6

#Numerical display showing Peak or RMS
Key E or R

#RMS display absolute or relative to 0 dBFS
Key 0 or 3

#Numerical display selectable either Peak or RMS
Hotkey E or R

#Measuring SNR (Signal to Noise) requires to press R (for RMS) and 0 (for referring to 0 dBFS, a full scale signal). The text display will then show

should post this to the RME forum. It's a much better explanation than the Totalmix documentation. goo job John. Even I understand it.

;o)

"John" <no@no.com> wrote in message news:4578959c\$1@linux...

>

> For those of you using Totalmix with RME hardware I submit my notes to try
> to make it easy to use this cool thingy.

>

>

> totalmix

>

>

- >
- > Totalmix is a basically a mixer with two input banks and one output bank.
- > The two input banks are the Hardware Inputs and the Software Inputs.
- >
- > #I/O
- > Hardware Inputs represent the signal coming in from your external hardware
- > where Software Inputs represent the sound coming from your application
- > like
- > Cubase or Winamp. You can route any input to any output.
- >
- > #Normal and Submix mode
- > The main mixer screen has two display modes, normal and submix. When the
- > Submix button on the right is off you are in normal mode. When it is on,
- > you are in Submix mode.
- >
- > In Submix mode, you click on a hardware output pair (in submix view), and
- > all the faders show their routing for that output. Each output pair can
- > have
- > its own mix.
- >
- > #Matrix mode
- > In Normal mode there is a drop down on the third row under each fader that
- > allows you to select multiple output channels to assign the input to.
- > Pressing
- > the "x" key on the keyboard takes you to a third view called Matrix view.
- > Matrix view allows you to see every connection at one time.
- >
- >
- >
- > _modes
- >
- >
- >
- > normal view
- >
- >
- >
- > To enable inputs, you do have to go back to normal mode and turn up those
- > inputs (top row)
- >
- > The non-submix view lets you view routings for specific channels to
- > specific
- > outputs, but i need find it necessary to use it.
- >
- > The normal view show's the submixlevels for the 1:1 routing. So if you
- > made
- > a submix for hardware outputs 5&6, the normal view will show the same
- > level

> for software outputs 5&6. Btw. I always use the matrix to see what's going
> on.
>
> Clicking in the routing box under the fader allows you to pick multiple
> routing
> outputs. The fader/pan will change to reflect the value being sent to
> that
> route destination. I think !
>
>
>
> submix view
>
>
>
> You click on a hardware output pair (in submix view), and all the faders
> show their routing for that output. Each output pair can have its own mix.
>
> When you select submix view, you can select a pair of outputs on row 3,
> and
> ONLY signals routed to those outputs are shown on the upper rows.
> Personally,
> I find this simplifies things considerably.
>
> If you are getting something at an output that shouldnt be there, or not
> getting something that should be there, submix view will show you why.
>
>
> Submix sets all routing windows to the same selection. Deactivating Submix
> automatically recalls the previous view.
>
>
> In this mode, all routing fields jump to the routing pair just being
> selected.
> You can then see immediately, which channels, which fader and pan settings
> make a submix (for example 'A1 7+8'). At the same time the Submix View
> simplifies
> setting up the mixer, as all channels can be set simultaneously to the
> same
> routing destination with just one click.
>
> Changing to a different destination (output channel) is done in any
> routing
> field, or by a click on the desired output pair in the bottom row.
>
>
>
> It is very easy to set up a specific submix for whatever output: select

> output
> channel, set up fader and pans of inputs and playbacks - ready!
>
> For advanced users sometimes it makes sense to work without Submix View.
> Example: you want to see and set up some channels of different submixes
> simultaneously,
> without the need to change between them all the time. Switch off the
> Submix
> View by a click on the green but-ton. Now the black routing fields below
> the faders no longer show the same entry (A1 1+2), but completely
> different
> ones. The fader and pan position is the one of the individually shown
> routing
> destination.
>
>
>
> default setup
>
>
>
> When executing the application for the first time, a default file is
> loaded,
> sending all playback tracks 1:1 to the corresponding hardware outputs with
> 0 dB gain.
>
> Faders in the Hardware Inputs are set to maximum attenuation (called m.a.
> in the following), so there is no monitoring of the input channels.
>
> All faders of the middle row are set to 0 dB, so no matter on which
> channels
> a
> playback happens, the audio will be audible via the SPDIF output. Just try
> it!
>
>
>
> direct monitoring
>
>
>
> With ASIO direct monitoring (ADM), moving faders in Cubase will move them
> in TotalMix
>
>
>
> faders / post
>

>
>
> When you pull the fader down to the bottom the routing goes away.
>
> Think of the drop down channel list as being a rotary switch which lets
> one
> fader be used as multiple faders, the selection depending on where you've
> set the rotary switch.
>
> The faders can also be moved pair-wise, corresponding to the
> stereo-routing
> settings. This can be achieved by pressing the Alt-key and is especially
> comfortable when setting the SPDIF and analogue output level. At the same
> time.
>
> TotalMix also supports combinations of these keys. If you press Ctrl and
> Alt at the same time, clicking with the mouse makes the faders jump to 0
> dB pair-wise, and they can be set pair-wise by Shift-Alt in fine-mode.
>
>
>
> What I now realise is the input fader (and the playback faders too) are in
> essence multi-function faders i.e. you select what channel you want the
> fader to be adjusting, and the other virtual channels will not be altered.
> So, to adjust the bass guitar level at the phones output, I have to change
> the input fader (with the drop down list at the bottom of it) to "analog".
> If I have also routed the bass to a number of outputs as well, then their
> levels will remain unaffected. If I wish to alter those too , then I have
> to change the input fader to one of the other channels of the drop down
> list.
>
>
>
> grouping
>
>
>
> Click on the fader name label to turn it orange and select multiple
> faders.
> They are now grouped. It only works in one mixer at a time.
>
>
>
> matrix
>
>
>
> The Matrix provides true mono and is very easy to use.

>
> If you don't want to use the Matrix then use this workaround: use only odd
> or even channels as effect send. You got lots of them, so this is no
> limitation
> at all!
>
>
> Change gain Ctrl-drag up / down
>
> Horizontal labels: All hardware outputs
>
> Vertical labels: All hardware inputs. Below are all play back channels
> (software
> playback channels)
>
> Green 0.0 dB field: Standard 1:1 routing
>
> Black gain field: Shows the current gain value as dB
>
> Orange gain field: This routing is muted.
>
>
>
> menu
>
>
>
>
> Always on Top: When active (checked) the TotalMix window will always be on
> top of the Windows desktop. Note: This function may result in problems
> with
> windows containing help text, as the TotalMix window will even be on top
> of those windows, so the help text isn't readable.
>
> Deactivate Screensaver: When active (checked) any activated Windows
> screensaver
> will be disabled temporarily.
>
> Ignore Position: When active, the windows size and position stored in a
> file
> or preset will not be used. The routing will be activated, but the window
> will not change.
>
> ASIO Direct Monitoring (Windows only): When de-activated any ADM commands
> will be ignored by TotalMix. In other words, ASIO Direct Monitoring is
> globally
> de-activated.
>
> Link Faders: Selecting this option all faders will be treated as stereo

- > pairs
- > and moved pair-wise. Hotkey L.
- >
- > Level Meter Setup: Configuration of the Level Meters. Hotkey F2. See
- > chapter
- > 26.14.
- >
- > Preferences: Opens a dialog box to configure several functions, like Pan
- > Law, Dim, Talkback Dim, Listenback Dim. See chapter 26.10.
- >
- > Enable MIDI Control: Turns MIDI control on. The channels which are
- > currently
- > under MIDI control are indicated by a colour change of the info field
- > below
- > the faders, black turns to yellow.
- >
- > Deactivate MIDI in Background: Disables the MIDI control as soon as
- > another
- > application is in the focus, or in case TotalMix has been minimized.
- >
- >
- >
- > meters
- >
- >
- >
- > The input meters are pre fader.
- >
- > The output meters are post fader.
- >
- >
- >
- > mixers
- >
- >
- >
- > Upper row: hardware inputs. The level shown is that of the input signal
- > and
- > is fader independent.
- >
- > Using the fader and routing window, any input channel can be routed and
- > mixed
- > to any hardware output (third row.)
- >
- >
- > Middle row: playback channels (playback tracks of the software.)
- >
- > Using the fader and routing window, any playback channel can be routed

> and
> mixed to any hardware output (third row.)
>
> Lower row: hardware outputs. Because they refer to the output of a
> subgroup,
> the level can only be attenuated here (in order to avoid overloads),
> routing
> is not possible. This row has two additional channels, the analog outputs.
>
>
>
> more info
>
>
>
> Additional documentation can be found here:
> http://www.rme-audio.com/english/techinfo/hdsp_tmhard.htm
> http://www.rme-audio.com/english/techinfo/hdsp_tmsoft.htm
>
> This card can be good for:
> * setting up delay-free submixes (headphone mixes)
> * unlimited routing of inputs and outputs (free utilization, patchbay
> function)
> * distributing signals to several outputs at a time
> * simultaneous playback of different programs over only one stereo
> channel
> * mixing of the input signal to the playback signal (complete ASIO
> Direct
> Monitoring)
>
>
>
> naming channels
>
>
>
> The channel names shown in the white label area can be edited. A right
> mouse
> click on the white name field brings up the dialog box Enter Name. Any
> name
> can be entered in this dialog. Enter/Return closes the dialog box, the
> white
> label now shows the first letters of the new name. ESC cancels the process
> and closes the dialog box.
>
>
>
> post send mode

>
>
>
> Dragging the faders by use of the right mouse button activates Post Send
> mode and causes all routings of the current input or playback channel to
> be changed in a relative way. Please note that the fader settings of all
> routings are memorized.
>
> So when pulling the fader to the bottom (maximum attenuation), the
> individual
> settings are back when you right click the mouse and pull the fader up.
>
> The individual settings get lost in m.a. position as soon as the fader is
> clicked with the left mouse button.
>
> As long as no single level is at m.a. position, the left mouse button can
> be used to change the current routing's gain.
>
>
>
> presets
>
>
> Presets are stored in /documents and settings/"your user name"/local
> settings/application
> data/rme totalmix/
>
> The preset buttons can get meaningful names in the same way. Move the
> mouse
> above a preset button, a right mouse click will bring up the dialog box.
> Note that the name shows up as tool tip only, as soon as the mouse stays
> above the preset button.
>
> The preset button names are not stored in the preset files, but globally
> in the registry, so won't change when loading any file or saving any state
> as preset. But loading a preset bank (see chapter 26.8) the names will be
> updated.
>
> TotalMix includes eight factory presets, stored within the program. The
> user
> presets can be changed at any time, because TotalMix stores and reads the
> changed presets from the files preset11.mix to preset81.mix, located in
> Windows'
> hidden directory >Documents and Settings, <Username>, Local Settings,
> Application
> Data, RME TotalMix<. On the Mac the location is in the folder >User,
> <Username>,
> Library / Preferences / Hammerfall DSP<. The first number indicates the

> current
> preset, the second number the current unit.
>
> This method offers two major advantages:
> Presets modified by the user will not be overwritten when reinstalling
> or updating the driver The factory presets remain unchanged,
> and can be reloaded any time.
>
>
> Restoring Defaults
> Mouse: The original factory presets can be reloaded by holding down the
> Ctrl-
> key and clicking on any preset button. Alternatively the files described
> above can
> be renamed, moved to a different directory, or being deleted.
>
> Keyboard: Using Ctrl and any number between 1 and 8 (not on the numeric
> keypad!) will load the corresponding factory default preset. The key Alt
> will load
> the user presets instead.
>
>
> Preset 1
> Description: All playback channels routed 1:1, monitoring of all playback
> channels.
>
> Details: All inputs maximum attenuation. All playback channels 0 dB,
> routed
> to the same output. All outputs 0 dB. Level display set to RMS +3 dB. View
> Submix active.
>
> Note: This preset is Default, offering the standard functionality of a
> I/O-card.
>
>
>
> Preset 2
> Same as Preset 1.
>
> Preset 3
> Description: All channels routed 1:1, input and playback monitoring via
> outputs.
> As Preset 1,
> but all inputs set to 0 dB (1:1 pass through).
>
> Preset 4
> Description: All channels routed 1:1, input and playback monitoring via
> outputs.

> As Preset 3, but all inputs muted.
>
> Preset 5
> Description: All faders maximum attenuation. As Preset 1, but all

Subject: Re: I'm on a multi computer rampage over here!
Posted by [Mark McDermott](#) on Fri, 10 Nov 2006 23:15:39 GMT
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rote in message news:4576e903\$1@linux...

>>>

>>> No, I CAN do it inside Cubase... I'm just wondering if there's a
>>> better way to do it INSIDE the wave editor window, as opposed to
>>> outside it (IOW, just grabbing an adjacent portion of the
>>> waveform & pasting it over the "click").

>>>

>>> Neil

>>>

>>>

>>> "erlilo" <erlilo@nospamonline.no> wrote:

>>>> If there isn't a way inside Cubase to do these kind of things, there
>>>> will

>>>

>>>> allways be a way outside.

>>>> I have allways fixed things like this with old CoolEditPro or new Adobe

>>>

>>>> Audition ver.1.5 or 2. If you have one of these programs, I don't think

>>>

>>>> you'll have problems when "clickcleaning" tracks or other noisy
>>>> problems.

>>>>

>>>> Erling

>>>>

>>>> "Neil" <IUOIU@OIU.com> skrev i melding news:4576d02e\$1@linux...

>>>>

>>>>> Lamont & DeeJ...

>>>>>

>>>>> You guys had been raving about editing in Cubase, and so now I

>>>>> have a question... by the way, Lamont, yes, I know all about

>>>>> that "right-click on an audio file" stuff you had mentioned in

>>>>> another thread - I use it all the time for crossfading punches

>>>>> & that sort of thing, but guess I never really thought of most

>>>>> of that kind of stuff as "editing".

>>>>>

>>>>> Anyway - I have a vocal track (not mine, or I would just simply

>>>>> re-do that section) that has two barely-audible "clicks" a

>>>>> couple of seconds apart... I don't know if these are electrical

> Anyway - I have a vocal track (not mine, or I would just simply
> re-do that section) that has two barely-audible "clicks" a
> couple of seconds apart... I don't know if these are electrical
> (i.e.: something that came from the signal chain) or mouth
> artifacts... it's a very soft piece, one of those piano & vocal-
> only things, and so I can't really hide it with anything. The
> clicks are so quiet that I didn't even notice them until I was
> editing some breaths in between punches & had the volume up
> quite loud to hear the crossfades on the breaths; but now that
> I've heard it, it's one of those things that bugs the crap
> outta me!
>
> So I opened up the editor window & tried to find the clicks,
> but I couldn't... there are no spikes above the amplitude of
> the waveform or anything like that (like I said, they're very
> quiet - below the overall level of the track, but still
> audible), so what I tried to do was copy a slightly earlier
> section of the waveform in the editor window & get it to paste
> over the "click" - couldn't figure out how to do that (and I
> RTFM and didn't find it there either). Now I can do the same
> thing outside the editor window, & crossfade it, but what I'm
> wondering is if there's a way to do this INSIDE the editor
> window at a higher level of zoom (thinking that if there is, it
> might be more accurate to do this at two zero-line crossover
> sample points (in & out), and then not have to crossfade
> the "paste". So, is there a way to do this?
>
> Just trying to get an idea of what kind of editing can be done
> inside the window, as opposed to "outside".
>
> Neil
>
> a bit
> "DJ" <nowayjose@dude.net> wrote:
> Don is at the dentist getting a root canal.this
> morning.....pray for Don (or sacrifice a chicken.etc.)
>
>;o)

YAAAAHHHHHAHHHH GRRRR

GRIND GRIND

Well I'm back. The crowns did not fit, so we go back next bloody
week and do it again. I'd rather spend the day in a SF bath house..

Then again, maybe not..

I've heard much chatter about these amps. Have not heard one.
Most people seem to like 'em.

I have a THD Univalve that I love. Put almost any output tube
you like in there w/o biasing, and lots of preamp tubes as well.

1 output tube, so max wattage is pretty low. (about 15w with a
EL34) I use mine to record with mostly.

Crystal cleans, raging dirtys, and no one goes deaf.

DCthat sounds dirty!!!!

for it to potentially work fine in Paris it would be pre- VST 2.1. Some
newer ones may work depending on whether they rely on some of the newer
SDK to do there mojo.

Chris

Don Nafe wrote:

> darn!

>

> how "not too old" is too old

>

> :-)

>

> DOn

>

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

> news:4576f404\$1@linux...

>> No too old of a VST version.

>>

>>

>> James McCloskey wrote:

>>> "Mark McCurdy" <gmmccurdy@hotmail.com> wrote:

>>>> http://www.celemony.com/cms/index.php?id=products_plugin

>>>>

>>>> (Watch the video demo).

>>>>

>>> Can the VST version be used in Paris?

>>>

>>> Thanks

>>> James

>> --

>> Chris Ludwig

>>
>> ADK Pro Audio
>> (859) 635-5762
>> www.adkproaudio.com
>> chrisl@adkproaudio.com
>
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com
<http://www.randyhanshaw.com/Humor/Photos/INVESTWH.JPG>"Rob
Arsenault" <[mani1147 AT hotmail.com](mailto:mani1147@hotmail.com)> wrote:
><http://www.randyhanshaw.com/Humor/Photos/INVESTWH.JPG>

Hey, don't make jokes... that was cutting-edge business attire
& hair back in the 70's!

:)Thanks Gents, much appreciated!

Tyronel use Paris hardware with Paris ASIO 2 for Winamp 5.3.2 full freeware version
for playing multimedia sound and video on PC with success.
Links:

<http://www.winamp.com/player/full.php>
and Winamp ASIO plugin link:
http://www.savioursofsoul.de/Christian/?page_id=5

cheers

zmoraahhhhhhhh, the patience of age...a double shot of geritol for you
sir...you've earned it.

On Wed, 6 Dec 2006 10:19:28 -0700, "DJ" <nowayjose@dude.net> wrote:

>Reseated the cable that was spitting out the green hue and now all is
>normal.
>
>this is a nice card..so far.
>
>;o)
>

>"DJ" <nowayjose@dude.net> wrote in message news:4576425e\$1@linux...
>> Loaded it up, installed the drivers and it's working great except for the
>> fact that monitor head #4 seems to be defective, showing a preponderance
>> of green which does not respond to any adjustment. I'm going to contact
>> tech support tomorrow and see if I can find a fix because I'd like to keep
>> this card in my cubase DAW. It's IRQ situation isn't ideal since it's
>> spanning 17 and 18 and two of my Pulsar cards are on those same IRQ's, but
>> so far I'm not having any problems with this. I'm playing back 40 tracks
>> in cubase Sx with no lockups. IRQ sharing makes me nervous though. This
>> was an EBay purchase (\$135.00) so if I can't get a fix for head #3 I think
>> I'll be returning it and looking around for another one because I like it.
>> I hate to recommend anything like this because IRQ sharing is such a wild
>> card, but having 4 x displays on 1 x AGP card seems stable so far and very
>> responsive, IRQ sharing or not.
>>
>> Deej
>>
>>
>I listened to a pair of Adams the other day at Mercenary. They seemed mellow,
like you could listen for hours with no fatigue which was nice, but they
felt rolled off in the highs. I don't know that room or the reference material
at all however.

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Hey Zan,
>
>Don't know much about the A7s (except that I'd like to check 'em out too),
>but you should come visit. Bring a guitar. Do some pickin'... we could
>walk over to Mike Auldridge's house and harass him a little.
>
>Gantt
>
>
>"tonehouse" <zmcleod@comcast.net> wrote:
>>Anybody have a set of ADAM A7 speakers? How are they?
>>
>>
>Nice gutter mind there Chris ;-)

I've got a version 1. something-or-other...would that be too old

Don

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:4577456c@linux...

> that sounds dirty!!!!
>
>
> for it to potentially work fine in Paris it would be pre- VST 2.1. Some
> newer ones may work depending on whether they rely on some of the newer
> SDK to do there mojo.
>
> Chris
>
>
> Don Nafe wrote:
>> darn!
>>
>> how "not too old" is too old
>>
>> :-)
>>
>> DOn
>>
>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>> news:4576f404\$1@linux...
>>> No too old of a VST version.
>>>
>>>
>>> James McCloskey wrote:
>>>> "Mark McCurdy" <gmmccurdy@hotmail.com> wrote:
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>>>>>
>>>>> (Watch the video demo).
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>>>> Can the VST version be used in Paris?
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>>>> Thanks
>>>> James
>>> --
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>>>
>>> ADK Pro Audio
>>> (859) 635-5762
>>> www.adkproaudio.com
>>> chrisl@adkproaudio.com
>>
>>
>
> --
> Chris Ludwig
>
> ADK Pro Audio

> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.com"John Macy" <spamlessjohn@johnmacy.com> wrote:
>
> http://www.richardthompson-music.com/audio/I_Agree_With_Pat_Metheny.mp3

:) :) :) :) :) :)

thompson is brilliant....No.... but I wish I had!!

"Rob Arsenault" <mani1147 AT hotmail.com> wrote:
>http://www.randyhanshaw.com/Humor/Photos/INVESTWH.JPG
>
>HI Don,
yes more than likely it will be. version 2.4 is the current. The 3.0
version of the VST spec just got introduced in Cubase 4.

Chris

Don Nafe wrote:
> Nice gutter mind there Chris ;-)
>
> I've got a version 1. something-or-other...would that be too old
>
> Don
>
> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
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>>
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>>>>>>
>>>>>> Can the VST version be used in Paris?
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>>>>> Thanks
>>>>> James
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>> --
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>>
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>> www.adkproaudio.com
>> chrisl@adkproaudio.com
>
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com For those of you using Totalmix with RME hardware I submit my notes to try to make it easy to use this cool thingy.

totalmix

Totalmix is a basically a mixer with two input banks and one output bank. The two input banks are the Hardware Inputs and the Software Inputs.

#I/O

Hardware Inputs represent the signal coming in from your external hardware where Software Inputs represent the sound coming from your application like Cubase or Winamp. You can route any input to any output.

#Normal and Submix mode

The main mixer screen has two display modes, normal and submix. When the Submix button on the right is off you are in normal mode. When it is on, you are in Submix mode.

In Submix mode, you click on a hardware output pair (in submix view), and all the faders show their routing for that output. Each output pair can have its own mix.

#Matrix mode

In Normal mode there is a drop down on the third row under each fader that allows you to select multiple output channels to assign the input to. Pressing the "x" key on the keyboard takes you to a third view called Matrix view. Matrix view allows you to see every connection at one time.

_modes

normal view

To enable inputs, you do have to go back to normal mode and turn up those inputs (top row)

The non-submix view lets you view routings for specific channels to specific outputs, but i need find it necessary to use it.

The normal view show's the submixlevels for the 1:1 routing. So if you made a submix for hardware outputs 5&6, the normal view will show the same level for software outputs 5&6. Btw. I always use the matrix to see what's going

on.

Clicking in the routing box under the fader allows you to pick multiple routing outputs. The fader/pan will change to reflect the value being sent to that route destination. I think !

submix view

You click on a hardware output pair (in submix view), and all the faders show their routing for that output. Each output pair can have its own mix.

When you select submix view, you can select a pair of outputs on row 3, and ONLY signals routed to those outputs are shown on the upper rows. Personally, I find this simplifies things considerably.

If you are getting something at an output that shouldn't be there, or not getting something that should be there, submix view will show you why.

Submix sets all routing windows to the same selection. Deactivating Submix automatically recalls the previous view.

In this mode, all routing fields jump to the routing pair just being selected. You can then see immediately, which channels, which fader and pan settings make a submix (for example 'A1 7+8'). At the same time the Submix View simplifies setting up the mixer, as all channels can be set simultaneously to the same routing destination with just one click.

Changing to a different destination (output channel) is done in any routing field, or by a click on the desired output pair in the bottom row.

It is very easy to set up a specific submix for whatever output: select output

For advanced users sometimes it makes sense to work without Submix View. Example: you want to see and set up some channels of different submixes simultaneously, without the need to change between them all the time. Switch off the Submix View by a click on the green but-ton. Now the black routing fields below the faders no longer show the same entry (A1 1+2), but completely different ones. The fader and pan position is the one of the individually shown routing destination.

default setup

When executing the application for the first time, a default file is loaded, sending all playback tracks 1:1 to the corresponding hardware outputs with 0 dB gain.

Faders in the Hardware Inputs are set to maximum attenuation (called m.a. in the following), so there is no monitoring of the input channels.

All faders of the middle row are set to 0 dB, so no matter on which channels a playback happens, the audio will be audible via the SPDIF output. Just try it!

direct monitoring

With ASIO direct monitoring (ADM), moving faders in Cubase will move them in TotalMix

faders / post

When you pull the fader down to the bottom the routing goes away.

Think of the drop down channel list as being a rotary switch which lets one fader be used as multiple faders, the selection depending on where you've set the rotary switch.

The faders can also be moved pair-wise, corresponding to the stereo-routing settings. This can be achieved by pressing the Alt-key and is especially comfortable when setting the SPDIF and analogue output level. At the same time.

TotalMix also supports combinations of these keys. If you press Ctrl and Alt at the same time, clicking with the mouse makes the faders jump to 0 dB pair-wise, and they can be set pair-wise by Shift-Alt in fine-mode.

What I now realise is the input fader (and the playback faders too) are in essence multi-function faders i.e. you select what channel you want the fader to be adjusting, and the other virtual channels will not be altered. So, to adjust the bass guitar level at the phones output, I have to change the input fader (with the drop down list at the bottom of it) to "analog". If I have also routed the bass to a number of outputs as well, then their

Subject: Re: I'm on a multi computer rampage over here!

Posted by [DJ](#) on Sat, 11 Nov 2006 06:27:22 GMT

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gtr act).

>>

>> Anyone got one/use one/played one/heard one?

>>

>>

>> Mucho Gracias

>> AA

>

> I don't own one, nor have I spent any significant time playing one, so my
> opinion doesn't count ;-)

>

> However, my first impressions of all Variax (electric) guitars I put my
> hands on was that they felt cheap. I'd be willing to pay big bucks for the
> Variax guts in a decent guitar, though.

>

> For the record, I use their flagship modelling amp (Vetta II) and am
> constantly amazed at all it can do. All I'm missing now is a Variax-like
> input into it... but I just know that no matter how flexible the Variax
> might be, if it feels like junk compared to my main axe, it won't get played
> and will just gather dust.

>

> Dan

>

>Ah, Bataille and Lacan. Brings me back. I can almost smell the no-filter Camels,
the dusty card catalog (still had those back then), and the microwaved coffee.
Wasn't all bad, though, I used to meet a red haired nubile for stolen moments
in the mezzanine of the fourth floor of the Sterling stacks. And Lacan, Foucault,
Derrida, and their fellow travelers had a lot of interesting and challenging
things to say, no matter how easy it is (as in this case) to lampoon the
lesser academics who write about them.

TCB

"DC" <dc@spammersingradschool.org> wrote:

>
>Seen this?
>
>Click on the page and it generates an essay for you. A different one each
>time,
>and none make any sense. Hilarious.
>
><http://www.elsewhere.org/pomo>
>
>Where's my degree dammit?
>
>DC
>BTW, THD has a new 4x12 that is supposed to be amazing.

It's not on the website and they are already backordered.

DC

TC <tc@spammetodeathyoubastards.org> wrote:

>Hi Paul,
>
>I've played it through a mesa 4x12, and my custom built 4x12/celstion cab,
but I've
>been wanting to go THD for the last few months.
>I'm going to be getting 2 THD 2x12 cabs when they are back in stock again
from the dealer.
>
>Basically with the Radial ABY I'll be able to switch channels or combine
both amps at
>once, and size wise it will still be smaller than a marshall head and 4x12,
and much
>easier to carry around.
>
>The day I tried the Orange I traded my Marshall JMP-1/Mesa 2:100 live setup
and got
>the two Oranges and a Les Paul Studio. I've also got an AC30 that I record
with.
>
>I also want to build or get an iso box for the THD cab for recording, which
should work
>pretty well with the Orange. I've got an AxeTrak, but it's hard to get anything
>but that "small speaker, closed mic" sound with it. It works well for some
things though,
>but you've got no play with it, as it's all fixed position.
>

>I've been looking at these options:
><http://www.amptone.com/diyisobox.htm>
><http://www.vocalbooth.com/products/ampboxes.html>
>
>Cheers,
>
>TC
>
>Paul wrote:
>> What kind of speaker cab are you running with it?
>> I bought one on EBay the other day and it should get here today.
>> Looking forward to checking it out.
>> Hope I like it as much as your do. The question of course, is, if you turned one of those auto-generated essays, would you get a grade??

Hard to answer for sure, huh?

DC

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

>
>Ah, Bataille and Lacan. Brings me back. I can almost smell the no-filter Camels,
>the dusty card catalog (still had those back then), and the microwaved coffee.
>Wasn't all bad, though, I used to meet a red haired nubile for stolen moments
>in the mezzanine of the fourth floor of the Sterling stacks. And Lacan, Foucault,
>Derrida, and their fellow travelers had a lot of interesting and challenging
>things to say, no matter how easy it is (as in this case) to lampoon the
>lesser academics who write about them.

>
>TCB
>
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>>
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>>time,
>>and none make any sense. Hilarious.
>>
>><http://www.elsewhere.org/pomo>
>>
>>Where's my degree dammit?
>>
>>DC
>>

>Looks a lot like some of the essays I wrote during the 70's after cramming all night on "study aids".

;o)

"DC" <dc@spammersinhell.org> wrote in message news:4579f962\$1@linux...

>

> The question of course, is, if you turned one of those
> auto-generated essays, would you get a grade??

>

> Hard to answer for sure, huh?

>

> DC

>

>

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>>

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>>>

>>

>One of my friends in college, a real smart guy, kept getting C's in this one class. Turns out he just did not agree with the conclusions of the teacher. He was writing great stuff, but getting nothing but C's. So, he wrote something that sounded like the "party line" for the class, but was actually complete rubbish, almost as bad as the PoMo generator. He gave it to all of his friends to read and every one came back with "this is bullsh*t", or "this is unreadable bullsh*t"

Of course, he got an A...

aarrggHHHHH

DC

"DJ" <nowayjose@dude.net> wrote:

>Looks a lot like some of the essays I wrote during the 70's after cramming

>all night on "study aids".

>

>;o)

>

>"DC" <dc@spammersinhell.org> wrote in message news:4579f962\$1@linux...

>>

>> The question of course, is, if you turned one of those

>> auto-generated essays, would you get a grade??

>>

>> Hard to answer for sure, huh?

>>

>> DC

>>

>>

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

>>>

>>>Ah, Bataille and Lacan. Brings me back. I can almost smell the no-filter

>> Camels,

>>>the dusty card catalog (still had those back then), and the microwaved

>>>coffee.

>>>Wasn't all bad, though, I used to meet a red haired nubile for stolen

>>>moments

>>>in the mezzanine of the fourth floor of the Sterling stacks. And Lacan,

>> Foucault,

>>>Derrida, and their fellow travelers had a lot of interesting and

>>>challenging

>>>things to say, no matter how easy it is (as in this case) to lampoon the

>>>lesser academics who write about them.
>>>
>>>TCB
>>>
>>>"DC" <dc@spammersingradschool.org> wrote:
>>>>
>>>>Seen this?
>>>>
>>>>Click on the page and it generates an essay for you. A different one

>>>>each
>>>>time,
>>>>and none make any sense. Hilarious.

>>>>
>>>><http://www.elsewhere.org/pomo>

>>>>
>>>>Where's my degree dammit?

>>>>
>>>>DC

>>>>
>>>

>>

>

>Thanks Rod,
>Just ordered it..delivery sometime January I hope.

--

Martin Harrington
www.lendaneer-sound.com

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:45796358\$1@linux...

>

> www.recordingthebeatles.com

> They're out till "sometime after christmas" though...I had the same
> idea..rats.

>

> Rod

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

>>Hi guys,

>>Do you remember a few months ago we were discussing the new Beatles book

>

>>that had just been released?

>>Well I can't remember where to get it from, and my wife want's to get it

> for

>>me for Christmas.

>>Any recollections, please.

>>TIA

>>--

>>Martin Harrington
>>www.lendaneer-sound.com
>>
>>

>Project Card and Sync Plate (very important - can't do 88.2k without it) arrived today - will post new summing comparison clips ASAP... sometime over the weekend if all goes well.

NeilHmmm, it installed OK, first time, no problem.... nice, really.
But its not syncing to the word clock.

Hmmm...

Neil

"Neil" <IUIU@OIU.com> wrote:

>
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>
>NeilThat's because you need 8 of these word clock microphones at \$14,000 each.
hehe

<http://www.jacksmusicstore.com/catalog/pro-audio/microphones/neumann/microphones/pro-mic-nmn-mic-h~solution-D-stereo>

"Neil" <OUOIU@OIU.com> wrote:

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>Neil

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>I haven't spent much time with the electrics either but my first impressions

were, 1) cheap gtr and, 2) sort of a disconnect with the sound. It did not feel immediate and inspiring to me.

I'm interested to hear about the acoustic nylon, if it plays well and sounds good. I've been trying to get a real nylon sound live for a long time and while pickups are better than nothing, they don't ever sound like the real thing.

Bill L

"Jamie K" <Meta@Dimensional.com> wrote in message news:4579b0fd@linux...

>

> I know what you mean with the electrics, I've played the 300 and 700

> electrics and they are not top-end instruments. Workable and decent

> sounding, though, and amazingly flexible.

>

> I went with the 700 electric for a better build, feel and look, but I'll

> bet the 600 is OK for a more stratish setup. The 300s (electrics) I've

> played have varied widely in fit and finish, some much better than others.

>

> The 700 Acoustics I've played have had good feel, best of the bunch, and

> the few I tried were pretty consistent. My first one had an immediate

> electronic problem, the replacement has been dependable. You should try

> that model. Haven't played the 300 Acoustics but if they're made in the

> same place as the 700 acoustic they may be fine.

>

> For the electrics, some people have been transplanting the guts,

> especially the 300 electric's guts, into better guitars. That's tempting.

>

> Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

> D.P. wrote:

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

>> news:4578fe97@linux...

>>> Wondering if these make the cool giggin' guitar they appear to be

>>> (looking at starting a 2 man ac gtr act).

>>>

>>> Anyone got one/use one/played one/heard one?

>>>

>>>

>>> Mucho Gracias

>>> AA

>>

>> I don't own one, nor have I spent any significant time playing one, so my

>> opinion doesn't count ;-)

>>

>> However, my first impressions of all Variax (electric) guitars I put my hands on was that they felt cheap. I'd be willing to pay big bucks for the Variax guts in a decent guitar, though.

>>

>> For the record, I use their flagship modelling amp (Vetta II) and am constantly amazed at all it can do. All I'm missing now is a Variax-like input into it... but I just know that no matter how flexible the Variax might be, if it feels like junk compared to my main axe, it won't get played and will just gather dust.

>>

>> DanHey man, glad you're OK. Don't slow down though - that will for sure kill you.

Bill L

"DJ" <nowayjose@dude.net> wrote in message news:45745704\$1@linux...

> Sitting at home watching Kiing Kong on HBO Saturday night.. I was taking a break from dinking around with creating some drum parts with using my Korg PadKontrol and BFD (a match made in heaven) and I'm happily munching on some popcorn, watching the part where the guys are tossed to the bottom of the chasmreally cool stuff wherein giant bugs and godawful sabretoothed worms are eating these guys alive when all of a sudden I get this wierd sensation in my throat. SHIT!!!! (thinks I), I'm starting to catch a cold. I've got this raw, uncomfortable sensation in my throat and I'm starting to cough.....then this tightness starts in my throat and them more coughing, and more coughing.....and now my lungs are starting to fill up with fluid and within about 3 minutes my throat is starting to swell and I feel like I'm drowning.....soooooo.....wife unit bundles me into car for mad dash to new hospital which is about 20 minutes out of town as opposed to perfectly working old hospital that we have had here for years which is in the middle of town and close to everything and everyone.....soooooo anyway we get to the ER, and, as opposed to the other poor schmucks sitting there in varying degrees of pain and distress, I'm immediately admitted ahead of everyone else as I guess they haven't encountered too many blue people that day. Well, after being poked, prodded, hooked up to heart monitors, stress tests, Albuterol treatments and who knows what all else, they still don't know what caused this. My heart is fine (which, I'm told, is a good thing) but I have a hiatal hernia, cholesterol levels are a bit high and some other levels could use some improvement so I'm going to have to alter my lifestyle modus operandii a bit...'cause I'm 56 and no longer invincible. Actually, I haven't been invincible since I was 40, I just didn't know it.....but it's sorta scary that one minute I could be my old perfectly functioning self and the next, I could be turning blue. Perhaps I didn't have enough coffee Saturday morning? Well, I'm home now and the Cubase project I was working on Saturday night hasn't crashed

> (something that would have been impossible with those damned RME cards) so
> I guess the Pulsar cards are, indeed, extremely stable and I can take some
> comfort in the fact that at least something was learned this whole wierd
> 36 hours.
> Maybe I need to reload my drivers?
> ;o)
>
>The blueness is caused by the removal of the RME cards. It's in the license
agreement. Don't ever remove them! Just wait till you sell Paris. Diarrhea
for a week!

John

ps...i'm glad you're back and doing well !

"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>Hey man, glad you're OK. Don't slow down though - that will for sure kill

>you.

>

>Bill L

>

>"DJ" <nowayjose@dude.net> wrote in message news:45745704\$1@linux...

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>LOL! Yeah, that'd be about my luck... I forgot to read the part where it says: "NOTE: Pulsar cards will ONLY sync to the word clock output of the \$14,000 Neumann didgital mics" :)

But man, I cannot get this thing to sync to 88.2k no matter what I try - I know it won't do that samplerate as a Master, but now

I'm thinking it won't even slave to it under any circumstances.

Neil

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

>
>That's because you need 8 of these word clock microphones at \$14,000 each.
> hehe"John" <no@no.com> wrote:
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> <http://www.jacksmusicstore.com/catalog/pro-audio/microphones/neumann/microphones/pro-mic-nmn-mic-h~solution-D-stereo>
>
>

Now you did it! DeeJ is going to see this and he's going to think he'll die if he doesn't get one.

James

>
>"Neil" <OUOIU@OIU.com> wrote:
>>
>>Hmmm, it installed OK, first time, no problem.... nice, really.
>>But its not syncing to the word clock.
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>>>Project Card and Sync Plate (very important - can't do 88.2k
>>>without it) arrived today - will post new summing comparison
>>>clips ASAP... sometime over the weekend if all goes well.
>>>
>>>Neil
>>
>Is there a Pulsar support forum or phone support ?

"Neil" <OIUOI@OIU.com> wrote:

>
>LOL! Yeah, that'd be about my luck... I forgot to read the part
>where it says: "NOTE: Pulsar cards will ONLY sync to the word
>clock output of the \$14,000 Neumann didgital mics" :)

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>Neil
>
>"John" <no@no.com> wrote:
>>
>>That's because you need 8 of these word clock microphones at \$14,000 each.
>> hehe
>Yeah, the nylon 300 acoustic is intriguing. The 700 acoustic (steel
string) has a nylon emulation that's semi-usable. But a version that's
actually strung with nylon should be better for that.

As far as immediacy goes, I can tell you that the sound on my 700
electric is immediate and inspiring. I am feeling no disconnect with the
sound.

For example it holds up well in comparison to my PRS. The playability of
the PRS is better but the 700 electric is certainly playable. The PRS is
more tonally flexible than a lot of other electrics, but the 700
electric is even more tonally flexible: It has decent models of a vast
range of electrics, plus acoustic sounds, along with alternate tunings
and customizable sounds via WorkBench software, very cool.

For example I can put a jazzy mellow neck humbucking sound next to
twangy middle/bridge single coil sound (no hum), next to an acoustic
sound, next to a screaming bridge humbucking sound, next to a single
coil neck sound, in any order, all on one 5 way pickup switch bank.

I can change tunings: go to drop D, an open tuning, a usable octave down
bass or drop an acoustic guitar down a half step, at the flick of the
switch. Keep in mind that the farther you tune a string electronically,
the more you can hear that transposition is electronically done, but
it's still a very useful and usable trick.

The biggest problem with my 700 electric is the whammy bar: it wobbles
in its socket and there are some setup issues with keeping in tune after
whammy use...I need to get that looked at. Also, the neck is only 22
frets and I like to have 24 like on the PRS.

Both do great at gigs. What I take to the gig depends on what's needed.

As far as the acoustic 700, it's great for solo acoustic gigs and
non-stereo recording. I thought about selling it when I got the electric
700 but they are both keepers. If I were buying one now I'd also check
out the acoustic 300 and then decide.

Cheers,
-Jamie
www.JamieKrutz.com

Bill Lorentzen wrote:

> I haven't spent much time with the electrics either but my first impressions
> were, 1) cheap gtr and, 2) sort of a disconnect with the sound. It did not
> feel immediate and inspiring to me.

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> I'm interested to hear about the acoustic nylon, if it plays well and sounds
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>> especially the 300 electric's guts, into better guitars. That's tempting.

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>> www.JamieKrutz.com

>>

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>>>> Mucho Gracias
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>>> I don't own one, nor have I spent any significant time playing one, so my
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>>> For the record, I use their flagship modelling amp (Vetta II) and am
>>> constantly amazed at all it can do. All I'm missing now is a Variax-like
>>> input into it... but I just know that no matter how flexible the Variax
>>> might be, if it feels like junk compared to my main axe, it won't get
>>> played and will just gather dust.
>>>
>>> Dan
>
>At Yale it would depend on which grad student read the paper. I'd say it would
get a larger number of question marks in the margins and a B- which will
still get the sheepskin in the long run.

TCB

"DC" <dc@spammersinhell.org> wrote:

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>The question of course, is, if you turned one of those
>auto-generated essays, would you get a grade??
>
>Hard to answer for sure, huh?
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>I know this is 'waaay' off topic. However, this is one magic mutter and
worth the 8 minutes to watch.

<http://video.google.com:80/videoplay?docid=52495189749786283> 34

AANeil,

I'm assuming that you have the following scenario in place:

75ohm BNC cable from clock to sync plate input (the one on top-the bottom on
is the output)

In the routing window the sync plate source is connected to the ASIO
destination clock input?

I've got my clock set to 88.2 and Pulsar is showing 96kHz, but it should
play back at 88.2kHz but Pulsar is definitely slaved and though it may show
96k, there's no way it could bplay back at any other sample rate than 88.2
if it is slaved.

Cubase SX shows the sample rate to be 96k also but that could be because it
is slaved to the Pulsar ASIO and can only exhibit what Pulsar is capable of
exhibiting. I don't have any 88.2 audio files here to test.

Is your audio pitched higher than it should be?? I can't believe we didn't
think to test this on my rig before you went to all this trouble.

;oP

"Neil" <OIUOI@OIU.com> wrote in message news:457ae44b\$1@linux...
>
> LOL! Yeah, that'd be about my luck... I forgot to read the part
> where it says: "NOTE: Pulsar cards will ONLY sync to the word
> clock output of the \$14,000 Neumann didgital mics" :)
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Ah, the ole' MEC is at 48k but not really slave LED errata.
Neil should feel right at home with this. :)

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> capable of exhibiting. I don't have any 88.2 audio files here to test.

r8brain: make your own from existing files ?
<http://www.voxengo.com/product/r8brain/>That's what I was thinking.

;o)

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:457b1866@linux...
>
> "DJ" <nowayjose@dude.net> wrote in message news:457b0a14@linux...
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>
> r8brain: make your own from existing files ?
> <http://www.voxengo.com/product/r8brain/>
>
>
>
>I'm looking for test tones of the same frequency (or sweep) that were
recorded at 88.2k and 96k. Can't find any. Maybe they have these at
PetSMART?

;o)

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:457b1866@linux...
>
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>"DJ" <nowayjose@dude.net> wrote:
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Yep. I RTFM & got it right the first time LOL

>In the routing window the sync plate source is connected to
>the ASIO destination clock input?

I tried it with this connected & without - neither way makes any
difference.

>I've got my clock set to 88.2 and Pulsar is showing 96kHz, but it should

>play back at 88.2kHz but Pulsar is definitely slaved and though it may show

>96k, there's no way it could bplay back at any other sample rate than 88.2

>if is it slaved.

But is it REALLY slaved? Does the "set sample rate" window show
a red light under the word "connected" at 88.2k? Because mine

will sync & red-light-lock to 44.1, 48, and 96k, but not 88.2k.

NeilSweet little skidboot !

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

>

>I know this is 'waaay' off topic. However, this is one magic mutter and

>worth the 8 minutes to watch.

>

> <http://video.google.com:80/videoplay?docid=52495189749786283> 34

>

>AA

>

>Ok now this is just pissing me off...all I'm getting is the Quicktime logo with a question mark through it...argh!!!

D

"John" <no@no.com> wrote in message news:457b227b\$1@linux...

>

> Sweet little skidboot !

>

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

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>>I know this is 'waaay' off topic. However, this is one magic mutter and

>

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>>

>> <http://video.google.com:80/videoplay?docid=52495189749786283> 34

>>

>>AA

>>

>>

>might be a dumb question, but do you need to/have you tried to terminate the word clock?

AA

"Neil" <IUOIU@OIU.com> wrote in message news:457b1e6e\$1@linux...

>

> "DJ" <nowayjose@dude.net> wrote:

>>I'm assuming that you have the following scenario in place:

>>75ohm BNC cable from clock to sync plate input (the one on top-

>>the bottom one is the output)

>

> Yep. I RTFM & got it right the first time LOL
>
>
>>In the routing window the sync plate source is connected to
>>the ASIO destination clock input?
>
> I tried it with this connected & without - neither way makes any
> difference.
>
>>I've got my clock set to 88.2 and Pulsar is showing 96kHz, but it should
>
>>play back at 88.2kHz but Pulsar is definitely slaved and though it may
>>show
>
>>96k, there's no way it could bplay back at any other sample rate than 88.2
>
>>if is it slaved.
>
> But is it REALLY slaved? Does the "set sample rate" window show
> a red light under the word "connected" at 88.2k? Because mine
> will sync & red-light-lock to 44.1, 48, and 96k, but not 88.2k.
>
> Neil
>Try <http://www.skidboot.com/homepage.cfm.18.html>

"Don Nafe" <dnafe@magma.ca> wrote in message <news:457b2c9d@linux...>
> Ok now this is just pissing me off...all I'm getting is the Quicktime logo
> with a question mark through it...argh!!!
>
> D
>
>
> "John" <no@no.com> wrote in message [news:457b227b\\$1@linux...](news:457b227b$1@linux...)
>>
>> Sweet little skidboot !
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>
>>>I know this is 'waaay' off topic. However, this is one magic mutter and
>>>
>>>worth the 8 minutes to watch.
>>>
>>> <http://video.google.com:80/videoplay?docid=5249518974978628334>
>>>
>>>AA
>>>

>>>
>>
>
>Thanks Aaron

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:457b30e1@linux...

> Try <http://www.skidboot.com/homepage.cfm.18.html>

>
>
>

> "Don Nafe" <dnafe@magma.ca> wrote in message news:457b2c9d@linux...

>> Ok now this is just pissing me off...all I'm getting is the Quicktime

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>>
>> D

>>
>>

>> "John" <no@no.com> wrote in message news:457b227b\$1@linux...

>>>

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>>>

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>>>>

>>>> <http://video.google.com:80/videoplay?docid=52495189749786283> 34

>>>>

>>>>AA

>>>>

>>>>

>>>

>>

>>

>

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

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Yep, tried it terminated, unterminated, semi-terminated (lol) -
man, I've tried everything on this & the Pulsar simply will not
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NeilHey there,

I have just recently found my way back to this NG ... good to know that you guys are still going strong.

I have a quick questions for you guys: I am playing with the idea of adding another card to my system --- simply for track count ... no I/O. I was cerious how many of you guys have played around with that kind of a step. I remember that adding a second card to my first was a simple thing, but adding the third card took a while in terms of system stability. It seems everytime I have built a system, adding the third card makes things much harder to get stable.

What are your experiences with a forth card? I have a 650 watt Power supply, so I think I am ok with that. I am just wondering whether card 4 is really a matter of adding a PCI expansion and just having to spend the money, or if I can still slip by with this one more edition.

I just can't afford a lot of downtime, since things are pretty busy.

Thanks,

JanPretty cool.

Sum dogz r purty smrt.

:)

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

>Thanks Aaron

>

>

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>news:457b30e1@linux...

>> Try <http://www.skidboot.com/homepage.cfm.18.html>

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>>> logo with a question mark through it...argh!!!

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>>>

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>>> "John" <no@no.com> wrote in message news:457b227b\$1@linux...

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>>>> Sweet little skidboot !

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

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>>>>>I know this is 'waaay' off topic. However, this is one magic mutter and

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>>>>>worth the 8 minutes to watch.
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>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>>
>>
>

>OK, it's official... this will absolutely NOT sync to 88.2k.
Gary (the guy that DeeJ & I got our cards from) checked it out;
and although it did sync to this samplerate in earlier versions,
it no longer does (WTF? would that be a "downgrade" into newer
versions? lol).

It syncs perfectly to 44.1, 48, and 96, no issues there; but
not to 88.2k.

So... if there's no solution (Gary is going to check with
Creamware on Monday) for this samplerate, I will be selling
this brand-new Pulsar Project Card & Sync Plate at a discounted
rate. I'm thinking like \$850 for the card & sync plate, which
is \$100 off for a brand-new card and I'll ship it for free to
any CONUS address... it'll work fine for those of you working
at anything up to 96k (besides 88.2 lol).

So if anyone's interested, let me know.

neil DOT henderson AT sbcglobal.net

Neil

"Neil" <IUOIU@IOU.com> wrote:

>

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

>>might be a dumb question, but do you need to/have you tried to terminate
>the

>>word clock?

>
>Yep, tried it terminated, unterminated, semi-terminated (lol) -
>man, I've tried everything on this & the Pulsar simply will not
>sync to that samplerate.
>
>NeilNeil, why don;t you just record @ 96k?? What's so special about 88.2.. Man,
in Nuendo, I only use 24 bit.. Paris, 16bi and both rates sound great.

In Pro Tools HD, 96k recording sounds very good, so I can't see why you just
won't track at that rate??

"Neil" <OIUOIU@OIU.com> wrote:

>
>OK, it's official... this will absolutely NOT sync to 88.2k.
>Gary (the guy that DeeJ & I got our cards from) checked it out;
>and although it did sync to this samplerate in earlier versions,
>it no longer does (WTF? would that be a "downgrade" into newer
>versions? lol).
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>It syncs perfectly to 44.1, 48, and 96, no issues there; but
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>neil DOT henderson AT sbcglobal.net

>
>
>Neil

>
>
>
>
>
>
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>>
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>>>word clock?

>>
>>Yep, tried it terminated, unterminated, semi-terminated (lol) -
>>man, I've tried everything on this & the Pulsar simply will not
>>sync to that samplerate.
>>
>>Neil
>This is a multi-part message in MIME format.

-----=_NextPart_000_001A_01C71C03.14F57A20
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

That is a smart pouch! What a great pal he must make too.

I have a cat that is smarter than all the rest and as affectionate
as they come. I feel extremely lucky to have her as a friend.
I think she feels the same about me or she's putting me on.

"Neil" <IUOIU@OIU.com> wrote in message news:457b96f1@linux...

Pretty cool.

Sum dogz r purty smrt.

:)

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

>Thanks Aaron

>

>

>"Aaron Allen" <know-spam@not_here.dude> wrote in message=20

>news:457b30e1@linux...

>> Try <http://www.skidboot.com/homepage.cfm.18.html>

>>

>>

>>

>> "Don Nafe" <dnafe@magma.ca> wrote in message news:457b2c9d@linux...

>>> Ok now this is just pissing me off...all I'm getting is the =

Quicktime

>>> logo with a question mark through it...argh!!!

>>>

>>> D

>>>

```

>>>
>>> "John" <no@no.com> wrote in message news:457b227b$1@linux...
>>>>
>>>> Sweet little skidboot !
>>>>
>>>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>
>>>>>I know this is 'waaay' off topic. However, this is one magic =
mutter
and
>>>>
>>>>>worth the 8 minutes to watch.
>>>>>
>>>>> http://video.google.com:80/videoplay?docid=3D524951897497862 8334
>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>>=20
>
>

```

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001A_01C71C03.14F57A20

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>That is a smart pouch!&nbsp; What a =
great pal he=20
must make too.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I have a cat that is smarter than all =

```

the rest and=20
as affectionate</DIV>
<DIV>as they come. I =
feel extremely lucky to=20
have her as a friend.</DIV>
<DIV>I think she feels the same about me or =
she's=20
putting me on.</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Neil" <IUOIU@OIU.com> =
wrote in=20
message <A=20
=
href=3D"news:457b96f1@linux">news:457b96f1@linux...</DIV>
Pretty=20
cool.

Sum dogz r purty smrt.

.)

"Don Nafe" =
<<A=20
href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca> =
wrote:
>Thanks=20
Aaron
>
>
>"Aaron Allen" <<A=20
=
href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude> =
wrote in=20
message
>news:457b30e1@linux...
>> Try <A=20
=
href=3D"http://www.skidboot.com/homepage.cfm.18.html">http://www.skidboot=
..com/homepage.cfm.18.html
>>
>>
>>
>=
>=20
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href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca> wrote in=20
message <A=20
=
href=3D"news:457b2c9d@linux">news:457b2c9d@linux...
>>> =
Ok now=20
this is just pissing me off...all I'm getting is the=20
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it...argh!!!
>>>
>>>=20
D
>>>
>>>
>>> "John" <<A=20
href=3D"mailto:no@no.com">no@no.com> wrote in message <A=20
=
href=3D"news:457b227b\$1@linux">news:457b227b\$1@linux...
>>>=
t;>
>>>>=20
Sweet little skidboot !
>>>>
>>>> "Aaron =
Allen"=20

<A =
 href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
 wrote:
>>>>>
>>>>>I know this is =
 'waaay'=20
 off topic. However, this is one magic=20
 mutter
and
>>>>
>>>>>worth the 8 =
 minutes=20
 to=20
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 watch.
>>>>
>>>>>http://video.google=
 ..com:80/videoplay?docid=3D5249518974978628334
>>>>>
=
 >>>>>AA
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>>>>>
=
 >>>>>
>>>
>>>
>>
>>=
 =20

>
>
</BLOCKQUOTE>
 <DIV>

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

-----=_NextPart_000_001A_01C71C03.14F57A20--less quantization errors. when you
 downsample to 44.1 it being 1/2 , instead
 of 96/44.1. same thing with 48/44.1.plus he gets the nyquist frequency well
 into doggy ear range recording at 88.2

"LaMont" <jjdpro@ameritech.net> wrote in message news:457baf82\$1@linux...

>

> Neil, why don;t you just record @ 96k?? What's so special about 88.2..

> Man,

> in Nuendo, I only use 24 bit.. Paris, 16bi and both rates sound great.

>

> In Pro Tools HD, 96k recording sounds very good, so I can' see why you just

> won't track at that rate??

>

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> "Neil" <OIUOIU@OIU.com> wrote:

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>>at anything up to 96k (besides 88.2 lol).
>>
>>So if anyone's interested, let me know.
>>
>>neil DOT henderson AT sbcglobal.net
>>
>>
>>Neil
>>
>>
>>
>>
>>
>>"Neil" <IUOIU@IOU.com> wrote:
>>>
>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>might be a dumb question, but do you need to/have you tried to terminate
>>>the
>>>>word clock?
>>>
>>>Yep, tried it terminated, unterminated, semi-terminated (lol) -
>>>man, I've tried everything on this & the Pulsar simply will not
>>>sync to that samplerate.
>>>
>>>Neil
>>
>Jan,

Mac or PC? Don't about the MAc side, but PC side you could be stepping into some goo because of IRQ conflicts. Got around having problems with this by using a Magma case. Went from 3 to 4 cards a month ago. Hasn't had a hitch.

Just be ready to know your motherboard REALLY WELL!!!

Hoov

J.S. wrote:

> Hey there,
> I have just recently found my way back to this NG ... good to know that you
> guys are still going strong.
> I have a quick quetions for you guys: I am playing with the idea of adding

> another card to my system --- simply for track count ... no I/O. I was
> serious how many of you guys have played around with that kind of a step. I
> remember that adding a second card to my first was a simple thing, but
> adding the third card took a while in terms of system stability. It seems
> everytime I have built a system, adding the third card makes things much
> harder to get stable.
> What are your experiences with a forth card? I have a 650 watt Power supply,
> so I think I am ok with that. I am just wondering whether card 4 is really a
> matter of adding a PCI expansion and just having to spend the money, or if I
> can still slip by with this one more edition.
> I just can't afford a lot of downtime, since things are pretty busy.
> Thanks,
> Jan
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0028_01C71C26.F2AB0E20
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I'm lucky enough to have a border collie like skidboot. Early this year =
I thought I might lose him to cancer but he's a tough little dude and =
the day after I brought him home from surgery he was opening the door to =
let himself out and hasn't let up since (or before for that matter). =
Guess that was his not-so-subtle way of telling me "I'm bored dad, =
heading out to the yard"

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:457bb4f9@linux...

That is a smart pouch! What a great pal he must make too.

I have a cat that is smarter than all the rest and as affectionate
as they come. I feel extremely lucky to have her as a friend.
I think she feels the same about me or she's putting me on.

"Neil" <IUOIU@OIU.com> wrote in message news:457b96f1@linux...

Pretty cool.

Sum dogz r purty smrt.

:)

"Don Nafe" <dnafe@magma.ca> wrote:
>Thanks Aaron
>
>
>"Aaron Allen" <know-spam@not_here.dude> wrote in message=20
>news:457b30e1@linux...
>> Try <http://www.skidboot.com/homepage.cfm.18.html>
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Quicktime

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>>>
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<HTML><HEAD>

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

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I'm lucky enough to have a border =
collie like=20

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a tough=20

little dude and the day after I brought him home from surgery he was =
opening the=20

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matter).=20

Guess that was his not-so-subtle way of telling me "I'm bored dad, =
heading out=20

to the yard"</DIV>

<DIV> </DIV>

<DIV>AA</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <<A=20

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news:457bb4f9@linux...</DIV>

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great pal he=20

must make too.</DIV>

<DIV> </DIV>

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<DIV> </DIV>
 <DIV> </DIV>
 <DIV> </DIV>
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 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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 <DIV>"Neil" <<A =
 href=3D"mailto:IUOIU@OIU.com">IUOIU@OIU.com> wrote=20
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 =
 href=3D"news:457b96f1@linux">news:457b96f1@linux...</DIV>
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Sum dogz r purty smrt.

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"Don Nafe" =
 <<A=20
 href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca> =
 wrote:
>Thanks=20
 Aaron
>
>
>"Aaron Allen" <<A=20
 =
 href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude> =
 wrote=20
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 =
 href=3D"http://www.skidboot.com/homepage.cfm.18.html">http://www.skidboot=
 ..com/homepage.cfm.18.html
>>
>>
>>
>>=
 >=20
 "Don Nafe" <<A =
 href=3D"mailto:dnafe@magma.ca">dnafe@magma.ca> wrote=20
 in message <A=20
 =
 href=3D"news:457b2c9d@linux">news:457b2c9d@linux...
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 href=3D"news:457b227b\$1@linux">news:457b227b\$1@linux...
>>&g=
 t;>
>>>>=20
 Sweet little skidboot !
>>>>
>>>> =
 "Aaron=20
 Allen" <<A=20
 =
 href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
 wrote:
>>>>>
>>>>>>>I know this is =
 'waaay'=20
 off topic. However, this is one magic=20
 mutter
and
>>>>
>>>>>worth the 8 =
 minutes=20

```

to=20
=
watch.<BR>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;http://video.google=
..com:80/videoplay?docid=3D5249518974978628334<BR>&gt;&gt;&gt;&gt; <BR>=
&gt;&gt;&gt;&gt;&gt;AA<BR>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;<BR>
>&gt;&gt;&gt;<BR>&gt;&gt;&gt; <BR>&gt;&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt;=
=20
  <BR>&gt;<BR>&gt;<BR></BLOCKQUOTE>
  <DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
  you?<BR><A=20
  =
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>

```

-----=_NextPart_000_0028_01C71C26.F2AB0E20--Alex, that's one reason... less rounding errors (and, in fact, who was it on this newsgroup who told me that when I first started getting into wanting to use higher sample rates - something tells me it was Aaron, I seem to recall?)

Another reason:

The difference between the CPU resources required to run lotsa tracks @ various plugins at 96k vs. 88.2k is not 9% more resources, as the numbers might imply (96 is roughly 9% higher than 88.2), it's considerably more - in fact, when I tried converting an 88.2k project to 96k (it had about 40 tracks & various assorted plugins), the 88.2 version was pushing my cpu meter to about 60% usage - the same project/same plugins at 96k pushed my CPU over the top & it wouldn't even play back.

The best reason yet:

I have a bunch of projects already recorded at 88.2k; it's not as if I can really see re-recording these just for this one card.

Neil

"alex plasko" <alex.plasko@snet.net> wrote:

>less quantization errors. when you downsample to 44.1 it being 1/2 , instead

>of 96/44.1. same thing with 48/44.1.plus he gets the nyquist frequency well

>into doggy ear range recording at 88.2

>"LaMont" <jjdpro@ameritech.net> wrote in message news:457baf82\$1@linux...

>>

>> Neil, why don;t you just record @ 96k?? What's so special about 88.2..

>> Man,

>> in Nuendo, I only use 24 bit.. Paris, 16bi and both rates sound great.

>>

>> In Pro Tools HD, 96k recording sounds very good, sol can' see why you just

>> won't track at that rate??

>>

>>

>> "Neil" <OIUOIU@OIU.com> wrote:

>>>

>>>OK, it's official... this will absolutely NOT sync to 88.2k.

>>>Gary (the guy that DeeJ & I got our cards from) checked it out;

>>>and although it did sync to this saplerate in earlier versions,

>>>it no longer does (WTF? would that be a "downgrade" into newer

>>>versions? lol).

>>>

>>>It syncs perfectly to 44.1, 48, and 96, no issues there; but

>>>not to 88.2k.

>>>

>>>So... if there's no solution (Gary is going to check with

>>>Creamware on Monday) for this samplerate, I will be selling

>>>this brand-new Pulsar Project Card & Sync Plate at a discounted

>>>rate. I'm thinking like \$850 for the card & sync plate, which

>>>is \$100 off for a brand-new card and I'll ship it for free to

>>>any CONUS address... it'll work fine for those of you working

>>>at anything up to 96k (besides 88.2 lol).

>>>

>>>So if anyone's interested, let me know.

>>>

>>>neil DOT henderson AT sbcglobal.net

>>>

>>>

>>>Neil

>>>

>>>

>>>

>>>

>>>

>>>"Neil" <IUOIU@IOU.com> wrote:

>>>>

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

>>>>>might be a dumb question, but do you need to/have you tried to terminate

>>>>>the

>>>>>word clock?

>>>>

>>>>Yep, tried it terminated, unterminated, semi-terminated (lol) -

>>>>man, I've tried everything on this & the Pulsar simply will not
>>>>sync to that samplerate.
>>>>
>>>>Neil
>>>
>>
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>
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>
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>won't track at that rate??

Because, numerologically, 88.2 works out to a "9"
(88.2: 8+8+2=18; 18: 1+8=9), while 96k works out to a "6"
(96: 9+6=15; 15: 1+5=6), so 88.2k is 3 better.

It's just my own little magic bit of audio mojo, baby! lol

Seriously, though - see my response to Alex's response to your
post - I answered your inquiry at the same time.

Neill guess the big question is are you taking an unacceptable sonic hit a 44.1
vs 88.2 and does the summing using the Pulsar offset the sonic hit you take
(if in fact you do)

If the answer is no...dump them ASAP

"Neil" <OIUOIU@OIU.com> wrote in message news:457c2f7d\$1@linux...
>
> "LaMont" <jjdpro@ameritech.net> wrote:
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> Seriously, though - see my response to Alex's response to your
> post - I answered your inquiry at the same time.
>
> Neil
>
>
> I am on a PC. So, you did do the expansion thing though, ay.
Jan

"Jeff hoover" <jkhoover@excite.com> wrote in message
news:457bccef\$1@linux...

> Jan,
>
> Mac or PC? Don't about the MAc side, but PC side you could be stepping
> into some goo because of IRQ conflicts. Got around having problems with
> this by using a Magma case. Went from 3 to 4 cards a month ago. Hasn't
> had a hitch.
>
> Just be ready to know your motherboard REALLY WELL!!!
>
> Hoov
>
>
>
> J.S. wrote:
>> Hey there,
>> I have just recently found my way back to this NG ... good to know that
>> you guys are still going strong.
>> I have a quick questions for you guys: I am playing with the idea of
>> adding another card to my system --- simply for track count ... no I/O. I
>> was serious how many of you guys have played around with that kind of a
>> step. I remember that adding a second card to my first was a simple
>> thing, but adding the third card took a while in terms of system
>> stability. It seems everytime I have built a system, adding the third
>> card makes things much harder to get stable.
>> What are your experiences with a forth card? I have a 650 watt Power
>> supply, so I think I am ok with that. I am just wondering whether card 4
>> is really a matter of adding a PCI expansion and just having to spend the
>> money, or if I can still slip by with this one more edition.
>> I just can't afford a lot of downtime, since things are pretty busy.
>> Thanks,
>> JanI have done 4 x EDS cards in an ASUS A7V8x mobo. It has 6 PCI slots and two
of them share with the AGP so I used the 4 slots that didn't share with the
AGP and it worked fine. Just disable everything you aren't using in the bios
and make sure you know which PCI slots share with the AGP. That's the deal
killer. If you've got 4 x PCI slots that do not share an IRQ with the AGP

then you may be able to pull this off.

Deej

"J.S." <sonicartproductions@hotmail.com> wrote in message
news:457c4e46@linux...

>I am on a PC. So, you did do the expansion thing though, ay.

> Jan

>

>

>

> "Jeff hoover" <jkhoover@excite.com> wrote in message

> news:457bccef\$1@linux...

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>> Hoov

>>

>>

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>>> is really a matter of adding a PCI expansion and just having to spend
>>> the money, or if I can still slip by with this one more edition.

>>> I just can't afford a lot of downtime, since things are pretty busy.

>>> Thanks,

>>> Jan

>

>i hit the contacts w/ a D5 pen and let is sit for a week whilst i was travelling.
upon return and reboot, i'm in business. Thanks!

-lucio
www.kingtone.com

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

>
>first try a simple pencil eraser to clean up the contacts.

>
>"lucio" <yo@kingtone.com> wrote:

>>
>>thanks - i'll try the silvering thing on the 1000 card.

>>
>>"steve the artguy" <artguy@somethingorother.net> wrote:

>>>
>>>another thing to try:

>>>
>>>My original paris card developed a case of worn contacts, and got a similar
>>>(though I can't say if it was exactly the same) message.

>>>
>>>I resilvered the worn contacts with a silver contact pen from Radio Shack
>>>and it has worked fine ever since.

>>>
>>>-steve

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

>>>>
>>>>Reseating is a one possibility. You can also reseat the daughterboard
>>but
>>>>if it was the daughterboard I think you'd get a different message.

>>>>
>>>>
>>>>"lucio" <yo@kingtone.com> wrote:

>>>>>
>>>>>the power is on and i also checked all cables. i tried it w/ the MEC
>off

>>>>>as
>>>>>a test and the same thing came up - i'm going to open the box and reseat
>>>>>the card, to see if that does anything.

>>>>>
>>>>>"Cujo" <chris@nospamapplemanstudio.com> wrote:

>>>>>>
>>>>>>
>>>>>>Is this the one when your Interfaces are not plgged in or MEC turned
>>off?

>>>>>>
>>>>>>
>>>>>>"lucio" <yo@kingtone.com> wrote:
>>>>>>>

>>>>>>hi all,
>>>>>>
>>>>>>It's been a while since I posted here...I've only sporadically used
>>my
>>>>>PARIS
>>>>>>rig in the past couple years (1 card/MEC/24-8 in/out on a dedicated
>>MAC
>>>>>>G4
>>>>>>Quicksilver). Never had problems before, but today PARIS won't boot
>>up.
>>>>>>
>>>>>>I get a 'Error initializing PARIS Engine Error code -43/ffffffd5
>>>>>>
>>>>>>Tried replacing config file, reinstalled PARIS on another drive, cleaned
>>>>>>things up, etc all with the same problem. Help!
>>>>>
>>>>
>>>
>>
>>
>"Don Nafe" <dnafe@magma.ca> wrote:
>I guess the big question is are you taking an unacceptable sonic hit a 44.1

>vs 88.2 and does the summing using the Pulsar offset the sonic hit you take

>(if in fact you do)
>
>If the answer is no...dump them ASAP

Do you mean if the answer is "yes", dump them ASAP? Or do you mean if the answer is "no" I should dump using 88.2k ASAP?

Frankly I don't know if using the Pulsar for summing would make up for the sonic hit I would take at 44.1k - I can use Paris for summing right now & NOT have to take the hit to downconvert, though I have to go out through several Analog submixes to do this. My idea with the Pulsar was essentially: "What if I can sum in the digital domain via DSP; and if so, would that sound better than what I can do right now?" At this point I still can't find out, however, due to the inability of the Pulsar stuff to work at 88.2k.

If you want to see the minor shitstorm that DeeJ & I started over on the Pulsar forum over this issue, go here:

<http://www.planetz.com/phpBB2/viewtopic.php?t=20885>

Neil<evil grin>

"Neil" <IUOIU@OIU.com> wrote in message news:457c65bb\$1@linux...
>
> "Don Nafe" <dnafe@magma.ca> wrote:
>>I guess the big question is are you taking an unacceptable sonic hit a
>>44.1
>
>>vs 88.2 and does the summing using the Pulsar offset the sonic hit you
>>take
>
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> over on the Pulsar forum over this issue, go here:
>
> <http://www.planetz.com/phpBB2/viewtopic.php?t=20885>
>
>
> Neill have a friend who doesn't post here, but uses Paris, who has a 6 slot intell
board of some kind, and runs 6 EDS submixes, sharing with the AGP and everything.
No expansion. I would not try this though.
Rod
"DJ" <nowayjose@dude.net> wrote:
>I have done 4 x EDS cards in an ASUS A7V8x mobo. It has 6 PCI slots and
two
>of them share with the AGP so I used the 4 slots that didn't share with
the
>AGP and it worked fine. Just disable everything you aren't using in the
bios
>and make sure you know which PCI slots share with the AGP. That's the deal

>killer. If you've got 4 x PCI slots that do not share an IRQ with the AGP

>then you may be able to pull this off.
>
>
>Deej
>
>"J.S." <sonicartproductions@hotmail.com> wrote in message
>news:457c4e46@linux...
>>I am on a PC. So, you did do the expansion thing though, ay.
>> Jan
>>
>>
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>> "Jeff hoover" <jkhoover@excite.com> wrote in message
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>>>> the money, or if I can still slip by with this one more edition.
>>>> I just can't afford a lot of downtime, since things are pretty busy.
>>>> Thanks,
>>>> Jan

>>
>>
>

>There's a "Mixtravaganza" kinda thing happening over at 3dB forum. I figured
I'd bite and compare my mix to other *proper* mixes and see if there was any
audible sonic horribleness with the *improper* scenario I'm using wherein
I'm taking files that are processed in Cubase SX at 32 bit float, truncated
over Paris ADAT, then summed in Paris at 24 bit, then IDR'ed in Wavelab to
16 bit, then further mangled to MP3.

I'm thinking I'm not going to think twice about this any more, ever.

Thanks to Neil for hosting this:
<http://saqqararecords.com/MiscAudio/animixsugar1.mp3>

;o)
DeejHey DJ,
how beefy was your Power supply. I think I was actually wrong --- I think I
actually have a 550watt powersupply. You think that is still enough?
Jan

"DJ" <nowayjose@dude.net> wrote in message news:457c613d@linux...
>I have done 4 x EDS cards in an ASUS A7V8x mobo. It has 6 PCI slots and two
>of them share with the AGP so I used the 4 slots that didn't share with the
>AGP and it worked fine. Just disable everything you aren't using in the
>bios and make sure you know which PCI slots share with the AGP. That's the
>deal killer. If you've got 4 x PCI slots that do not share an IRQ with the
>AGP then you may be able to pull this off.
>
>
> Deej
>
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>>

>>
>>
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>>>> 4 is really a matter of adding a PCI expansion and just having to spend
>>>> the money, or if I can still slip by with this one more edition.
>>>> I just can't afford a lot of downtime, since things are pretty busy.
>>>> Thanks,
>>>> Jan
>>
>>
>
>I'm a little confused here.

I should choose, say, IRQs 3, 5 and 7 and assign them to "legacy device" in the 1st section, then assign my PCI slots to those IRQs in the 2nd section?

Jimmy

"John" <no@no.com> wrote in message news:456ecae6\$1@linux...
>

> You have three cards right? Do you have three slots that don't share IRQs
> with other devices? If you do have a slot that shares with something like
> a sound card you can turn off that device in the bios. Then set bios to
> legacy devices and put a different IRQ on each on of your EDS card slots.
>
> John
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote:
> >
> >Sorry to keep starting new threads on this topic. My internet access was
> down
> >for a while there.
> >
> >Following the advice of several folks here, in an attempt to get each PCI
> >slot its own IRQ, I have some data and a question.
> >I have PnP O/S disabled. I found the following info, in two sections,in
> my
> >BIOS:
> >
> >1. a list of these IRQs, with the choice of "PCI device" or "reserved for
> >legacy ISA devices": 3,4,5,7,9,10,11,14,15.
> >
> >2. PCI slot 1/5 IRQ preference
> > PCI slot 2 IRQ preference
> > PCI slot 3 IRQ preference, all with the choice of "Auto" or the option
> >to assign an IRQ #.
> >
> >What next?
> Then you, my friend, do not live in the South. Them's fightin' words around
here.

Don't die, DeeJ. It would make me sad.

Jimmy

"DJ" <nowayjose@dude.net> wrote

I'm one of the few
> people I know who can immediately tell the difference between Coke and
> Pepsi.
>
> ;o)This is a multi-part message in MIME format.

-----=_NextPart_000_00DE_01C71C8E.5EE10F10
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

They never give you all the gas they could. They charge you, then they =
get miserly with the stuff. Grinches. I'm 6'3", and I ain't gonna go =
into a coma from a little nitrous.

Jimmy

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45752131\$1@linux...

DC,

I'm glad you're not as bad off as you thought.=20

Root canals are no bargain though.

Get the gas!

Tom

"DC" <dc@spammersinER.com> wrote in message news:4575181a\$1@linux...

Sheesh...

I go away for a bit and DJ ends up in the horsepital... =20

Found out today I do not have glaucoma, nor hypertension, but I am =
in the
middle of a root canal and two crowns.

Last week I thought I had all of the above...

Life can change quickly huh?

Glad to hear you're OK.

DC

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00DE_01C71C8E.5EE10F10

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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

```
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>They never give you all the gas they =
could. They=20
charge you, then they get miserly with the stuff. Grinches. I'm 6'3", =
and I=20
ain't gonna go into a coma from a little nitrous.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Jimmy</FONT></DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:45752131$1@linux">news:45752131$1@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>DC,</FONT></DIV>
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  <DIV><FONT face=3DArial size=3D2>Root canals are no bargain =
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  <BLOCKQUOTE=20
  style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
    <DIV>"DC" &lt;<A=20
href=3D"mailto:dc@spammersinER.com">dc@spammersinER.com</A>&gt; =
wrote in=20
    message <A=20
    =
href=3D"news:4575181a$1@linux">news:4575181a$1@linux</A>...</DIV><BR>Shee=
sh...<BR><BR>I=20
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    <BR><BR><BR>Found out today I do not have glaucoma, nor =
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  <DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
```

you?
<A=20
=

-----= NextPart 000 00DE 01C71C8E.5EE10F10--I prescribe beatings for all noisy dogs.

"Neil" <IUOIU@OIU.com> wrote in message news:45757e11\$1@linux...

- >
- > Neil

V
V
V

> >Well.....bein' old and all, I was prescribed a *sleep aid*..Ambien
> I
> >think it is.....because I need to start getting uninterrupted sleep.
> For
> >some reason I seem to wake up when the giant dogs hear critters scurrying
>
> >around outside at night and periodically explode into thunderous barking
>
> >that rocks the house off it's foundation or decide that they are cold and
>
> >that I look like a better heating pad than Amy so they think it would be
> a
> >good thing to sneak over and sandwich me like an oreo center.
> >
> >;o)
> >
> >"TCB" <nobody@ishere.com> wrote in message news:4574974e\$1@linux...
> >>
> >> Yeah, chest pains/respiratory distress will get you RIGHT to the front
>
> >> line
> >> of the ER.
> >>
> >> Glad it was nothing serious, and take care,
> >>
> >> TCB
> >>
> >> "DJ" <nowayjose@dude.net> wrote:
> >>>Sitting at home watching Kiing Kong on HBO Saturday night.. I was
taking
> >> a
> >>>break from dinking around with creating some drum parts with using my
> Korg
> >>
> >>>PadKontrol and BFD (a match made in heaven) and I'm happily munching on
> >> some
> >>>popcorn, watching the part where the guys are tossed to the bottom of
> the
> >>
> >>>chasmreally cool stuff wherein giant bugs and godawful
> >>>sabretoothed worms are eating these guys alive when all of a sudden I
> get
> >>
> >>>this wierd sensation in my throat. SHIT!!!! (thinks I), I'm starting to
> >>
> >>>catch a cold. I've got this raw, uncomfortable sensation in my throat
> and
> >>

> >>>I'm starting to cough.....then this tightness starts in my throat
and
> >>
> >>>them more coughing, and more coughing.....and now my lungs are
starting
> >>
> >>>to fill up with fluid and within about 3 minutes my throat is starting
> to
> >>
> >>>swell and I feel like I'm drowning.....soooooo.....wife unit bundles me
> >> into
> >>>car for mad dash to new hospital which is about 20 minutes out of town
> as
> >>
> >>>opposed to perfectly working old hospital that we have had here for
years
> >>
> >>>which is in the middle of town and close to everything and
> >>>everyone.....soooooo anyway we get to the ER, and, as
opposed
> >> to
> >>>the other poor schmucks sitting there in varying degrees of pain and
> >>>distress, I'm immediately admitted ahead of everyone else as I guess
they
> >>
> >>>haven't encountered too many blue people that day. Well, after being
> >>>poked,
> >>
> >>>prodded, hooked up to heart monitors, stress tests, Albuterol
treatments
> >> and
> >>>who knows what all else, they still don't know what caused this. My
heart
> >> is
> >>>fine (which, I'm told, is a good thing) but I have a hiatal hernia,
> >>>cholesterol levels are a bit high and some other levels could use some
> >>>improvement so I'm going to have to alter my lifestyle modus operandii
> a
> >>
> >>>bit...'cause I'm 56 and no longer invincible. Actually, I haven't been
> >>>invincible since I was 40, I just didn't know
it.....but
> >>
> >>>it's sorta scary that one minute I could be my old perfectly
functioning
> >>
> >>>self and the next, I could be turning blue. Perhaps I didn't have
enough

> >>
> >>>coffee Saturday morning? Well, I'm home now and the Cubase project I was
> >>
> >>>working on Saturday night hasn't crashed (something that would have been
> >>
> >>>impossible with those damned RME cards) so I guess the Pulsar cards are,
> >>
> >>>indeed, extremely stable and I can take some comfort in the fact that
> at
> >>
> >>>least something was learned this whole wierd 36 hours.
> >>>Maybe I need to reload my drivers?
> >>>;o)
> >>>
> >>>
> >>
> >
> >
>"Uptown Jimmy" <johnson314@bellsouth.net> wrote:
>
>They never give you all the gas they could. They charge you, then they =
>get miserly with the stuff. Grinches. I'm 6'3", and I ain't gonna go =
>into a coma from a little nitrous.
>
>Jimmy

Yeah but it sure lowers your ET...

heh heh..

DCNeil, In SX/Neundo, can you hear the difference btw 24bit vs 82?

I have yet to track a project higher than 24bit. 16bit only in Pairis.

Why even start recording a such a high rate, when the 24/32 sounds great?

"Neil" <IUOIU@OIU.com> wrote:

>
>Alex, that's one reason... less rounding errors (and, in fact,
>who was it on this newsgroup who told me that when I first
>started getting into wanting to use higher sample rates -
>something tells me it was Aaron, I seem to recall?)
>

>Another reason:
>The difference between the CPU resources required to run lotsa
>tracks @ various plugins at 96k vs. 88.2k is not 9% more
>resources, as the numbers might imply (96 is roughly 9% higher
>than 88.2), it's considerably more - in fact, when I tried
>converting an 88.2k project to 96k (it had about 40 tracks &
>various assorted plugins), the 88.2 version was pushing my cpu
>meter to about 60% usage - the same project/same plugins at 96k
>pushed my CPU over the top & it wouldn't even play back.
>
>The best reason yet:
>I have a bunch of projects already recorded at 88.2k; it's not
>as if I can really see re-recording these just for this one
>card.
>
>Neil
>
>
>
>"alex plasko" <alex.plasko@snet.net> wrote:
>>less quantization errors. when you downsample to 44.1 it being 1/2 , instead
>
>>of 96/44.1. same thing with 48/44.1.plus he gets the nyquist frequency
>well
>>into doggy ear range recording at 88.2
>>"LaMont" <jjdpro@ameritech.net> wrote in message news:457baf82\$1@linux...
>>>
>>> Neil, why don;t you just record @ 96k?? What's so special about 88.2..
>
>>> Man,
>>> in Nuendo, I only use 24 bit.. Paris, 16bi and both rates sound great.
>>>
>>> In Pro Tools HD, 96k recording sounds very good, sol can' see why you
>just
>>> won't track at that rate??
>>>
>>>
>>> "Neil" <OIUOIU@OIU.com> wrote:
>>>>
>>>>OK, it's official... this will absolutely NOT sync to 88.2k.
>>>>Gary (the guy that DeeJ & I got our cards from) checked it out;
>>>>and although it did sync to this saplerate in earlier versions,
>>>>it no longer does (WTF? would that be a "downgrade" into newer
>>>>versions? lol).
>>>>
>>>>It syncs perfectly to 44.1, 48, and 96, no issues there; but
>>>>not to 88.2k.
>>>>

>>>>So... if there's no solution (Gary is going to check with
>>>>Creamware on Monday) for this samplerate, I will be selling
>>>>this brand-new Pulsar Project Card & Sync Plate at a discounted
>>>>rate. I'm thinking like \$850 for the card & sync plate, which
>>>>is \$100 off for a brand-new card and I'll ship it for free to
>>>>any CONUS address... it'll work fine for those of you working
>>>>at anything up to 96k (besides 88.2 lol).

>>>>

>>>>So if anyone's interested, let me know.

>>>>

>>>>neil DOT henderson AT sbcglobal.net

>>>>

>>>>

>>>>Neil

>>>>

>>>>

>>>>

>>>>

>>>>

>>>>"Neil" <IUOIU@IOU.com> wrote:

>>>>>

>&g

Subject: Re: I'm on a multi computer rampage over here!

Posted by [Rich\[3\]](#) on Mon, 13 Nov 2006 15:45:15 GMT

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Id screw up a LOT of people.

>>>> If you took away OSX or WiXP it would screw up a lot of people, too.

> But

>>>> point taken about the growing importance of certain web sites.

>>>>

>>>> OTOH, I like the concept of having local data rather than throwing my

>>>> data out onto a network.

>>>>

>>>>

>>>>> Now then, a remote control is a revolutionary way to get people in

> touch

>>>>> with information and entertainment? Remember what Jamie Zawinski said,

>>> if

>>>>> you want to know what software is going to be popular, think if it

> will

>>> help

>>>>> a 20 year old college student in his dorm room get laid. Google,

>>> MySpace,

>>>>> BitTorrent and YouTube . . .

>>>> ...and iTunes/iPhoto (music, pics and video) with remote control,

>>>> perfect in a dorm room.
>>>>
>>>> Cheers,
>>>> -Jamie
>>>> www.JamieKrutz.com
>>>>
>>>>
>>>>> TCB
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>> Hey Thad,
>>>>>>
>>>>>> I'm curious, what of OSX is "busy bubbling gunk" and what is
> functional
>>>>>> yet aesthetic presentation of useful UI elements?
>>>>>>
>>>>>> I realize you don't actually work with OSX, but what I see every day
> is
>>>>>> more the latter than the former.
>>>>>>
>>>>>> Are you involved in the GUI initiatives on Linux in order to prevent
>>> the
>>>>>> creation of an unmitigated disaster along the lines of your
> impression
>>>>>> of OSX? :^)
>>>>>>
>>>>>> Also, clearly Apple actually has been a leader, in some areas, in
>>>>>> connecting people to info and entertainment: iTunes, iPods, their
>>> remote
>>>>>> control thingie (and perhaps the upcoming iTV).
>>>>>>
>>>>>> Not to take anything away from Microsoft and their XBox strategy - or
>>>>>> >from Google, Bittorent, YouTube or MySpace, ranging from providing
>>>>>> value-added services to exploiting content producers and encouraging
>>>>>> theft to drive ad sales or build value. On a pure technical level,
> for
>>>>>> content distribution the Bittorent approach is compelling.
>>>>>>
>>>>>> Oh, and you forgot AOL. ;^)
>>>>>>
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> www.JamieKrutz.com
>>>>>>
>>>>>>
>>>>>> TCB wrote:
>>>>>>> From what I've seen of Vista it's nothing to write home about. But
> if

>>>>> MSoft
>>>>>> was looking to strive for a better GUI (Vista isn't about a better
>>> GUI,
>>>>> IMHO,
>>>>>> it's about a more lucrative way to screw your customers) I'd suggest
>>> they
>>>>>> aim higher than the busy, bubbling gunk that is OS X.FurryFeline.
>>>>>>
>>>>>> But my guess is that Vista will be the end of the 'OS wars.' Sun had
>>> it
>>>>> right
>>>>>> (just way ahead of their time, which is nearly as bad as being
> late),
>>>>> the
>>>>>> computer is the network. Neither Apple nor MSoft has been a leader
> in
>>>>> providing
>>>>>> new and exiting ways to connect people with information or
>>> entertainment.
>>>>>> Bittorrent, Google, YouTube, MySpace. Repeat after me, Bittorrent,
>>> Google,
>>>>>> YouTube, MySpace . . .
>>>>>>
>>>>>> TCB
>>>>>>
>>>>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>> The truth leaks out.
>>>>>>>
>>>>>>>
> [http://www.forbes.com/2006/12/12/apple-microsoft-mac-tech-cz
_dl_1212mac.html?partner=yahootix](http://www.forbes.com/2006/12/12/apple-microsoft-mac-tech-cz_dl_1212mac.html?partner=yahootix)
>>>
>
>Well, I guess I should point out that this is also available for Linux, and
it's free.

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi James,
>Awesome. It's funny that it takes a little share guy to manage to come
>out with a potentially useful CD/editing mastering program. And nice
>and cheap to boot. It looks like some old win98se share stuff though:).

>For \$80.00 who cares lol. If this thing works well he's gonna have a hit.

>
>Chris

>
>

>James McCloskey wrote:

>
>> <http://news.harmony-central.com/Newp/2006/XO-Audio-XO-Wave-0.19.0.html>
>>
>>
>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
>www.adkproaudio.com <<http://www.adkproaudio.com/>>
>(859) 635-5762I thought I would post this. I always thought Nigel B. studio furniture was great stuff, but check this out. <http://www.akadesign.co.uk/>

The furniture you can buy is one thing, but the custom work they have done is something else, wow! The site is a little funny to navigate. From the menu bar at the top, the sub categories appear below. Select from the sub categories, then the pictures from the numbered boxes on the left of the screen, then select each picture to the right of the main picture to see all of them.

Under facilities, check out Space Studios, it look likes something strait from a si-fi movie set. The designs rock!

Warning! These pictures might give you wood, or just some crazy ideas for your studio.

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

>
>"TCB" <nobody@ishere.com> wrote:
>>
>>My #1 nomination for busy, bubbling gunk is the Dock, which mysteriously
>fills
>>up with every single application that is ever installed on the machine.
>Then
>>the icons get small (and often don't make much sense anyway) so it has
>to
>>RESIZE itself when it's moused over. Because that makes a lot of sense,
>in
>>the real world things often change size when I focus on them. And of course
>>the Dock is always there, waiting to resize itself should you mouse over
>>some part of an app that happens to be near it. The fast user switching
>is
>>also great, when I change users it's REALLY important to me that it all
>happen
>>like a big cube moved to a different side and the new user is there. That
>>changes my life.
>
>Ok, Just because you don't know how to use the Dock, doesn't make the Dock

>stupid! Go to the top left hand corner and click on the apple icon. The
>fifth item down is the dock, turn magnification off. You will also find
>all of the Dock Preferences there.
>
>Have too many short cut icons in the dock and want a short cut icon off
the
>dock, drag it off the dock, release and it's gone. Or you can highlight
>an item in the dock, right mouse click, go "remove", and it's gone. Want
>to add a short cut to the dock, drag an icon on to the dock, it adds it.
> That's just one of many ways to do it. You want the dock out of the way,
>go apple icon, Dock, go "Hide Dock". Want the Dock to appear again, put
>your curser in the area where the Dock would be and it reappears. You can
>set the timing on this in the preferences for how fast you want it back.
> Move you curser off the Dock area, it disappears again. Or you can set
>up hot corners, where you can place the curser for a second or two in the
>corner of the screen and the dock appears. The Dock rocks, you just have
>to know how to use it. There are many things you can do with the Dock,
I'm
>sure you could find ways to set it up so it would be workable.

The Dock is a tool to launch applications quickly. Why, oh why, should I need to 'learn' anything to use a quick application launcher? All of the eye candy was designed by someone with an agenda to make things bubbly and pretty, which might make sense from a marketing perspective but if it causes someone as familiar with computers as I am to find it annoying it's bad design. Forgive me a little conceit here but I'd guess I'm easily in the top 5% worldwide when it comes to skill using computers, so I'll do the 'right' thing a lot more often than most people, so I don't think I should need to spend significant amounts of time customizing something as simple as an application launcher.

It's like years ago when some early version of Windows Media Player changed the aspect ratio of a video when the window was resized. Yes, there was a key command (L if I remember) to keep the aspect ratio, but it was much more sensible and easy if it did what everyone should expect it to do in the first place, which is keep the aspect ratio in the first place.

>>
>>But my real point is that the operating system doesn't matter anymore, except
>>to the people who sell them and a smaller number of people who are interested
>>in them. What most people want from their computers (including me) is the
>>ability to get information, find answers to questions, get their job done,
>>and sometimes be entertained. Those tasks are no longer significantly related
>>to what OS is run. For them one needs a web browser, a media player, some
>>'office' applications, an email (and maybe news/rss) reader, and a few
extras.
>>For me those extras are audio apps, a command line, and a development environment.

>>For you they might be an image editor and a video editor.
>
>Everything you say people want in a computer/ operating system comes on
a
>stock Mac right out of the box, including the image and AV editors

Same is true of XP boxes and most, though not all, linux distros.

>>
>>Personally, for a window manager (which is what most people mean by an
OS
>>anyway) I like Gnome. It's simple, it runs quickly on almost any hardware.
>>The 'stock' install on Debian includes a drop down menu for all the applications
>>installed, a bar where I can drop quick launch icons for the five apps
I
>>use all the time, a shortcut to the root filesystem and my home directory,
>>and a trash can.
>>
>>When I need directions, I go to google maps no matter what OS I'm using.
>>When I want to see a replay of the Michael Essien goal that took a point
>>from Arsenal on Sunday I go to YouTube. When I want to watch the whole
game
>>I fire up Azereus and download two VCD ISOs via BitTorrent. If I forget
>the
>>name of the guy who assassinated McKinley I go to wikipedia. If I'm going
>>to write code I use Eclipse or Emacs. The first time in my day I'm restricted
>>IN ANY WAY by the OS is when I start doing music creation and there aren't
>>apps I find useful enough on linux so I'm stuck using one of the less attractive
>>operating systems so I can use Live, SX, and so on. But in that I'm an
exception.
>>Most people could spend 100% of their computing lives using any OS if it
>>had the basic apps I mentioned above.
>
>>
>>People talk about whether there will be a 'Google platform' some day. There
>>already IS a google platform, in the sense that if Apple switched their
>(really
>>irritating) file browser for the (actually better) XP file browser it wouldn't
>>really matter, but if you took away google maps (or MySpace, or Facebook,
>>etc) it would screw up a LOT of people.
>
>Once again, I don't think you know how to use the Mac file browser correctly,
>because you are so use to using the suck ass windows file browser that you
>don't get it. I'll just say that the Mac file browser sucks so bad that
>MS copied it for Windows Vista!

Now I have to learn something special to use a file browser as well? This
is absurd, I've already used dozens of more or less good file browsers on

different versions of Windows, Mac OS, Blackberries, PalmOS devices, and of course file cabinets themselves. But to use the OS X file browser I have to retrain myself. Why? It's just a way to get files.

And you miss my real point, which is that the OS doesn't matter anymore. If one notices the OS that means something is wrong with it. Vista is the last gasp, one more shot for Microsoft to make a bunch of money, after that it's all about the network baby.

TCB

>>

>>Now then, a remote control is a revolutionary way to get people in touch
>>with information and entertainment? Remember what Jamie Zawinski said,
if

>>you want to know what software is going to be popular, think if it will
>help

>>a 20 year old college student in his dorm room get laid. Google, MySpace,
>>BitTorrent and YouTube . . .

>>

>A remote is just a nice feature to have for a multimedia system. It's the
>wow, James Bond factor, and it also enhances the overall users experience.

>

>

>Some of the pioneering technologies came from Apple and the mac community.

> Programs like Sherlock and Watson helped shape what is available today
with

>their concepts.

>

>As f
