
Subject: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Sun, 06 Nov 2005 17:49:04 GMT
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me up right in Pro Tools.

>-Will

>

>

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

>>

>>Found it at ID's site.So is it better to convert to WAV or SD for

>>import to PT?

>>

>>Pete

>>

>>

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

>>>

>>>Is this still downloadable somewhere?Is it just conversion

Subject: Re: Pro tools summing bus revealed?
Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 21:56:51 GMT
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>

>>>>>>>to

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>Mec #2(submix 2) modules. when i put a file in submix 2 i hear

>>>

>>>it...

>>>

>>>

>>>>>>>but

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>in

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>live mode i hear nothing from nuendo. everything is fine on adat

>>>

you can see the control panel for my card here:

<http://www.rme-audio.com/english/download/9652e.pdf>

right now i clock mode set to Word Clock and Pref Sync Ref to adat 1 (since thats where the 9 pin adat connection goes).

yes there is a 75 ohm terminator connected to mec2 wc output.

jeremy

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message news:439

Subject: Re: Pro tools summing bus revealed?
Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 23:02:52 GMT
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e working adat

> >

> > modules

> >

> >>>on mec2.

> >>>

> >>>i don't hear anymore pops. spdif is pretty stable... every 45 seconds

> >

> > or so

> >

> >>>it blinks to 48k and back to 44k.

> >>>

> >>>so since i am hearing no more pops... the "sync" term means its good?

> >

> > what

> >

> >>>does lock mean then??

> >>>

> >>>thanks again Dave!

> >>>

> >>>Jeremy

> >>>

> >>>

> >>>

> >>>

> >>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message

> >>>news:43965531\$1@linux...

> >>>

> >>>

> >>>>Apply terminator to the output of MEC 2 and try again.
> >>>>
> >>>>David.
> >>>>
> >>>>Jeremy Luzier wrote:

Subject: Re: Pro tools summing bus revealed?
Posted by [EK Sound](#) on Mon, 07 Nov 2005 23:17:22 GMT
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ne.

Set Clock mode to Word Clock
Set Pref Sync ref to the adat port connected to MEC1

Now, what's this about 9 pin connection??? you haven't mentioned that before.

If you are trying to clock Paris/Nuendo using the 9 pin port on the 9652, this will not work. You have to upgrade to the HDSP version for this to work properly. Ignore (remove) any 9 pin cabling.

David.

Jeremy Luzier wrote:

> thanks for your help Dave... really appreciate it!
>
> i don't have a word clock option for "pref. sync ref."
>
> you can see the control panel for my card here:
>
> <http://www.rme-audio.com/english/download/9652e.pdf>
>
> right now i clock mode set to Word Clock and Pref Sync Ref to adat 1

Subject: Re: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Mon, 07 Nov 2005 23:24:25 GMT
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>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>

>>>>>>>>>
>>>>>>>>>yea.... ok.... sorry.
>>>>>>>>>
>>>>>>>>>Paris on 98se.
>>>>>>>>>
>>>>>>>>>2 Mecs 3 cards.
>>>>>>>>>Mec 1 has 8in, 8out, 1 adat.
>>>>>>>>>Mec 2 has 2 adat.
>>>>>>>>>
>>>>>>>>>Nuendo 3 and Sx 3 on XP.
>>>>>>>>>1 Digi 9652
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>Big ben is sending wordclock to digi9652 and both mecs... 3
>
> apogee
>
>>>>>>>cables
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>going from 3 outs on ben to each input... terminating with a T
>
> and
>
>>>>>>>75ohm
>>>>>>>

Subject: Re: Pro tools summing bus revealed?
Posted by [jef knight\[1\]](#) on Mon, 07 Nov 2005 23:40:29 GMT
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box, and I am suspicious that it will be nice, but I've had so much stuffing around with it (I've been trying out all these different multiboot managers and stuff) and I've had so much on my plate with having to move house, news servers, and I had my big party for turning 1/3 of a century, etc etc etc [insert extra excuses here] that I just haven't got to it...

....and because the boot managers have been such a stuff around I got agravated with the whole thing and left it and started reading a book instead... ;o)

....so in short, I still don't know if it's any good.

But from what experience I have had with it and Paris, it's been faultless. It's a gigabyte K8NS Athlon64 system if you're interested.

I should get back to that...

Cheers,
Kim.

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

>Kim just built a new Paris box.....but I think he's out rootin'
>around at some kinda' outdoor festival right now. My Paris rig is very
>stable, but it's got about the same horsepower rating as you have now so

I

>doubt you'd want to make a lateral move with a new system.

>

>Deej

>

>"D Posey" <crosscreekrecording@hotmail.com> wrote in message

>news:439652b4\$1@linux...

>>

>> hey guys,

>> I would appreciate any helpful info that you could pass on. I built a

>computer

>> for Paris about year ago and I am having some major problems with it.

I

>really

>> think I should probably get one built from someone that knows what their

>> doing. Any recommendations on who I should contact would greatly be

>appreciated

>> David

>

>Yup, very true, Tony.

I can list the major flaws and limitations of every computer I've ever had, and I've had a variety. None has been perfect, all have been disappointing in various ways while being the little miracles they are.

Which is not to say they've been equal. Some have been arguably better than others _for what I do_. And some companies, at times, have been more impressive on various levels than others.

So anyway, thanks for sending the new G5. Deej implies it sucks the best 'cause of his old G4, so I'm going to rig it up to my vacuum cleaner for better housecleaning, and maybe do the furnace ducts while I'm at it. If Deej could send his old G4 to incorporate into the suckage design, the system would suck a lot slower which would make it easier to watch. The G5 by itself would probably suck so quick it would be done too fast to appreciate! :^)

Cheers,

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

Tony Benson wrote:

> Thanks Jamie for knocking some sense into me and throwing yourself on this
> "grenade". I almost made a huge mistake! I'm sending you the G5 now and have
> just ordered the parts for my DIY PC. I'm having them shipped to DeeJ though
> so he can assemble, tweak and test for me. I wouldn't know the Bios from the
> Biosphere, so. . . ;>)

>
> Seriously, I used to get miffed at Mac bashing, but now the whole PC vs. Mac
> thing just seems silly. I'm typing this message on a PC, one of six or so I
> try to keep running and playing nice together on the network here at work.
> Over the years I've had at least ten different Macs. Right now my home
> network has two PC's (one my son and I built) two Mac desktops, and two
> laptops (one PC and one Mac). The fact is, all the computers I take care of
> are fantastic, and all of them suck. They're fantastic when they're working
> right and suck when they don't.

>
> Peace on earth and good will toward men, yada, yada, yada.

>
> Tony

>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:4395d57f@linux...

>
>>Oh Man, sorry to hear it, Tony. I hate to think of all the suffering
>>you're about to undergo with that G5 Mac.

>>
>>Listen, tell ya what. Just leave it in the box and send it to me. I'll
>>shield you from the pain! ;^)

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

>>
>>
>>Tony Benson wrote:

>>
>>>My gift just arrived today! But it's one of those nasty, poopy, evil G5
>>>Macs. ;>) It's going to be my new DP/UAD-1 Box (No more dual booting! My
>>>G4 is now officially my PARIS only box!). I had to go with a "new old
>>>stock" G5 though as the UAD-1 won't work with the new PCIe slots. Oh
>>>well, the price was right and I'm sure it will be more than powerful
>>>enough for my needs, at least until the new Intel Macs have time to
>>>mature.
>>>

>>>Here's wishing all my PARIS brothers and sisters a glorious and safe
>>>holiday season, regardless of your computer preference!
>>>
>>>Tony
>>>
>>>
>>>"erlilo" <erlilo@online.no> wrote in message news:4395433e\$1@linux...
>>>
>>>
>>>>heyyyyyyyyyyyyyyyyy, I'm not yelling, just saying hiiiiiiiiiiiiiiiiiiii
>>>>back. Christmas is coming, maybe with new 'puter gifts for many of us,
>>>>ummmhhh....Have you been a nice enough boy the last couple of months
>>>>to get some gifts from Santa Claus?;o)....
>>>>
>>>>
>>>>"justcron" <justcron@hydrorecords.com> skrev i melding
>>>>news:439483bb@linux...
>>>>
>>>>
>>>>>hey yall
>>>>>
>>>>>just sayin hi
>>>>>
>>>>>
>>>>>
>>>>>
>Hey DJ,
I would have to say yes..By adding a nice summing device would do wonders
for apps like Nuendo/SX and PT. It's amazing when I run stereo out to a SSL
console how much this alone helps natives. Even cheaper, Soundcraft's ghost
consol

Subject: Re: Pro tools summing bus revealed?
Posted by [Mike Audet](#) on Tue, 08 Nov 2005 00:20:33 GMT
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;>
> >>>>>>>>>any suggestions?
> >>>>>>>>>
> >>>>>>>>>Jeremy
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>emy Luzier" <j.luzier@comcast.net> wrote in message
> >>>>>>>>>
> >>>>>>>>>news:43961ff1@linux...
> >>>>>>>>>

> >>>>>>>
> >>>>>>>
> >>>>>>>
> >>>>>>>>>"Jeremy Luzier" <j.luzier@comcast.net> wrote in message
> >>>>>>>>>news:43961fa4\$1@linux...
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>does anyone have a big ben in use along with paris... or paris
> >
> > and
> >
> >>>>>>>>>>SX/nuendo?
> >>>>>>>>>>
> >

Subject: Re: Pro tools summing bus revealed?
Posted by [Rod Lincoln](#) on Tue, 08 Nov 2005 01:37:38 GMT
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a>> wrote:

>>
>>First things first. Applications are run as one or more threads. An appplication
>>can be coded to run as one massive thread or as more than one smaller thread.
>>Some applications lend themselves to running as multiple threads very well
>>(an audio app, for example, which can quite efficiently have threads for
>>every plug-in, every EQ, the mix engine, graphics, etc.) and some do not
>>(an SSH file transfer, for example, or a database query). Each thread has
>>to be assigned to a processor, and can't run on more than one. So, if you
>>have a quad processor machine (any platform, any OS) and your machine is
>>running three threads then one of the processors by definition will not
>be
>>used. So it *is* necessary for software to be coded to use multiple processors,
>>save that maybe the app can swamp one while the rest of OS is multi-threaded.
>>So we all can learn more and do some more reading when it comes to computers.
>>
>>
>>As I've said here recently, to me OS X and M\$oft OS's are simply two sides
>>of a nearly identical coin. Neither grants their users the right to change
>>the platform for the better. Neither allows users to share their modifications
>>and improvements with others. Neither compels other to offer similar freedoms.
>>Until one or the other does (ha ha) I'm happy as a clam over here with
Debian
>>and Gnome. Acutally I think Gnome beats the daylights out of both OS X
and
>>XP as a desktop.

>>
>>Oh, I build a PC that ran a goodsized database and serves out half a terabyte
>>of data per day. It's never crashed and has had uptimes of over a year
running
>>XP Server. So don't tell me a PC won't run right if it's set up right.

>>
>>TCB
>>
>>"A Mac User" <no@no.com> wrote:
>>>
>>>"Mike Audet" <mike@mikeF-SPAMaudet.com> wro

Subject: Re: Pro tools summing bus revealed?
Posted by [erlilo](#) on Tue, 08 Nov 2005 07:59:12 GMT
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XVdZFJJ
JJKf/9H1VJJJTS6ga8ZzeqXXmnHwarnZI9xYai0WWPdWz6VtPoMdW/ZZ+j9
ev8Awq5nqHWfqj9Yvq/ldUtxG5n2VjW7HisXt9ctbR6WQx132f193ufj2faa
/Tso9P7bj/ZI02dnMqtqw20vyrsk7TUxstaw/Tuynu/R00bQ/wCn/PfzVHq2
+xcd1vo31d6N1DGx6Mc42LkD1Mx9VpcKwwwFF9+Jl15IH03el099TWZXq/q2
N+grtrTZy4YE9eiiLc3F6EcXp37QryaMM+s6m1leBddcy2yxjce2nJdb6+bV
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zLsVIV/6Sn7Pbj4fo2ey6mq/qEMZ1zq634LvtG1oFOy62u1oDWufh/YHPs+x
ba7cuv1MLKyLK8b7fk9M/Q0XYmRXrb+pXZXddZhGvXJy7bPWsFjhbh00VND
cj7N6eL9txc6rp3qfq/7W/mftvQ1XlGMv0DGVgcZN+n5v0GSeMiRHDwan018
up9P9Xh/caza4U34N7Yrve1IOFspPriW/r2Qzp7KqerNY+uynHy3WWY3qU2Z
Ho1XbKaup+qeVh9PzczF3VdK6hOJFljXD7W0B+Pkc+nS7OrbZjP9HYy2+vC
q9H+aXK4uWy+ii3Zudhk/aKqw5lbHksa9jMWlj8bAdn4ddt99fqsx/tOP+o+
jZ9rwrX6R6eJ1f8AZ19jb+nS6/GY4S11ZDmOoLbNzXU/Z7LK3sf/ANNQmU4H
iiT6LmcY0hkA9E+H/wAbkifDHEbRM5Ql45Y8P8Aje3Cfo/w318vzPtraxUw
4ZrLnXbzvFglAq9HZt2PY7f63q/4P0/S9+9WFz31fDeoYdTMq+45/SbPRdY2
18uAHqY1tjfUsqyfteDdV6ltzbN/qWfzd9f6LoVfjSiJRNiQ4h5FYpJJJFT
/9L1VJJJTTmZWa9ue5m77Nj4tfr5lxZuc6sS5jG2fQZX/Of6W5/p5H9H9ltv
nPV+q5HVMh5O+t99oyL9NamVy3AwT7vp0N999Tf+1Nub/pl6Z1Pp1Gd0/MwX
RWM6p9dlgAkF7PR9Y/R3PraGf9trz76o4mDm4Thfj13ZgdX6tl9bbaybtW+k
HPa/bXXVZv8A+N9T9L6Xpqpz2QY4CcvliQa/rfJAy/qxlp8Ax2xymMSmckwZ
YsVGYjvKUv5uP91yK8zqeO5zbsXp5oLSWOOG51dYaHe2x+P/AJS/TTsfY/1v
37Lf6QiY93S+rCpuThMGQb6nOBYSy7Ha+ijPrx7bH/o8muln2XEoe72Y9Gzp
2Lh5GV6a2G/81OpWmhGcV901sIBpDi4+lrvxbrcbe7/AfaaK673/8AGLPq
+qGE7PGJ1O6t1dpacF1jn1l5JdTIV+gw1tdnVenQy6pr/wBz/rdWPMY42ZRn
inGpcNfOB/UhL1/1/wDD/wA22cvL63Gc4S+aUM/q0l+IAw/Wf4zDPrqrXj2
MbZltqay6/c19z3MNVI2dlMa61+N9qtrb9jpvdVk+vb1DqF1dWVbk1W59+NX
Y0lp2P8A32GC1w1Dmu/Neuowfqp0WpIn2Lj0etNjRZRZlbnNrfUbbt/N3bH
1+nV6Vv+lZ+mtyeV/ZBdjvxPQDLMeSMdoraRv9Sm30Whvoforf5q79NVsfVZ
6v8AP2DFzPuT0jMXrxyFQmR1+bJD9H99ucjwilxGHFHKZXKUf1U+GPCY8P8A

gN/6r9f+z5NObd9Etbh9TiAGjeXYmYfzW10X3v3t/wC4eb9p+hjL0cLyP6qd
Cyes9UdU3dX08NnPtbpLCHVsxGOg/p72u+m39Jj43q/4S6heuAACBotDI4mM
TH9C/wBX/Vif0f8AvXGz4xizZMYvhhOUY3vwRPo/5q6SSSmY3//T9VSSSSU5
nXb7BiuxKWb7cyu6psOALR6Nrm3bfpP/AE/oY3/GZNS4L6l5IWPTY+47W

Subject: Re: Pro tools summing bus revealed?

Posted by [rick](#) on Tue, 08 Nov 2005 10:15:01 GMT

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21hbmFnZXI8L3N0cmluZz4KCQkJCTxrZXk+Y29tLmFw
cGxlLnByaW50LnRpY2tldC5tb2REYXRIPC9rZXk+CgkJCQk8ZGF0ZT4yMDA1
LTEyLTA3VDIzOjU2OjA3WjwvZGF0ZT4KCQkJCTxrZXk+Y29tLmFwcGxlLnBy
aW50LnRpY2tldC5zdGF0ZUZsYWw8L2tleT4KCQkJCTxpbnRIZ2VyPjA8L2lu
dGVnZXI+CgkJCTwvZGljdD4KCQk8L2FycmF5PgoJPC9kaWN0PgoJPGtleT5j
b20uYXBwbGUucHJpbnQuUGFnZUZvcmlhdC5QTVNjYWxpbnmc8L2tleT4KCTxk
aWN0PgoJCTxrZXk+Y29tLmFwcGxlLnByaW50LnRpY2tldC5jcmVhdG9yPC9r
ZXk+CgkJPHN0cmluZz5jb20uYXBwbGUucHJpbnRpbmdtYW5hZ2VvPC9zdHJp
bmc+CgkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0Lml0ZW1BcnJheTwv
a2V5PgoJCTxhcnJheT4KCQkJPGRpY3Q+CgkJCQk8a2V5PmNvbS5hcHBsZS5w
cmludC5QYWdlRm9ybWF0LIBNU2NhbGluZzwva2V5PgoJCQkJPJHJIYWw+MTwv
cmVhbD4KCQkJCTxrZXk+Y29tLmFwcGxlLnByaW50LnRpY2tldC5jbGllbnQ8
L2tleT4KCQkJCTxzdHJpbmc+Y29tLmFwcGxlLnByaW50aW5nbWFuYWdlcjwv
c3RyaW5nPgoJCQkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0Lm1vZERh
dGU8L2tleT4KCQkJCTxkYXRIPjIwMDU0MTItMDdUMjM6NTY6MDdaPC9kYXRl
PgoJCQkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0LnN0YXRIRmxhZzwv
a2V5PgoJCQkJPgludGVnZXI+MDwvaW50ZWdlcj4KCQkJPc9kaWN0PgoJCTwv
YXJyYXk+Cgk8L2RyY3Q+Cgk8a2V5PmNvbS5hcHBsZS5wcmludC5QYWdlRm9y
bWF0LIBNVmVydGljYWxSZXM8L2tleT4KCTxkaWN0PgoJCTxrZXk+Y29tLmFw
cGxlLnByaW50LnRpY2tldC5jcmVhdG9yPC9rZXk+CgkJPHN0cmluZz5jb20u
YXBwbGUucHJpbnRpbmdtYW5hZ2VvPC9zdHJpbmc+CgkJPgtleT5jb20uYXBw
bGUucHJpbnQudGlja2V0Lml0ZW1BcnJheTwva2V5PgoJCTxhcnJheT4KCQkJ

Subject: Re: Pro tools summing bus revealed?

Posted by [Sandy Tipping](#) on Tue, 08 Nov 2005 12:37:30 GMT

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ByaW50LnRpY2tl
dC5jcmVhdG9yPC9rZXk+CgkJCTxzdHJpbmc+Y29tLmFwcGxlLnByaW50LnBt
LIBvc3RTY3JpcHQ8L3N0cmluZz4KCQkJPgtleT5jb20uYXBwbGUucHJpbnQu
dGlja2V0Lml0ZW1BcnJheTwva2V5PgoJCQk8YXJyYXk+CgkJCQk8ZGljdD4K
CQkJPc9kaWN0PgoJCTwvYXJyYXk+CgkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0Lm1vZERh
dGU8L2tleT4KCQkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0LnN0YXRIRmxhZzwv
a2V5PgoJCQkJPgludGVnZXI+MDwvaW50ZWdlcj4KCQkJPc9kaWN0PgoJCTwv
YXJyYXk+Cgk8L2RyY3Q+Cgk8a2V5PmNvbS5hcHBsZS5wcmludC5QYWdlRm9y
bWF0LIBNVmVydGljYWxSZXM8L2tleT4KCTxkaWN0PgoJCTxrZXk+Y29tLmFw
cGxlLnByaW50LnRpY2tldC5jcmVhdG9yPC9rZXk+CgkJPHN0cmluZz5jb20u
YXBwbGUucHJpbnRpbmdtYW5hZ2VvPC9zdHJpbmc+CgkJPgtleT5jb20uYXBw
bGUucHJpbnQudGlja2V0Lml0ZW1BcnJheTwva2V5PgoJCTxhcnJheT4KCQkJ

eT4KCQkJCQk8c3RyaW5nPmNvbS5hcHBsZS5wcmludGluZ21hbmFnZXI8L3N0
cmluZz4KCQkJCQk8a2V5PmNvbS5hcHBsZS5wcmludC50aWNrZXQubW9kRGF0
ZTWva2V5PgoJCQkJCTxkYXRIPjIwMDUtMTItMDdUMjM6NTY6MDdaPC9kYXRl
PgoJCQkJCTxrZXk+Y29tLmFwcGxlnByaW50LnRyY2tldC5zdGF0ZUZsYWw8
L2tleT4KCQkJCQk8aW50ZWdlcj4wPC9pbmRlZ2VyPgoJCQkJPc9kaWN0PgoJ
CQk8L2FycmF5PgoJCTwvZGljdD4KCQk8a2V5PmNvbS5hcHBsZS5wcmludC5Q
YXBckluZm8uUE1VbmFkanVzdGVkUGFwZXJSZWN0PC9rZXk+CgkJPGRpY3Q+
CgkJCTxrZXk+Y29tLmFwcGxlnByaW50LnRyY2tldC5jcmVhdG9yPC9rZXk+
CgkJCTxzdHJpbmc+Y29tLmFwcGxlnByaW50LnBtLlBvc3RTY3JpcHQ8L3N0
cmluZz4KCQkJPgtleT5jb20uYXBwbGUucHJpbnQudGlja2V0Lml0ZW1BcnJh
eTwva2V5PgoJCQk8YXJyYXk+CgkJCQk8ZGljdD4KCQkJCQk8a2V5PmNvbS5h
cHBsZS5wcmludC5QYXBckluZm8uUE1VbmFkanVzdGVkUGFwZXJSZWN0PC9r
ZXk+CgkJCQkJPGFycmF5PgoJCQkJCQk8cmVhbD4tMTg8L3JlYWw+CgkJCQkJ
CTxyZWFsPi0xODwvcmlvbmVhbD4KCQkJCQkJPJHJlYWw+Nzc0PC9yZWFsPgoJCQk
CQk8cmVhbD41OTQ8L3JlYWw+CgkJCQkJPc9hcnJheT4KCQkJCQk8a2V5PmNv
bS5hcHBsZS5wcmludC50aWNrZXQuY2xpZW50PC9rZXk+CgkJCQkJPHN0cmlu
Zz5jb20uYXBwbGUucHJpbnRpbmdtYW5hZ2VyPC9zdHJpbmc+CgkJCQkJPgtl
eT5jb20uYXBwbGUucHJpbnQudGlja2V0Lml1vZERhdGU8L2tleT4KCQkJCQk8
ZGF0ZT4yMDA1LTEyLTA3VDIzOjU2OjA3WjwvZGF0ZT4KCQkJCQk8a2V5PmNv
bS5hcHBsZS5wcmludC50aWNrZXQuc3RhdGVbGFbnPC9rZXk+CgkJCQkJPglu
dGVnZXI+MDwvaW50ZWdlcj4KCQkJCTwvZGljdD4KCQkJPc9hcnJheT4KCQk8
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Subject: Re: Pro tools summing bus revealed?

Posted by [jef knight\[1\]](#) on Tue, 08 Nov 2005 15:38:50 GMT

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k that's quite true Thad.

> You can convert any drive to NTFS without losing any data, (just did it).

>

> --

> Martin Harrington

> www.lendaneer-sound.com

>

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

> news:43976e4c@linux...

>> Formatting to NTFS would wipe the drive clean, so it would be a good idea

>> to drag all the files to another drive before formatting. Are you

>> running XP SP1 or SP2? Have you tweaked the OS to shut off all non

>> essential services and fluff?

>>

>> David.

>>

>> DAVID P wrote:

>>

>>> can't I change these other fat32 drives to ntfs without formatting and do

>>> I
>>> have to worry about losing data. My power supply is 400 watts. I did a
>>> complete
>>> Paris install with the subsystem as well. I forgot to mention earlier
>>> that
>>> when I started having the problems that I was being prompted to enter a
>>> new
>>> record path when trying to do overdubs.
>>> Thanks, David P
>>>
>>>>Some thoughts below:
>
>all kissies revoked...

On Wed, 7 Dec 2005 21:18:51 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>BWAHAHAHAH!!!!!! Oh man.....truer words.....;o)
>
>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>news:4397795e\$1@linux...
>> This is kind of akin to boils and locusts though.... ;-)
>>
>> David.
>>
>> Jamie K wrote:
>> >
>> > The Lord taketh away, the Lord giveth back.
>> >
>> > Cheers,
>> > -Jamie
>> > <http://www.JamieKrutz.com>
>> >
>> >
>> > DJ wrote:
>> >
>> >> Okso I totally lied. Looks like the *^%\$&^+*% Mac is gonna
>grow
>> >> some new legs. Just ordered a 2 GHz CPU upgrade and a new HD for this
>'ol
>> >> 133MHz doggiebus POS. Maybe next year I'll go on and do this but
>> >> there's too
>> >> much happening right now to go through the whole rigamarole of
>switching
>> >> OS'es/platforms/buying new compatible PC software, etc.
>> >>
>> >> Never believe a word I say.....oh yeah.....and
>> >> BTW.....I love

>> >> Macs.
>> >>
>> >> ;o)
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> news:43926a77\$1@linux...
>> >>
>> >>> My wife's G4 is giving up. I've never been so glad to see a computer
>to
>> >>
>> >>
>> >> crap
>> >>
>> >>> out in my whole life. I'm gonna build her a *real* computer now.
>> >>>
>> >>> Sorry.....I know this sounds awful and I do love and respect my Mac
>> >>> bretherin here, but I just hate Macs and the whole
>> >>> *Macmoneymerrygoround*
>> >>> with such a passion
>> >>>
>> >>> anyway.....I couldn't have asked for a nicer Christmas present.
>> >>>
>> >>>
>> >>>
>> >>>
>> >>>
>> >>
>> >>
>> >>
>just don't turn it on if other musicians show up as they tend to just
stare at it and nothing gets done.

On Wed, 7 Dec 2005 17:55:01 -0600, "Aaron Allen"
<nospam@not_here.dude> wrote:

>Dude, you forgot the most important piece of alllllll.....
> the lavalamp. :)
>
>Good to see you 'round here again.
>AA
>
>
>"TCB" <nobody@ishere.com> wrote in message news:43972739\$1@linux...
>>
>> You're almost there. You still need
>>
>> - a ferret (two or even three would be better, but one will do, especially

>> if it's a vintage ferret)

>>

>> - an eight ball (for that LA 80's drum sound)

>>

>> - Pele poster (for inspiration)

>>

>> and you should be good.

>>

>> "Greg Bratton" <gregb@seedfaith.org> wrote:

>>>In about a week, I will have completed buying (everything) I think I need

>>

>>>for a real project studio.

>>>

>>>I have:

>>>

>>>Paris 442 + IF2 w/ C16

>>>Mackie 14ch board

>>>Electric Guitars

>>>Acoustic Guitars

>>>Bass Guitar

>>>Guitar Port

>>>Korg N5ex

>>>Drum Soundfont

>>>Cakewalk Sonar

>>>AT4033 Condenser Mic

>>>Isolation Booth (for vocals, acoustics)

>>>Various audio programs (Soundforge, CD Arch)

>>>A slow Pent IV that has seemed to be fast enough to work with all of this

>>>

>>>and will soon have:

>>>

>>>A nice set of reference monitors.

>>>

>>>

>>>

>>>My question is, I consider myself more of an artist than a producer,

>>>however....what else do I need???

>>>

>>>My current system is:

>>>1. I program the drums in Sonar using my drum soundfont I like....

>>>2. I add any keyboard tracks in sonar...(piano, organ)

>>>3. With three clicks at the beginning, I import and line up those tracks

>> one

>>>at a time into Paris

>>>4. Usually just record the Bass Guitar direct to Paris

>>>5. I add my Guitar tracks with Guitar Port

>>>6. I record my live tracks in the Iso booth (C16 with long cable is handy

>>

>>>here)
>>>7. I mix down in Paris using mostly the included effects
>>>8. I render out and master in Soundforge
>>>9. I burn CD in CD Architect
>>>
>>>
>>>And hopefully, with the new reference speakers, the CDs will sound good.
>>>
>>>However, when I read the posts on here, I hardly know what a lot of the
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>>>equipment I hear talked about even is.
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>>>What I need to know is, is there an area in my studio or process that is
>>
>>>missing that could take me to the next level?
>>>If you inherited this studio, what would you add/change to it?
>>>
>>>I know some of it is based on music styles/personal preferences, however,
>> is
>>>there something here that I am obviously overlooking?
>>>
>>>Thank you for taking the time to read and respond!
>>>Greg Bratton
>>>
>>>
>>
>congrats on the kewl yule tide gift.

On Wed, 7 Dec 2005 23:15:13 -0600, "Chris Latham"
<latham_c@bellsouth.net> wrote:

>Hey folks,
>
>If you're in the US, BMG label group has just released "Sounds of the
>Season" a country collection, with various artists from the BMG Nashville
>label roster, exclusively for Target stores. It's actually a pretty good
>Christmas record, some old, some new, with some pretty good performances.
>Anyway, Phil Vassar threw me a bone, and let me mix his contribution to the
>record, "Let's Make a Little Christmas Tonight". It's the first mix that
>I've done in Paris that was commercially released. Everything else I've
>done to date has been mixed on a console. Pray for me over the holidays...
>I'm going to try to migrate one of my rigs to XP.
>
>CL
>nice job! best of luck with xp. i didn't make it, i'm back on win98
>so please make a ghost image. Thank god for removeable drives.
>John

rick wrote:

> congrats on the kewl yule tide gift.

>

> On Wed, 7 Dec 2005 23:15:13 -0600, "Chris Latham"

> <latham_c@bellsouth.net> wrote:

>

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Subject: Re: Pro tools summing bus revealed?

Posted by [jef knight\[1\]](#) on Tue, 08 Nov 2005 16:25:57 GMT

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>done to date has been mixed on a console. Pray for me over the holidays...
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>CL

>

>Cool news, Chris... Good on ya!

Neil

"Chris Latham" <latham_c@bellsouth.net> wrote:

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>

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>done to date has been mixed on a console. Pray for me over the holidays...
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>
 >Congratulations!
 Rod
 "Chris Latham" <latham_c@bellsouth.net> wrote:
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 >done to date has been mixed on a console. Pray for me over the holidays...
 >I'm going to try to migrate one of my rigs to XP.
 >
 >CL
 >
 >Me too. I bought a 9652. I haven't gotten around to selling my Dakota yet.

Rod
 "Jon Jiles" <nope@nono.com> wrote:
 >
 >Me too... about 2 months ago!! Just bought the RME HDSP 9652 and sold my
 Dakota/Sierra
 >combo.. oh well. Good on you Kim!
 >
 >Gave up on the Mackie Tracktion experiment too by the way. Nice little program
 >but it syncs to nothing consistently.
 >
 >I'm going with Cubase SX3 on a Gigabyte K8NS 939 Ultra with an Athlon 64
 >3200 for my second rig. Thanks again for your help previously, DeeJ. As
 I
 >venture bravely into the two DAW approach you and others here are using,
 >I'm sure I'll have more questions.
 >
 >Cheers,
 >jj
 >
 >
 >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >>That's very cool man. Wish that had worked for me a couple years back.
 >>
 >>;o)
 >>
 >>"Kim W." <no@friggin.way> wrote in message news:43970001\$1@linux...
 >>>

>>> Was just about ready to buy me an RME card for my Cubase box (running
>>VSTi's)
>>> to slave to Paris via adat sync, and I thought I'd
>>> try my Dakota with the latest incarnation of Cubase SX before kissing
>the
>>> Dak a final goodbye, and, well... IT SYNC'D.
>>> Time and time again, all day. Most solid sync yet.
>>> Boy, what a christmas present!!
>>> Is it a dream?, or will I wake up next to that soak of a drummer again??
>>>
>>
>>
>Congratulations!
Gene

"Chris Latham" <latham_c@bellsouth.net> wrote:

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>done to date has been mixed on a console. Pray for me over the holidays...
>I'm going to try to migrate one of my rigs to XP.
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>CL
>
>I'm not Thad, and I'm not from England... ;-)

I was actually suggesting a total nuke and pave, much more reliable
than converting a drive.

DAVID, from Canada... eh. ;-)

Martin Harrington wrote:

> I don't think that's quite true Thad.
> You can convert any drive to NTFS without losing any data, (just did it).
>If you turn it on, they will spend longer in the studio.... you make
more money! :-)

David. (rushing out to buy lava lamps....)

rick wrote:

> just don't turn it on if other musicians show up as they tend to just
> stare at it and nothing gets done.
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>>>
>>>is
>>>
>>>>there something here that I am obviously overlooking?
>>>>
>>>>Thank you for taking the time to read and respond!
>>>>Greg Bratton
>>>>

>>>>

>>>

>SP stands for "Service Pack". SP1 is better for Paris generally, less background crap going on. Definitely optimize windows, it will make a big difference

Subject: Re: Pro tools summing bus revealed?

Posted by [Mike Audet](#) on Tue, 08 Nov 2005 17:31:28 GMT

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t;

>Hopefully I'll be able to track at 1.5 ms latency using VSTi's with my
>MAudio Prostation 88 keyboard. I've been having to track keyboards using
my

>Ensoniq MR Rack to record midi and then add the VSTi later. This has created
>some problems with primadonna keyboard players who get all wierd if they
>can't use Bosendorfer samples, etc. while tracking. what's with the
>musicians anyway ;o)?

>

>I'm going to run it off the existing IDE drives initially, but I'll likely
>get myself a couple or Raptors eventually.

>

>Here goes.....AMI bios and all.

>

>Deej

>

>

>

>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>news:43934838@linux...

>> Hi DJ,

>>

>> The machine I just built for Nuendo is an A8V Deluxe with an
>> Athlon 64 X2 4800 and 2 gigs of Kingston RAM. I'm liking it
>> so far, but I haven't taxed it yet, so I'm not sure where
>> the break point is. I did a simple test recording 24 tracks
>> at 44.1/24, played those back and recorded 24 more, played
>> all that back and punched in and out repeatedly on the last
>> 24. The CPU indicator in Nuendo didn't get past ONE light.
>> Then I added a bunch of native and UA plus to the tracks
>> (at least 30 plugs, most of them different). I played back
>> the 48 tracks and punched in and out of 24 tracks with the
>> plugs running. The CPU indicator never got past 4 bars.
>> Oh, and I'm only running XP home (not 64), and standard IDE
>> drives! :-)

>>

>> David.

>>
>> DJ wrote:
>> > Wife definitely wants to abandon Mac and switch to Windows. I may fix
> it
> up,
>> > hang an MBox or an 001 off of it and advertize that I have Pro Tools
> here
>> > ;o}
>> >
>> > My current native audio system is running an AMD XP3000 CPU on a 333MHZ
>> > system bus with 2 x gigs of RAM. Considering the fact that it will be
> at
>> > least twice (if not more) s fast as her G4 466 Mac, this will be more
> than
>> > enough for her current needs with Photoshop, Illustrator, Pagemaker,
> etc.
>> >
>> > Since I keep my computers set up on open SenFu test benches in a machine
>> > room, what I'm going to do is buy a good, quiet case, PSU, video card,
> audio
>> > card, CD/DVD player/burner, floppy and a big storage drive for her,
> install
>> > the current system drive, mobo and aforementioned componentry into that,
>> > reformat the drive, reload Win XP (so that she's not running the
> *tweaked to
>> > hell* system I'm running now) and buy her the Adobe software that she
> needs
>> > to be productive.
>> >
>> > Next, I'm going to build another native system. I'm going to need a
> mobo,
>> > RAM and a dual core AMD CPU. I'll be interfacing my audio hardware/UAD-1
>> > cards using a Magma 13 slot chassis so I'm not really concerned about
> the
>> > number of PCI slots. One thing I do want to be able to do is to use
> my
> two
>> > existing Matrox G450's (AGP and PCI) Due to this, I am leaning toward
> trying
>> > the ASUS A8V-Deluxe mobo just because I'm familiar with the quirks of
> ASUS,
>> > I know that one of the PCI slots will be hardwired to the AGP and I
> know
>> > that since the Matrox cards share the same driver, this *should* work
> nicely
>> > with the host card of the Magma using az PCI slot that (hopefully) isn't
>> > sharing an IRQ with any other device, or at least benignly with
> something

>> > friendly. I'm also going to be going with at least 2 gig of DDR in this
>> > machine.....maybe more. Guess I'll check ASUS' site to see what's
>> > recommended.
>> >
>> > Lastly is the CPU. I want to be able to operate this machine as much
as
>> > possible at low latencies with VSTi's. I've been eyeing the dual core
>3800
>> > CPU's because they are the least expensive right now, but skimping will
>> > defeat the whole purpose of this upgrade.
>> >
>> > Is anyone using an AMD dual core CPU system right now? If so, I'd be
>mighty
>> > interested to hear your experiences before I once again descend into
>> > computer building hell.
>> >
>> > Thanks,
>> >
>> > Deej
>> >
>> >
>> >
>
>Deeply sorry Dave, ..eh.. p>.)

--

Martin Harrington
www.lendaneer-sound.com

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43986266\$1@linux...

> I'm not Thad, and I'm not from England... ;-)

>

> I was actually suggesting a total nuke and pave, much more reliable than
> converting a drive.

>

> DAVID, from Canada... eh. ;-)

>

> Martin Harrington wrote:

>> I don't think that's quite true Thad.

>> You can convert any drive to NTFS without losing any data, (just did
>> it).

>>I didn't watch the whole thing, but what I saw was very good. I didn't
realize how versatile Jack was either.

They played some of the songs a bit long for me, but I must say that
they still are a very impressive power trio...tight as can be.

-Michele Hobbs

DC wrote:

> Did you guys see the Royal Albert Hall Cream concert?
>
> Here in the US it has been on public TV recently. Dang, those guys
> can still do it. They look like hell, but man they are playing great.
>
> I never realized how truly impressive Jack Bruce's bass playing was
> years ago. During solos, he actually brings them close to great
> jazz with these amazing bass parts.
>
> I really enjoyed that show. Hope you got to see it.
>
> DCHey Dave,
I did get a new 200 gig drive last night and reinstalled xp and did not add anything other than the video card and started copying from the fat32 drive to the new drive and the system copied about 20 gig to the new drive and powered down and started back up and the window error was back. I had no drivers installed at this time for the video card I was trying to eliminate everything possible. Any ideals. the error was BCP1: 3CF70020 of course there are more numbers if needed

Thanks, David

>SP stands for "Service Pack". SP1 is better for Paris generally, less
>background crap going on. Definitely optimize windows, it will make a
>big difference. Do you use this box for anything other than Paris?
>
>As for copying the files over, first try recording some stuff on the
>OS drive with the FAT drive disconnected to see if some of your
>problems go away. The performance should be a bit less, but if it
>seems more stable, tha FAT drives may be causing the problem.
>
>The files should be able to be copied from FAT to NTFS with no
>trouble. If it d

Subject: Re: Pro tools summing bus revealed?

Posted by [Sandy Tipping](#) on Tue, 08 Nov 2005 19:55:53 GMT

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_blank"><http://www.creamware.com/>

I have thought about these products up against some years now. Saw some demonstrations in Denmark some years ago. Great stuff in those days but I bought Paris for their great "future"plans, as we all know about here when

the future was showing more and more up. I know Creamware was in the same boat some years ago but was lucky refinanced. A great German system that can do about "everything" in music recordings, as far as I can see.

Erling

"Dimitrios" <musurgio@otenet.gr> skrev i melding news:439947e8\$1@linux...

>

> Dear DJ,

> Up to three Pulsars can be used on same computer.

> Each Pulsar can have either the "classic interface" which has 16 Adat I/O

> 2spdif channels I/O two channels of analog in/out and one midi in out

> thru.

> There is also the "ADAT" version which has 24 Adat I/O and two midi in out

> thru.

> So a combination of three "classics would give you $3 \times 16 = 48$ Adat in/out,

> $3 \times 2 =$

> 6 channels SPDIF in/out and $3 \times 3 = 6$ channels of audio in out (24bit 96khz)

> That is pretty much what you need , right ?

> But you cannot imagine what extras you get with pulsars.

> First of all top notch digital sound with "Sony oxford algorithm consoles

> !" with module consoles like 48 stereo surround track console ! and you

> can

> use as many...

> You will have 18 Sharc dsps on boards, great 1176 emulation compressor

> (Vinco)

> also very good mastering device "Optimaster" fantastic synthesizers like

> Oberheim, Moog, B3, Odyssey, which are considered the best synths on the

> market now that emulate true analog sound !

> I have them and I know it !

> You can have the VDAT recording package whiuch is an "ADAT" environnement

> harddisk recording system with as many channels as you want with up to 32

> bit integer ! not floating ...

> Great effects (all dsp oriented) many midi in outs , you will have 3 midi

> in/out/thru with 3 cards.

> Note that Pulsar is a modular environnement with unlimited possibilities.

> For instance you can merge (whith Pulsar module) all midi inputs to drive

> a single destination like a Pro Odyssey synth, or whatever...

> It seems like Paris patchbay but it is totally professional with great

> graphicsGreetings,

Tony Benson has been kind enough to offer his web-site
for hosting some cool PARIS and Audio files etc...

As many of you know - I am always looking for cool and Unique
sounding products that are in the Spirit of this PARIS Community.

I believe the SE Mic company has some really Great Mics that deserve

a listen.

<http://www.seelectronics.com/whatsnew.html>

Tony will post some MP3 and Wav files that were Recorded By
Roger Nichols for NARAS
(National Academy of Recording Arts and Science)
<http://www.rogernichols.com/>

Here is the Challenge - there are 5 mics in the Shoot out:
TELEFUNKEN U47
SOUNDELUX U95 (AKG C12)
SE GEMINI
SE 5600A
SE ICIS

These are all Tube Mics - The Telefunken and Soundelux
cost Thousands \$\$\$ More !!

Listen to the Samples - then Properly identify the Mics in order.

[http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)

You can open any audio app and import the wave file in order -
or listen to the NUENDO Mp3 file (Last one in directory)

Anyone that can Properly identify these Mics will Win -

SE Microphone Deluxe Windscreen \$ 59 Value
<http://www.seelectronics.com/popscreen.html>
Planet Waves Mic Cable \$69 Value
<http://www.planet-waves.com/Pcablesdetails.aspx?ID=2>

Files are posted @
www.mercysakes.com

Good Luck !!

Please send your entry to:
Morgan@Eastcoastmusicmall.com

Any questions - Call or Email me

Morgan
Eastcoast Music Mall
800-901-2001 That sounds like a very collectible recording tonehouse. Have you circulated
it as a boot? Are there any other bootleg recordings in circulation from

that date?

"tonehouse" <zmcleod@comcast.net> wrote in message news:4398f3cf@linux...

> I have a reel-to-reel Tape of The Cream Live Oct 1968,Chastain

Park,Atlanta

> Ga..I was 15..My friend, who owned a music store, knew the sound man,and he

> let us set up 2 mics and tape it in stereo,at the board position...They did

> basically the same songs back then,as on the RAH DVD..I assume they also

> taped the MSG concerts in Oct.....The new DVD sounds nothing like the "old

> Cream"...I totally liked Clapton when he played his Gibson SG (as he did on

> Live at the Fillmore)..his Strat tones are not nearly as "psychedelic"..and

> of course the Drums and Bass also sound much cleaner now....Bruce's new

> version of "Train Time" was just awesome...

> "DC" <dc@spamthegrammys.com> wrote in message news:43989adb\$1@linux...

> >

> > Did you guys see the Royal Albert Hall Cream concert?

> >

> > Here in the US it has been on public TV recently. Dang, those guys

> > can still do it. They look like hell, but man they are playing great.

> >

> > I never realized how truly impressive Jack Bruce's bass playing was

> > years ago. During solos, he actually brings them close to great

> > jazz with these amazing bass parts.

> >

> > I really enjoyed that show. Hope you got to see it.

> >

> > DC

>

>There are sometimes you have a device like an AD converter or an external hardware device that although it has digitalins outs it does not have any wordclock in/out.

I suggest Behringer's old SRC-2000 dejitter,converter unit that has wordclock input so you can put the digital signal first into that device and have it reclock to desired 44.1khz and then take its spdif to Paris.

Another nice addition is Soundpals ADAT3 and 4.

This is a AES/EBU to ADAT converter with wordclock in out.

I picked both at ebay at a very very nice price.

So I can take the AES out of my DBX 376 the AES of AES 386 and the AES of SRC-2000 that accepts a great self made crystal AD converter of 120 db dynamic range ! spdif's out and sends all these aes/ebu signals to ADAT and inside Paris.

Note that Soundpal's Adat4 is a ADAT to AES converter and both are 20 bits
!!

I guess these have been made for Paris adat cards !

Regards,
DimitriosHi Neil,

I don't think there's any way to know how much I lose for not having PT. I sometimes wonder how much business I lose for not having a Steinway too (I have a Baldwin...). I do, in fact, have PT LE w/ a Digi 002. When people ask, I tell them that I have Protools and Digital Performer, but I usually use Paris because it sounds better.

Maybe business is just off in general. I've actually been taking some courses in video production and engineering. Could be time for a career change!

By the way... My website is finally back. No audio samples yet, and it still needs some work, but here 'tis:

<http://gizmorecording.com/>

Gantt

Neil wrote:

> Gantt Kushner <gizmo@his.com> wrote:

>

> >I know I've lost business for not being a Protools

> >studio, but PT HD would cost a couple of arms and legs.

>

> Is there any way to calculate/estimate how much \$\$\$ you lose

> over the course of a year for not having an HD system? If so,

> then would that equate to sufficiently more than the annual

> cost of it would cost you to financing or leasing one? If that

> turns out to be the case, that might be a good investment

> simply because it'll help put more bucks in your pocket.

>

> Another alternative might be getting an LE system with the

> Digi-002... the converters on those aren't as good as the ones

> you'd get with an HD rig, but they don't completely suck, and

> it would allow you to bring in PT projects for overdubs, or

> even start projects off with basic tracks & the client might

> then go to another studio with a bigger PT rig for completion

> & mixdown.

>

> Not that I'm a newly-minted PT fan, but I'm just thinking in
> practical terms.
>
> NeilNo C1 for comparison? harumph elitists !

Morgan wrote:

> Greetings,
>
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> for hosting some cool PARIS and Audio files etc...
>
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> sounding products that are in the Spirit of this PARIS Community.
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> I believe the SE Mic company has some really Great Mics that deserve
> a listen.
>

Subject: Re: Pro tools summing bus revealed?

Posted by [Ted Gerber](#) on Tue, 08 Nov 2005 23:53:49 GMT

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hause" <volthause-nospam-@soldrocks-nospam-.com> wrote in message
news:Xns9727795792639volthause@202.63.37.102...

>I feel like I may have appeased the gods by offering up my power supply as
> a sacrafice.

>
> Who knows...

>
> -scott v

>
> "Don Nafe" <dnafe@magma.ca> wrote in news:4399b406\$1@linux:

>
>> Sometimes the old Cosmic Computer Geek smiles down favorably on us and
>> we must give thanks...

>>
>> Otherwise next time.....

>>
>> Don

>>
>>I've been using NoLimit on the master bus since the Chunkworks released it.
Me likey. I usually apply this after I've done the mix, just to get the
level up to compete bit. I don't smash it hard though. I hate listening to
most commercial rock because all the life has been sucked out by over
compression. I got an instructional DVD "Mix It Like A Record" recently, and
the engineer likes to mix with two bus compression applied at the out set.
His logic is that many of his mix decisions would change with the

compression off, and it's going to be compressed after mixing anyway, so . .
.. I'm not totally convinced yet, but am going to experiment with it both
ways. My amateur two cents.

Tony

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
news:43999fdc\$1@linux...

>
> Trying to get a feel for how many people use 2 bus compression
> here.I'm more interested in hardware recommendations,but would
> be curious about software too.
> Looking at the the old SSL384,Alan Smart,API 2500,or maybe
> Pendulum Audio too;or whatever.
> Thinking of using this with the Neve VR60 I'll be using,but
> also possibly with PARIS or PT.
>
> Thanks,
> PeteTony,I've been pretty much doing NoLimit on the master bus too;
seems to work pretty well.Just curious what other people were
doing;especially if anyone was using any hardware compression.

Thanks,
Pete

"Tony Benson" <tony@standinghampton.com> wrote:

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it.

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>Tony
>

>
>
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>> Pendulum Audio too;or whatever.
>> Thinking of using this with the Neve VR60 I'll be using,but
>> also possibly with PARIS or PT.
>>
>> Thanks,
>> Pete
>
>I use the EDS comp and NoLimit on the Master.

EDS is usually set around 2 or 2.5 to 1, and I aim for about 6dB of compression on the peaks, depending on the song. I'm looking for more gel, but also a little bit of energy / slight pumping.

NoLimit is set pretty conservatively, usually -2 db. Anything more than that puts a hard cruncy edge on stuff that I usually don't like.

Most of what I'm doing is moderate to heavy rock mixes, and I find that the comp/limit combo does influence my mix decisions for the better.

-scott v

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in
news:4399c3ce\$1@linux:

>
> Tony,I've been pretty much doing NoLimit on the master bus too;
> seems to work pretty well.Just curious what other people were
> doing;especially if anyone was using any hardware compression.
>
> Thanks,
> Pete
>This looks like a very nice system. Sort of like what we were all hoping
Paris would become. I remember hearing some pretty ugly stories about
Creamware drivers not working well but that was many years ago. Thanks for
the heads up about this.

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:439947e8\$1@linux...

>

> Dear DJ,

> Up to three Pulsars can be used on same computer.

> Each Pulsar can have either the "classic interface" which has 16 Adat I/O

> 2spdif channels I/O two channels of analog in/out and one midi in out thru.

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> !" with module consoles like 48 stereo surround track console ! and you can

> use as many...

> You will have 18 Sharc dsps on boards, great 1176 emulation compressor (Vinco)

> also very good mastering device "Optimaster" fantastic synthesizers like

> Oberheim, Moog, B3, Odyssey, which are considered the best synths on the

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> It seems like Paris patchbay but it is totally professional with great graphics"DC" <dc@spamtheagrammys.com> wrote:

>

>GRRRR! Grammys still suck! The public gets another year of

>worthless crap stuffed down our throats with no end in sight...

Part of this is corruption, part of it is that visual aspects have overwhelmed the musical component of most of the popular acts. I never watch awards programs, but forced myself to watch a bit of the MTV show last week. It was all about dancing, and very little about music. If they held these shows as radio programs, there would be almost no content. If anyone is interested, a couple of weeks ago I updated DJ's folder at www.mercysakes.com/paris/vault with mp3's of the Broke Mountain Bluegrass sessions. Good stuff! Click on the Doug Joyce link. Read the "read me" files for the down low! ;>)

Thanks,

TonyHey Morgen

Have you got prices on these new mics?

Don

"John" <no@no.com> wrote in message news:43999c51\$1@linux...

> No C1 for comparison? harumph elitists !

>

> Morgan wrote:

>> Greetings,

>>

>> Tony Benson has been kind enough to offer his web-site

>> for hosting some cool PARIS and Audio files etc...

>>

>> As many of you know - I am always looking for cool and Unique

>> sounding products that are in the Spirit of this PARIS Community.

&

Subject: Re: Pro tools summing bus revealed?

Posted by [Aaron Allen](#) on Wed, 09 Nov 2005 04:05:45 GMT

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Mixer-A-Insert Return10

> MEC-Master-A Digital Out Left connects to Mixer-A-Insert Send10

> Select "External" on the EDS insert on the source channel.

>

> You can do the same thing with an ADAT card by looping the in and out with

> a lightpipe cable, but it will be 16 bit only. Also, you can save Patch

> Bay setups in your default song for all your likely bouncing scenarios.HI there..This is not about PARIS MIDI,but MIDI in general..I have a

MIDISPORT MIDI to USB input into my computer..I have

Tracktion,Cubase...Trying to overdub in realtime is impossible..there's a

1/2 second of latency(or more)...I have tried the software settings to

compensate,but no improvement...Any other ideas? I am using an old Yamaha

synth for input...Would a new controller help?Do all the USB type inputs,do

this?...thanks...tonehouseThis show has been running on PBS stations. The sound is excellent by Broadcast

TV standards and one of the main reasons is the wide use of DPA/B&K 4060/4061

Miniature Condenser Microphones. I have owned a pair of these for several

the general recording sector.

I use mine primarily with a dummy head for binaural recordings, but I have

found these to be quite good in a variety of high end uses. If you watch

the broadcast and look close, you will see the mics used for all the vocals

since they are a little smaller than a pencil eraser.
DPA had/has a CD with recordings of a variety of string, brass, percussion,
if the CD is still available.)

a used set without some return warrantee, but even at the new purchase price,
I consider these among the better mics I have ever used. I made my own mic
clips using 10-cent plastic spring clips.
In the studio I find musicians take me more seriously if I put up a large
dummy mike when I am using 4060s.

<http://www.soundpure.com/showProduct.do?id=453>

Review of DPA 4060: EQ Magazine

DPA4060 by Mike Sokol

mics many years ago as part of an OSHA test for noise levels in a noisy factory,
and occasionally saw them used in the studio. They always were a little too
expensive for my budget, so I figured that maybe someday Santa would bring
me a pair. Well, Christmas came a little early this year, 'cause I was sent
a pair of DPA4060's to audition. (Yes, I was a very good boy.) And the price
is so reasonable that every project studio can afford a pair.

Although designed as a miniature vocal mic to be hidden on the face or chest
of on-the-air talent, they work surprisingly well for acoustic instruments.
And since acoustic instrument miking's my main gig, I tried them on different
instruments in the studio and in live performance.

The DPA capsule is smaller than a pencil eraser. Two different protection
grids are supplied: one gives you a 3-dB boost in the 8-20 kHz range, while
the other gives you a 10-dB boost at 12 kHz. The boosts are designed to provide
natural sound when the mics are mounted on a performer in either the head
or chest position. You can, though, also use the grid on instrument miking
to get three different-sounding mics for the price of one. I like the short
grid for most instruments, because it gives you a slight "tilt" in the 8-20
kHz range that you usually expect from a condenser mic. The mics also feature
another interesting design feature: the MicroDot connector system. A tiny
thread-on plug allows you to securely attach a variety of connectors such
as 3-pin XLR, 3-pin Lemo, or Switchcraft TA4F (18 different types in all).
This useful feature effectively multiplies your mic inventory since you can
use the same microphone element on a variety of RF body packs or XLR preamps.

Three sensitivity levels are available: the DPA4060 (134-dB SPL peak); DPA4061
(144-dB SPL peak); and DPA4062 (154-dB SPL peak). I was sent the most sensitive

version (the DPA4060) and was unable to overload them with the instruments I tried. Really loud situations, however, might require the built-in padding of the 4061 or 4062. And for the cosmetically inclined, you can get them in black, beige, or white. A point that, while unimportant to most studios, is important for on-air talent (...lights, cameras, action!).

I tried them on acoustic piano and guitar in the studio, and the sound was surprisingly natural considering the small element. But the DPA4060 got the MVT Award (Most Valuable Transducer) from me at a live/recording concert with Celtic musician Robin Bullock. The C-Ducer contact pickup in his Cittern (sort of a round-back, Celtic mandolin) went noisy without a spare in the house. We simply taped a DPA4060 near the sound hole, and the sound was fantastic. There was plenty of gain before feedback, and none of the bass build-up you can get with a cardioid mic. Plus, there was none of the brittle string tone you often get with a contact pickup. In fact he liked it so much, I loaned him one to take next week on a quick Paris/Germany tour.

The only thing that's needed to make the system complete is a good mounting system for instruments. For piano, a pair of soda straws make acceptable mini-booms, and some double-sided tape works for acoustic guitar, but these are jury-rigs at best that won't make it on the live stage. No, what's needed is a variety of clips and mini-booms that can be attached to violins, guitars, dulcimers, and banjos. Yes, these mics would be right at home with the Celtic and Bluegrass crowd if only there were a quick mounting system that didn't require duct tape.

So if you like the sonic integrity of using B&K mics, but used to faint at the price, try out the DPA4060's. They offer a champagne sound to those on a beer budget. Bottom line: A real value, offering tremendous sonic bang for the buck.

MANUFACTURER:

DPA Microphones (formerly known as Bruel & Kjaer). Distributed by TGI North America, 300 Gage Avenue, Unit 1, Kitchner, Ontario, Canada N2M 2C8. Tel: 519-745-1158. Web: www.dpamicrophones.com

APPLICATION:

Miniature voice/performance microphones that also can be used for acoustic instrument miking.

SUMMARY:

Brings legendary B&K sound within price range of every studio.

STRENGTHS:

Connection adapters allow mics to be used with a variety of RF body packs or standard XLR inputs; different protection grids are supplied that provide acoustical equalization for different mic positions on a performer.

WEAKNESSES:

No mounts supplied (please don't make me use duct tape again); omni pattern only. This is a multi-part message in MIME format.

---=_linux439c6a03

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>

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>

> DPA4060 by Mike Sokol

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>thread-on plug allows you to securely attach a variety of connectors such
>as 3-pin XLR, 3-pin Lemo, or Switchcraft TA4F (18 different types in all).
>This useful feature effectively multiplies your mic inventory since you
can
>use the same microphone element on a variety of RF body packs or XLR preamps.
>
>Three sensitivity levels are available: the DPA4060 (134-dB SPL peak); DPA4061
>(144-dB SPL peak); and DPA4062 (154-dB SPL peak). I was sent the most sensitive
>version (the DPA4060) and was unable to overload them with the instruments
>I tried. Really loud situations, however, might require the built-in padding
>of the 4061 or 4062. And for the cosmetically

Subject: Re: Pro tools summing bus revealed?
Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 14:44:22 GMT
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nt strokes for different folks, I guess.

--

Martin Harrington
www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:439c2a4d@linux...
>I was testing Rendering last night and Render appears to work. My notes
>say it doesn't. Can anyone enlighten me on the status of Render? From the
>Editor window Render to Selection without Native Effects and Render to
>Selection WITH Native Effects both appear o work. So, what is your
>experience with Render?
>
>
> I also tried the SPDIF trick listed below and it worked for 1 track but
> when I tried a stereo track (two tracks) with Native effects crossing them
> when I add the 2nd EDS External effect I get an Insert error but the
> Render still appears to work. So, tell me what works for you guys please.
>

> Can you render Native, EDS and EQ? Is that possible?

>

> Here's my SPDIF notes:

>

>

> SPDIF Rendering

> -----

> Patchbay workaround for bouncing tracks and rendering plugins

>

> Tired of zeroing/clearing a mix to bounce a track or tracks to a new file?

> Or wish you could render native plugins while listening and adjusting in

> context. No problem.

>

> Open the Patch Bay. Clear all your SPDIF I/O connections. Physically (as

> in, on the back of your Paris 442 or MEC) loop your Paris SPDIF in to your

> Paris SPDIF out with a short cable. Go back to the Patch Bay.

>

> In the Patch Bay, connect the "Mixer Insert" SEND of the source channel

> for the bounce to the left SPDIF output (dL) on your 442 or MEC. Connect

> the SPDIF left input (dL) back to the same channel's "Mixer Insert" Return

> to complete the loop. Now connect the same left SPDIF output to the

> "Submixer Input" of the Destination channel you want to bounce/record to.

> Select "External" on the EDS insert on the source channel.

>

> Enable Record on the Destination channel. That's it. Bounce away. You can

> use your mixer normally while you bounce with no ill effect. And in a case

> of good fortune, since the EDS inserts are after the native inserts, any

> active plugins will be printed while bouncing. Great for rendering

> AutoTune or various other plugin settings for different song sections. For

> the price of time and disk space, you have unlimited plugins.

>

> Example. You have a track on track 10 and you want to render this to

> track 11. In the Patchbay:

> Mixer-A channel 11 connects to MEC-Master-A Digital In Left

> MEC-Master-A Digital In Left connects to Mixer-A-Insert Return10

> MEC-Master-A Digital Out Left connects to Mixer-A-Insert Send10

> Select "External" on the EDS insert on the source channel.

>

> You can do the same thing with an ADAT card by looping the in and out with

> a lightpipe cable, but it will be 16 bit only. Also, you can save Patch

> Bay setups in your default song for all your likely bouncing scenarios. Some of my favorite tracks

I've gotten with upright bass in a jazz setting have included sticking an Earthwoks QTC1 up under the bridge. The QTC1 is omni so you get bleed, but its jazz and gives a nice woody sound. But then you have to make sure you get the mic nice and snug so it doesn't slide in the foam or whatever you wrap it in; and keep the cord out of the players way.

Seems like this could be a nice alternative (I just saw the pic

of it).

Pete

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>

>This show has been running on PBS stations. The sound is excellent by Broadcast
>TV standards and one of the main reasons is the wide use of DPA/B&K 4060/4061
>Miniature Condenser Microphones. I have owned a pair of these for several

>the general recording sector.

>I use mine primarily with a dummy head for binaural recordings, but I have
>found these to be quite good in a variety of high end uses. If you watch
>the broadcast and look close, you will see the mics used for all the vocals

>since they are a little smaller than a pencil eraser.

>DPA had/has a CD with recordings of a variety of string, brass, percussion,

>if the CD is still available.)

>a used set without some return warrantee, but even at the new purchase price,

>I consider these among the better mics I have ever used. I made my own mic

>clips using 10-cent plastic spring clips.

>In the studio I find musicians take me more seriously if I put up a large

>dummy mike when I am using 4060s.

>

>

><http://www.soundpure.com/showProduct.do?id=453>

>

>

>Review of DPA 4060: EQ Magazine

>

> DPA4060 by Mike Sokol

>mics many years ago as part of an OSHA test for noise levels in a noisy
factory,

>and occasionally saw them used in the studio. They always were a little
too

>expensive for my budget, so I figured that maybe someday Santa would bring

>me a pair. Well, Christmas came a little early this year, 'cause I was sent

>a pair of DPA4060's to audition. (Yes, I was a very good boy.) And the price

>is so reasonable that every project studio can afford a pair.

>

>Although designed as a miniature vocal mic to be hidden on the face or chest

>of on-the-air talent, they work surprisingly well for acoustic instruments.

>And since acoustic instrument miking's my main gig, I tried them on different

>instruments in the studio and in live performance.

>

>The DPA capsule is smaller than a pencil eraser. Two different protection
 >grids are supplied: one gives you a 3-dB boost in the 8-20 kHz range, while
 >the other gives you a 10-dB boost at 12 kHz. The boosts are designed to
 provide
 >natural sound when the mics are mounted on a performer in either the head
 >or chest position. You can, though, also use the grid on instrument miking
 >to get three different-sounding mics for the price of one. I like the short
 >grid for most instruments, because it gives you a slight "tilt" in the 8-20
 >kHz range that you usually expect from a condenser mic. The mics also feature
 >another interesting design feature: the MicroDot connector system. A tiny
 >thread-on plug allows you to securely attach a variety of connectors such
 >as 3-pin XLR, 3-pin Lemo, or Switchcraft TA4F (18 different types in all).
 >This useful feature effectively multiplies your mic inventory since you
 can
 >use the same microphone element on a variety of RF body packs or XLR preamps.
 >
 >Three sensitivity levels are available: the DPA4060 (134-dB SPL peak); DPA4061
 >(144-dB SPL peak); and DPA4062 (154-dB SPL peak). I was sent the most sensitive
 >version (the DPA4060) and was unable to overload them with the instruments
 >I tried. Really loud situations, however, might require the built-in padding
 >of the 4061 or 4062. And for the cosmetically inclined, you can get them
 >in black, beige, or white. A point that, while unimportant to most studios,
 >is important for on-air talent (...lights, cameras, action!).
 >
 >
 > I tried them on acoustic piano and guitar in the studio, and the sound
 >was surprisingly natural considering the small element. But the DPA4060
 got
 >the MVT Award (Most Valuable Transducer) from me at a live/recording concert
 >with Celtic musician Robin Bullock. The C-Ducer contact pickup in his Cittern
 >(sort of a round-back, Celtic mandolin) went noisy without a spare in the
 >house. We simply taped a DPA4060 near the sound hole, and the sound was
 fantastic.
 >There was plenty of gain before feedback, and none of the bass build-up
 you
 >can get with a cardioid mic. Plus, there was none of the brittle string
 tone
 >you often get with a contact pickup. In fact he liked it so much, I loaned
 >him one to take next week on a quick Paris/Germany tour.
 >
 >The only thing that's needed to make the system complete is a good mounting
 >system for instruments. For piano, a pair of soda straws make acceptable
 >mini-booms, and some double-sided tape works for acoustic guitar, but these
 >are jury-rigs at best that won't make it on the live stage. No, what's needed
 >is a variety of clips and mini-booms that can be attached to violins, guitars,
 >dulcimers, and banjos. Yes, these mics would be right at home with the Celtic
 >and Bluegrass crowd if only there were a quick mounting system that didn't
 >require duct tape.

>
>So if you like the sonic integrity of using B&K mics, but used to faint
at
>the price, try out the DPA4060's. They offer a champagne sound to those
on
>a beer budget. Bottom line: A real value, offering tremendous sonic bang
>for the buck.
>
>MANUFACTURER:
>DPA Microphones (formerly known as Bruel & Kjaer). Distributed by TGI North
>America, 300 Gage Avenue, Unit 1, Kitchner, Ontario, Canada N2M 2C8. Tel:
>519-745-1158. Web: www.dpamicrophones.com
>APPLICATION:
>Miniature voice/performance microphones that also can be used for acoustic
>instrument miking.
>SUMMARY:
>Brings legendary B&K sound within price range of every studio.
>STRENGTHS:
>Connection adapters allow mics to be used with a variety of RF body packs
>or standard XLR inputs; different protection grids are supplied that provide
>acoustical equalization for different mic positions on a performer.
>WEAKNESSES:
>No mounts supplied (please don't make me use duct tape again); omni pattern
>only.
>
>
>Hi Bill,
I'll post the order Monday Morning :)

So Far - No one has been able to pick the right order -

I'll make it easy -

The U47 is considered to be the Holy Grail

Just Pick the U47a - and the Prize is yours !!

Morgan

Bill Lorentzen wrote:

> So how do we find out which is which?
>
> Bill L
>
> "Morgan" <morganp@ntplx.net> wrote in message news:43997c34\$1@linux...
>
>>Greetings,

>>
>>Tony Benson has been kind enough to offer his web-site
>>for hosting some cool PARIS and Audio files etc...
>>
>>As many of you know - I am always looking for cool and Unique
>>sounding products that are in the Spirit of this PARIS Community.
>>
>>I believe the SE Mic company has some really Great Mics that deserve
>>a listen.
>><http://www.seelectronics.com/whatsnew.html>
>>
>>
>>Tony will post some MP3 and Wav files that were Recorded By
>>Roger Nichols for NARAS
>>(National Academy of Recording Arts and Science)
>><http://www.rogernichols.com/>
>>
>>Here is the Challenge - there are 5 mics in the Shoot out:
>>TELEFUNKEN U47
>>SOUNDELUX U95 (AKG C12)
>>SE GEMINI
>>SE 5600A
>>SE ICIS
>>
>>These are all Tube Mics - The Telefunken and Soundelux
>>cost Thousands \$\$\$ More !!
>>
>>Listen to the Samples - then Properly identify the Mics in order.
>>
>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>
>>You can open any audio app and import the wave file in order -
>>or listen to the NUENDO Mp3 file (Last one in directory)
>>
>>Anyone that can Properly identify these Mics will Win -
>>
>>SE Microphone Deluxe Windscreen \$ 59 Value
>><http://www.seelectronics.com/popscreen.html>
>>Planet Waves Mic Cable \$69 Value
>><http://www.planet-waves.com/Pcablesdetails.aspx?ID=2>
>>
>>Files are posted @
>>www.mercysakes.com
>>
>>Good Luck !!
>>
>>
>>Please send your entry to:

>>Morgan@Eastcoastmusicmall.com
>>
>>Any questions - Call or Email me
>>
>>Morgan
>>Eastcoast Music Mall

Subject: Re: Pro tools summing bus revealed?
Posted by [jef knight\[1\]](#) on Wed, 09 Nov 2005 14:50:23 GMT
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ar .
Listen to the files and guess which one is the
Holy grail of mics - the U47 :)

[http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)

Good Luck - Prizes will still stand !
info on my previous post (Listening challenge @ the File vault)

MorganLetsee.....over the last couple of days, while channel surfing, I've run
across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn Of
The Dead and a very bizarre and disturbing flick called Resident Evil.

Is it just me or does this seem like some pretty bizarre and arguably
inappropriate programming for the holiday season?.....then again....at
least I'm not watching the 400754th rerun of It's a wonderful Life.....yet.

Maybe I'm just old and out of touch.

;oPAnd "Wolf Creek" releases Christmas day...

Eat your turkey and go watch a horror flick...great way to celebrate the
birth of a savior.

:-)

JH

DJ wrote:

> Letsee.....over the last couple of days, while channel surfing, I've run
> across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn Of
> The Dead and a very bizarre and disturbing flick called Resident Evil.
>
> Is it just me or does this seem like some pretty bizarre and arguably
> inappropriate programming for the holiday season?.....then again....at
> least I'm not watching the 400754th rerun of It's a wonderful Life.....yet.

>
> Maybe I'm just old and out of touch.
>
> ;oP
>
> I saw something even more frightening tonight fellas.....

[illegible]

"Jeff hoover" <jkhoover@excite.com> wrote in message news:439d352b@linux...

> And "Wolf Creek" releases Christmas day...

- >
- > Eat your turkey and go watch a horror flick...great way to celebrate the
- > birth of a savior.

$$\begin{aligned} &> \\ &> :-(\end{aligned}$$
 γ_{JH}

>
> DJ wrote:

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>> across Dawn Of The Dead, Night Of The Living Dead, Day Of The Dead, Shawn

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>>
>> :-(
>>
>> JH
>>
>> DJ wrote:
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>>>
>>> Maybe I'm just old and out of touch.
>>>
>>> ;oP
>>> Hey all. I little while back my paris computer failed. I bought a new motherboard,
CPU and memory (Pent 4). After getting all back together, I noticed that
my computer was louder! So I researched and read some good reviews on teh
Antec Sonata. I bought one and anxiously transferred everything to the new
case. Got to the last component, the Paris EDS card and guess what? Yep,
it don't fit. Sheesh! There is an open area on the case's bottom slot to
allow the card, but my motherboard (Epox) is a small factor and only has
3 PCI slots and it don't go down that far.

Now I really love this case. It IS very quiet and I like how components are
installed easily. Internal drives are installed with rubber washers, etc.

So I want to definately keep this case... especially since I paid almost
a hundred for it!

My options: As most of you know there are a few external PCI boxes that
allow using PCI cards. But they are so expensive. I scratch my head why
they would charge double the cost of a bare bones computer for this... Anyway,
perhaps I found another alternative. As I stated, the EDS card would fit
in the bottom case lot, but wouldn't go into a motherboard PCI slot. I found
a company that sells PCI extenders. I wrote to them and STILL waiting for
their reply, but is anyone familiar with these products?

<http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-435C-8CFB-B4EVEREST819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~~Bc~.asp>

I want to mount the EDS card in my case's bottom slot and perhaps use one

of these items to extend from the motherboard. Will this work or has anyone tried this? I believe I need a certain voltage too. Anyone know what voltage the EDS card is? Or has anyone found an alternative to the PCI external?

Thanks... ~ EdAhh, Deja Vu.

Yep, I too bought the Sonata, and it ended up being the case for my Cubase box.

I toyed with the idea of ripping out the lower drive bays, so I could fit my EDS's (4 of them), but in the end it was all too hard.

Rip out the power supply and stick it in your existing box.

(Antec supplies are quiet.) I doubt whether you'd notice the noise difference.

With one EDS card, I'm sure heat build-up won't be an issue, so don't even worry about the 5 1/4" case fan.

Good Luck.

Kim

"Ed" <askme@email.com> wrote:

>

>Hey all. I little while back my paris computer failed. I bought a new motherboard,

>CPU and memory (Pent 4). After getting all back together, I noticed that

>my computer was louder! So I researched and read some good reviews on teh

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> <http://www.risercardshop.com/items~CartId~%7B35EED1B9-E142-4>

35C-8CFB-B4EVEREST819EF82CC5%7D~Cc~PCI32~iTpStatus~0~Tp~~Bc~.asp

>

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>of these items to extend from the motherboard. Will this work or has anyone
>tried this? I believe I need a certain voltage too. Anyone know what voltage
>the EDS card is? Or has anyone found an alternative to the PCI external?

> Thanks... ~ Ed

>Hi Kim. You probably don't remember me too well, but I been around on here
for a number of years. Mostly lurking and had various usernames... anyway,
my question was mainly about the products from risercardshop.com. I was
hoping someone was familiar with their products. Yes, I am only using one
EDS card. My last resource is to either pay the ridiculous price for an external
PCI box or buy a hand tool metal cutter and cut out a hole for the one card.

Since you are familiar with the case, and you agree that tearing out internal
drive bay would be difficult, I think the better option would be to cut a
hole for the EDS card. I suppose no one found a cheaper external PCI box.

I searched through here and I see DJ stated that the Magma boxes work well
with the EDS card. At \$1400 a pop, it's had to justify. Oh well... time
to rethink things.... thanks...

"Kim W." <no@way.com> wrote:

>

>Ahh, Deja Vu.

>Yep, I too bought the Sonata, and it ended up being the case for

>my Cubase box.

>I toyed with the idea of ripping out the lower drive bays, so I could fit

>my EDS's (4 of them), but in the end it was all too hard.

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>(Antec supplies are quiet.) I doubt whether you'd notice the noise difference.

>With one EDS card, I'm sure heat build-up won't be an issue,

>so don't even worry about the 5 1/4" case fan.

>Good Luck.

>Kim

>

>

>"Ed" <askme@email.com> wrote:

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>>
>>

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 17:16:46 GMT
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red of the "upgrade" syndrome that, for one forces
>>>the
>>>>>>> non-computer
>>>>>>> music guy to become so entrenched with personal computer
>>>>>>> technology,
>>>>> that
>>>>>>> they can't focus on music..At the end of the conversation, we all
>>>agreed
>>>>>>> that having a system like Pro-Tools HD would "serve" us best with
>>>out
>>>>> having
>>>>>>> to "think" or stay on the CPU upgrade "teadmill" if you will. I've
>>>been
>>>>>>> on
>>>>>>> that treadmill since 97,and as I look back on how many great
>>>>>>> working
>>>>> system
>>>>>>> setups I've detroyed due becuase I was trying to play the CPU
sped
>>>>> game.
>>>>>>> I've lost decnet paying mixng and production jobs becuase my
>>>>>>> systems
>>>>> were
>>>>>>> not as stable as I had them before I "upgraded" to a faster cpu
and
>>>>> OS..

>>>>>>>> I one of our suites we still have PT Mix cube running on a G4(450)
 >>>OS9
 >>>>>> that's
 >>>>>>>> rock solid stable.. One of my Paris setup still has Win
 >>>>>>>> 98se..Stable
 >>>>>> stable
 >>>>>>>> stable:)
 >>>>>>>>
 >>>>>>>> 2 staff producers went chasing the Apple speed dream , from Dual
 >> 867s
 >>>>>> to
 >>>>>>>> Dual G5(2.5s) on OSX..Man, the agony and frustrations on their

 >>>>>>>> faces
 >>>>>> due
 >>>>>>>> to the fact that they had serious deadlines. That's what spurred
 >> our
 >>>>>>>> conversations
 >>>>>>>> about it's either PTHD or a slotion with DM2000/02r96 with
 >>>>>>>> Nuendo/PT
 >>>>>> Radar
 >>>>>>>> with the yammy difital mixer.. Each set up cost. But, we demand
 a
 >>>solid
 >>>>>>>> working
 >>>>>>>> system, that you do not have to make execues to yourself and the
 >> client..
 >>>>>>>>
 >>>>>>>> Dedric may have said it best when he stated that doing a dedicated
 >>>dsp
 >>>>>> system
 >>>>>>>> manybe a daughting task\$\$ Or so they say.. Stuff coming out of

 >>>>>>>> China
 >>>>>> (Phonic
 >>>>>>>> firewire) mixers as well as microphones and other products are

 >>>>>>>> astounding
 >>>>>>>> deals. Just maybe the solution I'm after will come from China?
 >>>>>>>> LaMont
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>
 >>>>>>>> Jamie K <Meta@Dimensional.com> wrote:
 >>>>>>>>
 >>>>>>>> Lamont wrote:
 >>>>>>>>> Hey Jaimie,

>>>>>>>>>>
>>>>>>>>> Although native cpus are fast, don't think that you are getting
>> off
>>>>> cheap.
>>>>>>>>> Playing the speed keep up game every 2 years is 1) not
>>>>>>>>> productive..2)
>>>>>>>> very
>>>>>>>>> expensive.. think about it..??
>>>>>>>>>
>>>>>>>>> Both native and DSP-based can be expensive. Native can be much

>>>>>>>>> less
>>>>>>>>> expensive though, if budget is limited. For example, on the low
>> end
>>>&

Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Tue, 03 Jan 2006 17:55:42 GMT
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apability. The lowest

>levels are where the bit depth differences occur - with 24-bit files in

>unity gain summing, there will nothing to use beyond a 24-bit dynamic range.

>At one time I found Paris was boosting gain exponentially as you go down.

I

>don't have Paris to confirm or recreate this (Sakis thinks we resolved that

>issue, but I don't ever recall doing so).

>

>**Also, interestingly, from Lynn's CD, Nuendo, Fairlight, Pyramix,

>Samplitude and PTHD mixes cancel completely through -144dB, although with

>very very small correlation differences between each (i.e. not one in

>particular - this could be a slight variance in phase alignment in the

>test), but Paris doesn't cancel with either - it exhibits differences as

>high as -82dB. I first thought the Paris mix sounded wider, but when

>comparing to Nuendo, and PTHD, the center of the mix sounded lower in

>volume, making the edges sound wider - with a very slight bit of phase

>oddity. The center of Nuendo sounded more defined, just as wide, just not

>as loud on the edges. Paris almost sucked the center very slightly to my

>ears, where Nuendo and PTHD pushed it a bit more. All of this can be

>subjective, and on different monitors, the results could vary.
>
>That's my take on it in more than a nutshell, and with more detail and
>comparative listening than forum talk.
>
>Regards,
>Dedric
>
>"LaMont" <jjdpro@ameritech.net> wrote in message news:43cd3715\$1@linux...
>>
>> Now, Thad,I'll be happy to ship/FTP you a project(50-24bit wav files)
on
>> /DVD for you to mix or just bring up with out mixing in SX. .Then, I want
>> you bring those same files into Paris, or PT HD/LE..Then, if you will,

>> report
>> your auditory findings...)
>>
>> Dedric, I think you think that I'm saying that one app is superior to

>> another..Rather,
>> I'm saying "in different kinds of music genres, one app suites the music
>> more than others. Not, saying that you can't acheive great results from

>> any
>> DAW, but rather, some forms of music is easier to "MIX" in than others..
>> That's all I'm saying. FOr example. To me, I would not use Paris for

>> "critical
>> film scoring" work. To me, Nuendo/SX sound quality, with it's wide,
>> spacious,
>> audio quality is just the right audio foot print for the project.
>> Pro-Tools could be next and so could DP/Motus interfaces..But, the Paris
>> sound, would be too "colored" where you need the spearation, wide deep

>> sound
>> to hear evey element of a score. also, commerical work as well..
>>
>> But, Paris would and is atop of my DAW food chain for mixing ROCK,
>> HIP/HOP,
>> R&B, Gospel. Paris's Agressive crunch and it's colored sound when pushed
>> is alone in this dept followed by PT/with apogees Rosettas /AD/DA16x..
>> Again, this is my world real world findings, not some internet forum
>> talk..
>>
>> Sure, give me my MPC-2000& vs2480, and I'll get killer results everytime
>> that folks swear I used a DAW on.
>>

>>
>>
>>
>>
>> "TCB" <nobody@ishere.com> wrote:
>>>
>>> Hey Dedric,
>>>
>>> Here's my take on this. I bought the DAW CD from Lynn What's His Name.
I
>>> listened to it. I took the tests. I took them again. I had someone jumble
>>> the tracks around and play them for me again. There were tiny wisp of

>>> smoke
>>> diff

Subject: Re: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Tue, 03 Jan 2006 18:04:40 GMT
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/>
>> Brooke, the late Michael Hedges, etc. it would probably be more cost
>> efficient than having a couple extra guitars and a tech to re- tune all the
>> time for you. I love Jonatha Brooke, but on her live album she is constantly
>> trying to change tunings while talking to the audience between songs. For
>> those people it might be worth it just to keep their live shows flowing
>> better. It is a bit pricey though for the casual user.
>>
>> Tony
>>
>>
>> "justcron" <pachinko@hydrorecords.com> wrote in message
>> news:43cd6f19@linux...
>>
>>> haha and tuning is free and takes no time
>>>
>>> "Mark McDermott" <mark@stateofwail.com> wrote in message
>>> news:43cd68b9\$1@linux...
>>>
>>>> Hi Folks,
>>>>
>>>> My bandmate inquired about The Performer system and received quite a
>>>> complete
>>>> response from the company president.
>>>>
>>>> Thought you might all be interested, so here it is:
>>>>

>>>> =====
>>>>
>>>> Greg,
>>>>
>>>>
>>>>
>>>> Thanks for the email. My name is Neil Skinn; I'm president of the
>>>> company
>>>> and one of the co-inventors of our self-tuning guitar. I assume that you
>>>> have visited our Website at www.selftuning.com and are somewhat
>>>> acquainted
>>>> with the Performer.
>>>>
>>>> Greg, the remainder of this email is a canned response for first time
>>>> inquiries
>>>> that answers your specific questions as well as other common questions.
>>>> It's also loaded with information to help you understand the tuning
>>>> system
>>>> and how we do business. Please do not interpret the canned response to
>>>> mean
>>>> I'm not a friendly guy, I'll give you all of the personal attention you
>>>> need.
>>>> Please read on and write or call back with any other questions.
>>>>
>>>> Currently we offer the Performer tuning system installation in a small
>>>> number
>>>> of guitar styles. You can supply the guitar for the Performer
>>>> installation
>>>> or we can purchase one for you at a great price. We have special
>>>> arrangements
>>>> with guitar manufacturers and their distributors that allow us to pass
>>>> incredible
>>>> savings to our customers. Let me know if you are interested in a new
>>>> guitar.
>>>>
>>>> The price for the Performer system and installation varies depending on
>>>> the
>>>> guitar it's going in. The prices and specifics are covered again in the
>>>> FAQ I've pasted in below. In summary, the full installation in a Les
>>>> Paul
>>>> or Telecaster is \$3,399, and in a Stratocaster is \$3,899. The additional
>>>> \$500 for the Strat covers a new body that is built and painted the color
>>>> of your choice. The purchase includes the system and installation, power
>>>> supply, power cable, footswitch, user's manual, 1 year limited warranty
>>>> and
>>>> technical support. We also offer an accessory kit for battery operation
>>>> for an additional \$250.00. The Accessory kit includes a rechargeable
>>>> battery,

>>>> guitar strap battery carrier, cables and charging system.
>>>>
>>>> We custom install every Performer system here at our shop. We use
>>>> special
>>>> milling tools and a CNC machine to rout out the cavities and a complex
>>>> computer
>>>> based platform during the testing. Due to the complexity of the system
>>>> and
>>>> installation, we only install in Les Pauls, Teles, Strats and replicas.
>>>>
>>>> From time to time we have fully assembled Les Pauls, Teles or Strats with
>>>> the Performer system installed and ready for purchase. The sales prices
>>>> vary depending on the guitar model. The average price in a Les Paul,
>>>> including
>>>> the guitar, is around \$5,200. We offer some discounts, which are
>>>> mentioned
>>>> at the end of the FAQ below, so please keep reading, and contact me if
>>>> you
>>>> would like specifics on the guitar or the system.
>>>>
>>>> The Performer model is pricey, but well worth the investment. Most
>>>> purchasers
>>>> simply shy away when they see the price tag without even exploring the
>>>> possibilities.
>>>> I invite you to call me to discuss the product; I'd like the opportunity
>>>> to explain the system in detail.
>>>>
>>>> The Performer was recently featured on Discovery Channel Canada on a
>>>> program
>>>> called Shannon's Gadgets. The piece is titled Science of a Rock Star.
>>>> The
>>>> piece features Jeff Martin of the Tea Party, and Jeff explains how he
>>>> uses
>>>> it live and for writing. I invite you to view the 6 minute presentation
>>>> at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>
>>>>
>>>> I invite you to join our mailing list by clicking on the following link.
>>>> As a member of our mailing list you'll get first hand information on
>>>> guitars
>>>> for sale, new products, special event information and product updates.
>>>> <http://transperformance.com/mailing/index1.php>
>>>>
>>>> We recently launched a public ftp site that is loaded with cool stuff.
>>>> Videos,
>>>> songs, pictures, artist media, chord and scale programs, alternate tuning
>>>> libraries and manuals. I invite you to click the link and take a look.
>>>> www.selftuning.com/files You are welcome to do

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Tue, 03 Jan 2006 18:06:49 GMT
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```
;>>>>>
>>>>>>>>>>>>
>>>>>>>>>>>> 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..
```


>>>

>>

>

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

Tony

On 1/17/06 6:10 PM, in article 43cd8755@linux, "Jamie K"
<Meta@Dimensional.com> wrote:

>

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

>

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

>

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

>

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

>

> Cheers,

> -Jamie

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

>

>

> Tony Benson wrote:

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

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 18:38:50 GMT

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graphics, animation, video editing, software

>>>>>>>> development,
>>>>>>>> whatever else you do), in one shot.
>>>>>>>>
>>>>>>>>
>>>>>>>> Plus, low latency, better i/o integration in a pro
>>>>>>>> enviornment..
>>>>>>>>
>>>>>>>> This is your best argument. But latency is not an issue in my

>>>>>>>> current
>>>>>>>> setup. My i/o box has direct monitoring. Even if I monitor through
>>>> Logic
>>>>>>>>
>>>>>>>> the latency is low enough that it hasn't been a problem.
>>>>>>>>
>>>>>>>> The i/o integration is fine, I have 18 analog inputs and 16 analog
>>>>>>>> outputs plus stereo digital i/o directly patchable through my
DAW
>>>>>>>> software and also routable from the i/o box's monitoring software.
>>>> If
>>>>> I
>>>>>>>>
>>>>>>>> need more i/o I can plug in another Firewire i/o box.
>>>>>>>>
>>>>>>>> I run my system with a mouse and a jog/shuttle wheel add-on. I
can
>>>> get
>>>>>>>>
>>>>>>>> moving fader controllers from at least four different
>>>>>>>> manufacturers
>>>>>>>> which is tempting, but since I only really used the jog/shuttle
>> part
>>>>> of
>>>>>>>>
>>>>>>>> the PARIS controller I haven't needed that. Plus I've grown used
>>>to
>>>>> the
>>>>>>>>
>>>>>>>> precision and (believe it or not) speed of mixing with the mouse.
>>>>>>>>
>>>>>>>>
>>>>>>>> The sad truth with moast if not all native solutios is that
>>>>>>>> it has forced a big\$\$\$ third party solutions market, inwhic
>>>>>>>> native
>>>>> users
>>>>>>>> are going back to purchase , talk back units, better than average
>>>>>>>> converters..All
>>>>>>>> to chase the dsp systems way of working..in the end, the native

>>>person
>>>>>>> does
>>>>>>>> not realize that they have spent just as much, if not more than
>>>they
>>>>>>> could've
>>>>>>>> gotten with a dsp based DAW.
>>>>>>>>
>>>>>>>> A native system will be more flexible, you'll have more developers
>>>> to
>>>>>>>> choose from to enhance your system, and if one of the developers
>>>goes
>>>>>>>> under, your system will not hit a dead end.
>>>>>>>>
>>>>>>>> Over the last decade I've spent way less than, for example, a

>>>>>>>> ProTools
>>>>>>>>
>>>>>>>> system would have cost and am getting, I think, comparable
>>>>>>>> results.
>>>>>>>>
>>>>>>>>
>>>>>>>>> Having used nuendo since it's inception (2000,),logic audio,
I can
>>>> with
>>>>>>>> hesitation,
>>>>>>>>> that it takes a lot of \$\$\$ to bring those apps up to pro specs,
>>>and
>>>>> truth
>>>>>>>>> be known, steinbergs way of integrating hardware leaves a lot
to
>>>be
>>>>>>>>> desired..
>>>>>>>>
>>>>>>>>> A Quad PowerMac with extra RAM and HD, MOTU Digital Performer,
a
>>>MOTU
>>>>>>>>> Firewire i/o box or two and some third party plugins...even a
24
>>>moving
>>>>>>>>
>>>>>>>>> fader controller and you're well under 10K.
>>>>>>>>
>>>>>>>>> It all comes down to individual needs and preferences, so I'm
not
>>>really
>>>>>>>>
>>>>>>>>> saying you're wrong for what you're looking for. But for what
I'm

>>>>>>>> looking for, a native system is pretty compelling.
>>>>>>>>
>>>>>>>> OTOH, had PARIS MIDI support been better, had they hung around

>>>>>>>&

Subject: Re: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Tue, 03 Jan 2006 21:50:32 GMT
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Dimensional.com" target="_blank">Meta@Dimensional.com> wrote:
>>
>>
>>>Except that the TransPerformance is only available for electric guitar,
>>>and only for a few models of electric guitar at that.
>>>
>>>For Acoustic guitar players along the lines of those you listed, the
>>>Variax Acoustic is a possibility.
>>>
>>>If you're a Les Paul, Strat or Tele player, the TransPerformance is a
>>>very nice system.
>>>
>>>Another system that can do alternate tunings is the Roland VG-88
>>>emulation/FX system. Works with any guitar with an add-on GK3 style
>>>pickup or built-in hex pickup.
>>>
>>>Cheers,
>>>-Jamie
>>><http://www.JamieKrutz.com>
>>>
>>>
>>>Tony Benson wrote:
>>>
>>>>I don't know Justin. If you were a performer like Joni Mitchell, Jonatha
>>>>Brooke, the late Michael Hedges, etc. it would probably be more cost
>>>>efficient than having a couple extra guitars and a tech to re- tune all
>>>>the
>>>>time for you. I love Jonatha Brooke, but on her live album she is
>>>>constantly
>>>>trying to change tunings while talking to the audience between songs.
>>>>For
>>>>those people it might be worth it just to keep their live shows flowing
>>>>better. It is a bit pricey though for the casual user.
>>>>
>>>>Tony
>>>>
>>>>

>>>>"justcron" <pachinko@hydrorecords.com> wrote in message
>>>>news:43cd6f19@linux...
>>>>
>>>>
>>>>>haha and tuning is free and takes no time
>>>>>
>>>>>"Mark McDermott" <mark@stateofwail.com> wrote in message
>>>>>news:43cd68b9\$1@linux...
>>>>>
>>>>>
>>>>>>Hi Folks,
>>>>>>
>>>>>>My bandmate inquired about The Performer system and received quite a
>>>>>>complete
>>>>>>response from the company president.
>>>>>>
>>>>>>Thought you might all be interested, so here it is:
>>>>>>
>>>>>>=====

>>>>>>
>>>>>>Greg,
>>>>>>
>>>>>>
>>>>>>
>>>>>>Thanks for the email. My name is Neil Skinn; I'm president of the
>>>>>>company
>>>>>>and one of the co-inventors of our self-tuning guitar. I assume that
>>>>>>you
>>>>>>have visited our Website at www.selftuning.com and are somewhat
>>>>>>acquainted
>>>>>>with the Performer.
>>>>>>
>>>>>>Greg, the remainder of this email is a canned response for first time
>>>>>>inquiries
>>>>>>that answers your specific questions as well as other common
>>>>>>questions.
>>>>>>It's also loaded with information to help you understand the tuning
>>>>>>system
>>>>>>and how we do business. Please do not interpret the canned response to
>>>>>>mean
>>>>>>I'm not a friendly guy, I'll give you all of the personal attention
>>>>>>you
>>>>>>need.
>>>>>>Please read on and write or call back with any other questions.
>>>>>>
>>>>>>Currently we offer the Performer tuning system installation in a small
>>>>>>number
>>>>>>of guitar styles. You can supply the guitar for the Performer

>>>>>installation
>>>>>or we can purchase one for you at a great price. We have special
>>>>>arrangements
>>>>>with guitar manufacturers and their distributors that allow us to pass
>>>>>incredible
>>>>>savings to our customers. Let me know if you are interested in a new
>>>>>guitar.
>>>>>
>>>>>The price for the Performer system and installation varies depending
>>>>>on
>>>>>the
>>>>>guitar it's going in. The prices and specifics are covered again in
>>>>>the
>>>>>FAQ I've pasted in below. In summary, the full installation in a Les
>>>>>Paul
>>>>>or Telecaster is \$3,399, and in a Stratocaster is \$3,899. The
>>>>>additional
>>>>>\$500 for the Strat covers a new body that is built and painted the
>>>>>color
>>>>>of your choice. The purchase includes the system and installation,
>>>>>power
>>>>>supply, power cable, footswitch, user's manual, 1 year limited
>>>>>warranty
>>>>>and
>>>>>technical support. We also offer an accessory kit for battery
>>>>>operation
>>>>>for an additional \$250.00. The Accessory kit includes a rechargeable
>>>>>battery,
>>>>>guitar strap battery carrier, cables and charging system.
>>>>>
>>>>>We custom install every Performer system here at our shop. We use
>>>>>special
>>>>>milling tools and a CNC machine to rout out the cavities and a complex
>>>>>computer
>>>>>based platform during the testing. Due to the complexity of the
>>>>>system
>>>>>and
>>>>>installation, we only install in Les Pauls, Teles, Strats and
>>>>>replicas.
>>>>>
>>>>>From time to time we have fully assembled Les Pauls, Teles or Strats
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>>>>>the Performer system installed and ready for purchase. The sales
>>>>>prices
>>>>>vary depending on the guitar model. The average price in a Les Paul,
>>>>>including
>>>>>the guitar, is around \$5,200. We offer some discounts, which are
>>>>>mentioned

>>>>>at the end of the FAQ below, so please keep reading, and contact me if
>>>>>you
>>>>>would like specifics on the guitar or the system.
>>>>>
>>>>>The Performer model is pricey, but well worth the investment. Most
>>>>>purchasers
>>>>>simply shy away

Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Tue, 03 Jan 2006 21:50:44 GMT
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he song tracked through the ISA
> convertors, but for the bigger, richer, harder-edged stuff,
> there was no comparison - it was like night and day (and now I'm
> depressed because this, of course, means I have to retrack
> everything on the new CD, using the ISA convertors LOL).
>
> Just an FYI for anyone looking at a new front end; There are 8
> in's on the ISA 428 (4 mic pre/line-in/instrument-in channels,
> and 4 separate line-in's), and if you get the optional i/o card
> you can send 8 channels out through the digital outputs at
> 44.1k, and 4 channels out at 88.2k or higher.
>
> If I can get permission from the copyright holder to post a
> clip so you can hear what I'm talking about, I'll do it.
>
> NeilYup. You on 98/ME by chance?
Kill the power saving/sleep mode crap.
AA

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43cd21f0\$1@linux...
> This is old, old, old Jef. Also, totally contrary to any experience I've
> had with the numerous Macs I've owned. Actually, some of the things he
> talks about I've only experienced on my PC's! The PC I'm typing this on
> right now absolutely refuses to shut down. The screen comes up saying it's
> shutting down, but days later it's still hasn't shut down. Anyone have any
> ideas on this?
>
> Tony
>
>
> "jef knight" <thestudio@allknightmusic.com> wrote in message
> news:43cd146b\$1@linux...
>> this guy's really trashing his mac....a tad funny

>>
>> <http://video.google.com/videoplay?docid=-6553260189868317794>
>>
>
>Kill hibernate/sleep/standby/power saving stuff.
Right click on the desktop, Select properties, go to the screen saver tab.
Power schemes tab: System standby = never
Advanced tab: When I press the power button=Shut Down
Hibernate = unchecked

AA

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43cd3863\$1@linux...
> Don't recall for sure. It may have been close to doing a McAfee scan and
> cleaning of viri though. Can't directly relate it to that though.
>
> Tony
>
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:43cd2c5e@linux...
>> Did you do any optimization tweaks or install any software around the
>> time it stopped shutting down on its own?
>>
>> David.
>>
>> Tony Benson wrote:
>>
>>> Sorry. XP Home, Service Pack 2, 2.4 GHz P4, 500Mb ram.
>>>
>>> Thanks,
>>>
>>> Tony
>>>
>>> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>> news:43cd28fb@linux...
>>>
>>>>What version of windows??
>>>>
>>>>David.
>>>>
>>>>Tony Benson wrote:
>>>>
>>>>
>>>>>How do I change this? Remember to talk slow and use detail if I have to
>>>>>go into the Bios or do anything complicated to fix this. I'm a Mac guy

do. I would not assign a letter fwiw, as you will be moving the drive back to the USB case anyway. Format away.
AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43cd3a6c@linux...

> Chris,

>

> What I usually do is to unload the HD from the external box, hang it on an

> IDE cable, set it master or slave (whatever is appropriate), then use a

> boot

> disk to FDISK it. Once that is done, I create a new parti

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 21:56:48 GMT

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tion (s), then

> power down the machine. I then reboot to the boot disk and format. It

> works

> *every* time.

>

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

> help.

>

> Deej

> "Chris Lang" <yo@yo.yo> wrote in message news:43cd351e\$1@linux...

>>

>> Quick question for you experts:

>>

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

>>

>> Formatted it, partitioned it, cool.

>>

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

>> an older configuration. Computer works fine (aside from idling

>> at 50%), but the disk is not recognized. I tried uninstalling and

> reinstalling

>> drivers. It simply will not format. I have

>> tried to format it from every path I know of- control panel,

>> my computer, etc., but NOOOOOOOO, the same error every time:

>> "Windows could not complete the format". No details, no help.

>> I have tried both "quick formatting", and the long way.

>>

>> Any ideas welcome. I hate the fact the I spent the money on a

>> solid back-up, and I can't use it.

>>
>> Thanks!!!
>>
>> Chris
>
>I remember seeing this a coupla years ago, and it sucked then too, hehh...

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43cde680\$1@linux...
>
> You guys don't have to worry about drums anymore, Creative Labs has us
> covered!
>
>
> http://www.prodikeys.com/products/prodikeys_DM/watch/5_Drums_High.wmvi am
speechless!!!!

KICK ASS!!!

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43cde617\$1@linux...
>
> You guys don't have to worry about drums anymore, Creative Labs has us
covered!
>
>
> http://www.prodikeys.com/products/p..._Drums_High.wmv"Jeremy Luzier"
<j.luzier@comcast.net> wrote:
>i am speechless!!!!
>
>KICK ASS!!!

Yeah, Creative decided to go with this product over Paris, well it was easier
for them to figure out;)

After spending millions of dollars on R & D, they figured out that this
product was so easy to use, even a monkey could play it!

>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:43cde617\$1@linux...
>>
>> You guys don't have to worry about drums anymore, Creative Labs has us

>covered!

>>

>>

>> http://www.prodikeys.com/products/p..._Drums_High.wmv

>

>just a question...are you listening to both mixes each through the same converters? i only ask due to my belief that the only difference lies in the da conversion as all the ad's do is write the 1's and 0's describing the event. i've done comparisons here with the rme, paris and lynx converters; the differences disappear when the material recorded on each is played back through any of the 3 mentioned. to me, it's kind of like playing an lp on different turntables and attributing the difference in the sound to the lp itself.

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

>

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

>

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

>

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

>

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

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

Jeremy Luzier wrote:

> Cubase SX
>
>
> "John" <no@no.com> wrote in message news:43cd77b2@linux...
>
>>Can you get a daw with plug in compensation that is rock solid for \$2000
>> not counting the computer?
>
>
>So pretty much everything is rock solid except paris. hahaha

LaMont wrote:

> I would agree that Steignber's Cubase SX & Nuendo are one thee most stable
> DAW's in the business. Logic Audio on a good fast Mac is solid. As is Sonar
> & Digital Performer. All i al, I would have to say that all of today's native
> DAWs, including ProTools LE & M-Powered are rock solid stable.
>
>
> "Jeremy Luzier" <j.luzier@comcast.net> wrote:
>
>>Cubase SX
>>
>>
>>"John" <no@no.com> wrote in message news:43cd77b2@linux...
>>
>>>Can you get a daw with plug in compensation that is rock solid for \$2000
>>> not counting the computer?
>>
>>
>I would recommend Samplitude and either an RME or Emu I/O. One of Sam's
virtues is that it contains very good effects and EQs, so there is no
necessity to buy plugs. You will need to buy VSTis if you want them.

Bill

"John" <no@no.com> wrote in message news:43cd77b2@linux...
> Can you get a daw with plug in compensation that is rock solid for \$2000
> not counting the computer?Rick, yes I was listening to both through the RME convertors -
the ISA card does not have a direct PCI interface, so in my
case, the RME's still serve as the output to the monitors, no
matter what.

Neil

rick <parnell68@hotmail.com> wrote:

>just a question...are you listening to both mixes each through the
>same converters? i only ask due to my belief t

Subject: Re: Pro tools summing bus revealed?

Posted by [TCB](#) on Tue, 03 Jan 2006 22:45:05 GMT

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ay?docid=-6553260189868317794

>>>

>>>

>>

>>

>>yea I know the "B" company again...

I use NS10's with a JBL sub and Alesis power amp now. I'm looking for powered monitors that are easier to move between systems as I work on a friends system also.

I have listened to the Mackies - Dyna 5's, truths (8") and event 20/20's...

The Dyna's were the best (my take) but were like \$900 vs 300 for the Truths.

I have not heard the Yorkvilles mentioned in a post as I could not find a local dealer here but was hoping that someone used the Truths and could let me know what they thought. This is for a project studio (3 card Paris mostly pop/rock) so money is as always a major factor...

Thanks in advance this place is awwwsomeThe guy retracted the \$5,000.00 bid. It's funny, there is no recored deal,

it's a producer/recording deal and Advice. Hey, you can also become an actor!

All you need is this guy, it's as easy as skiing and doing your taxes at the same time.

Can you say scam?

"Kent" <kent510745@hotmail.com> wrote:

>I love how the high bidder user ID is private. I'd love to track down the
>ultimate 'winner', though, and see how it works out (doesn't work out!)
for

>them.

>

>"jef knight" <thestudio@allknightmusic.com> wrote in message

>news:43ce5847\$1@linux...

>> I've paid producers and business lawyers to help me, but this is a bit

>> much....

>>

>>

> http://cgi.ebay.com/LOS-ANGELES-RECORD-DEAL_W0QQitemZ6597680936QQcategoryZ16071QQssPageNameZWDVWQQrdZ1QQcmdZViewItem

>

> I'll be there Saturday and Sunday, possibly parts of Friday. Should anyone care about that :) I'll be easiest to track down at the East West booth.

- Stefan My main guitar is a Fly Deluxe and the acoustic side is definitely electric/acoustic sounding. Passable, but not stellar. I also have an 1994 "American" Hamer Duotone. This was built when Hamer was still in Chicago and doing everything mostly by hand. It's a killer guitar and has a great acoustic tone. I actually sent the guitar in to Chicago and had Hamer cut the nut to fit a wound G string and that added even more to the acoustic illusion. This of course pretty much limits the guitar to rhythm duties on the electric side as my wimpy hands can't handle bending a wound G, but I'm not really a lead player anyway. I have to say, although Joni's Parker didn't sound like a real acoustic, it did sound extra cool. She had a lot of effects going on it and it was huge. I'll stick with my el-cheapo Breedlove in the studio. It re-tunes and capos very nicely.

Tony

"Jamie K" <Meta@Dimensional.com> wrote in message news:43cdc1d4@linux...

>

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

>

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

>

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

>

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

>

> I dig the Vax acoustic. Several decent acoustic guitar emulations.

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

>

> Cheers,

> -Jamie

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

>

>

> Tony Benson wrote:

>> True Jamie, but I did see a recent Joni Mitchell concert on tv where she
>> mostly played a Parker Bronze Fly solid body, so with the inclusion of a
>> good piezo system, it might be a cool thing. My keyboard player/ rhythm
>> guitarist plays a Variax electric, and the tuning feature, among the
>> other

>> features is definitely cool. There is still something "fake" about the
>> sound

>> though. Convincing, especially in the context of a full band, but still
>> not

>> totally right. I don't have any experience with the Variax Acoustic.

>> Maybe

>> it's more authentic sounding.

>>

>> Tony

>>

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

>> <

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Tue, 03 Jan 2006 23:01:09 GMT

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>>>>and cannot be removed.

>>>>>

>>>>>Touch Up & String Replacement

>>>>>

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

>>>>>for

>>>>>"touching up" your tuning, replacing broken strings, and replacing

>>>>>full

>>>>>sets.

>>>>>Touch Up asks for a strum of the strings and secretly checks to ensure

>>>>>the strings are in their proper tension ranges. If they are, the

>>>>>system
>>>>>quickly brings each string into tune. If the system determines your
>>>>>strings
>>>>>need adjustment, the system invokes the Tension Adjust mode and the
>>>>>LCD
>>>>>prompts
>>>>>you to adjust the tension(s) using the machine heads before it brings
>>>>>the
>>>>>strings into tune. The Tension Adjust mode ensures your system is
>>>>>properly
>>>>>maintained and is made quick and easy with the LCD prompts and
>>>>>On-Screen-Tuner.
>>>>>
>>>>>Audio Considerations
>>>>>
>>>>>The installation does not interfere with the existing guitar audio
>>>>>circuits.
>>>>>The additional mass of the bridge and tailpiece produce greater
>>>>>sustain
>>>>>and
>>>>>have been acclaimed by several of our major endorsers as making it
>>>>>sound
>>>>>better.
>>>>>
>>>>>The Installation
>>>>>
>>>>>The installation adds about a half pound of weight to the guitar after
>>>>>the
>>>>>installation. This is unavoidable given the weight of the mechanical
>>>>>device
>>>>>and sub-assemblies.
>>>>>
>>>>>Motor Noise
>>>>>
>>>>>There is a very low level of motor noise that comes through the audio
>>>>>pickup.
>>>>>The level of noise has been reduced to a low enough level that the
>>>>>system
>>>>>is acceptable for use in major recording studios. This problem may be
>>>>>avoided
>>>>>by using the rhythm pickup or tuning down the guitar volume while the
>>>>>motors
>>>>>are moving. Either option will suppress motor noise entirely.
>>>>>
>>>>>Payment
>>>>>
>>>>>We accept Visa, Master Card and American Express, certified checks,
>>>>>money

Now I will go get my coffee and shut up. :) "LaMont" <jjdpro@amerietch.net> wrote:
>

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

Does Pro Tools LE & M-Powered have plugin latency compensation? Thanks Aaron!

Tony

"Aaron Allen" <nospam@not_here.dude> wrote in message news:43cdefda@linux...

> Kill hibernate/sleep/standby/power saving stuff.
> Right click on the desktop, Select properties, go to the screen saver tab.
> Power schemes tab: System standby = never
> Advanced tab: When I press the power button=Shut Down
> Hibernate = unchecked
>
> AA
>
>
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:43cd3863\$

Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Tue, 03 Jan 2006 23:06:40 GMT
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">1@linux...

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

>>
>> Tony

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

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

>>>
>>> David.

>>>
>>> Tony Benson wrote:

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

>>>> Thanks,
>>>>
>>>> Tony
>>>>
>>>> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>>> news:43cd28fb@linux...
>>>>
>>>>>What version of windows??
>>>>>
>>>>>David.
>>>>>
>>>>>Tony Benson wrote:
>>>>>
>>>>>
>>>>>>How do I change this? Remember to talk slow and use detail if I have
>>>>>>to go into the Bios or do anything complicated to fix this. I'm a Mac
>>>>>>guy at heart and digging around in the bowels of a PC is scary for me.
>>>>>>;>)
>>>>>>
>>>>>>The weird thing is, it just started doing this a few months ago.
>>>>>>Before that, it shut down fine.
>>>>>>
>>>>>>Tony
>>>>>>
>>>>>>
>>>>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>>>>>news:43cd23ea@linux...
>>>>>>
>>>>>>
>>>>>>>You are probably set up as "standard pc" instead of ACPI... this also
>>>>>>>affects shut-down.
>>>>>>>
>>>>>>>David.
>>>>>>>
>>>>>>>Tony Benson wrote:
>>>>>>>
>>>>>>>
>>>>>>>>This is old, old, old Jef. Also, totally contrary to any experience
>>>>>>>>I've had with the numerous Macs I've owned. Actually, some of the
>>>>>>>>things he talks about I've only experienced on my PC's! The PC I'm
>>>>>>>>typing this on right now absolutely refuses to shut down. The screen
>>>>>>>>comes up saying it's shutting down, but days later it's still hasn't
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>>>>>>>>
>>>>>>>>
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>>>>>>>this guy's really trashing his mac....a tad funny
>>>>>>>
>>>>>>> http://video.google.com/videoplay?docid=-6553260189868317794
>>>>>>>
>>>>>>>
>>>>>>>
>>>>
>>
>
>no it does not

Gary Flanigan wrote:

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

>

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

>

>

> Does Pro Tools LE & M-Powered have plugin latency compensation?what defines a native app
LaMont, whether any processing is done on
external hardware or not? native meaning all processing is done by the
pc right?

LaMont wrote:

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

>

> John <no@no.com> wrote:

>

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

>>

>>LaMont wrote:

>>

>>>I would agree that Steignber's Cubase SX & Nuendo are one thee most stable
>>>DAW's in the business. Logic Audio on a good fast Mac is solid. As is

>

> Sonar

>

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

>

> native

>

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

>>>
>>>
>>>"Jeremy Luzier" <j.luzier@comcast.net> wrote:
>>>
>>>
>>>>Cubase SX
>>>>
>>>>
>>>>"John" <no@no.com> wrote in message news:43cd77b2@linux...
>>>>
>>>>
>>>>>Can you get a daw with plug in compensation that is rock solid for \$2000
>>>>> not counting the computer?
>>>>
>>>>
>Cubase forums say "You wont be able to hear any effects whilst
recording, but you can keep the buffers high in cubase"

Sound like daws are still in the dark ages. Do any of them let you hear
the effects whilst recording not to mention having plugin latency
compensation. 16 i/os would be nice too.

Gary Flanigan wrote:

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

>

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there are more than a few scams out there
preying on wannabe-ness. here in toronto the big scam is the battle of
the bands that costs from 25 to 75 to enter then your ranking/time
alotment is based upon how many tickets you sold.

James McCloskey wrote:

>The guy retracted the \$5,000.00 bid. It's funny, there is no recored deal,

>it's a producer/recording deal and Advice. Hey, you can also become an actor!

> All you need is this guy, it's as easy as skiing and doing your taxes at

>the same time.

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>Can you say scam?

>

>"Kent" <kent510745@hotmail.com> wrote:

>

>
>>I love how the high bidder user ID is private. I'd love to track down the
>>ultimate 'winner', though, and see how it works out (doesn't work out!)
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>>
>for
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>
>>them.
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>>
>>
>>>I've paid producers and business lawyers to help me, but this is a bit
>>>much....
>>

Subject: Re: Pro tools summing bus revealed?
Posted by [Kim](#) on Tue, 03 Jan 2006 23:11:21 GMT
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;>
>>>
>>>
>>>
>>>
>> http://cgi.ebay.com/LOS-ANGELES-RECORD-DEAL_W0QQitemZ6597680936QQcategoryZ16071QQssPageNameZWVWVWQQrdZ1QQcmdZViewItem
>>
>>
>>
>>The parody part of the video is Ok, what's not Ok is the untruths it spreads.
It's ignorant, non mac users are left believing this stuff. Example, he
states that he copies files from a CD to the desk top, then they vanish when
he ejects the CD. It is ignorance of how a mac works, a Mac works differently
than a PC! It's a false statement, he says he copies the files to the desk
top, on a Mac that just creates a short cut to the file, this is so you don't
create a redundant copy on your HD. A Mac user knows you need to drag/copy
the files to any other folder other than the desk top, if you want to copy
them. This would be user error/ignorance.

He says that when you delete a file, it's gone forever! Ah, yes, that is
the purpose of deleting a file! On a Mac it's called a trash can not a recycling
bin. That's why a Mac will prompt you with a message that asks you if your
sure you want to delete the file, because it will be deleted forever! When
you want something deleted, you want something deleted! Well the truth is
on a Mac the first binary is switched off so you can't see the file, but

it's still there, until you write more data to the HD. At any time the old file can be written over and the file can be lost forever. In most cases the files can be recovered if you don't let too much time pass. The idea is that it is a more efficient use of HD space. When you delete something on the Mac it reallocates the HD space back for use.

In both cases, it is ignorance of how a Mac works. He blames the Mac for being stupid. Non Mac users are left believing that the Mac is flawed, when in fact it is the non Mac user in the video that is flawed.

It is misuse of the product, misinformation and untruths. I'll give my over exaggerated example. It would be like saying, this hammer isn't vary good at chopping down trees, look at how stupid this thing is!

I understand the video is comedy, but it unfairly pokes at Macs and Mac users with untruths.

"Tony Benson" <tony@standinghampton.com> wrote:

>It was a clever parody of those old Mac commercials. The part about the dock

>was true. My solution was to just hide the damn thing. At least that way it

>only pops up when I push the cursor clear to the bottom of the monitor.

>Anyway, they did do a good job with the parody.

>

>Tony

>

>

>"jef knight" <thestudio@allknightmusic.com> wrote in message

>news:43ce4f53@linux...

>> that's kinda what i thought. but i'm having fun with some of the clips on

>> video.google.com

>>

>> Tony Benson wrote:

>>

>>>This is old, old, old Jef. Also, totally contrary to any experience I've

>>>had with the numerous Macs I've owned. Actually, some of the things he

>>>talks about I've only experienced on my PC's! The PC I'm typing this on

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>>>> <http://video.google.com/videoplay?docid=-6553260189868317794>
>>>>
>>>>
>>>
>>>
>>>
>
>That's the old 1980's L.A. pay to play game! Sturday night at 11:00 was \$1750.00
at Gazarri's on Sunset. What a rip off!

James

jef knight <thestudio@allknightmusic.com> wrote:
>it's kinda a shame that there are more than a few scams out there
>preying on wannabe-ness. here in toronto the big scam is the battle of
>the bands that costs from 25 to 75 to enter then your ranking/time
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>>> http://cgi.ebay.com/LOS-ANGELES-RECORD-DEAL_W0QQitemZ6597680
936QQcategoryZ16071QQssPageNameZWVWVWQQrdZ1QQcmdZViewItem
>>>
>>>
>>>
>>>or a Mac :)

Strangley Paris & Pt uses a little bit of native processing,like in Paris
Intelligent

Subject: Re: Pro tools summing bus revealed?
Posted by [Martin Harrington](#) on Tue, 03 Jan 2006 23:35:31 GMT
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">5244310@yrtyr.net> wrote:
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Well Well, its seems that apogee and & have been playing together.. This
>look
>>svery cool..
>><http://www.apogeedigital.com/products/ensemble.php>
>
>I just read this on another NG.....
>
>NAMM: Classic Neve Effects, Soon in Computer Form
>
>I'd already heard that Universal Audio, makers of fine DSP hardware for
computers
>as well as vintage analog reproductions and other DSP tech, was going to
>be pairing up with someone big at NAMM. That "someone big" has turned out
>to be AMS Neve Limited, who have made some of the most famous signal processors
>in history. You'll be seeing those running in emulated form on Universal's

>UAD-1 system, a DSP card that sits inside your PC or Mac. Universal says
>the first will be the Neve 1073 Equalizer.
>
>Looks like it's going to be an interesting year
>
>;o)
>
>Apple would be smart to keep building the G5 Mac tower, as well as the Intel
boxes. In time IBM's technology will catch up. Per processor speed, and
cooling are the issues, time will take care of all that.

I wonder what these systems will cost???

James

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

>
>Man!!
>
>"Deej" <5244310@yrtyr.net> wrote:
>>
>>"LaMontt" <jjdpro@ameritech.net> wrote:
>>>
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>>the first will be the Neve 1073 Equalizer.
>>
>>Looks like it's going to be an interesting year
>>
>>;o)
>>
>>
>>I think this speaks to the attitude of the entire industry that sees
musicians as fodder for the primo lifestyles of exec's.

James McCloskey wrote:

>That's the old 1980's L.A. pay to play game! Sturday night at 11:00 was \$1750.00

>at Gazarri's on Sunset. What a rip off!

>

>James

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>>>

>>>

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>>>>

>>>>

>the

>

>

>
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>that Dedric's & Thad's theories were right on "Point" about the "State of
>New Native DAWS"!! This product proves it big time..
>
>I guess we'll have to wait and see how this namm show goes.. So far,so good
>:)
>LaMont
>
>LaMont, what are your complaints with Logic's audio engine? And are you
talking about Logic Pro 7.1 or an earlier version.

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

jef knight wrote:

> Apple only? fascists.
> lol
>
> LaMont wrote:
>
>> <http://www.apogeedigital.com/products/symphony.php>
>> Wow, jsut when I was making fuss about the Mid-Level DSP(PCI) range or
>> non-existence
>> of this market segment, they anouce this.
>>
>> Logic Audio is nice, but a little dated. Still one of the best midi
>> sequencers,
>> it audio engine leaves a lot to be desired.
>> That said, Aplle has new Macs, maybe just maybe they already have a kill
>> new version of Logic or Sountrack Pro.??? :)
>>
>> If so,

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:00:49 GMT
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>>
>> I guess we'll have to wait and see how this namm show goes.. So far,so
>> good

>> :)

>> LaMont

>>

>>Hi Jamie as a current owner of Logic 7 and 5.3 Win, I have been excited about Logic's audio recording performance.

The app is stil the same as when I purchased it back in 1997. Yes, the instruments are very good, and I still think that Logic's sequencer is in league of it's own. However, while Steingberge re-wrote the entire audio engine in Cubase SX, Logic and DP is esentially the same app.

The audio engine is not as sleek and fast as is SX/Nuendo PT,or even Paris..No sample accurate editing. The Logic look is dated.

It seems that Apple's Sountrack Pro is going inthe right direction. I only hope that tey manage to integrate that killer Logic sequencer.. Then, Appple will have a killer DAW.

Note: Logic's Audio Instruments are steller..
Take care.LAD

Jamie K <Meta@Dimensional.com> wrote:

>

>LaMont, what are your complaints with Logic's audio engine? And are you

>talking about Logic Pro 7.1 or an earlier version.

>

>Cheers,

> -Jamie

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

>

>

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>>> LaMont

>>>

>>>I'm thinking about buying a new sound card. I've been looking at the M Audio Delta 1010LT (200.00). It would replace my verneable SB Live! (I always wondered what that exclamation point was about -like its really A-live -like maybe late at night it grows webbed feet, turns green and gets up and walks around the studio???)!!) The 1010 would live (!) in the same box as my Paris card. Does anybody see a problem with this? To date, the SB Live! has gotten along just fine with the EDS card.

Thanks all.

MRHi Mike,

The Delta 1010LT should be fine in a 1 or 2 card Paris system.

The 1010LT is unbalanced analog and the converters are not that great sounding compared to the rack version of the 1010. If you are just going to use the SPDIF to go into Paris then you would be best of to use the Audiophile 2496.

Chris

Mike R. wrote:

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> Thanks all.

> MR

>

>

>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com
1 Black Mec
1 Blue Mec
442
3 eds1000

Well I finally got paris to booth without no errors, but its showing different cards on different Mecs and submixes,
I want black Mec as Master and Submix A which is connected to card 1
I want blue Mec as Mec 2 and Submix B which is connected to card 2
And 442 as 3 interface as Submix C which is conneted to card 3

In the configuration in Paris, i have to set the MasterCard on B to bootup without errors. in the Patch Bay it shows the Blue Mec which is hooked up to card 2 as Mec A Modules and the Black Mec which is hooked up to Card 1 as Mec B Modules.

I do have BNC Cable hooked up for word clock. i also when put in UseHouseSync=1 in the paris.cfg file and it gave me a could inialize paris engine. check all cards seperately and they all work good, checked all cables,all good.

Its works, but i want

Black mec as Master and Submix 1 with Card A

Blue Mec as Submix 2 with Card B

442 as Submix 3 with Card C

Thanks for any Helpkiller! no wonder they dumped Paris. they must have made a killing
"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43cde617\$1@linux...

>

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

>

>

> http://www.prodikeys.com/products/p..._Drums_High.wmvThey also make a pretty good sounding Firewire version of the Audiophile,
and then you don't need to sweat the use of a PCI slot that way. My native apps never lose the card, but ProTools M Powered does, so mileage may vary.

AA

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:43cecbe6\$1@linux...

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>>
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> --
> Chris Ludwig
>
> ADK Pro Audio
> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.comHey Chris,
Thanks for replying man. Hope you're well.

Scheesh, I've been so focused on just getting enough outputs I hadn't really thought too much about sound quality. I'm trying to get two outs for Acid, at least two for some soft synths and I need one output for a smpte signal from Acid to my Unitor (to sync up Logic on my Mac). If I went with the Audiophile, I'd have to run Acid in mono. I thought about running the spdif from the Audiophile into Paris, so I could monitor Acid in stereo. But, its been easier to route all my synths into a mix board rather than fire up Paris everytime I want to write. Always tradeoffs when one's budget is limited (and maybe when its not...) I may go with my first instincts and try the Audiophile. Thanks again for the input. Golden as usual.
MR

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:43cecbe6\$1@linux...

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> >
> >
>
> --
> Chris Ludwig
>
> ADK Pro Audio
> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.com
Aaron,
Thanks for the post. I'll have a look see.
MR

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:43ced206\$1@linux...
&

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:08:08 GMT

gt; They also make a pretty good sounding Firewire version of the Audiophile,
> and then you don't need to sweat the use of a PCI slot that way. My native
> apps never lose the card, but ProTools M Powered does, so mileage may
vary.

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> AA

>

>

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> > Chris Ludwig

> >

> > ADK Pro Audio

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> > www.adkproaudio.com

> > chrisl@adkproaudio.com

>

>Sounds like you don't have an external clock source? If that's the case, no go bro. Paris has an internal word clock limit of two interfaces (be they MEC or 442) w/o having to purchase some external clock love. If you actually got it to boot that way and see everything, you're the only guy I know of. I sure wouldn't think that would be stable even that being the case.

Did I miss anything?

AA

"Kip Sonnier" <fender36@cox.net> wrote in message news:43ced1bc\$1@linux...

>

> 1 Black Mec

> 1 Blue Mec

> 442

> 3 eds1000

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> Black mec as Master and Submix 1 with Card A

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> Thanks for any Help

>That being said, I just found a vintage piece of Telefunken gear that I must have for my studio, or else I will die:

<http://tinyurl.com/94fb4>

-Chris

"Chris Wargo" <na@na.na> wrote:

>

>Amen brother, Amen. :-)

>
>"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>DAWs and analog summing???
>>>What are your thoughts?
>>
>>I think that the folks selling equipment have to have something to sell.
>> As we do more and more inside the box, they have less and less to sell.
>> Thus the mania over mic preamps, and the almost religious belief that
everyone
>>must have an assortment. (With GML, API and Fearn, I'm not immune). Now
>>they are trying to suggest that we also need an assortment of AD converters
>>to use with different instruments and signal paths. Never mind that the
>>choice of mic and placement have an order of magnitude more impact on what
>>gets recorded.
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>>Mixing in the box is different, and requires a different approach to mixing
>>through a console or summing box. Folks like George Massenberg mix through
>>a console because they can work much faster, not least because they are
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>>familiar with that process.
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>>I think the quality of converters is so high now (assuming professional
>units)
>>that multiple trips in and out of the box don't degrade the signal appreciably.
>>
>>I also think the folks at GearslutZ and elsewhere should stop talking about
>>mic pres and record something.
>>
>>Now I will go get my coffee and shut up. :)
>>
>Rich, im using truths here in my studio. Had em for 2 years, they work good,
good dB for the \$. They do have kind of a strange thing goin on in the mids
but its manageable once you get to know them. The signal filtering
capability in the back is kinda cool. I'm due for a change soon thow, so far
its the HR 824s or the Dyna's for me.

Rob_A
www.studiomanitou.com

"Rich" <studiodog_99@yahoo.com> wrote in message news:43ce6fcf\$1@linux...
>
> yea I know the "B" company again...
> I use NS10's with a JBL sub and Alesis power amp now. I'm looking for
powered

> monitors that are easier to move between systems as I work on a friends system
> also.
>
> I have listened to the Mackies - Dyna 5's, truths (8") and event 20/20's...
> The Dyna's were the best (my take) but were like \$900 vs 300 for the Truths.
> I have not heard the Yorkvilles mentioned in a post as I could not find
> a local dealer here but was hoping that someone used the Truths and could
> let me know what they thought. This is for a project studio (3 card Paris
> mostly pop/rock) so money is as always a major factor...
> Thanks in advance this place is awwwsomeYou might find this useful: Sample accurate editing is there in Logic's waveform editor, including "show as sample and hold" to see the individual bit values represented. Not sure when that was added.

What do you mean by "sleek and fast"? Do you mean the interface design?
It seems reasonably CPU efficient already.

Do you have any complaints about the sound?

I think the interface could be improved in some areas. Long-clicking instead of right-clicking is old baggage. The environment window needs attention, and Logic could require it less.

But version 7 was a good step toward cleaning up the GUI. As it works now, many parts of the interface are very fast and put useful info where you need to see and interact with it. They finally added the ability to drag or copy plugins from track to track - very PARIS like. :^)

I can edit audio with Logic in comparable ways to PARIS, moving regions around and adding crossfades within the same track. Again, very fast. And Logic's automation is more comprehensive and quick to edit.

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

LaMont wrote:

> Hi Jamie as a current owner of Logic 7 and 5.3 Win, I have been excited about
> Logic's audio recording performance.
>
> The app is stil the same as when I purchased it back in 1997. Yes, the instruments
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> hope that they manage to integrate that killer Logic sequencer.. Then, Apple
> will have a killer DAW.
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>

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 00:15:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

Note: Logic's Audio Instruments are stellar..
> Take care.LAD
>
> Jamie K <Meta@Dimensional.com> wrote:
>
>>LaMont, what are your complaints with Logic's audio engine? And are you
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>>>>If so, this could send shock waves thru out the industry. And, I must
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>>>>New Native DAWS"!! This product proves it big time..
>>>>
>>>>I guess we'll have to wait and see how this namm show goes.. So far,so
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>
>>>>good
>>>>:)
>>>>LaMont
>>>>
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>Hehe, now we could all use one of those! ;o)

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>>>Now I will go get my coffee and shut up. :)
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>I used Logic a bit last year and found it to be very slow in some areas like
the mixer/environment. Making adjustments to the GUI takes a lot of time But
it has great synths!
Bill

"Jamie K" <Meta@Dimensional.com> wrote in message news:43ceeea7\$1@linux...

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>>>>>I guess we'll have to wait and see how this namm show goes.. So far,so
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>>
>>>>>good
>>>>>:)
>>>>>LaMont
>>>>>
>>OK, I was able to get permission from the copyright owner to
post these temporarily. Just to give you a quickie background
on how these came to pass, Anubis Spire is a Progressive band
from upstate New York, and they apparently have a pretty big
cult following... big enough, in fact, to where a NYC-based
indie label is doing an Anubis Spire Tribute CD. BTW, Anubis
Spire's music comprised a good part of the soundtrack to the
documentary DVD: "Led Zeppelin, the making of a Supergroup" (in
Europe, it's disctributed under the title: "Led Zeppelin, the
making of a Legend"); the folks behind the DVD wanted to use
music from artists that had been influenced by Led Zeppelin, as
opposed to using actual Zep tunes.... who knows - could've been

a licensing problem, but whatever.

In any event, I'm doing two of the songs on the tribute CD, and you can check out the clips here:

<http://www.saqqararecords.com/images/Clip-DramaTraumaAndAwkwardGrace.mp3>

<http://www.saqqararecords.com/images/Clip-UnderneathTheRoseAndSun.mp3>

Or if these links come apart, just go to this page & look right at the top:

<http://www.saqqararecords.com/html/Misc%20Audio.htm>

I know a number of you guys have heard my stuff before, so check the difference between what you've heard vs. these new convertors I was mentioning... I think these are MUCH nicer for this style of music.

Neil

"Neil" <IUOI@IOU.com> wrote:

>

>Rick, yes I was listening to both through the RME convertors -
>the ISA card does not have a direct PCI interface, so in my
>case, the RME's still serve as the output to the monitors, no

Subject: Re: Pro tools summing bus revealed?

Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 00:36:21 GMT

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t; <OIUOIU@IOU.com> wrote:

>>

>>>

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

>>>

>>>Then I pull up another song in a somewhat similar vein that I

>>>had tracked completely through the Multiface - one that I had
>>>thought was also sounding pretty good - and I was shocked.
>>>Total, complete, utter crap compared to the ISA convertors!!!
>>>
>>>Now, in listeneing to a different song that was tracked through
>>>the RME's, yet wasn't quite as hard-rock-ish, stood up really
>>>well when compared to the song tracked through the ISA
>>>convertors, but for the bigger, richer, harder-edged stuff,
>>>there was no comparison - it was like night and day (and now I'm
>>>depressed because this, of course, means I have to retrack
>>>everything on the new CD, using the ISA convertors LOL).
>>>
>>>Just an FYI for anyone looking at a new front end; There are 8
>>>in's on the ISA 428 (4 mic pre/line-in/instrument-in channels,
>>>and 4 separate line-in's), and if you get the optional i/o card
>>>you can send 8 channels out through the digital outputs at
>>>44.1k, and 4 channels out at 88.2k or higher.
>>>
>>>If I can get permission from the copyright holder to post a
>>>clip so you can hear what I'm talking about, I'll do it.
>>>
>>>Neil
>>
>Ok did away with the 442

Got Black Mec which is my master to Card 2 (monitors out)
Got Blue Mec to Card 1
Paris Config to Master card A
Gives me this
Error initializing Engine. No interface was connected to master card
so i unplugged one so i could change the Paris config Master Card

When i switch Paris Config to Master card B, it boots up and in the patch
bay the Black Mec which is on Card 2 shows up as Mec Module A and the Blue
Mec which is on card 1 shows up as Mec Module B
They both show Word clock on front of mecs
Black shows 44.1 khz
Blue shows 48.0 khz

When i Hook Black Mec which is my master to Card 1 (monitors out)
Got Blue Mec to Card 2
Paris Config to Master card A
Word Cables Hooked up

and got this on the boot
Error initializing Engine. Error code 7/7

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

software until you do, so it's a no brainer at that point. Then, put the other MEC that you want to add on the last EDS card in the food chain, card C. Make sure the word clock is going from master interface MEC to slave interface MEC (that's A to C). Some have subjected it may be more stable to add a BNC terminator on the last MEC in the chain - I don't use one and can't say I feel I've needed one, either. YMMV.

This is the rig I've been running a few years and it's been w/o any 7/7 or 18/12 or any other wierdness in finding hardware, excepting the adat/WinXP limitation of one adat card per MEC.

AA

"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf03be\$1@linux...

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> Error initializing Engine. Error code 7/7
>
> Anybody ?
>
>For me, a dual G5 with Logic is low latency enough to record with
software monitoring enabled, which allows plugin FX to be heard during
tracking (they don't get recorded of course, you can change them later).

Alternatively, some interfaces (MOTU 828MII, for example) offer hardware monitoring with a set of sends/returns so you can dedicate a hardware

reverb for tracking - if you want the lowest latency, essentially no latency, signal path.

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

John wrote:

> Cubase forums say "You wont be able to hear any effects whilst
> recording, but you can keep the buffers high in cubase"
>
> Sound like daws are still in the dark ages. Do any of them let you hear
> the effects whilst recording not to mention having plugin latency
> compensation. 16 i/os would be nice too.
>
> Gary Flanigan wrote:
>
>> "LaMont" <jjdpro@amerietch.net> wrote:
>>
>>> I would agree that Steignber's Cubase SX & Nuendo are one thee most
>>> stable
>>> DAW's in the business. Logic Audio on a good fast Mac is solid. As is
>>> Sonar
>>> & Digital Performer. All i al, I would have to say that all of
>>> today's native
>>> DAWs, including ProTools LE & M-Powered are rock solid stable.
>>
>>
>>
>> Does Pro Tools LE & M-Powered have plugin latency compensation?Aaaa! You got it for free,
didn't you?! ;-)

Cheers!

Suad

"Edna" <edna@texomaonline.com> wrote in message news:43cdc8c8@linux...
> Yup, I promised not to tell though : ?)
>
> "Suad" <suad@sail.hr> wrote in message news:43cdb3ff@linux...
> > Thanks.
> >
> > ...so you finally bought 3.0 software?
> >
> > How much?
> >
> > Suad

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

> > > > > >
> > > > >
> > > > >
> > > >
> > > >
> > > >
> > > >
> > >
> > >
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> >
> >
> >
> >
>
>

>No, actually just trying it out courtesy of a local user here who thinks I might buy his pro rig - I'll try to get him to take a horse! :) cheerios!

"Suad" <suad@sail.hr> wrote in message news:43cf1105@linux...

> Aaaa! You got it for free, didn't you?! ;-)

>

> Cheers!

>

> Suad

>

>

> "Edna" <

Subject: Re: Pro tools summing bus revealed?

Posted by [Neil](#) on Wed, 04 Jan 2006 03:07:37 GMT

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on the

far right. I also have a 8 in and 8 out in my MEC A, and each MEC has an IF/2 on it as well.

AA

"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf3438\$1@linux...

>

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

>

> Thanks Aaron

>

>

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

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

>

>>software until you do, so it's a no

Subject: Re: Pro tools summing bus revealed?
Posted by [Aaron Allen](#) on Wed, 04 Jan 2006 03:45:48 GMT
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t;>>>>If so, thsi could send shock waves thru out the industry. And, I must
>>>>
>>>>
>>>>>>admit
>>>>>>that Dedric's & Thad's theories were right on "Point" about the "State
>>>>
>>>>of
>>>>
>>>>
>>>>>>New Native DAWS"!! This product proves it big time..
>>>>>>
>>>>>>I guess we'll have to wait and see how this namm show goes.. So far,so
>>>>
>>>>
>>>>>>good
>>>>>>:)
>>>>>>LaMont
>>>>>>
>>>>
>My Black Mec which is Master Mec A stays on 44.1khz
My Blue Mec B is on 48.khz
They both set on word clock

I'm i missing something here?

"Aaron Allen" <nospam@not_here.dude> wrote:
>Kip,
>My rig has one adat card in each MEC.. put them in the last position on
the
>far right. I also have a 8 in and 8 out in my MEC A, and each MEC has an

>IF/2 on it as well.
>AA
>
>"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf3438\$1@linux...
>>
>> i took out the adat card from mec A so far so good
>>
>> Thanks Aaron
>>
>>
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>Hook up ONE mec at a time. Find the master card, it won't initialize Paris
>>
>>>software until you do, so it's a no brainer at that point. Then, put the

```

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

>>>card
>>
>>>C. Make sure the word clock is going from master interface MEC to slave
>>
>>>interface MEC (that's A to C). Some have subjected it may be more stable
>> to
>>>add a BNC terminator on the last MEC in the chain - I don't use one and
>>
>>>can't say I feel I've needed one, either. YMMV.
>>>
>>>This is the rig I've been running a few years and it's been w/o any 7/7
>> or
>>>18/12 or any other wierdness in finding hardware, _excepting_ the
>>>adat/WinXP
>>
>>>limitation of one adat card per MEC.
>>>
>>>AA
>>>
>>>
>>>"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf03be$1@linux...
>>>>
>>>> Ok did away with the 442
>>>>
>>>> Got Black Mec which is my master to Card 2 (monitors out)
>>>> Got Blue Mec to Card 1
>>>> Paris Config to Master card A
>>>> Gives me this
>>>> Error initializing Engine. No interface was connected to master card
>>>> so i unplugged one so i could change the Paris config Master Card
>>>>
>>>> When i switch Paris Config to Master card B, it boots up and in the

>>>> patch
>>>> bay the Black Mec which is on Card 2 shows up as Mec Module A and the
>> Blue
>>>> Mec which is on card 1 shows up as Mec Module B
>>>> They both show Word clock on front of mecs
>>>> Black shows 44.1 khz
>>>> Blue shows 48.0 khz
>>>>
>>>> When i Hook Black Mec which is my master to Card 1 (monitors out)
>>>> Got Blue Mec to Card 2
>>>> Paris Config to Master card A
>>>> Word Cables Hooked up

```

```

>>>>
>>>> and got this on the boot
>>>> Error initializing Engine. Error code 7/7
>>>>
>>>> Anybody ?
>>>>
>>>>
>>>
>>>
>>
>>
>
>That's a known bug. The light is 'wrong' on any slave MEC units, and should
be ignored. Here's a pic of my setup from the front so you can see at a
glance how my functional expansion cards are set up.

```

AA

```

"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf3ec2@linux...
>
> My Black Mec which is Master Mec A stays on 44.1khz
> My Blue Mec B is on 48.khz
> They both set on word clock
>
> I'm i missing something here?
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>Kip,
>>My rig has one adat card in each MEC.. put them in the last position on
> the
>>far right. I also have a 8 in and 8 out in my MEC A, and each MEC has an
>
>>IF/2 on it as well.
>>AA
>>
>>"Kip Sonnier" <fender36@cox.net> wrote in message news:43cf3438$1@linux...
>>>
>>> i took out the adat card from mec A so far so good
>>>
>>> Thanks Aaron
>>>
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>Hook up ONE mec at a time. Find the master card, it won't initialize
>>>>Paris
>>>
>>>>software until you do, so it's a no brainer at that point. Then, put the
>>>

```

>>>>other MEC that you want to add on the last EDS card in the food chain,
>
>>>>card
>>>
>>>>C. Make sure the word clock is going from master interface MEC to slave
>>>
>>>>interface MEC (that's A to C). Some have subjected it may be more stable
>>> to
>>>>add a BNC terminator on the last MEC in the chain - I don't use one and
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>>>>can't say I feel I've needed one, either. YMMV.
>>>>
>>>>This is the rig I've been running a few years and it's been w/o any 7/7
>>> or
>>>>18/12 or any other wierdness in finding hardware, _excepting_ the
>>>>adat/WinXP
>>>
>>>>limitation of one adat card per MEC.
>>>>
>>>>AA
>>>>
>>>>
>>>>"Kip Sonnier" <fender36@cox.net> wrote in message
>>>>news:43cf03be\$1@linux...
>>>>>
>>>>> Ok did away with the 442
>>>>>
>>>>> Got Black Mec which is my master to Card 2 (monitors out)
>>>>> Got Blue Mec to Card 1
>>>>> Paris Config to Master card A
>>>>> Gives me this
>>>>> Error initializing Engine. No interface was connected to master card
>>>>> so i unplugged one so i could change the Paris config Master Card
>>>>>
>>>>> When i switch Paris Config to Master card B, it boots up and in the
>
>>>>> patch
>>>>> bay the Black Mec which is on Card 2 shows up as Mec Module A and the
>>> Blue
>>>>> Mec which is on card 1 shows up as Mec Module B
>>>>> They both show Word clock on front of mecs
>>>>> Black shows 44.1 khz
>>>>> Blue shows 48.0 khz
>>>>>
>>>>> When i Hook Black Mec which is my master to Card 1 (monitors out)
>>>>> Got Blue Mec to Card 2
>>>>> Paris Config to Master card A
>>>>> Word Cables Hooked up

>>>>>
>>>>> and got this on the boot
>>>>> Error initializing Engine. Error code 7/7
>>>>>
>>>>> Anybody ?
>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>

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

>
>Should i have UseHouseSync=1 in my paris cfg.?
>because when i put that, it tells me
>No interface connected to master card

>My Black Mec which is Master Mec A stays on 44.1khz
>My Blue Mec B is on 48.khz
>They both set on word clock

>

Subject: Re: Pro tools summing bus revealed?
Posted by [TCB](#) on Wed, 04 Jan 2006 16:54:18 GMT
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omewhat
>>>>>>acquainted
>>>>>>with the Performer.
>>>>>>
>>>>>>Greg, the remainder of this email is a canned response for first time
>>>>>>inquiries
>>>>>>that answers your specific questions as well as other common
>>>>>>questions.
>>>>>>It's also loaded with information to help you understand the tuning
>>>>>>system
>>>>>>and how we do business. Please do not interpret the canned response to
>>>>>>mean
>>>>>>I'm not a friendly guy, I'll give you all of the personal attention
>>>>>>you
>>>>>>need.
>>>>>>Please read on and write or call back with any other questions.

>>>>>>
>>>>>>Currently we offer the Performer tuning system installation in a small
>>>>>>number
>>>>>>of guitar styles. You can supply the guitar for the Performer
>>>>>>installation
>>>>>>or we can purchase one for you at a great price. We have special
>>>>>>arrangements
>>>>>>with guitar manufacturers and their distributors that allow us to pass
>>>>>>incredible
>>>>>>savings to our customers. Let me know if you are interested in a new
>>>>>>guitar.
>>>>>>
>>>>>>The price for the Performer system and installation varies depending
>>>>>>on
>>>>>>the
>>>>>>guitar it's going in. The prices and specifics are covered again in
>>>>>>the
>>>>>>FAQ I've pasted in below. In summary, the full installation in a Les
>>>>>>Paul
>>>>>>or Telecaster is \$3,399, and in a Stratocaster is \$3,899. The
>>>>>>additional
>>>>>>\$500 for the Strat covers a new body that is built and painted the
>>>>>>color
>>>>>>of your choice. The purchase includes the system and installation,
>>>>>>power
>>>>>>supply, power cable, footswitch, user's manual, 1 year limited
>>>>>>warranty
>>>>>>and
>>>>>>technical support. We also offer an accessory kit for battery
>>>>>>operation
>>>>>>for an additional \$250.00. The Accessory kit includes a rechargeable
>>>>>>battery,
>>>>>>guitar strap battery carrier, cables and charging system.
>>>>>>
>>>>>>We custom install every Performer system here at our shop. We use
>>>>>>special
>>>>>>milling tools and a CNC machine to rout out the cavities and a complex
>>>>>>computer
>>>>>>based platform during the testing. Due to the complexity of the
>>>>>>system
>>>>>>and
>>>>>>installation, we only install in Les Pauls, Teles, Strats and
>>>>>>replicas.
>>>>>>
>>>>>>
>>>>>>From time to time we have fully assembled Les Pauls, Teles or Strats
>>>>>>
>>>>>>with

>>>>>>the Performer system installed and ready for purchase. The sales
>>>>>>prices
>>>>>>vary depending on the guitar model. The average price in a Les Paul,
>>>>>>including
>>>>>>the guitar, is around \$5,200. We offer some discounts, which are
>>>>>>mentioned
>>>>>>at the end of the FAQ below, so please keep reading, and contact me if
>>>>>>you
>>>>>>>would like specifics on the guitar or the system.
>>>>>>
>>>>>>The Performer model is pricey, but well worth the investment. Most
>>>>>>purchasers
>>>>>>simply shy away when they see the price tag without even exploring the
>>>>>>possibilities.
>>>>>>I invite you to call me to discuss the product; I'd like the
>>>>>>opportunity
>>>>>>to explain the system in detail.
>>>>>>
>>>>>>The Performer was recently featured on Discovery Channel Canada on a
>>>>>>program
>>>>>>called Shannon's Gadgets. The piece is titled Science of a Rock Star.
>>>>>>The
>>>>>>piece features Jeff Martin of the Tea Party, and Jeff explains how he
>>>>>>uses
>>>>>>it live and for writing. I invite you to view the 6 minute
>>>>>>presentation
>>>>>>at <http://www.exn.ca/Stories/2004/04/20/51.asp?t=dp>
>>>>>>
>>>>>>I invite you to join our mailing list by clicking on the following
>>>>>>link.
>>>>>>As a member of our mailing list you'll get first hand information on
>>>>>>guitars
>>>>>>for sale, new products, special event information and product updates.
>>>>>> <http://transperformance.com/mailing/index1.php>
>>>>>>
>>>>>>We recently launched a public ftp site that is loaded with cool stuff.
>>>>>>Videos,
>>>>>>songs, pictures, artist media, chord and scale programs, alternate
>>>>>>tuning
>>>>>>libraries and manuals. I invite you to click the link and take a
>>>>>>look.
>>>>>>www.selftuning.com/files You are welcome to download any or all of
>>>>>>the
>>>>>>material
>>>>>>at the ftp site.
>>>>>>
>>>>>>
>>>>>>NEWS MEDIA COVERAGE

>>>>>>
>>>>>>C.Net.com
>>>>>>1-11-06
>>>>>>Two Pages, C Net News interviews Neil Skinn
>>>>>>
>>>>>>Engadget.com
>>>>>>12-22-05
>>>>>>Paragraph, photo of Peter Frampton's second Performer and blog
>>>>>>
>>>>>>Gizmodo.com
>>>>>>12-22-05
>>>>>>Paragraph, photo of white Telecaster and blog
>>>>>>
>>>>>>News.Yahoo.com
>>>>>>12-22-05
>>>>>>Paragraph, photo of white Telecaster and blog
>>>>>>
>>>>>>Gizmag.com
>>>>>>12-24-05
>>>>>>One Page article, photo of white Stratocaster
>>>>>>
>>>>>>Lenta.ru
>>>>>>12-27-05
>>>>>>Written in a foreign language, photo of Peter Frampt

Subject: Re: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 17:24:37 GMT
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ospam.com" target="_blank">pn@nosspam.com> wrote in message news:43cfe6f3\$1@linux...
>
> Does the 442 interface show up in the patch bay? I'm not sure since I only
> use one interface. However, if it does, shouldn't you be able to pull down
> the 442 interface and patch to mixer B?
>
>
> "Kent" <kent510745@hotmail.com> wrote:
> >Yeah. EDS cards are connected. With the two cards, I can swap back and
> >forth and use the MEC on both submixes. But I want to be able to record
> >to
> >card B, keeping card A open for heavy global inserts (since I run out of
> >resources using a couple compressors and no limit on the global insert.)
> >
> >Kent
> >
> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >news:43cfd51b\$1@linux...

> >> You cannot patch across EDS cards without physically routing analog
> >> connections between them. Do you have the ribbon cables connected
between
> >> the two EDS cards?
> >>
> >>
> >> "Kent" <kent510745@hotmail.com> wrote in message news:43cfd2bf@linux...
> >> > 1 card with MEC works great (98SE). Decided to complicate my life
and
> >add
> >> > another card and introduce my ol' 442 in the mix. What I want to do
> is
> >> use
> >> > card A for global effects (no limit, etc) and record to card B.
> >> Otherwords,
> >> > put the MEC on Card A and the 442 on card B (with inputs and
outputs.)
> >Or
> >> > the other way around (MEC on card A, 442 on B.)
> >> >
> >> > I now have the MEC on card A (master), 442 on B, BNC out from MEC to
> in
> >on
> >> > 442. When it initializes, everything is cool, but I'm vapor locked
> on
> >how
> >> > to record to the 442. In the patchbay, the MEC sucks up all the
inputs
> >> and
> >> > the 442 will not patch across EDS cards.
> >> >
> >> > How do I get the 442 inputs/outputs active so I can record? And
don't
> >> > laugh, I know this is probably simple for the Paris intelligentsia.
> >> >
> >> > Thanks,
> >> > Kent
> >> >
> >> >
> >>
> >>
> >
> >
> Yes, the physical connection to cards A & B can't be changed in the
software. What I would do is connect your 442 to card A and monitor from
that either analog or spdif out. Connect your MEC to card B and record to
that. That way card A and the 442 is always open for the global EDS inserts.
I have a three card system and change the card assignments around all the

time. I just wait until I'm ready to mix before adding the global inserts to the submix with the most open resources.

Tony

"Kent" <kent510745@hotmail.com> wrote in message news:43cfe3aa@linux...
> That's what I was doing, but everytime I switch submixes, I lose my global
> inserts. Not that big of deal, I guess, pretty easy to throw them back
> in.
> I was just hoping I could add my 442, then record on either the MEC or
> 442.
> Guess not. Welcome to ParisWorld.
>
> Thanks Tony,
>
> Kent
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:43cfe284@linux...
>> Kent,
>>
>> You can always switch the card assignment in the master output window
> during
>> mixing. Just make Card A's submix a virtual mix temporarily. Switch Card
>> B
>> to Card A. Then Switch Card A's virtual mix to Card B. Basically, just
>> assign your open submix to card A when you're ready to mix.
>>
>> Tony
>>
>> "Kent" <kent510745@hotmail.com> wrote in message news:43cfd8fc@linux...
>> > Yeah. EDS cards are connected. With the two cards, I can swap back
>> > and
>> > forth and use the MEC on both submixes. But I want to be able to
>> > record
>> > to
>> > card B, keeping card A open for heavy global inserts (since I run out
>> > of
>> > resources using a couple compressors and no limit on the global
>> > insert.)
>> >
>> > Kent
>> >
>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> > news:43cfd51b\$1@linux...
>> >> You cannot patch across EDS cards without physically routing analog
>> >> connections between them. Do you have the ribbon cables connected
> between

>> >> the two EDS cards?

>> >>

>> >>

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

>> >> news:43cfd2bf@linux...

>> >> > 1 card with MEC works great (98SE). Decided to complicate my life

> and

>> > add

>> >> > another card and introduce my ol' 442 in the mix. What I want to do

> is

>> >> use

>> >> > card A for global effects (no limit, etc) and record to card B.

>> >> Otherwords,

>> >> > put the MEC on Card A and the 442 on card B (with inputs and

> outputs.)

>> > Or

>> >> > the other way around (MEC on card A, 442 on B.)

>> >> >

>> >> > I now have the MEC on card A (master), 442 on B, BNC out from MEC to

> in

>> > on

>> >> > 442. When it initializes, everything is cool, but I'm vapor locked

> on

>> > how

>> >> > to record to the 442. In the patchbay, the MEC sucks up all the

> inputs

>> >> and

>> >> > the 442 will not patch across EDS cards.

>> >> >

>> >> > How do I get the 442 inputs/outputs active so I can record? And

> don't

>> >> > laugh, I know this is probably simple for the Paris intelligentsia.

>> >> >

>> >> > Thanks,

>> >> > Kent

>> >> >

>> >> >

>> >>

>> >>

>> >

>> >

>>

>>

>

>Toontrack music proudly unveils the all new acoustic drum sampler, dfh
EZdrummer at NAMM 2006 at the booth of Toontrack Music US distributor East
West Communications.

dfh EZdrummer is a state of the art acoustic drum sampler combining unique features inspired from the Toontrack pro software engine Superior Drummer with an all new interface and sounds recorded at Avatar studios in New York by Pat Thrall, Neil Dorfsman and Nir Zidkyahu.

Toontrack Percussive Compression, TPC, now in its second generation, cuts further disc space and RAM requirements while still giving the user a full on multiple microphone control through the internal mixer featuring stereo and multitrack capabilities through one single plug-in.

Added to this is an extensive midi library accessible through the main interface with drag and drop capabilities.

dfh EZdrummer will be complemented with expansion packs, EZXs, covering different genres recorded by the best musicians and producers in each style.

Toontrack Music would like to thank the fantastic producers, musicians, users, distributors and developers involved in and giving inspiration to the making of dfh EZdrummer.

dfh EZdrummer will be shown at NAMM, Soundsexpo London and Frankfurt Musikmesse and should hit the stores in April 2006. Release for EZXs TBA.

Further product details and pre-order information is now available at the EZdrummer portal www.ezdrummer.com. Please bookmark this page for up-to-date information in the coming weeks.

See you at NAMM!A small suggestion.

<http://www.techrack.com/catalog/EnclosureRacks.asp>

Always here to help. Now go install Debian on one of your Intel boxes.

TCB

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

>Not Wormhole.....the other one.

>

>thanks,

>

>Deej

>

>Little confused how to monitor from the 442. In the patchbay, if I set the 442 as A, I have no connections to either the 442 or the MEC (default saved with MEC as A.) Can I make the monitor connections for the 442 and the input connections for the MEC in the patch bay? If not, how do I make the connections? Thanks.

Kent

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

Subject: Re: Pro tools summing bus revealed?
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 17:56:21 GMT
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; during
>> >> mixing. Just make Card A's submix a virtual mix temporarily. Switch
> Card
>> >> B
>> >> to Card A. Then Switch Card A's virtual mix to Card B. Basically, just
>> >> assign your open submix to card A when you're ready to mix.
>> >>
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>> >>
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>> >> > forth and use the MEC on both submixes. But I want to be able to
>> >> > record
>> >> > to
>> >> > card B, keeping card A open for heavy global inserts (since I run
>> >> > out
>> >> > of
>> >> > resources using a couple compressors and no limit on the global
>> >> > insert.)
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>> >> >> the two EDS cards?
>> >> >>
>> >> >>
>> >> >> "Kent" <kent510745@hotmail.com> wrote in message
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>> >> > add
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 >> >> >> > the other way around (MEC on card A, 442 on B.)
 >> >> >> >
 >> >> >> > I now have the MEC on card A (master), 442 on B, BNC out from MEC
 > to
 >> > in
 >> >> > on
 >> >> >> > 442. When it initializes, everything is cool, but I'm vapor
 > locked
 >> > on
 >> >> > how
 >> >> >> > to record to the 442. In the patchbay, the MEC sucks up all the
 >> > inputs
 >> >> >> and
 >> >> >> > the 442 will not patch across EDS cards.
 >> >> >> >
 >> >> >> > How do I get the 442 inputs/outputs active so I can record? And
 >> > don't
 >> >> >> > laugh, I know this is probably simple for the Paris
 > intelligentsia.
 >> >> >> >
 >> >> >> > Thanks,
 >> >> >> > Kent
 >> >> >> >
 >> >> >> >
 >> >> >>
 >> >> >>
 >> >> >
 >> >> >
 >> >>
 >> >>
 >> >
 >> >
 >>
 >>
 >
 >I'll be back at the Paris rig in a few, so I'll try those. If it doesn't
 work, I'll send you a message later. Thanks for the help.

Kent

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43cff0cf@linux...

> Also, if you want to use the 442 to have more inputs available during
> record, just go ahead and record to submix A, then delete the tracks from
> the playing field, then add them back in submix B from the audio tab.

>

> Tony

>

>

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

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

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

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

> > Guess not. Welcome to ParisWorld.

> >

> > Thanks Tony,

> >

> > Kent

> > "Tony Benson" <tony@standinghampton.com> wrote in message
> > news:43cfe284@linux...

> >> Kent,

> >>

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

> > during

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

> >> B

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

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

> >>

> >> Tony

> >>

> >> "Kent" <kent510745@hotmail.com> wrote in message news:43cfd8fc@linux...

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

> >> > and

> >> > forth and use the MEC on both submixes. But I want to be able to

> >> > record

> >> > to

> >> > card B, keeping card A open for heavy global inserts (since I run out

> >> > of

> >> > resources using a couple compressors and no limit on the global

> >> > insert.)

> >> >

> > > Kent
 > > >
 > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > news:43cfd51b\$1@linux...
 > > >> You cannot patch across EDS cards without physically routing analog
 > > >> connections between them. Do you have the ribbon cables connected
 > > between
 > > >> the two EDS cards?
 > > >>
 > > >>
 > > >> "Kent" <kent510745@hotmail.com> wrote in message
 > > >> news:43cfd2bf@linux...
 > > >> > 1 card with MEC works great (98SE). Decided to complicate my life
 > > and
 > > > add
 > > >> > another card and introduce my ol' 442 in the mix. What I want to
 do
 > > is
 > > >> use
 > > >> > card A for global effects (no limit, etc) and record to card B.
 > > >> Otherwords,
 > > >> > put the MEC on Card A and the 442 on card B (with inputs and
 > > outputs.)
 > > > Or
 > > >> > the other way around (MEC on card A, 442 on B.)
 > > >> >
 > > >> > I now have the MEC on card A (master), 442 on B, BNC out from MEC
 to
 > > in
 > > > on
 > > >> > 442. When it initializes, everything is cool, but I'm vapor
 locked
 > > on
 > > > how
 > > >> > to record to the 442. In the patchbay, the MEC sucks up all the
 > > inputs
 > > >> and
 > > >> > the 442 will not patch across EDS cards.
 > > >> >
 > > >> > How do I get the 442 inputs/outputs active so I can record? And
 > > don't
 > > >> > laugh, I know this is probably simple for the Paris
 intelligentsia.
 > > >> >
 > > >> > Thanks,
 > > >> > Kent
 > > >> >
 > > >> >

> > >
> > >
> > >
> > >
> > >
> >
> >
> >
> >
>
>Only if you can sequence his parts! ;>)

Tony

"Kent" <kent510745@hotmail.com> wrote in message news:43cff067@linux...
> Will this replace the drummer I fired tomorrow? ('Scuse me if I mix my
> tenses.)
>
> Kent
>
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:43cfec3e@linux...
>> Toontrack music proudly unveils the all new acoustic drum sampler, dfh
>> EZdrummer at NAMM 2006 at the booth of Toontrack Music US distributor
>> East
>> West Communications.
>>
>> dfh EZdrummer is a state of the art acoustic drum sampler combining
>> unique
>> features inspired from the Toontrack pro software engine Superior Drummer
>> with an all new interface and sounds recorded at Avatar studios in New
> York
>> by Pat Thrall, Neil Dorfsman and Nir Zidkyahu.
>>
>> Toontrack Percussive Compression, TPC, now in its second generation, cuts
>> further disc space and RAM requirements while still giving the user a
>> full
>> on multiple microphone control through the internal mixer featuring
>> stereo
>> and multitrack capabilities through one single plug-in.
>>
>> Added to this is an extensive midi library accessible through the main
>> interface with drag and drop capabilities.
>>
>> dfh EZdrummer will be complemented with expansion packs, EZXs, covering
>> different genres recorded by the best musicians and producers in each
> style.
>>
>> Toontrack Music would like to thank the fantastic producers, musicians,

>> users, distributors and developers involved in and giving inspiration to
> the
>> making of dfh EZdrummer.
>>
>> dfh EZdrummer will be shown at NAMM, Soundsexpo London and Frankfurt
>> Musikmesse and should hit the stores in April 2006. Release for EZXs TBA.
>>
>> Further product details and pre-order information is now available at the
>> EZdrummer portal www.ezdrummer.com. Please bookmark this page for
> up-to-date
>> information in the coming weeks.
>>
>> See you at NAMM!
>>
>>
>
>Oops! I guess I should have read a little further. Built-in midi patterns!
Maybe it could replace your drummer. ?

Tony

"Kent" <kent510745@hotmail.com> wr

Subject: Re: Pro tools summing bus revealed?
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 18:06:35 GMT
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>> users, distributors and developers involved in and giving inspiration to
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>>
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> up-to-date
>> information in the coming weeks.
>>
>> See you at NAMM!
>>
>>
>
>Well LaMont, Logic and DP are supposed to take advantage of Altivec, and
some plugin manufactures use it. Altivec was not necessary for Paris because

it has hardware DSP for things like low latency and streaming. Anyways, believe what you want! It is a choice. You believe that if Apple, or a test lab that is associated post performance tests it's a lie, but if anybody else post performance test about PC performance it's not??? Ok!

Like I always say, it's funny how some people won't let facts get in the way of their opinions!!!!

Some use of Altivec.

Emagic Logic: Old article from 1999 that talks about Logic having Altivec.
<http://www.xlr8yourmac.com/audio/issue50.html>

Steinberg 2002

<http://namm.harmony-central.com/WNAMM02/Content/Steinberg/PR/Cubase-VST-51.html>

<http://packages.debian.org/testing/sound/ardour-gtk-altivec>

Article from 2000 on the benefits of Altivec, although with the move to dual processor Intel systems with SIMD, Intel SSE/SSE2/SSE3 architecture, it may all be a moot point.

<http://www.xlr8yourmac.com/audio/issue57.html>

James

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

>

>Hi James..

>You wrote: "Altivec is a definite factor

>in how a G4 and G5 perform. I think that is why they went with dual core

>Intel chips, to make up some of the performance loss".

>

>I have to disagree here. There were only a hand full of vendors that were

>actually taking advantage of the Altivec engine(Audio ease-Altiverb), and

>Adobe PhotoShop. A lot of third party developers did not jump on the Altivec

>wagon. Even our Edmund Parelli, stated that "recoding an App to use the velocity

>engine was a major task that many, including himself was not willing to

>do"..

>

>So, where did that leave Apple?? Well, if left them with having to "fabricate"

>speed test and other outlandish performance statements. All while, trying

>to convince IBM to make a better faster PPC CPU. Well, as you know, a year

>passed on the Dual G5, which was still using 7 year cpu technology, Apple

>was was losing badly in the performance race. Even worse, they were counting

>on IBM to boost performance of the ongoing OSX developments. When OSX came

>out we had a Siler/ G4 Dual 1gig machine. And that Mac could barely hang
>with a P4 1.8 or AMD Athlon 1.5 PC..
>
>OSX was and is a Hog.. My point is: Apple needs AMD/Intel badly. They (Mr
>Jobs) can no longer spew the performance lies with a stright face any longer.
>The trurth is the truth. With a dual core Intel, Mc user's will see their
>machines perform like they never have. No one will miss the Velocity engine..Becuase
>that same high-end floating point technology cane be bought on most graphics
>cards today,and that's exactly why there are companies tlike UAD and the
>others that will be announce at this years Namm..
>
>My only worry for the Intel/Macs is that while the machines gain significant
>performance, will Apple streamline OSX so thatit won;t bog down the CPU..??
>LaMont
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Hey LaMont! On this G5 thing, your reading too much in to the latest news.
>> Go back to the Apple Key note speech and listen to what Steve Jobs said.
>> You can scroll through the QT file quickly to get to the info on the new
>>machines performance compared to the G5s. First, the iMac is a consumer
>>product with a single G5. It is being compared to a new intel dual processor
>>machine, and I believe it has faster bussing. Jobs stated that the tests
>>do not show all, but in at least the two test, floating point and integer,
>>it show to be twice as fast. I would hope so, it has two processors!
In
>>this case, this is Apple spin. Their just trying to put their products
>in
>>a good light, and give Mac users reason to buy.
>>
>>As for the G5 tower, I think you should take a good look at the performance
>>specs of the quad towers! There no dogs! The architecture of the iMac
>is
>>different than that of the G5 towers. The G5 was built for pro multi media
>>work. The other thing is the towers have the AltiVec technology for multi
>>media work. That is something that is going to change the whole equation
>>when Apple jumps their software over to intel. AltiVec is a definite factor
>>in how a G4 and G5 perform. I think that is why they went with dual core
>>Intel chips, to make up some of the performance loss. My guess is one
processor
>>is handling what AltiVec was handling, but I don't know for sure. Time
>will
>>tell on all this.
>>
>>I'm just saying look in to all of it more closely. I think if you do,
and
>>your honest with yourself, you'll see what I'm talking about.
>>

>>James
>>
>>
>>"LaMont" <jjdpro@amerietch.net> wrote:
>>>
>>>Jamie,
>>>
>>>Logic use to be my main sequencer, it still is,if I'm using a computer.
>>But,
>>>I'm not comparis Logic with Paris, rather Cubase SX/Nuendo, Pro Tools
LE
>>>AKA The Natives.
>>>
>>>Logic does not handle audio, in both recording, editing and mixng the
way
>>>these apps do. Logic is a fine music creation DAW and yes you can mix
fairly
>>>well on it.. But, I would not say that it's audio engine is as sleek,
fast
>>>as Cubase SX/Nuendo or PT LE. It's still that same old mixer/arrange setup
>>>that been there since version 4. We have Logic 7.1 on a dual G5 (2.5)
and
>>>with all the new add-ons, it just seems to get clunkier and clunkier.

>>>
>>>Apple is moving to the Intel processor to put some much needed juice behind
>>>their DAW. That's cool, except they apple have really let down a lot of
>>users
>>>who were conviced that their (our) G5 were the king of the hill.. You
would
>>>not believe how many friends of mine who jumped on the Dual G5 and upgraded
>>>Logic as well, figuring that "finaly" we can really see this app(Logick)
>>burn
>>>rubber..Well, we were all fooled.. Even more, it seem that certain version
>>>of OSX slowed not only Logic down, but other apps as well. sadly, today
>>most
>>>of htose users now run PT on their G5's.
>>>
>>>If you check most online forums, you'd noyce thatthe most requested upgrade
>>>users want from emagic is: Rewrite, re0code the audio engine and thus
make
>>>Logic Audio an 'first rate audio app with same midi engine. Instead of
>it
>>>being a Midi app with add on audio capabilities.
>>>
>>>The folks over at Emagic have balked to make the much needed comsmetic
>changes,
>>>as well as, have the slick, cool editing found on the top DAWs.

>>>I'm not putting down the product,rather just stating as a long-time user
>>>some of it's shortcomings and changes I and a lotof others like to see.
>>
>>>
>>>At this pont, I don't know if Emagic can make it happen. It seems that
>Apple
>>>is goin full bore with SOundTrack Pro/Final Cut Pro.. Soundtrack Pro's
>layout
>>>and audio engine is where Logic should be. So, maybe we are seeing the
>future
>>>of Logic..Ihope so, because until they some wholesale changes, I'm not
>spening
>>>another dime on any apple product.
>>>
>>>Take care..LaMont
>>>
>>>Other users have voice thee same concerns
>>>
>>>Jamie K <Meta@Dimensional.com> wrote:
>>>>
>>>>So really, you guys are just complaining about parts of Logic's
>>>>interface - specifically the environment window? Is that correct?
>>>>
>>>>But not the sound, right LaMont? Or do you think there is a problem with
>>>>
>>>>the way Logic records and plays audio? If so, what steps do you suggest
>>>>
>>>>to demonstrate a sound problem with Logic 7.1? I'm seriously interested
>>>>
>>>>in the basis of your criticism of the current Logic 7.1 audio engine.
>>>>
>>>>As far as the interface goes, I found that once I got enough of a handle
>>>>
>>>>on the environment stuff, the rest of the program is reasonably well

>>>>laid out and easy to work with. But as I alluded to earlier, they could
>>>>
>>>>knock down the learning curve a bit with some thoughtful design
>>>>decisions to get some functions out of the environment window, and they
>>>>
>>>>could improve the visual feedback and layout of the environment window
>>>>
>>>>itself. I think the environment window trips up a lot of people.
>>>>
>>>>7.1 did improve things somewhat but there's improvement left to do.
>>>>
>>>>The mixer and arrange windows are very similar to PARIS, for audio, but
>>>>

>>>>without the 16 track per window limitation and with the ability to
>>>>automate everything. And with very nice integration of included and 3rd
>>>
>>>>party FX plugins and soft synths.
>>>>
>>>>You're right that the soft synths are useful but I think it's
>>>>overstating things to dismiss the rest of the program. The audio
>>>>recording is straightforward and the fx include a fairly complete set
>of
>>>
>>>>very useful tools right out of the box.
>>>>
>>>>There is a learning curve with the environment which they could indeed
>>
>>>>improve. But once you get past that, and get hip to the long-click
>>>>thing, for me Logic hasn't been any slower to get around than PARIS.
Get
>

Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Wed, 04 Jan 2006 18:20:04 GMT
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>>Cheers,
>>>>> -Jamie
>>>>> <http://www.JamieKrutz.com>
>>>>>
>>>>>
>>>>>LaMont wrote:
>>>>>> Hi Bill,
>>>>>> You nailed my thoughts exactly about Logic..Great Virtual instruments..LAD
>>>>>>
>>>>>> "Bill Lorentzen" <bill@lorentzen.ws> wrote:
>>>>>>
>>>>>>>I used Logic a bit last year and found it to be very slow in some
areas
>>>>>>>
>>>>>>> like
>>>>>>>
>>>>>>>>the mixer/environment. Making adjustments to the GUI takes a lot of
>>time
>>>>>>>
>>>>>>> But
>>>>>>>
>>>>>>>>it has great synths!
>>>>>>>>Bill
>>>>>>>>

>>>>>>"Jamie K" <Meta@Dimensional.com> wrote in message news:43ceeea7\$1@linux...
>>>>>>
>>>>>>>You might find this useful: Sample accurate editing is there in Logic's
>>>>>>
>>>>>>
>>>>>>>waveform editor, including "show as sample and hold" to see the individual
>>>>>>
>>>>>>
>>>>>>>bit values represented. Not sure when that was added.
>>>>>>>
>>>>>>>What do you mean by "sleek and fast"? Do you mean the interface design?
>>>>>>
>>>>>> It
>>>>>>
>>>>>>>seems reasonably CPU efficient already.
>>>>>>>
>>>>>>>Do you have any complaints about the sound?
>>>>>>>
>>>>>>>I think the interface could be improved in some areas. Long-clicking
>>>>>>
>>>>>>>instead of right-clicking is old baggage. The environment window
needs
>>>>>>
>>>>>>
>>>>>>>attention, and Logic could require it less.
>>>>>>>
>>>>>>>But version 7 was a good step toward cleaning up the GUI. As it works
>>>>>>
>>>>>> now,
>>>>>>
>>>>>>>many parts of the interface are very fast and put useful info where
>>>you
>>>>>>
>>>>>>
>>>>>>>need to see and interact with it. They finally added the ability
to
>>>drag
>>>>>>
>>>>>>
>>>>>>>or copy plugins from track to track - very PARIS like. :^)
>>>>>>>
>>>>>>>I can edit audio with Logic in comparable ways to PARIS, moving regions
>>>>>>
>>>>>>
>>>>>>>around and adding crossfades within the same track. Again, very fast.
>>>>>>
>>>>>> And
>>>>>>

>>>>>>>Logic's automation is more comprehensive and quick to edit.
>>>>>>>
>>>>>>>Cheers,
>>>>>>> -Jamie
>>>>>>> <http://www.JamieKrutz.com>
>>>>>>>
>>>>>>>
>>>>>>>LaMont wrote:
>>>>>>>
>>>>>>>>Hi Jamie as a current owner of Logic 7 and 5.3 Win, I have been
excited
>>>>>>>
>>>>>>>
>>>>>>>>about
>>>>>>>>Logic's audio recording performance.
>>>>>>>>
>>>>>>>>The app is stil the same as when I purchased it back in 1997. Yes,
>>>the
>>>>>>>
>>>>>>>
>>>>>>>>instruments
>>>>>>>>are very good, and I still think that Logic's sequencer is in league
>>>>>>>
>>>>>>> of
>>>>>>>
>>>>>>>>it's
>>>>>>>>own. However, while Steingberge re-wrote the entire audio engine
>in
>>>>>>>
>>>>>>>>Cubase
>>>>>>>>SX, Logic and DP is esentially the same app. The audio engine is
>not
>>>>>>>
>>>>>>> as
>>>>>>>
>>>>>>>>sleek and fast as is SX/Nuendo PT,or even Paris..No
>>>>>>>>sample accurate editing. The Logic look is dated.
>>>>>>>>
>>>>>>>>It seems that Apple's Sountrack Pro is going inthe right direction.
>>>>I
>>>>>>>
>>>>>>>
>>>>>>>>only
>>>>>>>>hope that tey manage to integrate that killer Logic sequencer..
Then,
>>>>>>>
>>>>>>>
>>>>>>>>Appple

>>>>>>>>will have a killer DAW. Note: Logic's Audio Instruments are steller..
>>>>>>>>Take care.LAD
>>>>>>>>
>>>>>>>>Jamie K <Meta@Dimensional.com> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>>LaMont, what are your complaints with Logic's audio engine? And
>are
>>>>you
>>>>>>>>
>>>>>>>>
>>>>>>>>>talking about Logic Pro 7.1 or an earlier version.
>>>>>>>>
>>>>>>>>>Cheers,
>>>>>>>>>-Jamie
>>>>>>>>><http://www.JamieKruz.com>
>>>>>>>>
>>>>>>>>
>>>>>>>>>jef knight wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>>Apple only? fascists.
>>>>>>>>>lol
>>>>>>>>
>>>>>>>>>LaMont wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>><http://www.apogeedigital.com/products/symphony.php>
>>>>>>>>>Wow, jsut when I was making fuss about the Mid-Level DSP(PCI)
>range
>>>>>
>>>>> or
>>>>>
>>>>>>>
>>>>>>>>>non-existence
>>>>>>>>>of this market segment, they anouce this.
>>>>>>>>>
>>>>>>>>>Logic Audio is nice, but a little dated. Still one of the best
>>midi
>>>>>
>>>>>
>>>>>>>>>sequencers,
>>>>>>>>>it audio engine leaves a lot to be desired.
>>>>>>>>>That said, Aplle has new Macs, maybe just maybe they already
>have
>>>>a
>>>>>

>>>>>>>>>>>>

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>>>>>>>

>>>>>

>>>

>rick <parnell68@hotmail.com> wrote:

>my guess is that if you're already missing an arm and a leg you had

>better look for something else. ;o)

Hey Dude, my Mac works fine, it's my PC that's a pain in the ASS!

>

>On 19 Jan 2006 07:29:41 +1000, "James McCloskey" <excelsm@hotmail.com>

>wrote:

>

>>

>>Apple would be smart to keep building the G5 Mac tower, as well as the Intel

>>boxes. In time IBM's technology will catch up. Per processor speed, and

>>cooling are the issues, time will take care of all that.

>>

>>I wonder what these systems will cost???

>>

>>James

>>

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

>>>

>>>Man!!

>>>

>>>"Deej" <5244310@yrtyr.net> wrote:

>>>>

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

>>>>>

>>>>>Well Well, its seems that apogee and & have been playing together..

This

>>>>look

>>>>>svery cool..

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

>>>>

>>>>I just read this on another NG.....

>>>>

>>>>NAMM: Classic Neve Effects, Soon in Computer Form

>>>>

>>>>I'd already heard that Universal Audio, makers of fine DSP hardware for

>>>computers

>>>>as well as vintage analog reproductions and other DSP tech, was going

to

>>>>be pairing up with someone big at NAMM. That "someone big" has turned out

>>>>to be AMS Neve Limited, who have made some of the most famous signal processors
>>>>in history. You'll be seeing those running in emulated form on Universal's
>>>>UAD-1 system, a DSP card that sits inside your PC or Mac. Universal says
>>>>the first will be the Neve 1073 Equalizer.
>>>>
>>>>Looks like it's going to be an interesting year
>>>>
>>>>;o)
>>>>
>>>>
>>>>
>>>>
>"Deej" <hosedisp@po'ed.com> wrote:
>
>I never could understand the concept behind lite beer.....I mean, you
>gonna' drink some beer or you gonna' just fuck around?

ROTFL!!! Well that's just it isn't it. Personally I don't mind a mid strength. They still taste like beer, and actually do have an effect, but light beer really is just pointless IMO. It tastes bad and does nothing. I mean softdrink is fine, really, at what it does. Let softdrink do it's job and let beer do it's job... beer is not softdrink.

Cheers,
Kim.I would think anyone who has used Logic 7.1 on a dual G5, (and who has used the current version of Logic enough to know and take advantage of its clever shortcuts and design strengths to get around its remaining shortcomings), could easily see that the system more than reasonably fast.

Altivec, whatever, the system is amazing. I won't say perfect. But amazing, absolutely.

I think I hear echos of obsolete info from the Logic 5, OS9, Wi95 days, or learning curve problems. It does take a few weeks to get on top of Logic and to know how to drive it for speed. For that reason and for the soft synth forgetfulness bug I don't always recommend Logic to newbies. But for anyone who wants incredible performance and features for the \$\$ and is willing to spend some time learning it, I recommend checking it out.

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

James McCloskey wrote:

> Well LaMont, Logic and DP are supposed to take advantage of Altivec, and
> some plugin manufactures use it. Altivec was not necessary for Paris because
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> Article from 2000 on the benefits of Altivec, although with the move to dual
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>
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>
> James
>
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>>OSX was and is a Hog.. My point is: Apple needs AMD/Intel badly. They (Mr
>>Jobs) can no longer spew the performance lies with a stright face any longer.
>>The trurth is the truth. With a dual core Intel, Mc user's will see their
>>machines perform like they never have. No one will miss the Velocity engine..Becuase
>>that same high-end floating point technology cane be bought on most graphics
>>cards today,and that's exactly why there are companies tlike UAD and the
>>others that will be announce at this years Namm..

>>

>>My only worry for the Intel/Macs is that while the machines gain significant
>>performance, will Apple streamline OSX so thatit won;t bog down the CPU..??

>>LaMont

>>

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

>>

>>>Hey LaMont! On this G5 thing, your reading too much in to the latest news.
>>>Go back to the Apple Key note speech and listen to what Steve Jobs said.
>>>You can scroll through the QT file quickly to get to the info on the new
>>>machines performance compared to the G5s. First, the iMac is a consumer
>>>product with a single G5. It is being compared to a new intel dual processor
>>>machine, and I believe it has faster bussing. Jobs stated that the tests
>>>do not show all, but in at least the two test, floating point and integer,
>>>it show to be twice as fast. I would hope so, it has two processors!

>

> In

>

>>>this case, this is Apple spin. Their just trying to put their products

>>

>>in

>>

>>>a good light, and give Mac users reason to buy.

>>>

>>>As for the G5 tower, I think you should take a good look at the performance
>>>specs of the quad towers! There no dogs! The architecture of the iMac

>>

>>is

>>

>>>different than that of the G5 towers. The G5 was built for pro multi media
>>>work. The other thing is the towers have the Altivec technology for multi
>>>media work. That is something that is going to change the whole equation
>>>when Apple jumps their software over to intel. Altivec is a definite factor
>>>in how a G4 and G5 perform. I think that is why they went with dual core
>>>Intel chips, to make up some of the performance loss. My guess is one

>

> processor

>
>>>is handling what Altivec was handling, but I don't know for sure. Time
>>
>>will
>>
>>>tell on all this.
>>>
>>>I'm just saying look in to all of it more closely. I think if you do,
>
> and
>
>>>your honest with yourself, you'll see what I'm talking about.
>>>
>>>James
>>>
>>>
>>>"LaMont" <jjdpro@amerietch.net> wrote:
>>>
>>>>Jamie,
>>>>
>>>>Logic use to be my main sequencer, it still is,if I'm using a computer.
>>>
>>>But,
>>>
>>>>I'm not comparis Logic with Paris, rather Cubase SX/Nuendo, Pro Tools
>
> LE
>
>>>>AKA The Natives.
>>>>
>>>>Logic does not handle audio, in both recording, editing and mixng the
>
> way
>
>>>>these apps do. Logic is a fine music creation DAW and yes you can mix
>
> fairly
>
>>>>well on it.. But, I would not say that it's audio engine is as sleek,
>
> fast
>
>>>>as Cubase SX/Nuendo or PT LE. It's still that same old mixer/arrange setup
>>>>that been there since version 4. We have Logic 7.1 on a dual G5 (2.5)
>
> and
>
>>>>with all the new add-ons, it just seems to get clunkier and clunkier.

>
>
>>>>Apple is moving to the Intel processor to put some much needed juice behind
>>>>their DAW. That's cool, except they apple have really let down a lot of
>>>
>>>users
>>>
>>>>who were conviced that their (our) G5 were the king of the hill.. You
>

Subject: Re: Pro tools summing bus revealed?
Posted by [Deej \[1\]](#) on Wed, 04 Jan 2006 18:23:55 GMT
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> would
>
>>>>not believe how many friends of mine who jumped on the Dual G5 and upgraded
>>>>Logic as well, figuring that "finaly" we can really see this app(Logic)
>>>
>>>burn
>>>
>>>>rubber..Well, we were all fooled.. Even more, it seem that certain version
>>>>of OSX slowed not only Logic down, but other apps as well. sadly, today
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>>>>If you check most online forums, you'd noyice thatthe most requested upgrade
>>>>users want from emagic is: Rewrite, re0code the audio engine and thus
>
> make
>
>>>>Logic Audio an 'first rate audio app with same midi engine. Instead of
>>
>>it
>>
>>>>being a Midi app with add on audio capabilities.
>>>>
>>>>The folks over at Emagic have balked to make the much needed comsmetic
>>
>>changes,
>>
>>>>as well as, have the slick, cool editing found on the top DAWs.
>>>>I'm not putting down the product,rather just stating as a long-time user
>>>>some of it's shortcomings and changes I and a lotof others like to see.

>>>
>>>>At this pont, I don't know if Emagic can make it happen. It seems that
>>
>>Apple
>>
>>>>is goin full bore with SOundTrack Pro/Final Cut Pro.. Soundtrack Pro's
>>
>>layout
>>
>>>>and audio engine is where Logic should be. So, maybe we are seeing the
>>
>>future
>>
>>>>of Logic..Ihope so, because until they some wholesale changes, I'm not
>>
>>spening
>>
>>>>another dime on any apple product.
>>>>
>>>>Take care..LaMont
>>>>
>>>>Other users have voice thee same concerns
>>>>
>>>>Jamie K <Meta@Dimensional.com> wrote:
>>>>
>>>>>So really, you guys are just complaining about parts of Logic's
>>>>>interface - specifically the environment window? Is that correct?
>>>>>
>>>>>But not the sound, right LaMont? Or do you think there is a problem with
>>>>>
>>>>>the way Logic records and plays audio? If so, what steps do you suggest
>>>>>
>>>>>to demonstrate a sound problem with Logic 7.1? I'm seriously interested
>>>>>
>>>>>in the basis of your criticism of the current Logic 7.1 audio engine.
>>>>>
>>>>>As far as the interface goes, I found that once I got enough of a handle
>>>>>
>>>>>on the environment stuff, the rest of the program is reasonably well
>
>
>>>>>laid out and easy to work with. But as I alluded to earlier, they could
>>>>>
>>>>>knock down the learning curve a bit with some thoughtful design
>>>>>decisions to get some functions out of the environment window, and they
>>>>>
>>>>>could improve the visual feedback and layout of the environment window
>>>>>
>>>>>

>>>>>itself. I think the environment window trips up a lot of people.
>>>>>
>>>>>7.1 did improve things somewhat but there's improvement left to do.
>>>>>
>>>>>The mixer and arrange windows are very similar to PARIS, for audio, but
>>>>>
>>>>>without the 16 track per window limitation and with the ability to
>>>>>automate everything. And with very nice integration of included and 3rd
>>>>>
>>>>>party FX plugins and soft synths.
>>>>>
>>>>>You're right that the soft synths are useful but I think it's
>>>>>overstating things to dismiss the rest of the program. The audio
>>>>>recording is straightforward and the fx include a fairly complete set
>>
>>of
>>
>>>>>very useful tools right out of the box.
>>>>>
>>>>>There is a learning curve with the environment which they could indeed
>>>
>>>>>improve. But once you get past that, and get hip to the long-click
>>>>>thing, for me Logic hasn't been any slower to get around than PARIS.
>
> Get
>
>>>>>down with your bad self on some keyboard commands, Shuttle Pro or a
>>>>>remote fader/shuttle setup and it's probably faster than PARIS.
>>>>>
>>>>>IOW not slow at all, IMO.
>>>>>
>>>>>Cheers,
>>>>> -Jamie
>>>>> <http://www.JamieKrutz.com>
>>>>>
>>>>>
>>>>>LaMont wrote:
>>>>>
>>>>>>Hi Bill,
>>>>>>You nailed my thoughts exactly about Logic..Great Virtual instruments..LAD
>>>>>>
>>>>>>"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>>>>>>
>>>>>>
>>>>>>>I used Logic a bit last year and found it to be very slow in some areas
>>>>>>>
>>>>>>>like
>>>>>>>

>>>>>
 >>>>>>the mixer/environment. Making adjustments to the GUI takes a lot of
 >>
 >>time
 >>
 >>>>>>But
 >>>>>>
 >>>>>>
 >>>>>>>it has great synths!
 >>>>>>>Bill
 >>>>>>>
 >>>>>>>"Jamie K" <Meta@Dimensional.com> wrote in message news:43ceeea7\$1@linux...
 >>>>>>>
 >>>>>>>
 >>>>>>>>You might find this useful: Sample accurate editing is there in Logic's
 >>>>>>>
 >>>>>>>
 >>>>>>>>waveform editor, including "show as sample and hold" to see the individual
 >>>>>>>
 >>>>>>>
 >>>>>>>>bit values represented. Not sure when that was added.
 >>>>>>>>
 >>>>>>>>>What do you mean by "sleek and fast"? Do you mean the interface design?
 >>>>>>>
 >>>>>>>>It
 >>>>>>>
 >>>>>>>
 >>>>>>>>seems reasonably CPU efficient already.
 >>>>>>>>
 >>>>>>>>>Do you have any complaints about the sound?
 >>>>>>>>
 >>>>>>>>>I think the interface could be improved in some areas. Long-clicking
 >>>>>>>>
 >>>>>>>>>instead of right-clicking is old baggage. The environment window needs
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>>attention, and Logic could require it less.
 >>>>>>>>>
 >>>>>>>>>>But version 7 was a good step toward cleaning up the GUI. As it works
 >>>>>>>>>>
 >>>>>>>>>>now,
 >>>>>>>>>>
 >>>>>>>>>>
 >>>>>>>>>>>many parts of the interface are very fast and put useful info where
 >>>>>>>>>>>
 >>>>>>>>>>you
 >>>>>>>>>>
 >>>>>>>>>>>

>>>>>>>need to see and interact with it. They finally added the ability to
>>>
>>>drag
>>>
>>>>>
>>>>>>>or copy plugins from track to track - very PARIS like. :^)
>>>>>>>
>>>>>>>I can edit audio with Logic in comparable ways to PARIS, moving regions
>>>>>>>
>>>>>>>
>>>>>>>around and adding crossfades within the same track. Again, very fast.
>>>>>>>
>>>>>>>And
>>>>>>>
>>>>>>>
>>>>>>>>Logic's automation is more comprehensive and quick to edit.
>>>>>>>>
>>>>>>>>Cheers,
>>>>>>>>-Jamie
>>>>>>>><http://www.JamieKrutz.com>
>>>>>>>>
>>>>>>>>
>>>>>>>>LaMont wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>>Hi Jamie as a current owner of Logic 7 and 5.3 Win, I have been excited
>>>>>>>>
>>>>>>>>
>>>>>>>>>about
>>>>>>>>>Logic's audio recording performance.
>>>>>>>>>
>>>>>>>>>The app is stil the same as when I purchased it back in 1997. Yes,
>>>
>>>the
>>>
>>>>>>>
>>>>>>>>>instruments
>>>>>>>>>are very good, and I still think that Logic's sequencer is in league
>>>>>>>>
>>>>>>>>of
>>>>>>>>
>>>>>>>>
>>>>>>>>>it's
>>>>>>>>>own. However, while Steingberge re-wrote the entire audio engine
>
> in
>
>>>>>>>>>Cubase

>>>>>>>SX, Logic and DP is esentially the same app. The audio engine is
>
> not
>
>>>>>>as
>>>>>>
>>>>>>
>>>>>>>sleek and fast as is SX/Nuendo PT,or even Paris..No
>>>>>>>sample accurate editing. The Logic look is dated.
>>>>>>>
>>>>>>>It seems that Apple's Sountrack Pro is going inthe right direction.
>>>>
>>>>|
>>>>
>>>>>>
>>>>>>>only
>>>>>>>hope that tey manage to integrate that killer Logic sequencer.. Then,
>>>>>>
>>>>>>
>>>>>>>Appple
>>>>>>>will have a killer DAW. Note: Logic's Audio Instruments are steller..
>>>>>>>Take care.LAD
>>>>>>>
>>>>>>>Jamie K <Meta@Dimensional.com> wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>LaMont, what are your complaints with Logic's audio engine? And
>
> are
>
>>>>you
>>>>
>>>>>>>>
>>>>>>>>>talking about Logic Pro 7.1 or an earlier version.
>>>>>>>>>
>>>>>>>>>Cheers,
>>>>>>>>>-Jamie
>>>>>>>>><http://www.JamieKrutz.com>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>jef knight wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>Apple only? fascists.
>>>>>>>>>>lol
>>>>>>>>>>

>>>>>>>>>LaMont wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>http://www.apogeedigital.com/products/symphony.php
>>>>>>>>>Wow, jsut when I was making fuss about the Mid-Level DSP(PCI)
>
> range
>
>>>>>>or

Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Wed, 04 Jan 2006 18:24:37 GMT
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(MEC on card A, 442 on B.)
> >
> > I now have the MEC on card A (master), 442 on B, BNC out from MEC to in
on
> > 442. When it initializes, everything is cool, but I'm vapor locked on
how
> > to record to the 442. In the patchbay, the MEC sucks up all the inputs
> and
> > the 442 will not patch across EDS cards.
> >
> > How do I get the 442 inputs/outputs active so I can record? And don't
> > laugh, I know this is probably simple for the Paris intelligentsia.
> >
> > Thanks,
> > Kent
> >
> >
>
>errrr.....you can also route digital connections between EDS cards,
but you can't cross patch in the Paris virtual patchbay.....yeah, this
sux, I know.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43cfd51b\$1@linux...
> You cannot patch across EDS cards without physically routing analog
> connections between them. Do you have the ribbon cables connected between
> the two EDS cards?
>
>

> "Kent" <kent510745@hotmail.com> wrote in message news:43cfd2bf@linux...
> > 1 card with MEC works great (98SE). Decided to complicate my life and
add
> > another card and introduce my ol' 442 in the mix. What I want to do is
> use
> > card A for global effects (no limit, etc) and record to card B.
> Otherwords,
> > put the MEC on Card A and the 442 on card B (with inputs and outputs.)
Or
> > the other way around (MEC on card A, 442 on B.)
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> >
> > Thanks,
> > Kent
> >
> >
>
> Yes the spdif in the MEC is 24 bit. the Spdif in the 442 is 20 bit

"Kent" <kent510745@hotmail.com> wrote in message news:43cfc8d8\$1@linux...
>
> http://www.steinberg.de/ProductPage_sb_wl6_eu.html

Sweet!

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com
<http://www.solid-state-logic.com/resources/lmc1plugin.html>

now for PC, apart ifo that it for XP, work on Windows ME tooKent,

You can always switch the card assignment in the master output window during
mixing. Just make Card A's submix a virtual mix temporarily. Switch Card B
to Card A. Then Switch Card A's virtual mix to Card B. Basically, just

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

Tony

"Kent" <kent510745@hotmail.com> wrote in message news:43cfd8fc@linux...

> Yeah. EDS cards are connected. With the two cards, I can swap back and
> forth and use the MEC on both submixes. But I want to be able to record
> to

> card B, keeping card A open for heavy global inserts (since I run out of
> resources using a couple compressors and no limit on the global insert.)
>

> Kent

>

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> news:43cfd51b\$1@linux...

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>> > Thanks,

>> > Kent

>> >

>> >

>>

>>

>

>got it, thanks.

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news:43cfde04@linux...

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>

> "Kent" <kent510745@hotmail.com> wrote in message news:43cfc8d8\$1@linux...

> >

> >

>

>That's what I was doing, but everytime I switch submixes, I lose my global
inserts. Not that big of deal, I guess, pretty easy to throw them back in.
I was just hoping I could add my 442, then record on either the MEC or 442.
Guess not. Welcome to ParisWorld.

Thanks Tony,

Kent

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43cfe284@linux...

> Kent,

>

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

> mixing. Just make Card A's submix a virtual mix temporarily. Switch Card B
> to Card A. Then Switch Card A's virtual mix to Card B. Basically, just
> assign your open submix to card A when you're ready to mix.

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> Tony

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> > >
> > > Thanks,
> > > Kent
> > >
> > >
> > >
> >
> >
> >
> >
> >
>
> Does the 442 interface show up in the patch bay? I'm not sure since I only
use one interface. However, if it does, shouldn't you be able to pull down
the 442 interface and patch to mixer B?

"Kent" <kent510745@hotmail.com> wrote:

> Yeah. EDS cards are connected. With the two cards, I can swap back and
> forth and use the MEC on both su

Subject: Re: Pro tools summing bus revealed?

Posted by [Tony Benson](#) on Wed, 04 Jan 2006 18:40:32 GMT

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formance tests it's a lie, but if anybody

>else post performance test about PC performance it's not??? Ok!

>

>Like I always say, it's funny how some people won't let facts get in the

>way of their opinions!!!!

>

>Some use of AltiVec.

>

>Emagic Logic: Old article from 1999 that talks about Logic having AltiVec.

><http://www.xlr8yourmac.com/audio/issue50.html>

>

>Steinberg 2002

> <http://namm.harmony-central.com/WNAMM02/Content/Steinberg/PR/Cubase-VST-51.html>

>

><http://packages.debian.org/testing/sound/ardour-gtk-altivec>

>

>Article from 2000 on the benefits of AltiVec, although with the move to dual

>processor Intel systems with SIMD, Intel SSE/SSE2/SSE3 architecture, it may

>all be a moot point.

>

><http://www.xlr8yourmac.com/audio/issue57.html>

>

>James

>

>

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

>>

>>Hi James..

>>You wrote: "AltiVec is a definite factor

>>in how a G4 and G5 perform. I think that is why they went with dual core

>>Intel chips, to make up some of the performance loss".

>>

>>I have to disagree here. There were only a hand full of vendors that were

>>actually taking advantage of the AltiVec engine(Audio ease-AltiVerb), and

>>Adobe PhotoShop. A lot of third party developers did not jump on the AltiVec

>>wagon. Even our Edmund Parelli, stated that "recoding an App to use the

>velocity

>>engine was a major task that many, including himself was not willing to

>>do"..

>>

>>So, where did that leave Apple?? Well, it left them with having to "fabricate"

>>speed test and other outlandish performance statements. All while, trying

>>to convince IBM to make a better faster PPC CPU. Well, as you know, a year

>>pasted on the Dual G5, which was still using 7 year cpu technology, Apple
>>was was lsoing badly in the performance race. Even worse, they were counting
>>on IBM to boost performance of the ongoing OSX developments. When OSX came
>>out we had a Siler/ G4 Dual 1gig machine. And that Mac could barely hang
>>with a P4 1.8 or AMD Athlon 1.5 PC..
>>
>>OSX was and is a Hog.. My point is: Apple needs AMD/Intel badly. They (Mr
>>Jobs) can no longer spew the performance lies with a stright face any longer.
>>The trurth is the truth. With a dual core Intel, Mc user's will see their
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>>>
>>>I'm just saying look in to all of it more closely. I think if you do,
>and
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>>>
>>>James
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>>>"LaMont" <jjdpro@amerietch.net> wrote:
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>>>>of OSX slowed not only Logic down, but other apps as well. sadly, today
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>>>>of htose users now run PT on their G5's.

>>>>

>>>>If you check most online forums, you'd notice that the most requested upgrade

>>>>users want from emagic is: Rewrite, re0code the audio engine and thus

>make

>>>>Logic Audio an 'first rate audio app with same midi engine. Instead of

>>it

>>>>being a Midi app with add on audio capabilities.

>>>>

>>>>The folks over at Emagic have balked to make the much needed cosmetic

>>changes,

>>>>as well as, have the slick, cool editing found on the top DAWs.

>>>>I'm not putting down the product, rather just stating as a long-time user

>>>>some of it's shortcomings and changes I and a lot of others like to see.

>>>

>>>>

>>>>At this point, I don't know if Emagic can make it happen. It seems that

>>Apple

>>>>is going full bore with SOundTrack Pro/Final Cut Pro.. Soundtrack Pro's

>>layout

>>>>and audio engine is where Logic should be. So, maybe we are seeing the

>>future

>>>>of Logic..I hope so, because until they some wholesale changes, I'm not

>>spending

>>>>another dime on any apple product.

>>>>

>>>>Take care..LaMont

>>>>

>>>>Other users have voice the same concerns

>>>>

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

>>>>>

>>>>>So really, you guys are just complaining about parts of Logic's

>>>>>interface - specifically the environment window? Is that correct?

>>>>>

>>>>>But not the sound, right LaMont? Or do you think there is a problem

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>>>>>the way Logic records and plays audio? If so, what steps do you suggest

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>>>>>to demonstrate a sound problem with Logic 7.1? I'm seriously interested

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>>>>>in the basis of your criticism of the current Logic 7.1 audio engine.

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>>>>>As far as the interface goes, I found that once I got enough of a handle

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>>>>>> And
>>>>>> >

Subject: Re: Pro tools summing bus revealed?
Posted by [John \[1\]](#) on Wed, 04 Jan 2006 19:13:20 GMT
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at is why they went with dual
>>>>core
>>>>Intel chips, to make up some of the performance loss. My guess is one
>>
>> processor
>>
>>>>is handling what Altivec was handling, but I don't know for sure. Time
>>>
>>>>will
>>>
>>>>tell on all this.
>>>>I'm just saying look in to all of it more closely. I think if you do,
>>
>> and
>>
>>>>your honest with yourself, you'll see what I'm talking about.
>>>>James
>>>>
>>>>
>>>>"LaMont" <jjdpro@amerietch.net> wrote:
>>>>
>>>>>Jamie,
>>>>>
>>>>>Logic use to be my main sequencer, it still is,if I'm using a computer.
>>>>
>>>>But,
>>>>

>>>>>I'm not comparis Logic with Paris, rather Cubase SX/Nuendo, Pro Tools
>>
>> LE
>>
>>>>>AKA The Natives.
>>>>>
>>>>>Logic does not handle audio, in both recording, editing and mixng the
>>
>> way
>>
>>>>>these apps do. Logic is a fine music creation DAW and yes you can mix
>>
>> fairly
>>
>>>>>well on it.. But, I would not say that it's audio engine is as sleek,
>>
>> fast
>>
>>>>>as Cubase SX/Nuendo or PT LE. It's still that same old mixer/arrange
>>>>>setup
>>>>>that been there since version 4. We have Logic 7.1 on a dual G5 (2.5)
>>
>> and
>>
>>>>>with all the new add-ons, it just seems to get clunkier and clunkier.
>>
>>
>>>>>Apple is moving to the Intel processor to put some much needed juice
>>>>>behind
>>>>>their DAW. That's cool, except they apple have really let down a lot of
>>>>>
>>>>>users
>>>>>
>>>>>who were conviced that their (our) G5 were the king of the hill.. You
>>
>> would
>>
>>>>>not believe how many friends of mine who jumped on the Dual G5 and
>>>>>upgraded
>>>>>Logic as well, figuring that "finaly" we can really see this app(Logic)
>>>>>
>>>>>burn
>>>>>
>>>>>rubber..Well, we were all fooled.. Even more, it seem that certain
>>>>>version
>>>>>of OSX slowed not only Logic down, but other apps as well. sadly, today
>>>>>
>>>>>most

```

>>>>
>>>>>of htose users now run PT on their G5's.
>>>>>If you check most online forums, you'd noyice thatthe most requested
>>>>>upgrade
>>>>>users want from emagic is: Rewrite, re0code the audio engine and thus
>>
>> make
>>
>>>>>Logic Audio an 'first rate audio app with same midi engine. Instead of
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Subject: Re: Pro tools summing bus revealed? Mix it like A Record
Posted by [Tony Benson](#) on Wed, 04 Jan 2006 19:42:02 GMT
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 >>>>>>>>LaMont, what are your complaints with Logic's audio engine? And
 >are
 >>>>you
 >>>>>>>
 >>>>>>>
 >>>>>>>>talking about Logic Pro 7.1 or an earlier version.
 >>>>>>>>
 >>>>>>>>Cheers,
 >>>>>>>>-Jamie
 >>>>>>>><http://www.JamieKruz.com>
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>jef knight wrote:
 >>>>>>>>
 >>>>>>>>
 >>>>>>>>>Apple only? fascists.
 >>>>>>>>>lol
 >>>>>>>>>
 >>>>>>>>>LaMont wrote:
 >>>>>>>>>
 >>>>>>>>>
 >>>>>>>>>
 >>>>>>>>>><http://www.apogeedigital.com/products/symphony.php>
 >>>>>>>>>>Wow, jsut when I was making fuss about the Mid-Level DSP(PCI)
 >range
 >>>>>>

>>>>> or
 >>>>>
 >>>>>>>>
 >>>>>>>>>non-existence
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 >>
 >>
 >Dedric Terry wrote:

> I used Logic on PC until moving to Nuendo. I never thought it was hard to
> learn, but maybe I'm weird that way.
> I agree with Lamont - it is probably the best sequencer out there. Audio,
> not as nice as Nuendo, but certainly
> workable. I still have a soft spot for Logic even though I don't use it
> much.
> Did I read right in this thread that it still doesn't have sample accurate
> editing for audio?

Hey Dedic, yep you read it but it was wrong...Logic 7.1 does have
sample accurate editing.

I continue to hear good things about Nuendo. What audio features do you
think it has that Logic lacks?

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

>
> As far as the new Macs go, I hope they are as fast as comparable PCs, and
> priced competitively. Perhaps
> then both companies would have level competition to force better operating
> systems, hardware, apps, etc..
> ...okay, I'm dreaming now...
>
> I can't see moving back to Logic just for the new Apogee hardware, but I
> like the concept and claims of tight
> integration with Logic. I guess Apple really is serious about pro audio
> (either that or Apogee is hoping they are).
>
> Regards,
> Dedic
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:43d0087b@linux...
>
>>I would think anyone who has used Logic 7.1 on a dual G5, (and who has
>>used the current version of Logic enough to know and take advantage of its
>>clever shortcuts and design strengths to get around its remaining
>>shortcomings), could easily see that the system more than reasonably fast.
>>
>>AltiVec, whatever, the system is amazing. I won't say perfect. But
>>amazing, absolutely.
>>
>>I think I hear echos of obsolete info from the Logic 5, OS9, Wi95 days, or
>>learning curve problems. It does take a few weeks to get on top of Logic
>>and to know how to drive it for speed. For that reason and for the soft

>>synth forgetfulness bug I don't always recommend Logic to newbies. But
>>for anyone who wants incredible performance and features for the \$\$ and is
>>willing to spend some time learning it, I recommend checking it out.
>>
>>Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>>James McCloskey wrote:
>>
>>> Well LaMont, Logic and DP are supposed to take advantage of Altivec, and
>>>some plugin manufactures use it. Altivec was not necessary for Paris
>>>because
>>>it has hardware DSP for things like low latency and streaming. Anyways,
>>>believe what you want! It is a choice. You believe that if Apple, or a
>>>test lab that is associated post performance tests it's a lie, but if
>>>anybody
>>>else post performance test about PC performance it's not??? Ok!
>>>
>>>Like I always say, it's funny how some people won't let facts get in the
>>>way of their opinions!!!!
>>>
>>>Some use of Altivec.
>>>
>>>Emagic Logic: Old article from 1999 that talks about Logic having
>>>Altivec.
>>><http://www.xlr8yourmac.com/audio/issue50.html>
>>>
>>>Steinberg 2002
>>> <http://namm.harmony-central.com/WNAMM02/Content/Steinberg/PR/Cubase-VST-51.html>
>>>
>>><http://packages.debian.org/testing/sound/ardour-gtk-altivec>
>>>
>>>Article from 2000 on the benefits of Altivec, although with the move to
>>>dual
>>>processor Intel systems with SIMD, Intel SSE/SSE2/SSE3 architecture, it
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Subject: Re: Pro tools summing bus revealed?
Posted by [LaMont](#) on Wed, 04 Jan 2006 20:04:07 GMT
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>>

>OH NO! What have I done?!?

Mind you, it's nice to know the newsgroup is accessible from afterworld.
I was wondering what I would do with all my time once I move upstairs...
;o) ...tell me, how are gear prices up there? And is version 4 out yet?

Cheers,
Kim.

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

>I was crushed by your response so I slit my wrists. I'm now
>dead.....however, more gear is scheduled to arrive today,

>

>;o)

>

>Cheers,

>

>Lazarus

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:43cf6bbc\$1@linux...

>>

>> rick <parnell68@hotmail.com> wrote:

>> >kim, with your compassion you would be great model of support at AA
>> >meetings. ;o)

>>

>> OK, so perhaps that wasn't the world's best demonstration of my caring
>side...

>>

>> ...but I'll have you know I'm very caring at the AA meetings. I'm always
>> buying people a beer when they need it most! :o)

>>

>> PS. Moment of morbid seriousness. Sorry DeeJ if I was a little uncaring.
>> I do know how infuriating lack of internet service can be...

>>

>> Now, where'd I put that beer...

>>

>> >

>> >On 19 Jan 2006 19:25:20 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>> >

>> >>

>> >>

>> >>Well...

>> >>

>> >>...better your ISP than mine. ;o)

>> >>

>> >>Cheers,
>> >>Kim.
>> >>
>> >>"Deej" <animixnosrapamus@animas.net> wrote:
>> >>>
>> >>>I've been carrying on a few offline conversations with folks here and
>> I'm
>> >>>not sure if I've received any PM's or if you (and you know who *you*
>are
>> >>>;o) got the last ones I sent. My ISP has been torpedoed somehow and
>they
>> >>>have been scrambling to get backup servers working for the entire day.
>> They
>> >>>say that all incoming e-mail should show up once things are back on
>track,
>> >>>but for now, the whole of animas.net is toast.....if anyone has been
>> trying
>> >>>to ping me, I've been unpingable and have been incapable of
>establishing
>> >>>contact with the rest of the known universe.
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Did I read right in this thread that it still doesn't have sample accurate
editing for audio?

As far as the new Macs go, I hope they are as fast as comparable PCs, and
priced competitively. Perhaps
then both companies would have level competition to force better operating
systems, hardware, apps, etc..
....okay, I'm dreaming now...

I can't see moving back to Logic just for the new Apogee hardware, but I
like the concept and claims of tight
integration with Logic. I guess Apple really is serious about pro audio
(either that or Apogee is hoping they are).

Regards,
Dedric

"Jamie K" <Meta@Dimensional.com> wrote in message news:43d0087b@linux...

>

> I would think anyone who has used Logic 7.1 on a dual G5, (and who has
> used the current version of Logic enough to know and take advantage of its
> clever shortcuts and design strengths to get around its remaining
> shortcomings), could easily see that the system more than reasonably fast.

>

> Altivec, whatever, the system is amazing. I won't say perfect. But
> amazing, absolutely.

>

> I think I hear echos of obsolete info from the Logic 5, OS9, Wi95 days, or
> learning curve problems. It does take a few weeks to get on top of Logic
> and to know how to drive it for speed. For that reason and for the soft
> synth forgetfulness bug I don't always recommend Logic to newbies. But
> for anyone who wants incredible performance and features for the \$\$ and is
> willing to spend some time learning it, I recommend checking it out.

>

> Cheers,

> -Jamie

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

>

>

> James McCloskey wrote:

>> Well LaMont, Logic and DP are supposed to take advantage of Altivec, and
>> some plugin manufactures use it. Altivec was not necessary for Paris
>> because

>> it has hardware DSP for things like low latency and streaming. Anyways,
>> believe what you want! It is a choice. You believe that if Apple, or a
>> test lab that is associated post performance tests it's a lie, but if
>> anybody

>> else post performance test about PC performance it's not??? Ok!

>>

>> Like I always say, it's funny how some people won't let facts get in the
>> way of their opinions!!!!

>>

>> Some use of Altivec.

>>

>> Emagic Logic: Old article from 1999 that talks about Logic having
>> Altivec.

>> <http://www.xlr8yourmac.com/audio/issue50.html>

>>

>> Steinberg 2002

>> <http://namm.harmony-central.com/WNAMM02/Content/Steinberg/PR/Cubase-VST-51.html>

>>

>> <http://packages.debian.org/testing/sound/ardour-gtk-altivec>

>>

>> Article from 2000 on the benefits of Altivec, although with the move to
>> dual

>> processor Intel systems with SIMD, Intel SSE/SSE2/SSE3 architecture, it
>> may
>> all be a moot point.
>>
>> <http://www.xlr8yourmac.com/audio/issue57.html>
>>
>> James
>>
>>
>> "LaMont" <jjdpro@ameritech.net> wrote:
>>
>>>Hi James..
>>>You wrote: "Altivec is a definite factor
>>>in how a G4 and G5 perform. I think that is why they went with dual core
>>>Intel chips, to make up some of the performance loss".
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>>>I have to disagree here. There were only a hand full of vendors that were
>>>actually taking advantage of the Altivec engine(Audio ease-Altiverb), and
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>>>wagon. Even our Edmund Parelli, stated that "recoding an App to use the
>>
>> velocity
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>>>engine was a major task that many , including himself was not willing to
>>>do"..
>>>So, where di that leave Apple?? Well, if left them with having to
>>>"fabricate"
>>>speed test and other outlandish performance statments. All while, trying
>>>to convince IMB to make a better faster PPC CPU. Well, as you know, a
>>>year
>>>pasted on the Dual G5, which was still using 7 year cpu technology, Apple
>>>was was Isoing badly in the performance race. Even worse, they were
>>>counting
>>>on IBM to boost performace of the ongoing OSX developments. When OSX
>>>came
>>>out we had a Siler/ G4 Dual 1gig machine. And that Mac could barely hang
>>>with a P4 1.8 or AMD Athlon 1.5 PC..
>>>OSX was and is a Hog.. My point is: Apple needs AMD/Intel badly. They (Mr
>>>Jobs) can no longer spew the performance lies with a stright face any
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>>>The trurth is the truth. With a dual core Intel, Mc user's will see their
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>>>engine..Becuase
>>>that same high-end floating point technology cane be bought on most
>>>graphics
>>>cards today,and that's exactly why there are companies tlike UAD and the
>>>others that will be announce at this years Namm..

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>>>My only worry for the Intel/Macs is that while the machines gain
>>>significant
>>>performance, will Apple streamline OSX so that it won't bog down the
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>>>LaMont
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>>>>machine, and I believe it has faster bussing. Jobs stated that the
>>>>tests
>>>>do not show all, but in at least the two test, floating point and
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>>>>it show to be twice as fast. I would hope so, it has two processors!
>>
>> In
>>
>>>>this case, this is Apple spin. Their just trying to put their products
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>>>in
>>>
>>>>a good light, and give Mac users reason to buy.
>>>>As for the G5 tower, I think you should take a good look at the
>>>>performance
>>>>specs of the quad towers! There no dogs! The architecture of the iMac
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>>>is
>>>
>>>>different than that of the G5 towers. The G5 was built for pro multi
>>>>media
>>>>work. The other thing is the towers have the AltiVec technology for
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>>>>media work. That is something that is going to change the whole
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>>>>when Apple jumps their software over to intel. AltiVec is a definite
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Subject: Re: Pro tools summing bus revealed? Mix it like A Record
Posted by [LaMont](#) on Wed, 04 Jan 2006 20:26:46 GMT

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>>>>>>>>>Take care.LAD
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>In

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>>>As for the G5 tower, I think you should take a good look at the performance specs of the quad towers! There no dogs! The architecture of the iMac

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>>>different than that of the G5 towers. The G5 was built for pro multi media

>>>work. The other thing is the towers have the Altivec technology for multi media work. That is something that is going to change the whole equation

>>>when Apple jumps their software over to intel. Altivec is a definite

factor

>>>in how a G4 and G5 perform. I think that is why they went with dual core
>>>Intel chips, to make up some of the performance loss. My guess is one
>processor

>>>is handling what Altivec was handling, but I don't know for sure. Time
>>will

>>>tell on all this.

>>>

>>>I'm just saying look in to all of it more closely. I think if you do,

>and

>>>your honest with yourself, you'll see what I'm talking about.

>>>

>>>James

>>>

>>>

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

>>>>

>>>>Jamie,

>>>>

>>>>Logic use to be my main sequencer, it still is,if I'm using a computer.

>>>But,

>>>>I'm not comparis Logic with Paris, rather Cubase SX/Nuendo, Pro Tools

>LE

>>>>AKA The Natives.

>>>>

>>>>Logic does not handle audio, in both recording, editing and mixng the

>way

>>>>these apps do. Logic is a fine music creation DAW and yes you can mix

>fairly

>>>>well on it.. But, I would not say that it's audio engine is as sleek,

>fast

>>>>as Cubase SX/Nuendo or PT LE. It's still that same old mixer/arrange
setup

>>>>that been there since version 4. We have Logic 7.1 on a dual G5 (2.5)

>and

>>>>with all the new add-ons, it just seems to get clunkier and clunkier.

>

>>>>

>>>>Apple is moving to the Intel processor to put some much needed juice
behind

>>>>their DAW. That's cool, except they apple have really let down a lot
of

>>>users

>>>>who were conviced that their (our) G5 were the king of the hill.. You

>would

>>>>not believe how many friends of mine who jumped on the Dual G5 and upgraded

>>>>Logic as well, figuring that "finaly" we can really see this app(Logic)

>>>burn

>>>>rubber..Well, we were all fooled.. Even more, it seem that certain version
>>>>of OSX slowed not only Logic down, but other apps as well. sadly, today
>>>most
>>>>of htose users now run PT on their G5's.
>>>>
>>>>If you check most online forums, you'd noyce thatthe most requested
upgrade
>>>>users want from emagic is: Rewrite, re0code the audio engine and thus
>make
>>>>Logic Audio an 'first rate audio app with same midi engine. Instead of
>>it
>>>>being a Midi app with add on audio capabilities.
>>>>
>>>>The folks over at Emagic have balked to make the much needed comsmetic
>>changes,
>>>>as well as, have the slick, cool editing found on the top DAWs.
>>>>I'm not putting down the product,rather just stating as a long-time user
>>>>some of it's shortcomings and changes I and a lotof others like to see.
>>>
>>>>
>>>>At this pont, I don't know if Emagic can make it happen. It seems that
>>Apple
>>>>is goin full bore with SOundTrack Pro/Final Cut Pro.. Soundtrack Pro's
>>layout
>>>>and audio engine is where Logic should be. So, maybe we are seeing the
>>future
>>>>of Logic..Ihope so, because until they some wholesale changes, I'm not
>>spening
>>>>another dime on any apple product.
>>>>
>>>>Take care..LaMont
>>&g

Subject: Re: Pro tools summing bus revealed? Mix it like A Record
Posted by [TC](#) on Thu, 05 Jan 2006 01:36:05 GMT
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>>>>
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>>>>>>>>>>>Logic Audio is nice, but a little dated. Still one of the best
>>>>
>>>>midi
>>>>
>>>>
>>>>>>>>>>>sequencers,
>>>>>>>>>>>it audio engine leaves a lot to be desired.
>>>>>

Subject: Re: Pro tools summing bus revealed?
Posted by [Aaron Allen](#) on Thu, 05 Jan 2006 04:27:43 GMT
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t;>sleek and fast as is SX/Nuendo PT,or even Paris..No
>>>>>>>>>>>sample accurate editing. The Logic look is dated.
>>>>>>>>>>>
>>>>>>>>>>>It seems that Apple's Sountrack Pro is going inthe right direction.
>>>>>>>
>>>>>>>|
>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>only
>>>>>>>>>>>hope that tey manage to integrate that killer Logic sequencer..
>>
>> Then,
>>
>>>>>>>>>>>
>>>>>>>>>>>Appple

>>>>>>>>>will have a killer DAW. Note: Logic's Audio Instruments are steller..
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>>>>>>>>>>>>>Logic Audio is nice, but a little dated. Still one of the best
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>>>>

out how to solve this error? It mentioned something about the registry.

Ken SmithDoug,

I speak for many lurkers when I shout, "THANK YOU for your work"!

Edric

Mike R. <emarenot@yahoo.com> wrote in message news:43cd7f7c@linux...

> Hey Doug,

> HaPPy anniversary! And, thank you for this resource. I've used it many

> times over the past two years. Its gotten me out of a jam each time.

> MR

>

> "Doug Wellington" <doug@parisfaqs.com> wrote in message

> news:43cd2a15\$1@linux...

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

> just

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

for

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

> the

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

> >

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

> >

> > --

> > -Doug

> >

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

> >

> >

>

>Ok, I'm assuming you still have the 442 attached to card B on your computer.

Right? Go into the patchbay, grab mixer B and drag it to the patch area. Now

you can route the 442's inputs to whatever channels on Mixer-B you want.

Don't worry about the Mixer-B left and right outputs as they are

automatically routed to the card A masters.

Now, If I were you, I'd switch my MEC and 442 SCSI cables. That would put the 442 on card A. Now Mixer-A in the patchbay will connect to the 442.

Route the Mixer-A outputs to whatever outputs you want on the 442. Route

the inputs from your MEC to Mixer-B. Now you can record using the MEC inputs

to whatever submix you have assigned to card B and also record from the 442

to the submix assigned to card A. So for example, in my case I have a MEC

with an eight input card and a 442. So from the Mec I can record 12 inputs,

plus from the 442 I can record 4 inputs (this isn't counting the spdif

in's). So now I have 16 tracks recorded, 12 on one submix, and 4 on another

for a total of 16. Now I go into the submix 1 editor window and remove the

four tracks from the playing field. Then go into submix 2 and drag those

same four tracks out of the Audio Bin to the playing field. So I've used all the analog inputs to record 16 tracks simultaneously, then moved 4 so they'd all be in one submix. Submix 2 which is assigned to card B. Now card A which is assigned to submix 1 is open for global inserts. You can also use submix 1 for any tracks you won't need EDS FX on and you won't take up any DSP from card A.

I'm not great at explaining stuff, so I hope this helps at least a bit. The best thing would be for you to read the patchbay section of the PARIS manual. The concept is a little hard to understand until you mess around a bit in there. If you're like me, a light bulb will pop on after a while and everything will be clear. Let me know if you need more help and I'll give you my phone number. If we were both sitting in front of PARIS, I could have you running in two minutes.

Tony

On 1/19/06 6:38 PM, in article 43d03167@linux, "Kent"
<kent510745@hotmail.com> wrote:

```
> I can drag the 442 to the patchbay, but I can't hook it up to anything.
>
> Kent
>
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:43cff0d0@linux...
>> Kent,
>>
>> You should be able to drag the 442 to the patch window in the patchbay.
> I'm
>> not in front of my PARIS rig, so I can't walk you through this right now.
>> Mostly cause my brain is too small to remember the steps! If no one else
>> helps you out, I'll try to get back to you tonight.
>>
>> Tony
>>
>> "Kent" <kent510745@hotmail.com> wrote in message news:43cfee84@linux...
>>> Little confused how to monitor from the 442. In the patchbay, if I set
>>> the
>>> 442 as A, I have no connections to either the 442 or the MEC (default
>>> saved
>>> with MEC as A.) Can I make the monitor connections for the 442 and the
>>> input connections for the MEC in the patch bay? If not, how do I make
> the
>>> connections? Thanks.
>>>
```

>>> Kent
>>>
>>>
>>> "Tony Benson" <tony@standinghampton.com> wrote in message
>>> news:43cfeb8c@linux...
>>>> Yes, the physical connection to cards A & B can't be changed in the
>>>> software. What I would do is connect your 442 to card A and monitor
> from
>>>> that either analog or spdif out. Connect your MEC to card B and record
> to
>>>> that. That way card A and the 442 is always open for the global EDS
>>> inserts.
>>>> I have a three card system and change the card assignments around all
> the
>>>> time. I just wait until I'm ready to mix before adding the global
> inserts
>>> to
>>>> the submix with the most open resources.
>>>>
>>>> Tony
>>>>
>>>>
>>>> "Kent" <kent510745@hotmail.com> wrote in message news:43cfe3aa@linux...
>>>>> That's what I was doing, but everytime I switch submixes, I lose my
>>> global
>>>>> inserts. Not that big of deal, I guess, pretty easy to throw them
> back
>>>>> in.
>>>>> I was just hoping I could add my 442, then record on either the MEC
> or
>>>>> 442.
>>>>> Guess not. Welcome to ParisWorld.
>>>>>
>>>>> Thanks Tony,
>>>>>
>>>>> Kent
>>>>> "Tony Benson" <tony@standinghampton.com> wrote in message
>>>>> news:43cfe284@linux...
>>>>>> Kent,
>>>>>>
>>>>>> You can always switch the card assignment in the master output
> window
>>>>>> during
>>>>>> mixing. Just make Card A's submix a virtual mix temporarily. Switch
>>> Card
>>>>>> B
>>>>>> to Card A. Then Switch Card A's virtual mix to Card B.

Subject: Re: Pro tools summing bus revealed?
Posted by [rick](#) on Thu, 05 Jan 2006 10:50:42 GMT
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NAMM.

>> >

>> >Saffire Pro 26i/o

>>

>> [http://namm.harmony-central.com/WNAMM06/Content/Focusrite/PR /Saffire-Pro-26](http://namm.harmony-central.com/WNAMM06/Content/Focusrite/PR/Saffire-Pro-26-i-o.html)
>i-o.html

>> >

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

>> >

>> >U-Control, phono amp, and USB mixers

>> ><http://behringer.com/>

>> >

>> >Alesis IO 14 & 26

>> >

>> >alesis.com

>> >

>> >Tascam Guitar AMP, also Tascam GVI

>> >

>> ><http://tascam.com/Products/ga100cd.html>

>> >

>> >

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

>> >

>> >James

>>

>

>I use this Jammer Pro 6.

<http://www.soundtrek.com/content/index.php>

I rough the songs out, using my Ensoniq MR 76 as the sound engine, save them as midi files, import the midi file into Cubase SX and drop VSTi's on the midi tracks, then layer my audio tracks in Paris, timeline locked to SX (I guess someone could actually *record* directly to SX too ;o)

In Jammer, I enter the chord progression in the style that most closely suits the song directly into the application, tweak it as needed, then I can print out a chord chart for a *real* session player for the final tracking if midi isn't getting it.

Very flexible, powerful. and fast once you get your head around it. I used to be a wizard with this program. I just upgraded it and there are tons of new features I haven't gotten my head around yet so that's the next learning curve.

No loops though. It's all midi. With VSTi's and especially BFD for drums, midi will never be the same.

Deej

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43d158bb\$1@linux...

>

> Is there an inexpensive software program for song writing, music
production

> for the PC? Something like GarageBand, that incorporates, loops, sample
> player, multi track record DAW, with Acid kind of features?

>

> The only think I can think of is Steinberg's Studio Case, but that cost
about

> \$250.00. The entire iLife suit with GarageBand cost \$79.00, \$59.00
academic.

>

>

> Any ideas would be appreciated.

>

>

> JamesI agree with the guys, acid ain't too bad. I have it on a laptop with
fruity loops and between the two you can really crank out some cool stuff.

James McCloskey wrote:

>Hey LaMont! I think Acid might be the ticket. I have older versions of Acid
>and Live. I think I'll try out the new Demos.

>

>James

>

>

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

>

>

>>Acid.. You can record audio & midi as well as loops..it comes with a few

>>

>>

>cool

>

>

>>virtual instruments or you can use your own vstis.

>>

>>The other Reasons..Great app for composing and writing..

>>

>>

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

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>>>for the PC? Something like GarageBand, that incorporates, loops, sample
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>>>The only think I can think of is Steinberg's Studio Case, but that cost
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>>>
>>about
>>
>>
>>>\$250.00. The entire iLife suit with GarageBand cost \$79.00, \$59.00 academic.
>>>
>>>
>>>Any ideas would be appreciated.
>>>
>>>
>>>James
>>>
>>>
>
>
>Indeed. Well, and simply, said.

One of my heroes. A great, great voice, one of the guiding lights of
20th-centruy music. The fact that he worked with the greatest studio band of
the rock era didn't hurt....

Jimmy

"rick" <parnell68@hotmail.com> wrote in message
news:8kc2t1d505ikdtvjddhgp2hl6idjocomr2@4ax.com...

> the old greats are starting to go...can't say i'm thrilled with what
> has taken their places...a sad day.
>Hi James,

If need something that can record audio and midi seq and such I would
suggest Mackie Traktion. Cheap and has some kick ass features.

Chris

James McCloskey wrote:

> Hey LaMont! I think Acid might be the ticket. I have older versions of Acid
> and Live. I think I'll try out the new Demos.
>
> James
>
>
> "LaMont" <jjdpro@ameritech.net> wrote:
>
>>Acid.. You can record audio & midi as well as loops..it comes with a few
>
> cool
>
>>virtual instruments or you can use your own vstis.
>>
>>The other Reasons..Great app for composing and writing..
>>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>>Is there an inexpensive software program for song writing, music production
>>>for the PC? Something like GarageBand, that incorporates, loops, sample
>>>player, multi track record DAW, with Acid kind of features?
>>>
>>>The only think I can think of is Steinberg's Studio Case, but that cost
>>
>>about
>>
>>>\$250.00. The entire iLife suit with GarageBand cost \$79.00, \$59.00 academic.
>>>
>>>
>>>Any ideas would be appreciated.
>>>
>>>
>>>James
>>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762Hi Jamie,

Haven't tested the pre's yet. I was trying to today but ran into a routing problem with Pro Tools.
After many attempts I finally called M-audio.

Apparently with PT you can't output adat optical to your interface, so I needed to use the spdif

outputs (can't even use optical spdif), which only gives a stereo out. This is a limitation that really sucks. My primary use is as a control surface, but I'll try the pre's again when I can get a longer spdif cable. Right now it's too far away to make the connection. I had a nice 10 foot toslink cable that I assumed would work, but I guess not.

I hope they fix this in a software update. It's a bit of a joke considering Digi now owns M-Audio.

As far as the Variax, I am going to give it another shot when I have time. It does need a proper setup, and maybe a string change. I do like the sound, it just seems a more compressed sounding than the Seagull, even with the compressor turned all the way down.

Cheers,

TC

Jamie K wrote:

> TC wrote:

>

>> The Project Mix I/O is also pretty cool, although the master fader is
>> completely useless in protocols. Haven't completely put it to the test
>> yet but so far so good.

>

>

> What do you think of the mic pres?

>

>

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

>

> Cheers,

> -Jamie

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

>

>> Cheers,

>>

>> TCHi James,

Best thing about the Open labs thing is the Firebox...:)

The Muse Research thing is neat but I've never it do anything a PC can't already do just as well or better for less money. The box is neat looking. The boxes main problem is that it is a way under powered P4. I can run more plug ins on my machine than this can already. If the UNiwire works like FX Teleport then it should work fine with Paris.

I think a PC or now mac laptop with that new KORE thing from NI might have some very cool potential.

The Roland VP-550 looks like it might be fun.

Chris

James McCloskey wrote:

```
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>
>>>wonder if this would work with Paris XP in real time???
>>
>> http://namm.harmony-central.com/WNAMM06/Content/MuseResearch /PR/UniWire.html
>>
>>Does the Muse Receptor have a PCI slot wht would accept a hast card from
>
> a
>
>>Magma loaded with UAD-1's and POCO's ?
>
>
> The short answer is, no PCI slots, but you might want to watch the hardware
> video, it may give you some ideas.
>
> http://www.museresearch.com/movies/Receptor_Part_2.mov
>
> James
>
>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>news:43d14b04$1@linux...
>>
>>>More stuff!
>>>
>>>I wonder if this would work with Paris XP in real time???
>>>
>>
>> http://namm.harmony-central.com/WNAMM06/Content/MuseResearch /PR/UniWire.html
>>
>>>Yamaha USB mixing studio
>>> http://namm.harmony-central.com/WNAMM06/Content/Yamaha/PR/MW 10-MW12.html
>>>
```

>>>Violet Audio ADP61" 24bit 192kHz Studio AV Preamp Decoder
>>> <http://namm.harmony-central.com/WNAMM06/Content/VioletAudio/PR/ADP61.html>
>>>
>>>Talk back, headphone
>>>
>>
>> <http://na>

Subject: Re: Pro tools summing bus revealed?
Posted by [TCB](#) on Thu, 05 Jan 2006 19:56:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

com> wrote:
>
>Celemony Software Announces Support For Intel Macs
>
> <http://namm.harmony-central.com/WNAMM06/Content/Celemony/PR/Intel-Mac-Melodyne-Support.html>
>
>Roland Adds Support For New Intel-Driven Apple Macs
>
> <http://namm.harmony-central.com/WNAMM06/Content/Roland/PR/Intel-Mac-Drivers.html>
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>More development and support for Intel based Macs
>>
>> <http://namm.harmony-central.com/WNAMM06/Content/Ableton/PR/Live-5.2.html>
>>
>> <http://namm.harmony-central.com/WNAMM06/Content/Steinberg/PR/Intel-Mac-Development.html>
>>
>><http://www.macworld.com/news/2006/01/19/finale/index.php>
>>
>><http://www.macworld.com/news/2006/01/19/native/index.php>
>>
>>http://www.nativeinstruments.de/index.php?id=intelmac_us
>>
>> <http://www.motu.com/newsitems/atnewsitem.2006-01-10.6806188708>
>when do you think they'll drop support for the non intel macs?
seriously, if it's being rewritten for new hardware how long will they
dual platform it.

On 21 Jan 2006 15:15:28 +1000, "LaMont" jjdpro2ameritech.net wrote:

>
>To all logic audio fans, here a link that talks about the new version of Logic

>Audio.

><http://www.appleinsider.com/article.php?id=1483>Hey James,

Just thought you might want to have a look at PG Music's software.

I've been using "Band-in-a-Box" (terrible name for a great program that's been around since 1992!!) for years and love it. They have a sequencing program called Power Tracks that looks good too.

<http://www.pgmusic.com/powertracks.htm>

GB

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

>

>Is there an inexpensive software program for song writing, music production

>for the PC? Something like GarageBand, that incorporates, loops, sample

>player, multi track record DAW, with Acid kind of features?

>

>The only think I can think of is Steinberg's Studio Case, but that cost about

>\$250.00. The entire iLife suit with GarageBand cost \$79.00, \$59.00 academic.

>

>

>Any ideas would be appreciated.

>

>

>JamesIs this good for both win98se and xp?

*** PARIS Configuration ***

*** ENGINE configuration parameters ***

* Cache Size in MB

CacheSize=128

* Overview cache size in KB

OvwCacheSize=8192

* I/O configuration

IOSize=256

* SubMix Cache Size in KB

SubMixCacheSize=256

ManualRecDelay=4096

RecXFadeLen=20

Use32BitWinMTC=0

DisableDirectX=0

MasterOutputCard=0

ScrubMaxRate=1

WheelSensitivity=20

WheelInertia=68

CSProVersion=ABCDEFGH

VSTDirectory=C:\Program Files\steinberg\vstplugins\

MIDIPlayDisabled=1Tom, adding the extension should work, so there's something else going on here. Are you adding the .sd2 in windows, before paris sees it? Are the data disks being burned in ISO 9660?

Are they really sd2 files? (I've had DP guys send aiff files to me and swore they were sd2's) You could open it in wavelab and check out the properties.

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Tony,

>I'm on PC for Paris. All files are 16bit up to this point.

>I know BFD is eating his G4 for lunch so 16bit is all

>he can afford to use. It's R&R so it's fine that way.

>Tom

>

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

>news:43d16d16@linux...

> Does the .paf/.wav utility for PC work for this? Duh, are you running

=

>PARIS=20

> on a PC or a Mac would be a better first question! I transfer files =

>from DP=20

> to PARIS (24 bits at that) all the time using Sonicworx to convert =

>.wav to=20

> .paf, but I'm Mac on both programs.

>

> Tony

>

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =

>news:43d14599@linux...

> I've done this before but it's been a while. What I

> recall working was just changing the extension

> from the SDII from DP Mac files to SD2 for Paris.

> The files I'm getting are not working now though.

> Something has changed in his print method.

```

>
> The client has been burning CDRs for me using Toast.
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>
> Tips?
> Tom=20
>
>
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><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
> charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>Tony,</FONT></DIV>

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><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

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>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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> wrote=20
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>href=3D"news:43d16d16@linux">news:43d16d16@linux</A>...</DIV>Does=20
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>
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Tony

"Tom =
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He has tried burning data disks, music disks,
.wav,
=
>.SDII=20

>

</BLOCKQUOTE></BODY></HTML>

>

>"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>I'm surprised that it sounds so much better than the Avalon. How much was

>the Portico?

>

>Bill

In my estimation it does sound significantly better than the Avalon. They
also have a model a 5032 which is a mono pre with EQ(the 5012 is a dual sided
pre).

When I purchased the 5012 it was \$1,440.00 (\$700.00 per pre if you will).
I was told the price would change to somewhere in the neighborhood of \$1,640.00.
I've also read good reviews about the 5042 "True Tape" emulator.

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

Tyronel had the pleasure of playing with Wilson many years ago. Great guy and a
great talent.

Mike

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On 20 Jan 2006 09:42:32 +1000, "Chris Lang" <yo@yo.yo> wrote:

>

>>

>>I know we've all had to play "Mustang Sally" WAAAY too many

>>times, but man, I loved this guy's voice. He just had "it".
>>
>>I don't know where he's been since 1970, but just thought I would
>>acknowledge his passing today...
>>
>
>I was at Buddy Guy's Legends last night (Thursday) to see Buddy play.
>He acknowledged Pickett's passing, and later on in the set, he invited
>Jim Peterik (who's a good friend of his) to come up and jam with him
>and the band on "Mustang Sally". It was Jim's idea, but oddly enough
>Jim had come up with it a couple of days earlier, before Pickett died.
>
>The whole house was rockin' to that one.
>
>Ya know, for a 69-year-old dude, Guy still smokes. And I mean that in
>a musical sense.
>
>pabHey James,
I think we al pretty much expected this due to the both Intel's and AmD's
Operton dual cores are much more costly even to PC builders than a single
core processor.

Personaly, I would like to see Apple build a single core Intel P4 macine
for everyday buisness and or low end music video machine. great work still
can be done on single core processors. This way, they can gain even more
market share.

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

>
>
>
><http://cestockblog.com/article/5966>I think the brain trust at a Apple and Emagic could support
the current version
without any problems. rick <parnell68@hotmail.com> wrote:
>when do

Subject: Re: Pro tools summing bus revealed?
Posted by [TCB](#) on Thu, 05 Jan 2006 20:00:45 GMT
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>On 21 Jan 2006 15:15:28 +1000, "LaMont" jjdpro2ameritech.net wrote:

>
 >>
 >>To all logic audio fans, here a link that talks about the new version of Logic
 >>Audio.
 >><http://www.appleinsider.com/article.php?id=1483>
 >You know it's kind of wierd if you can even SEE file extensions coming from a Mac, if it's been burned to a CD. Are you sure that "SDII" is actually the extension, and not something he added to the name. What I'm saying is, are you actually changing the extension, or just part of the file name that looks like the file extension. Just a thought.
 Rod
 "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
 >
 >Tom, adding the extension should work, so there's something else going on
 >here. Are you adding the .sd2 in windows, before paris sees it? Are the data
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>=
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>>

</BLOCKQUOTE></BODY></HTML>

>>

>>

>This is a multi-part message in MIME format.

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey Tom,

I used my Atari 1040st and Dr. T's for about ten years. The midi timing =
was excellent, and the latency was non existent. I swear that on my =
version of Logic (4.0) there is some minute lag between midi key press =
and tone. I probably would have stuck with the good doctor had I been =
able to afford access to more midi channels sooner. I keep thinking =
about moving over to Cubase for audio, but Paris continues to serve my =
purposes well, as does Logic four point frekin O.

Cheers,

MR

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43d1b2e8@linux...

Mike,

I've had a 100 Meg drive on my Amiga and I'm still kicking booty
over here. Been using it since 1990. I do have to delete
about 5-10 Meg every six months or so because it gets full.

Midi and word processing files/OS etc. are all it's responsible for

these days. I've been really trying to get my Cubase chops up to snuff so I can get into this millennium once and for all.

Tom

"Mike R." <emarenot@yahoo.com> wrote in message = news:43d19fab@linux...

That is one big a** drive.

I remember when my studio guru got his first Mac. It had a one meg = hard

drive and we both thought he'd never be able to fill it. Of course = it was

1985 and midi was just starting to happen. Ah, the good 'ol days... = NOT.

MR

"James McCloskey" <excelsm@hotmail.com> wrote in message news:43d0782a\$1@linux...

>

> Thought I'd mention this. I haven't checked HD prices lately, but = this

looked

> reasonable. WD 400GB Serial ATA for \$187.50 shipped.

>

>

=

[http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode= 3D101254&affi=](http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode=3D101254&affiliate=3Ddealnews)

>

> James

-----=_NextPart_000_0013_01C61E89.429A5040

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<META content=3D"MSHTML 6.00.2800.1522" name=3DGENERATOR>

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Subject: Re: Pro tools summing bus revealed?

Posted by [Dedric Terry](#) on Fri, 06 Jan 2006 05:31:43 GMT

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/>

-----=_NextPart_000_000D_01C61F59.E3C7A460--Aaron, how the heck do you know all this stuff!?? Amazing man.

Thanks again.

MR

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:43d3c7f9\$1@linux...

> Mike, for max performance out of that card, you should be running the KX
> project drivers.

> <http://kxproject.lugosoft.com/index.php?skip=1>

>

> AA

>

>

> "Mike R." <emarenot@yahoo.com> wrote in message news:43d3af1e@linux...

> > Since I've been having such a good time playing with these free little
> > softsynth beasts, I thought I'd throw out some of my impressions for
> > anybody that's interested.

> >

> > First off, there's ALOT of free synths out there. I think I've got
about

> > twenty now. I'm running them in a simple version of Orion. Many of the
> > synths seem to be made with a program called "SynthEdit." This probably
> > (partly) explains why many seem to sound the similar. So far I've got a
> > few

> > favorites: Evol, two synths by a guy named HG Fortune (STS-21, and
> > Protoplasm), and another called Synth 1. I just downloaded Crystal,
which

> > may be pretty cool too, we'll see. I'm amazed at how responsive even my
> > SBLive card is. I haven't gotten more than a couple instances yet, but
> > the
> > card is hangin' in there at 10-13ms. Kind of surprising for such dated
> > technology.

> >

> > Well, just wanted to pass along some good gear vibes. I imagine most of
> > you

> > folks are probably already hip to all this. The first synth I messed
with

> > was an OB1 with four SEM modules, now I've got almost a score of synths

in

> > one Athlon based SEM -and their all free! Killer.

> > MR

> >

> >

>

>Damn, can you get that for a 160 these days? I guess I sold mine a few years too early. What is the new amp?

Bill

"DC" <dc@spammersinhell.org> wrote in message news:43d3b0c1\$1@linux...

>

> Hi all,

>

> I found a guitar amp I really must have at NAMM, so the old compressors and 9 old mics have to go.

>

> My Paris buddies get free shipping and handling

>

> http://search.ebay.com/_W0QQsassyZtoasterdonQQhtZ-1

>

> best,

>

> DCJust curious. I'm doing most of my fader moves in Sx when I mix but with so many instruments going, I'm needing to duck certain faders when others are raised. This is one of the coolest things about Paris. Now I've got automation going on both comps. It's pretty cool to see all of this movement, but it would be much, much simpler if it were possible to do this on just one app.....in my particular case, Cubase SX.....yeah, I know, there are workarounds. I just like how Paris does it and I want SX to do it the same way.

;o)"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I've been reading you posts about this.Looks like you're really happy with it. Guess I'll have to check one outsoon.

>

>;o)

Deej, you mean you haven't gotten one yet???....sacrilege ;-). I do like it alot. I think it's definitely worth your while to check it out!

TyroneKing Crimson, and tons of session work. I got to hang with him a little around the height of MM. Cool guy.

Rod

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

>Pat ROCKS man. Go On is a masterpiece in a lot of ways.

>Any ide

Subject: Re: Pro tools summing bus revealed?

Posted by [lamont jjdproamerietc](#) on Fri, 06 Jan 2006 07:50:18 GMT

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br />

>If they are .wav files, use them as is. You might have to run them through stripwave.

Rod

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Rod,

>I am adding the sd2 in Windows by retyping sd2 over SDII (or was it =

>wav?) then adding files

>in Paris. I recall this working 6 months ago with the same client. I =

>will be

>sure to have him make ISO 9660 disks too. Toast asks if you want to =

>burn

>a disk for MAC, PC-MAC or another level that says ISO 9660. I think he

>usually uses the PC-MAC setting. Once we tried ISO 9660 but there was

>still something wrong. Most often the files come up but won't play and

=

>have no overview.

>

>Thanks for the help,

>Tom

> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =

>news:43d2708f\$1@linux...

>

> You know it's kind of wierd if you can even SEE file extensions coming

=

>from

> a Mac, if it's been burned to a CD. Are you sure that "SDII" is =

>actually

> the extension, and not something he added to the name. What I'm saying

=

>is,

> are you actually changing the extension, or just part of the file name

=

>that

> looks like the file extension. Just a thought.

> Rod

> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

> >

> >Tom, adding the extension should work, so there's something else =

>going on

> >here. Are you adding the .sd2 in windows, before paris sees it? Are =

>the

> data
 > >disks being burned in ISO 9660?
 > >Are they really sd2 files? (I've had DP guys send aiff files to me =
 >and swore
 > >they were sd2's) You could open it in wavelab and check out the =
 >properties.
 > >"Tom Bruhl" <arpeggio@comcast.net> wrote:
 > >>
 > >>
 > >>Tony,
 > >>I'm on PC for Paris. All files are 16bit up to this point.
 > >>I know BFD is eating his G4 for lunch so 16bit is all
 > >>he can afford to use. It's R&R so it's fine that way.
 > >>Tom
 > >>
 > >> "Tony Benson" <tony@standinghampton.com> wrote in message =3D
 > >>news:43d16d16@linux...
 > >> Does the .paf/.wav utility for PC work for this? Duh, are you =
 >running
 > >=3D
 > >>PARIS=3D20
 > >> on a PC or a Mac would be a better first question! I transfer =
 >files =3D
 > >>from DP=3D20
 > >> to PARIS (24 bits at that) all the time using Sonicworx to convert
 >=
 >=3D
 > >>.wav to=3D20
 > >> .paf, but I'm Mac on both programs.
 > >>
 > >> Tony
 > >>
 > >>
 > >> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D
 > >>news:43d14599@linux...
 > >> I've done this before but it's been a while. What I
 > >> recall working was just changing the extension
 > >> from the SDII from DP Mac files to SD2 for Paris.
 > >> The files I'm getting are not working now though.
 > >> Something has changed in his print method.
 > >>
 > >> The client has been burning CDRs for me using Toast.
 > >> He has tried burning data disks, music disks,
 > >> .wav, .SDII to no avail. All files have been 16bit.
 > >>
 > >> Tips?
 > >> Tom=3D20
 > >>

```

> >>
> >>
> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> >><HTML><HEAD>
> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> >>charset=3D3Diso-8859-1">
> >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> >><STYLE></STYLE>
> >></HEAD>
> >><BODY bgColor=3D3D#ffffff>
> >><DIV><FONT face=3D3DArial size=3D3D2>Tony,</FONT></DIV>
> >><DIV><FONT face=3D3DArial size=3D3D2>I'm on PC for Paris. All files
=
>=3D
> >>are 16bit up=3D20
> >>to this point.</FONT></DIV>
> >><DIV><FONT face=3D3DArial size=3D3D2>I know BFD is eating his G4 for
=
>lunch
> =3D
> >>so 16bit is=3D20
> >>all</FONT></DIV>
> >><DIV><FONT face=3D3DArial size=3D3D2>he can afford to use. It's =3D
> >>R&R so it's=3D20
> >>fine that way.</FONT></DIV>
> >><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> >><BLOCKQUOTE=3D20
> >>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEF

```

Subject: Re: Pro tools summing bus revealed?
 Posted by [Neil](#) on Fri, 06 Jan 2006 16:57:25 GMT
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have to go.

```

>>
>> My Paris buddies get free shipping and handling
>>
>> http://search.ebay.com/_W0QQsassZtoasterdonQQhtZ-1
>>
>> best,
>>
>> DC
>

```

>Yeh sorry about that. It was 43C yesterday in Melbourne. I went to a freinds house with air conditioning and a swimming pool. Meanwhile, when the whole city turned on the air conditioner at the same time the power went out in

my suburb for long enough to drain the UPS...

At least we're headed for a more mild 26 today.

Cheers,
Kim.what amp ????

DC wrote:

> Hi all,
>
> I found a guitar amp I really must have at NAMM, so the old
> compressors and 9 old mics have to go.
>
> My Paris buddies get free shipping and handling
>
> http://search.ebay.com/_W0QQsassyZtoasterdonQQhtZ-1
>
> best,
>
> DCI found today that if I added a new plugin and opened it up before
pressing play that I got a stream error but if I left it closed, pressed
play and opened it while playing there was no problem. Anyone else seen
this behaviour? The plug was waves Rvox.

JohnCan anyone recommend a killer preamp for bass guitar. I want something
cheap that sounds fantastic. Shouldn't be a problem right? Ideally it
would do Chris Squire distorted, drop octave stuff but hey, I'll be
thrilled just to get a good bass sound.

I currently have a sans amp for bass but I think it sounds like crap, no
round bottom, weak output, what could be worse? My hero Scott Ambush
plays an Eden Navigator preamp, fed into a QSC 3500 power amp, driving
an Eden 4x10 cabinet but I won't be able to afford that any time soon.

Anything cheap and good?

JohnJohn wrote:

> Can anyone recommend a killer preamp for bass guitar. I want something
> cheap that sounds fantastic. Shouldn't be a problem right? Ideally it
> would do Chris Squire distorted, drop octave stuff but hey, I'll be
> thrilled just to get a good bass sound.
>
> I currently have a sans amp for bass but I think it sounds like crap, no
> round bottom, weak output, what could be worse? My hero Scott Ambush
> plays an Eden Navigator preamp, fed into a QSC 3500 power amp, driving
> an Eden 4x10 cabinet but I won't be able to afford that any time soon.
>
> Anything cheap and good?

>
> John

What bass are you using? That's hands down the biggest factor.

I've tracked my Warwick Thumb 5 through a Sans Amp Bass Driver DI direct into Paris and it sounded amazing, big fat round and aggressive..

Cheers,

TC"John" <no@no.com> wrote in message news:43d40cbf@linux...
>I found today that if I added a new plugin and opened it up before pressing
>play that I got a stream error but if I left it closed, pressed play and
>opened it while playing there was no problem. Anyone else seen this
>behaviour? The plug was waves Rvox.
>
> John

Not here

DonThe bass is fine. It's a 5 string Ibanez attack bass and I've played it through many other amps and it sounds great. Maybe this sansamp I have is a dud because I notice many people are very happy with theirs. How much clean output can you get (meaning without pushing drive to distort). I can barely get -10db out of this one.

TC wrote:

> John wrote:
>
>> Can anyone recommend a killer preamp for bass guitar. I want
>> something cheap that sounds fantastic. Shouldn't be a problem right?
>> Ideally it would do Chris Squire distorted, drop octave stuff but hey,
>> I'll be thrilled just to get a good bass sound.
>>
>> I currently have a sans amp for bass but I think it sounds like crap,
>> no round bottom, weak output, what could be worse? My hero Scott
>> Ambush plays an Eden Navigator preamp, fed into a QSC 3500 power amp,
>> driving an Eden 4x10 cabinet but I won't be able to afford that any
>> time soon.
>>
>> Anything cheap and good?
>>
>> John
>
>
>
> What bass are you using? That's hands down the biggest factor.

>
> I've tracked my Warwick Thumb 5 through a Sans Amp Bass Driver DI direct
> into Paris and it sounded amazing, big fat round and aggressive..
>
> Cheers,
>
> TC<http://www.staramplifiers.com/>

The Blues Star

DC

John <no@no.com> wrote:

>what amp ????

>

>DC wrote:

>> Hi all,

>>

>> I found a guitar amp I really must have at NAMM, so the old
>> compressors and 9 old mics have to go.

>>

>> My Paris buddies get free shipping and handling

>>

>> http://search.ebay.com/_W0QQsassocZtoasterdonQQhtZ-1

>>

>> best,

>>

>> DCI heard a rumor from an old engineer buddy of mine the other day, and I don't recall having seen anything about it here. He was telling me that word is Digidesign is considering stopping writing Protools software for Mac because of their recent acquisition of Logic. He said he spoke with a local Digidesign rep who said they could neither deny or confirm that rumor.

Last week I put in for a HD rig in my annual budget requests. Maybe I should research some other options.

Speaking of options, I've been getting some recent emails about Soundscape packages, and remembering that they offered incentives to Paris users after the discontinuation, I was wondering did anyone here make that jump and how's it working out?

Thanks,
ChrisHi John,

Could be a dud, I never had gain problems with mine.. Is it an active bass? Maybe that's part of why my Warwick sounds good with it. I also play with fingers but fairly aggressively, so that adds

some extra signal. I've also tracked with a SVT Pro 3, but these days I find myself just tracking DI for most stuff through my UA LA-610 and using plugins to tweak the sound.

I noticed they are coming out with an Ampeg bass plugin from IK Multimedia. I'm interested in hearing how that sounds..

You may also want to try the Avalon U5 for bass. Haven't used it but have heard good things.

Cheers,

TC

John wrote:

> The bass is fine. It's a 5 string Ibanez attack bass and I've played it
> through many other amps and it sounds great. Maybe this sansamp I have
> is a dud because I notice many people are very happy with theirs. How
> much clean output can you get (meaning without pushing drive to
> distort). I can barely get -10db out of this one.

>

> TC wrote:

>

>> John wrote:

>>

>>> Can anyone recommend a killer preamp for bass guitar. I want
>>> something cheap that sounds fantastic. Shouldn't be a problem
>>> right? Ideally it would do Chris Squire distorted, drop octave stuff
>>> but hey, I'll be thrilled just to get a good bass sound.

>>>

>>> I currently have a

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Sun, 08 Jan 2006 03:05:58 GMT

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could track 32 channels with all the effects going at once that

> >> would be more than anyone could buy hardware for.

> >

> >

> > Well hmmm...you can pretty much do this in Paris, ..depending on how many

> > FX your're planning to use you would need a multi card system The Paris FX

> > work well for this, IMHO. that's what the whole dedicted DSP thing is all

> > about.

> >

> > Deej
> >
> > "John" <no@no.com> wrote in message news:43d7be34\$1@linux...
> >
> >>If I could track 32 channels with all the effects going at once that
> >>would be more than anyone could buy hardware for.
> >>
> >>DJ wrote:
> >>
> >>>I don't see the point. Hardware
> >>>still sounds better and the ultra high-end computer systems cost as
much
> >>>or more than good audio hardware.
> >>>
> >>>I agree with you. I built a fairly *mooselike* DAW recently to see if I
> >>>could get this happening. My dual core is running at almost 5000MHz (if
> >
> > you
> >
> >>>take both cores into account). Still, it's not ready for this kind of
> >
> > thing
> >
> >>>in any kind of critical scenario.
> >>>
> >>>Another thing I've found is that even with 4 x UAD-1 cards, if I get
> >
> > more
> >
> >>>than 17 UAD-1 plugins happening (with the UAD meter showing only ound
> >
> > 50%) I
> >
> >>>start getting crackling in the audio. I called UA about this yesterday
> >
> > and
> >
> >>>they said to drastically increaswe the buffer settings on my RME cards.
> >>>WTF??? I built this system so I could mix at low latencies (I have my
> >>>reasons for wanting to mix at low latencies) and now if I use even half
> >
> > the
> >
> >>>horsepower available to me with the UAD-1 cards, the whole scenario is
> >
> > in
> >
> >>>the toilet.

> >>>
> >>>Quad dual cores might be the ticket. When I can justify tht kind of
> >
> > expense
> >
> >>>for convenience, I'll probably just buy a Neve Capricorn instead.
> >>>
> >>>;o)
> >>>
> >>>"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
> >>>news:43d7ac51\$1@linux...
> >>>
> >>>
> >>>>
> >>>>>I actually do this. The scenario outlined above is using a 256-sample
> >>>>>buffer. An RME card can use a 64-sample buffer, using a fast computer
> >
> > (I
> >
> >>>>use
> >>>>
> >>>>
> >>>>>an Athlon 3200). This gives 1.5ms latency per pass, or 6ms total
> >
> > latency
> >
> >>>>>with a UAD-1. I If you were to use 96k, you could cut the latency in
> >>>
> >>>half,
> >>>
> >>>
> >>>>>but you would need a very fast computer.
> >>>>>
> >>>>>Now getting my PC to do this was no easy task. I had to turn off most
> >
> > XP
> >
> >>>>>services, and I have to disable my network card. I get no audible
> >>>
> >>>glitches,
> >>>
> >>>
> >>>>>but who knows if I'm dropping samples, so I only do this when I'm
> >
> > messing
> >
> >>>>>around. For serious recording, I jack the buffer up to 1024 samples
and

> >>>>
> >>>>use
> >>>>
> >>>>
> >>>>>Zero Latency Monitoring in the RME card.
> >>>>>
> >>>>>So for me, at this time, this is not a solution for serious
recording,
> >>>
> >>>but
> >>>
> >>>
> >>>>>it can be done, and I think with the right system, with the proper
> >>>
> >>>tweaks,
> >>>
> >>>
> >>>>>it can be done reliably.
> >>>>>
> >>>>>
> >>>>
> >>>>>I've done this as well. Using my G5 at 96, I can get down to 32
buffers
> >>>
> >>>and
> >>>
> >>>
> >>>>>get the UAD-1 down to 6ms, but it is incredibly taxing on the system.
> >>>
> >>>Perhaps
> >>>
> >>>
> >>>>>on a Quad, but other than for academic reasons, I don't see the point.
> >>>
> >>>Hardware
> >>>
> >>>
> >>>>>still sounds better and the ultra high-end computer systems cost as
much
> >>>>>or more than good audio hardware.
> >>>>
> >>>>>As to Quads..report to follow.
> >>>>>Gene
> >>>>>
> >>>>
> >>>>
> >>>>
> >>>>
> >

> >Before exporting my DP files I use the "freeze" function. It works basically like the render function in PARIS, except it actually renders all VST inserts also. That way, all my DP files start at zero and are contiguous from beginning to end. No timing problems that way. Make sure your friend has auto latency compensation turned on in DP also. After the files are "frozen", he can select them in the soundbites browser and select "export as", etc.,etc. When you bring the files into PARIS, make sure you use the time lock tool or pull all the files to the very beginning of the time line. Should work fine.

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43d71045@linux...

Tony,

Your technique worked great combined with Gene's Wavelab batch processing idea. We are still sussing out the Toast issues to know just why it created such a problem.

Now we are having timing issues. My client suggests that he thinks merging files in DP is the only way to get timing correct. Does that sound right?

Tom

"Tony Benson" <tony@standinghampton.com> wrote in message news:43d659aa\$1@linux...

Tom,

Have your friend try to burn a disc directly from the finder. On Panther, all he needs to do is insert a recordable cd into the internal drive. The cd will come up on his desktop. Drag the files to the cd icon (it might take a while for the files to copy over to the disc image). When done, double click the cd icon and click "Burn" on the upper right of the cd window. Maybe Toast is doing something screwy? I quit using it because of some troubles, but that was a few years ago.

Will the files from the disc he burned import back into DP? I mean are the burned files valid on his Mac? If so, and you can't get this fixed, mail me the disc and I'll see if I can batch convert them for you. Let me know if I can help.

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message
news:43d59b80\$1@linux...

After every disk (we've burned over ten now) none of them
sounded audio or showed an overview.

I'm still trying everything in my power but I think the
clients software is what's holding us back. He's
using Panther/newest DP and newest Toast programs
on a G4 laptop.

Can someone sus out my Wavelab problem? I have an
original 3.01 disk with a 3.03 patch disk too. Neither
will allow it to start up in XP. Is this version just too old?
When starting Wavelab it gets into the program then stops
instantly with: "This application has failed to start because
HypGui.dll was not found. Reinstalling the application may
fix this problem." Needless to say it didn't.

What is the solution?

I haven't been frustrated in a long time. This is taking the cake.
TIA,
Tomeven after a lot of tweaking i'm not that impressed seriously

DJ wrote:

> If you're talking about the presets, yeah, I would agree.

>

> "John" <no@no.com> wrote in message news:43d7c4c0\$2@linux...

>

>>oh god, eds efx.. yuck

>>

>>DJ wrote:

>>

>>>>If I could track 32 channels with all the effects going at once that

>>>>would be more than anyone could buy hardware for.

>>>

>>>

>>>Well hmmm...you can pretty much do this in Paris, ..depending on how

>

> many

>

>>>FX your're planning to use you would need a multi card system T

Subject: Re: Pro tools summing bus revealed?
Posted by [Dedric Terry](#) on Sun, 08 Jan 2006 05:13:59 GMT
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t; >"LaMont" <jjdpro@ameritech.net> wrote in message
news:43d6ab66\$1@linux...

> > >

> > > My vote these are for the Dynaudio acoustics (BM5A or BM6A)s.

> > > Very accurate sounding . You can hear "thru" your mixes.

> > >

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

> > > LaMont

> > >

> > >

> > > "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

> > >> I am seriously close to pickin some up.

> > >> Anyone have good or bad comments?

> > >> Thanks a bunch.

> > >>

> > >> Rob A

> > >>

> > >>

> > >>

> > >>

> > >

> > >

> > >

> >

>

> I once did a post-production project (I don't master, I'm too deaf for that,
I just do post-pro so people can get CDs to duplication houses) in which
I got every single last bit of volume I could possibly get for a loud, punky
rock band. They wanted more. I said I couldn't do it without making it sound
like hell. They insisted. I agreed to do the work if and only if a) my name
would be nowhere on the CD and b) they would never tell anyone I had done
such horrible things.

TCB

"Don Nafe" <dnafe@magma.ca> wrote:

> Well as long as you guys are in sync, sonically speaking, then forge ahead!

>

> It's when the client, who has no fucking clue as to what they are doing

> insists their \$0.02 are absolutely right and as the hired help you are

> obligated to acquiesce...while quietly (but quickly) removing your name
from

> every aspect of this abomination. ARGH!

>

>Don
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:43d7c3c6\$1@linux...
>> The further along this mix gets, the more the client is saying things
like
>> "ya' know", this is sounding so good to me that I think I'm going to get
>> *this or that* song to *so-and-so*. All of these so-and-so's are DJ's
he
>> knows on indy stations/ NPR affiliates.....and one of them is program
>> director on a major commercial station. He's got a lot of connections
and
>> family clout. I don't know if he has *that* much clout
>> or if any of this will happen but if it does, my name is going to be all
>> over this thing...recording, mixing and mastering engineer plus executive
>> co-producer...so I'm sweatin a little here.
>>
>> ;o}
>>
>> "Don Nafe" <dnafe@magma.ca> wrote in message news:43d7c0aa\$1@linux...
>>> > The verdict, IMO, is to save yourself lots of wailing, gnashing of
>> teeth,
>>> > rending of garments and tearing of hair and make sure your client has
a
>>> > mastering budget.
>>> >
>>> > ;o)
>>> >
>>>
>>> So true...I hate quasi-mastering
>>>
>>>
>>
>>
>
>Hey Rob

You might also consider a pair of Tannoy Reveal (reds) with a sub woofer
(the 10" I think)

I have a friend who has freaking amazing ears and his mixes are truly
spectacular...and that's what he's mixing on. I heard shit on those monitors
that I'd never heard before. Then again he has an amazing front end. He
can't really crank the puppies but that's not his style so if volume is a
major criteria thay might not be suitable.

DOn

"Rob Arsenault" <mani2@nbnnet.nb.ca> wrote in message news:43d7dce5@linux...
> Opps!!!! Guess this is US pricing.....darn.!!!
>
>
> "Rob Arsenault" <mani2@NOSPAMnbnnet.nb.ca> wrote in message
> news:43d7c4c1@linux...
>> There is a substantial price difference.
>> The 5As are \$999.00 Vs 6As \$1699.00 CA.
>> Are the 5As plenty loud Neil?
>>
>>
>>
>>
>> "Neil" <IUOI@OIU.com> wrote in message news:43d784ff\$1@linux...
>> >
>> > I'll second Lamont's opinion on the Dynaudios... I have a pair
>> > of the BM5A's and I think they're great.
>> >
>> > Neil
>> >
>> >
>> > "Rob Arsenault" <info@studiomanitou.com> wrote:
>> > > Thanks for the heads up on Dyns LaMont, I had heard about em but never
>> > > looked deeper. After a little googlin, I found that these have a
>> > > really
>> > > good
>> > > rep online, some say they surpass HRs in many aspects. Gonna get some
>> > > pricing on these. Its tough buying monitors out here, nobody stocks
>> anything
>> >
>> > > so "try before you buy" is not really an option.
>> > >
>> > > Thanks
>> > > Rob
>> > >
>> > > "LaMont" <jjdpro@ameritech.net> wrote in message
> news:43d6ab66\$1@linux...
>> > >
>> > > My vote these are for the Dynaudio acoustics (BM5A or BM6A)s.
>> > > Very accurate sounding . You can hear "thru" your mixes.
>> > >
>> > > <http://www.dynaudioacoustics.com/>
>> > > LaMont
>> > >
>> > >

>> > >> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>> > >>> I am seriously close to pickin some up.
>> > >>> Anyone have good or bad comments?
>> > >>> Thanks a bunch.

>> > >>>

>> > >>> Rob A

>> > >>>

>> > >>>

>> > >>>

>> > >>>

>> > >>

>> > >

>> > >

>> >

>>

>>

>

> Got any parameter numbers Dave?

Sounds interesting

DOn

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43d7d56b@linux...

> Try layering a room verb set to stereo input with a plate for lead vocal.

> I have had really good success with this for A/C and Pop stuff.

>

> David.

>

> John wrote:

>

>> well for starters the verbs are lousy compared to IR stuff

>>

>> EK Sound wrote:

>>

>>> Which effects are you having a hard time with?

>>>

>>> David.

>>>

>>> John wrote:

>>>

>>>> even after a lot of tweaking i'm not that impressed seriously

>>>>

>>>> DJ wrote:

>>>>

>>>>> If you're talking about the presets, yeah, I would agree.

>>>>>IMO The HR824's are not flat enough to mix with. They boost the LF so

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Dominic

><http://www.sonicstate.com/news/shownews.cfm?newsid=2657>

4)* With all the "whining" I have been doing about the lack of nay DAW manufacturer "Willing to " to head to toe with Digi. Could this be the Part Native solution/DSP

that you guys (Thad, Dedric,Jaimie,James,Bill, Neil) have been talking about???

If so, then, I stand corrected..AND, Once again, proves that the real forward thinkers in the DAW world are right here in our little forum..You guys Rock!!!.. Thanks for letting me have my "State of The DAW" tantrum of sorts....)

Interesting developments..Wow...Hi Rob..This is not true...Like all the Mackie monitor line, the Bass has a

selective roll-off on theback to "tune" the bass...Like I said,I use mine with a subwoofer crossed over around 50 hz. I get very good mixes with them... Here again,you are talking about adding converters that cost MORE than the 824's . A pair of 824's are about \$1,000. A pair of the Dynaudios are \$2,000...what is the point of comparison here..? Are we comparing Hondas to Mercedes ?

"Dominic" <BERTSTUDUIO@aol.com> wrote in message news:43d7fcb2\$1@linux...

>

> IMO The HR824's are not flat enough to mix with. They boost the LF so you
> end up not putting enough low end in your mix.

>

> If you can afford to look into some Dynaudio BM6A's Ive been
> mixing on them for a couple years, very accurate and clear.
> If you want to go a step further get a D to A converter in front
> of them. Like a Mytek or a Benchmark and SPIDIF out of PARIS.

>

> It will change your whole world at mix down.

> Rock On!!!

> Dominic

>

>

> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

Subject: Re: Pro tools summing bus revealed?

Posted by [LaMont](#) on Sun, 08 Jan 2006 09:33:12 GMT

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not possible to my knowlefdge without routing the track from the Paris

> >> >insert sends into a summing device. Using the auxes is just a dead end

> >> >because you would still have to patch the insert sends to L & R Paris

> >auxes

> >> >and since you can't sum patch points on the aux module, what's the use

> in

> >> >that?

> >> >

> >> >Now back to the CR. Big mix to do, lots of acoustic instruments, with

> >track

> >> >counts in low 20's for the most part.....14 songs and needs to be

> >> >finished in two weeks. This wouldn't be a problem except I have a day

> job
 > >> >that is very busy these days and some evenings I'm just too fried to
 > feel
 > >> >like firing up the beast and going to work all night (though that's
 > >what's
 > >> >happening right now).
 > >> >
 > >> >If I think of a workaround for this, I'll post it up here.
 > >> >Sorry.....false hope sucks.....I know.
 > >> >
 > >> >Deej
 > >> >
 > >> >
 > >> >
 > >> >
 > >> >tonehouse" <zmcleod@comcast.net> wrote in message
 > >news:43c83675\$1@linux...
 > >> >> Hi DJ...please tell us all how to do this....
 > >> >> "> >
 > >> >> >>You could use the Paris auxes to create stem mixes if you didn't
 > >want
 > >> >to
 > >> >> > fly
 > >> >> >>16 individual tracks to an external mixer..
 > >> >> >>
 > >> >> >>;0)
 > >> >> >>
 > >> >> >>"Dominic" <bertstudio@aol.com> wrote in message
 > >> >news:43c7bbe7\$1@linux...
 > >> >> >>
 > >> >> >>> Looking for help mixing with PARIS outside the box.
 > >> >> >>> How do you have it set up? What I was originally thinking was
 > >> >> >>> to "external out" each channel but that would only get me 8
 > outs.
 > >> >> >>> I an running 2 EDS cards so what is was thinking was to 8 out
 > on
 > >> >> >>> one card and 8 out on the other, but I would think there would
 > >> >> >>> be an easier way.
 > >> >> >>>
 > >> >> >>> Your advice would be greatly appreciated.
 > >> >> >>> Thanx Dominic
 > >> >> >>
 > >> >> >>
 > >> >> >
 > >> >>
 > >> >
 > >> >
 > >>

> >

> >

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

> Hi Rob..This is not true...Like all the Mackie monitor line, the Bass has
a

>selective roll-off on theback to "tune" the bass...Like I said,I use mine

>with a subwoofer crossed over around 50 hz. I get very good mixes with

>them... Here again,you are talking about adding converters that cost MORE

>that the 824's . A pair of 824's are about \$1,000. A pair of the Dynaudios

>are \$2,000...what is the point of comparison here..? Are we comparing Hondas

>to Mercedes ?

>"Dominic" <BERTSTUDUIO@aol.com> wrote in message news:43d7fcb2\$1@linux...

Tonehouse is correct. I also own the HR824's and my mix's translate quite well...my room is a little "boomy" to boot! For me it rides on how well you know your gear/room/etc. Depending on who's in the conversation, the degree of variance can be quite significant in regards to what each person finds is workable/tolerable. I know some really talented engineers who categorically don't like Genelec's. I know others who won't mix on anything but...

I really like my HR824's and also find them to be a reasonably priced product.

Tyroneum.... i think apogee just gave the finger to digi.

jer

"LaMont" <jjdpro@ameritech.net> wrote in message news:43d7fd6b\$1@linux...

>

> <http://www.sonicstate.com/news/shownews.cfm?newsid=2657>

>

> Okay, so what does this product mean?

> 1)Is this a Direct shot over Digidesign's bow?

>

> 2) Does this mean Apple and Apogee are going to go head up with the Big
kohuna

> AKA Digidesign??

>

> 3)This Product: Is it just a dedicated DSP Mixer,thus letting the Mac's
cpu(s)

> handle the recording and plugins?

>

> 4)* With all the "whining" I have been doing about the lack of nay DAW
manufacturer

> "Willing to " to head to toe with Digi. Could this be the Part Native
solution/DSP

> that you guys (Thad, Dedric,Jaimie,James,Bill, Neil) have been talking
about???

>
> If so, then, I stand corrected..AND, Once again, proves that the real forward
> thinkers in the DAW world are right here in our little forum..You guys Rock!!!..
> Thanks for letting me have my "State of The DAW" tantrum of sorts....)
>
> Interesting developments..Wow...Sounds like the Dynaudios are working great for you, Dominic.

One nice feature of the HR824s is that you can adjust low end response with a three-position switch on the back. And another for high freq response.

Plus there's another three-position switch to adjust for the position of the speakers in your studio relative to walls in order to compensate for low frequency buildup.

So if your HR824s are set up to sound too boomy in your space you can compensate. Did you have any luck with that?

Overall I've been pretty satisfied with the HR824 monitors for mixing. In my current space I have them set standard flat (middle position on the bass switch) and have them positioned away from walls. I use them near field. When I listen to reference music they have good definition and they don't sound like they are boosting LF. My mixes have held up well on other systems.

The HR824s are a much better reference than my other monitors which lacked good low end response.

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

Dominic wrote:

> IMO The HR824's are not flat enough to mix with. They boost the LF so you
> end up not putting enough low end in your mix.
>
> If you can afford to look into some Dynaudio BM6A's Ive been
> mixing on them for a couple years, very accurate and clear.
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> of them. Like a Mytek or a Benchmark and SPIDIF out of PARIS.
>
> It will change your whole world at mix down.
> Rock On!!!
> Dominic
>

>
> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>> I am seriously close to pickin some up.
>> Anyone have good or bad comments?
>> Thanks a bunch.
>>
>> Rob A
>>
>>
>>
>>
>>
>Couldn't find a price mentioned ... anyone know?

Mic.

"LaMont" <jjdpro@ameritech.net> wrote:
>
><http://www.sonicstate.com/news/shownews.cfm?newsid=2657>
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