Subject: 2nd EDS card question
Posted by RK on Thu, 29 Dec 2005 18:01:38 GMT
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s just enough to get frustrated to only dream and save up for
HD..
>>>>
>>>>
>>>> Now, we have this Apple fiasco..New machines, with new CPUS, little
software
&

Subject: Re: 2nd EDS card question
Posted by Suad on Thu, 29 Dec 2005 18:21:02 GMT
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our
>> current
>>>> offereing, but we don;t want to spend 20k for it.. Soemthing along say
>> 3-15k
>>>> would do it..
>>>> Okay end of rant..LaMont
>>>>
>>>
>>
>Good Points Thad. I have a really freaked out VSTi PC, that's become my "baby"..
To this day, I have not purchased a yammy Motif of any kind. Evertime I get
ready to get a Motif, some way cool Vsti comes out like NI's Electrick Piano,
Ivory, Motu's Orchestra, Sonic Synth2, BFD, Stylus RMX..MAN!!! That motif
purchase, just keeps getting pushed back further and further..:)

I still think that DSP based systems has a market,just not at the low end,
which is a BIGGGG Market. The mid level market is not as big, as we all found
out with Paris.. So, Digi hit's both the Low-end and to top-end. To me,
the mid-level is not just a Hyped PC/Mac and converters. Rather it's a system..Not
a piece-mill setup.. This is what's driving the "www.gearslutz.com crowd
crazy. They are trying like crazy to get their low-end sytem to at least
mid-level ro top-level..

TCB" <

Subject: Re: 2nd EDS card question
Posted by RK on Thu, 29 Dec 2005 18:25:47 GMT
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r a DSP based DAW?? It's almost 6 years
>>since the plug was pulled on Paris! Yes, I did not forget about Soundscape..
>>
>>My Point in this post is to bring to ligh that Paris was a product that
>served
>>the "Middle ground" studio. Now, looking back, it's price point was revolutionary.
>> AND That's the point..
>>
>>Today, if you're shelling out at least 10k for a PT HD system, your only
>>other alternative is do a naitive system..Again, I'm not saying that naitive's
>>are bad, but we all know that there's nothing like a cool DSP DAW..Even
>more,
>>it's a knwon fact that, if you wew to build your naitive system up to Pro
>>standards (AD/DA converters,mixer,DSP FX cards) you'd actually come to
an
>>PT HD system.
>>There has to be a manufactuer that will stand up and fill in the gap between
>>PT HD & the Naitives. Any company has the balls??
>>
>>Today my dream DAW would come from Mackie:
>>-The MAckie DBX digital mixer (Dual touch screens)that also had the capability
>>to record up to 128 24/96 audio tracks. Using the same cool editing found
>>in their earlier Hard disk recorder MDR2496. The mix has the capabilities
>>to add up to 3or 4 UAD cards, as well as third party FX for the mixer.

>This
>>would be a ground breaking product. Even though Tascam tried it, their
SX-1
>>was cool, but was too limited. Actualy, the SA-1 was a Ensoniq/EMU product
>>first, then made it's was over to Tascam..I digress..
>>I still hoping that the Yamaha/Steinberg marrige would yield a very cool
>>DM2000 metts Nuendo or 02R-96 meets Cubase sx . All in one units..
>>
>>As things stands now in o

Subject: Re: 2nd EDS card question
Posted by RK on Thu, 29 Dec 2005 18:27:49 GMT
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ur current state of Personal computers based DAW,
>>we really have not had any ground breaking technology save for newer faster
>>Cpus.. Inwhich, I for one am tired of chasing the speed demon.Enough already..I
>>say this and I work as a IT Network Consultant.. Okay :) i digress again..:)
>>
>>
>>I guess this post grew out of neverending post over on www.gearslutz.com
>>about Ribbon mics, Summing buss's, 5k mics, 4k pre-amps, 4k converters..

>>I'm thinking, why do I want to keep sinking good money into "dressing up
>>a naitive DAW to try to sound as good as Paris does for (2,700.00 Orginal
>>list)??? Those guys, bless their hearts are into dreaming that if they
sink
>>another 5-10k in analoge summing gear, tey will have that magic ssound..
>>So, I'm thinkink, 'Why have we gone backwards in this dAW game?? Is it
that
>>Digi has such a strangle hold on the industry,that they can dictate jsut
>>how much cool stuff reaches the lowered of the spectrum. What I mean is
>,
>>PT LE is just enough to get frustrated to only dream and save up for HD..
>>
>>
>>Now, we have this Apple fiasco..New machines, with new CPUS, little software
>>support. do they really think that thisi was good move now?? I'm not even
>>a current Mac owner and I agonise for MAc lovers and users. If I were them,
>>I would not upgrade for at leat 3-4 years. I digress again ..:) Sorry.
>>
>>Again, calling on all new and current manufactures..You a vast market of
>>Pro users and studios that needs more juice and pro features than yo

---

Subject: Re: 2nd EDS card question
Posted by Suad on Thu, 29 Dec 2005 18:51:18 GMT
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specing and little time working..
>
> Say what you want about about Digi, they sell a package. note: Most studio
> are still running the old PT Mix system. hey, it works with just a Mac G4
> of some kind.. So, you don't have to upgrade to HD.. But, Hey their new mixer
> controllers are terrific!! but expensive :) Still, they have a system that
> works well if you foller their specs to the letter.
>
> Again, I'm not saying that my Nuendo setup is not stable ,it is. It (Nuendo)
> shuts down only when I'm done workinging in it. That's saying alot about
> the Software.. But, VSt2 as it stands today, is very clumsy in handling i/o
> integration. Now, to some bigitime Nuendo users who have an SSL, Trident
> console front-ending their rig, then it's mute point, but to those who are
> mixing ITB, it's a major pain..
> LaMont
>
>
>
>
>
> rry <dterry@keyofd.net> wrote:
>> Hi Lamont,

>>
>>> The reason I dont consider nuendo/sx as pro is beacause, it's only
>>> software..
>>
>> That in fact proves my point - "pro" has become much more of a personal
>> perception driven by marketing and peer pressure than the actual definition.
>> For example in another industry, to some video houses, a $50,000 Avid rig
>> may not be pro compared to a $200,000 Quantel system, but both will do much
>> the same thing - deliver professional results - with differences that may
> be
>> key for the specific user (broadcast vs. post, etc), but not the definition
>> of "pro" in general.
>>
>> Saying software isn't "pro" is missing the point of being a pro. Pro is
>> about getting paid for what you do because you deliver quality results and
>> products that someone else is willing to pay for. In another post you said
>> that Chinese products offer an astounding value for the money. To me that's
>> a rather astounding paradox to your definition. They are a good
>> cost/performance ratio, but it is contradictory to say that Nuendo isn't
> pro
>> and a C1 mic is, in the same breath. I haven't heard a Chinese mic that
>> compared to what I would consider, and choose as a "pro" mic (whether higher
>> end "pro" from Lawson, Blue or Neumann, or a mid-grade Audio Tech

---

Subject: Re: 2nd EDS card question
Posted by RK on Thu, 29 Dec 2005 18:59:46 GMT
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nica).
>>
>> Yes, it takes converters, etc, to augment Nuendo for use in various
>> situations, but the same is true of ProTools (ProTools isn't much good
>> without an I/O box). Just because Digi sells it as one package doesn't
> make
>> it pro. And you have an expensive upgrade path - much more than upgrade
> PCs
>> every couple of years. I've done the math on this many times (including
>> comparing UAD-1 cards to the TDM equivalents in terms of plugin counts per
>> dollar - UAD-1 cards win easily).
>>
>> I use my Nuendo rig and many other software, and hardware tools day in and
>> day out producing media for a variety of professional clients in a very
>> professional setting. We have office/studio space in the world headquarters
>> for one of our main clients. Should I tell them that since I don't have
>> ProTools and a Euphonix or Neve console (yet) to make it look bigger and
>> costs them more than it needs to does that make us less pro? No. Attitude
>> and quality product delivery are what make us pro. Maybe Nuendo doesn't

>> work for you, aor maybe you haven't decided to make it work for you, but
> it
>> does work for a lot of other "professionals" like myself.
>>
>> Manufacturers and marketing departments define the line between Pro and
>> Consumer when they add one feature or part that costs more than they believe
>> they can sell to the average consumer, so they almost haphazardly label
> it
>> "Pro" and double the price. We then blindly adopt that as the "pro"
>> standard and thumb our noses at consumer gear.
>>
>> It really irritates me when people arrogantly define pro as what they, or
>> someone else has based on how expensive (e.g. Over a randomly chosen
>> pricepoint) and popular it is, and non-pro as anything that isn't all of
> the
>> above. That just isn't fair, objective, or pro in my book.
>>
>> It is sad that the media and arts production industry has increasingly come
>> to define the word "pro" by how much it costs to buy rather than the quality
>> of the product. Anyone ever see "Gigli" or heard of Britney Spears? I
> rest
>> my case. ;-)
>>
>> Regards,
>> Dedric
>> Echo Media Group, LLC
>>
>> On 1/15/06 11:22 AM, in article 43ca84bf$1@linux, "Lamont"
>> <jjdpro@ameritech.net> wrote:
>>
>>>
>>> Hey Dedric,
>>>
>>> The reason I dont consider nuendo/sx as pro is beacause, it's only
>>> software..To
>>> get that and any native base app to pro standards in a day/out studio
>>> situation
>>> will cost you: Control surface unit, good converters, monitoring/talk
> back
>>> unit, and lets not forget the blazing cpu thatsd needed for low-la