
Subject: Okay, what about G3's and Paris?
Posted by [Michael\[1\]](#) on Tue, 10 Jul 2007 16:04:01 GMT
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nxp =
plug'n'play thing?=20
Latency?=20
Would it have a submix mode to address, well.. submixes?=20
Foot control inputs for punch in/out?

AA

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
news:46c66516@linux...
> I'm very interested in t

Subject: Re: Okay, what about G3's and Paris?
Posted by [dc\[3\]](#) on Tue, 10 Jul 2007 17:02:18 GMT
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/>
> <http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi-c-Preamp?sku=180581&src=3NL7H2>Great story, now not to be a bummer but what about all that copyrighted music in the video? Surely that isn't legal. Where do you guys like to go for CD duplication of small runs like 100 to 500 ?

Thanks,
JohnDoes the music fall under fair use?

<http://cyber.law.harvard.edu/rap/copyright>

Q. What is fair use?

A. Another noteworthy exception to the exclusive rights previously described is referred to as the fair use doctrine. Fair use provides an absolute exception

work in specific ways. In cases where the fair use exception applies, permission from the copyright owner to use the work is unnecessary.

Generally, use of a copyrighted work for criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research qualifies as fair use. While no bright line rules exist for determining whether a particular use is fair, courts rely on a four factor test. The factors are 1) the purpose and character of the use, including whether the use is commercial or for non-profit educational purposes; 2) the nature of the copyrighted work itself, in which courts typically evaluate whether the work is factual, scientific, or ar

Subject: Re: Okay, what about G3's and Paris?
Posted by [dc\[3\]](#) on Tue, 10 Jul 2007 17:04:46 GMT
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tistic in nature; 3) the quantitative amount and substantiality, interpreted as the qualitative amount, of the work that is copied; and 4) the effect of the use upon the potential market for or value of the work.

Generally speaking, uses for non-commercial purposes th

Subject: Re: Okay, what about G3's and Paris?
Posted by [excelav](#) on Tue, 10 Jul 2007 17:47:49 GMT
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; examples here, in fact, as I'm sure
>>>>>you recall) to where I'm convinced that a.) you can indeed hear
>>>>>a difference, b.) the difference is not super-significant, and,
>>>>>c.) There are tradeoffs.
>>>>>
>>>>>Neil
>>
>>
>>No, I haven't taken it - and I really don't need to, because:

a.) It's not a dead-on a/b test because in one example you have to go out into the analog domain (to mix in the console) and in the ITB example, you don't.

b.) I have no doubt that someone can build a set of plugins that model the SSL's sonic characteristics.

c.) I already believe that you can get equally good results ITB vs a large-format console.

Therefore, that particular test wouldn't prove or disprove anything to me.

Nei
