
Subject: FYI for all Apple users;Welcome to the world of trying to competewith pricing against PCs

Posted by [Chris Ludwig](#) on Fri, 09 Nov 2007 19:03:50 GMT

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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [rick](#) on Fri, 09 Nov 2007 20:09:38 GMT

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-----=_NextPart_000_01D2_01C84D2E.E1DCFDD0--Thanks Dedric.. Wow.. Mac only (for now). I
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"Dedric Terry" <dterry@keyofd.net> wrote:

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>
&g

Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [LaMontt](#) on Fri, 09 Nov 2007 20:45:24 GMT

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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete

Posted by [excelav](#) on Fri, 09 Nov 2007 20:56:14 GMT

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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [Chris Ludwig](#) on Fri, 09 Nov 2007 21:21:35 GMT

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>I guess like some others, we are looking for a C24 like product. We've asking for this for now going on 7 years and all they keep bringing out (Save for Digidesign) is these 8 fader units.

I've never been a mackie controller fan. This is not hard to do. 24 32 faders to support Cubase,Logic,DP,Sonar ..Again look at the C24
<http://www.digidesign.com/index.cfm?navid=219&langid=100 &itemid=5342>

Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm>

Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
 Posted by [Dedric Terry](#) on Fri, 09 Nov 2007 22:51:29 GMT
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ailto:no@no.com" target="_blank">no@no.com> wrote:
 >
 >great tips here as always. Thanks In related news.....
 >

> <http://forum.cubase.net/phpbb2/viewtopic.php?t=88450&highlight=Hey>. Vanity is still vogue. That big or mid console impresses the check writers from labels and ad-agencies.

I think you're right. It's either the Yammy or Tascam or Digi route.

The reviews I've read from beta testers of the C24 have been great. I personally love the layout and look. I saw those early post on DCU from posters who haven't even seen the unit.

My sweetwater rep told me that unit(C24) is very impressive. So much so, that it will steal away D-Dommand users bigtime.

Lastly, you may recall the long thread over on the Nuendo forum last year concerning the Need for a nice Control 24(ish) controller for Nuendo/Cubase. I think 2 of the users were looking into building one. One guy stated that he was working on one for a company that he could not disclose. But, that drawing looked exactly like what a lot of us wanted.. Oh well..But, I'm happy for you guys..

"Dedric Terry" <dterry@keyofd.net> wrote:

>Sounds like the Yamaha or Tascam digital mixers are a better fit for you.

>The MCs are a perfect fit for

>what I want for a specific purpose. It does still leave a gap in the \$5k to

>\$15k range for a dedicated mix/control console, unless

>you look at SSL, WK ID, Yamaha and Tascam as options. For sure in a large

>tracking or mixing studio, you need more faders just for convenience.

>That's not what the smaller MCs are going for.

>

>Most people I've heard from on the C24 don't like it - saying it feels and

>looks cheap - like

>a larger version of the Digi00x controllers. I personally don't like the

>look of it - Digi seems to like

>to put out consoles that have a first look "wow" factor and a bad after

>taste (the original Pro Control felt pretty

>flimsy to me though D-Control may be much better). I would go MC5 or

>Fairlight myself, but that's my preference, and it's a cool \$90k or so more

>than a C24 range, and console rather than controller.... but never fear, all

>in due time....

>

>Being proud of a large console is great, but being proud of the payments
 on
 >it and space expense isn't so easy. The product has to justify the gear
 or
 >it's just borrowed vanity.
 >
 >Dedric
 >
 >"LaMont" <jjdpro@gmail.com> wrote in message news:477be832\$1@linux...
 >>
 >> I guess like some others, we are looking for a C24 like product. We've

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 >>
 >> Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm> and you
 >> really have something that clients, yourself can be proud of...
 >>
 >> "Dedric Terry" <dterry@keyofd.net> wrote:
 >>>Sweetwater says PC support is in the works, but we'll have to see what
 >>>really transpires (I've emailed Euphonix about it).
 >>>The sales rep says they saw it in their product preview and it's a very
 >> nice
 >>>unit - way better than the Mackie. He says
 >>>Euphonix thought of everything, except PC support of course.
 >>>
 >>>Post market only? Imo, that depends on what you need for a music only
 >>>studio - if a Mackie control
 >>>does the job for a music studio, the MC Mix/Control would likely do it
 >>>better - more control and functionality
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 >> the
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 >>>so you can attach multiple units and have a larger controller. Also the
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Posted by [LaMontt](#) on Fri, 09 Nov 2007 22:55:37 GMT

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Subject: Re: FYI for all Apple users;Welcome to the world of trying to
 Posted by [Dedric Terry](#) on Sat, 10 Nov 2007 05:13:30 GMT
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increasing bandwidth available.

> And it doesn't matter whether an artist wants to be a T-Shirt shop or a bucket
 > of warm spit. The tidal wave does not ask permission from the house it will
 > soon wash to sea.

Nor does the independent artist have to be either a T shirt shop or a bucket of warm spit. They can do traditional merch if it fits, or they can find another business model. Instead of a destructive tidal wave, you could just as well visualize continuing technical improvements as a welcoming thermal to soar higher. An engine for success. Or back to your waves analogy, surf's up!

The artist needs to develop a fan base willing to pony up something for the art, and the low cost of moving bits around can help facilitate that connection between artist and fan. The ponying up can be direct purchase, it can be purchase through a digital music portal, it can be presale, sponsorship, fan club dues, clicking through ads on the artist's site or (your great idea here). As bandwidth increases and data costs go down, more possibilities open up for creative thinkers. Out of transformational chaos will arise the next thing, because THAT'S the way the world works. :^)

Bottom line, the decrease in costs to move data can help artists. It doesn't have to hurt artists. To assume it would necessarily hurt artists (if that's what you're assuming) reveals a possible creativity gap. Much like the one traditional record companies are struggling with, as they strive to protect the selling of exclusive and often mediocre mass-market content on plastic disks in an increasingly digital and niche market world.

Call me an optimist, but bandwidth improvements are due to a growing market and growing demand. And digital distribution has a huge upside in efficiency and scalability. Do we really disagree about this?

Cheers,
-Jamie
www.JamieKrutz.com

> TCB

>

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

>> Nope, I got that you said value when you meant price. Thanks for
>> clarifying that earlier.

>>

>> Just wanted to add the point that we shouldn't confuse content with
>> carrier. Lowered carrier cost is an opportunity for expanded content
>> distribution, rather than an automatic devaluing of the content. Demand

>

>> for content and services is what is driving the efficiency of the carrier.

>>

>> Cheers,

>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>> TCB wrote:
>>> Jamie,
>>>
>>> You're confusing 'value' with 'price.'
>>>
>>> TCB
>>>
>>> Jamie K <Meta@Dimensional.com> wrote:
>>>> If you're saying costs of delivering data is decreasing, that's
>>>> certainly true, and predictable.
>>>>
>>>> But the primary driver of the decrease in data transmission costs is
> the
>>>> value of the content and services that people are seeking. The demand
>
>>>> creates opportunity. Consequently, delivery capacity is added by the
>
>>>> marketplace. Adding more delivery capacity doesn't necessarily devalue
>
>>>> the products being delivered. Rather, it's a consequence of the demand
>
>>>> for the content and services. Without compelling content and useful
>>>> services, no one would be online.
>>>>
>>>> Gutenberg's invention sparked a huge new marketplace of books. It
>>>> increased rather than reduced value. You can call books "commodity" but
>>>> they aren't like an interchangeable computer part. There must be value
>
>>>> in the content itself for anyone to seek out a particular book. It's
> not
>>>> just a wad of paper.
>>>>
>>>> I don't believe the dynamic of a growing marketplace is something to
>
>>>> fear. People are becoming more involved with content, not less. Content
>>>> has value when people want that content. The challenge is to grow that
>
>>>> demand and build workable business models around that value.
>>>>
>>>> Apple has done pretty well, for example, with iPods and the iTunes
>>>> online store. They sell music encoded as ones and zeros, but they are
>
>>>> not marketing the ones and zeros, that's merely the carrier (a carrier

>
 >>>> with some major advantages over plastic disks). They are marketing
 >>>> portable, quick and convenient music and video playback hardware as a
 >
 >>>> fashion accessory, and the artists are getting paid.
 >>>>
 >>>> Another model is the one you suggest, selling ancillary products and
 >
 >>>> playing live. Those ideas won't work for every artist (especially
 >>>> composers who don't play live), but they aren't the only possibilities.
 >>>>
 >>>> Along those lines, it's a bit tiresome for independent musicians to hear
 >>>> that music should be given away for free to promote live shows, and live
 >>>> shows should be done at a loss to promote the music. It would be easy
 > to
 >>>> burn the candle at both ends with that combination of common armchair
 >
 >>>> advice. Also, not every artist aspires to be a T-shirt shop.
 >>>>
 >>>> As for the RIAA, they are not a forward thinking bunch. I think we would
 >>>> agree about that.
 >>>>
 >>>> Cheers,
 >>>> -Jamie
 >>>> www.JamieKrutz.com
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 >>>>
 >>>>
 >>>> TCB wrote:
 >>>>> Well, maybe I put that incorrectly. I should say the price of data decreases,
 >>>>> but I stick to it. Just as there are some microeconomic situations where
 >>>>> prices can behave oddly, on occasion this rule can be (temporarily)
 > breached.
 >>>>> Technological innovations in general are hard to contain. Gutenberg
 > invented
 >>>>> movable type in 1452. Even with typesetting books were a major PITA
 > to
 >>> produce,
 >>>>> but in comparison to copying them by hand using tempura ink on vellum
 >>> it
 >>>>> was a serious step in the right direction. By 1500 there were over 1000
 >>> printing
 >>>>> shops in Europe producing 20 million books yearly. So in fifty years
 > the
 >>>>> output went from nearly zero to 20 million, and books were well on their
 >>>>> way to being commodity items.
 >>>>>
 >>>>> I don't see how the 'content providers' are going to fight that dynamic

>>> with
>>>> the internet. OpenBSD used to make a lot of their money from CD sales
>>> because
>>>> it was a huge PITA to download over a slow connection. I still buy the
>>> CDs
>>>> to support the project, but I download the ISOs if I need them.
>>>>
>>>> If you're in the business of selling one and zeros I don't see how that
>>> price
>>>> dynamic doesn't eventually win out. You can create scarcity (and thus
>>> price
>>>> control) with a live show (no band/artist can be in more than one place
>>> at
>>>> a time) a T-Shirt, and a lot of other things, but as long as music can
>>> be
>>>> stored as 1s and 0s, which means for the foreseeable future, it's just
>>> the
>>>> way things are going to go.
>>>>
>>>> TCB
>>>>
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>> "As bandwidth increases the value of data decreases."
>>>>>
>>>>> That's not automatically true. That would be like saying when the supply
>>>>> of trees goes up, the value of books and newspapers goes down. It
>>>>> doesn't necessarily work that way. You're not just selling trees, they
>>>>> are a carrier for the content you are selling. The carrier price has
>>> an
>>>>> impact but it isn't the main value.
>>>>>
>>>>> As long as there is a demand for the content itself, there is value.
>>>>> When people show an interest in your content by listening/viewing or
>>>>> acquiring it, they are reaffirming that it has value. Otherwise they
>>>>> wouldn't bother with it.
>>>>>
>>>>> Granted, when content becomes easier to acquire without paying, there's
>>>>> a marketing and business model challenge. But it's not insurmountable.
>>>>> Companies have created viable businesses with over-the-air radio and
>>> TV,
>>>>> and with web content.
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> www.JamieKrutz.com
>>>>>
>>>>>
>>>>>

>>>>>
>>>>> TCB wrote:
>>>>>> Are you even the _tiniest_ bit surprised by this? If so, you haven't
>>> been
>>>>>> watching the RIAA closely enough.
>>>>>>
>>>>>> There are a few online places where friends of mine and I trade reggae
>>>>> dubplates.
>>>>>> We're talking super obscure records that had maybe a half dozen 12"
>>> copies
>>>>>> made for sound systems. They're hard to find but for true dancehall
>>> dweebs
>>>>>> like me they might as well be made of gold. On top of that copyright
>>> law
>>>>>> in Jamaica is roughly on par with that of Macedonia and China to begin
>>>>> with.
>>>>>> But we all are terrified we'll get sued at some point and be told
> we
>>> owe
>>>>>> \$10k/song for records nobody else wants.
>>>>>>
>>>>>> And this will only get crazier. As bandwidth increases the value of
>>> data
>>>>>> decreases. It's as simple and unchangeable as the laws of scarcity
> in
>>>>> microeconomics.
>>>>>> I recently did a bittorrent download of the new version of Ubuntu.
> 700MB
>>>>>> on a cable modem line and it was done in less than an hour. On my
> work
>>>>> network
>>>>>> (100 mb/s pretty clean until it hits the student network) file transfers
>>>>>> to/from other universities (we have quicker fiber links to some other
>>>>> research
>>>>>> institutions) can get close to theoretical maximum of the weakest
> link
>>>>> in
>>>>>> the network chain, in our case the 100 mb connection on our firewall.
>>>>> Soon
>>>>>> enough that kind of bandwidth, or something close to it, will be available
>>>>>> at home. Not sure what the RIAA will be doing then.
>>>>>>
>>>>>> TCB
>>>>>

Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete

problems

>>getting levels. But when I feed through the Behringer mixers, the wet channels

>>are not hot enough, although in the monitor of the mixer, it is over powering.

>> I know that I may not be explaining it very well... but that is what seems

>>to be happening. I have switched the 8-in cards to Pro, instead of Semi-Pro.

>> That helped a little, but not enough.

>>

>>Another way to think of this is... Say my vox is on mixer channel 1 (to

>>be recorded) and is fed thru the Direct Out to Channel 1 on the 8-in.

And

>>say channels 5 thru 16 have guitars, drums, keyboards and backup/harmony

>>vox. And this is a rock song, so it isn't soft. I have the Paris main/monitor

>>outs fed to the mixer channel 25 and 26 for playback/monitor... If I turn

>>up my vox to slightly over power the monitor (and is almost max w/o distortion),

>>it is ok in the mix, but not in the recorded levels. So remember, what

is

>>going out the Direct Out is controlled on mixer channel 1. This has been

>>my dilemma for months...

>>

>>erlilo <erling.lovik@lyse.net> wrote:

>>>Hey Ed and Happy New Year to you too!

>>>

>>>Sorry to hear about your levelproblems with the SL mixer.

>>>

>>>In the first Paris years I used an Alesis Studio 32 with 16 direct

>>>outs, as Martin talked about. Used it for some years but it began to

>>>be more and more faulty on some of the channels. So I went the

>>>Behringer wagon and get an MX3224X and an UB2442FX-Pro. Have used them

>>>for years now with my two Parissystems without problems. One of the

>>>systems are mobile and is using the UB mixer to feed 8 direct outs to

>>>a Paris 8-ins card. For me, the headroom is good enough for most of my

>>>recordings when travelling with it. But the MX3224X is one of the

>>>best, if not the best in it's class. The extra big external power

>>>(150 watts/ 7kg) supply is built for extreme uses and have headroom

>>>enough to most jobs. 16 direct outs, inserts on each channel, 4 groups

>>>outs, in line system etc.

>>><http://www.behringer.com/MX3242X/index.cfm?lang=eng>

>>>

>>>After looking at the specifications on the different Behringer mixers,

>>>I see that max input level is the same on these kind of mixers. Max

>>>output are from +22dBu to +28dBu, where Xenyx, MX and SL have +28, so

>>>maybe your problem isn't the mixer at all but the Paris 8-ins card?

>>>Are you sure it's calibrated correct to work optimal? On the back of

>>>it, you can calibrate it with a little shrewdriver. I know there have

>>>been written here about how to do this correct but I can't find the

>>>papers here. Maybe some other have them yet, so you can try it out.

>>>

>>>Erlinge'ing dude at DNA is a great idea, perhaps he could fill in the blanks... I will try that. Did it list who did the album at DNA where you found that info?

AA

"Neil" <OI0I@OIU.com> wrote in message news:477a7e69\$1@linux...

>

> I've heard Life is Beautiful, but only on the radio... sounded

> pretty good from what i could tell.

>

> I've been googling this a bit since I saw your post, and the

> only things I've been able to find out relevant to the

> recording itself is: a.) it was done at Nikki Sixx's studio

> (Funny Farm), which apparently is a commercial facility, but

> does not have a website - so no gear list that i could find.

> b.) The drums were programmed. c.) No one other than the

> artists themselves has an engineering or production credit.

> d.) it was mastered at DNA Mastering.

>

> I would e-mail the guy at DNA who did the mastering... he

> might know simply from any talking with the artists he may have

> done. OR it could be more of a mastering thing you're hearing,

> too... I keep seeing the Cranesong STC-8 compressor show up on

> mastering houses gear lists, and from what I've heard, that can

> do some analog-type harmonic additions.

>

> Or, you could try asking on the message boards at DJ Ashba's

> website, or the sixxam website?

>

> Neil

>

>

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>The Sixx AM release. True enough, the mental material is depressing and

>

>>dark, but the sound has just got to be analog. Anyone in the know, ...

>>well.. know?

>>I'm wondering if this is a high sample rate, killin' convertors and a

>>Portico. If it is, I'm totally sold man. That sound just can't be pro

>>tools,

>

>>somebody tell me it ain't so.

>>

>>Inquiring minds wanna know, what 'did' those guys record that album with?

>>

>>AA

>>

>>

>I've not used the VR, but I've used an original vintage C12 before, and the precursor to the VR, the one they called simply: "The Tube" - I hear the VR sounds better than "The Tube", but apart from that, I found both the original C12 and Da ToOb to be pretty bright mics, the C12 was smoother up top, though. If you're comparing the VR to a 414-series of any ilk, then yeah, the 414 might sound less warm simply because you're looking at a transformerless output vs a tube & x-formers & all that stuff that gives off the warm & fuzzys... still doesn't mean they're not just this side of "crispy" on the high end, though.

Neil

"LaMont" <jjdpro@gmail.com> wrote:

>

>The Akg C-12 VR is not warm to you? it's not bright or wide open and the 414..

>

>

>Well, at least the 2 C12'sVrs (non vintage) are very warm. Man, I love that >mic..

>

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

>>

>>"LaMont" <jjdpro@gmail.com> wrote:

>>>

>>>Hi James I purchased one. Great deal. Very nice mic. Very Warm. I purchased >>>it for my Partner(Singer/Writer) which he requires a C-12 ish warmth..

>

>>

>>OK, let me go on record & say that this has to be the first >>time I've ever heard a C-12 referred to as a "warm" mic.

>>

>>Neil

>"Aaron Allen" <know-spam@not_here.dude> wrote:

>e'ing dude at DNA is a great idea, perhaps he could fill in the blanks...

I

>will try that. Did it list who did the album at DNA where you found that

>info?

Shit, man, do I have to "Goo" EVERYTHING for you? lol

Dave Donnelly... david@dnamastering.com

:D

NeilTCB wrote:

- > Except that the world has never worked that way. I didn't say with enough
- > bandwidth everything is free, I said that as bandwidth (and storage) increase
- > the price of data will inevitably decrease. It might not be a linear relationship
- > and it might not happen right away, but it's the way the world works.

We agree that costs are going down.

I think where I part ways with you on this one is the vague translation from "content" to "data." It's as if a field of vegetables and a field of nuclear waste were combined into the single description of "dirt." It's not all just "dirt." What's actually in the field matters.

Likewise all content and services can't be merely hand waved away as "data." What's actually encoded into the bitstream matters.

I see higher data bandwidth as being beneficial to producing and distributing content and services, not detrimental. Potentially better for price, for increased consumer and artist choices, and certainly better for value. And as costs go down for moving bits around, woohoo, that's lower overhead.

There are companies being built on the increasing bandwidth and making money. Bigger bandwidth means better content and services can be offered. The internet is growing as the content and services improve and the demand continues to increase.

This month, rumor has it, iTunes will start renting movies. Making more money on the

Subject: Re: FYI for all Apple users; Welcome to the world of trying to compete
Posted by [Kim W](#) on Sat, 10 Nov 2007 14:30:09 GMT

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Ily transpires (I've emailed Euphonix about it).

>>>>>The sales rep says they saw it in their product preview and it's a very
>>>>nice

>>>>>unit - way better than the Mackie. He says

>>>>>Euphonix thought of everything, except PC support of course.

>>>>>

>>>>>Post market only? Imo, that depends on what you need for a music only

>>>

>>>>>studio - if a Mackie control

>>>>>does the job for a music studio, the MC Mix/Control would likely do it

>>>

>>>>>better - more control and functionality

>>>>>and control of their monitor software as well (Mac of course). I hear

>>>>>the

>>>>>end caps come off

>>>>>so you can attach multiple units and have a larger controller. Also

> the

>>>>MC

>>>>>Mix can function alone,

>>>>>or in addition to the MC Control. It does use Eucon, but no mention

> of

>>>>>

>>>>>there being an extra cost for it,

>>>>>so it sounds like it's included (e.g. no limitations with HUI or Mackie

>>>>>

>>>>>control protocol support).

>>>>>

>>>>>Regards,

>>>>>Dedric

>>>>>

>>>>>"LaMont" <jjdpro@gmail.com> wrote in message news:477bd84f@linux...

>>>>>>

>>>>>> Thanks Dedric.. Wow.. Mac only (for now). I have to see one of these

>>>>>>up

>>>>>> close.

>>>>>> It looks like these are meant for the Post market still. Not for

>>>>>> musicians..

>>>>>>

>>>>>> "Dedric Terry" <dterry@keyofd.net> wrote:

>>>>>>>

>>>>>>>

>>>>>>>><http://www.sweetwater.com/store/manufacturer/Euphonix>

>>>>>>>>

>>>>>>>>Or at least posted on Sweetwater's site. Sadly, and not mentioned

> in

>>>>>=

>>>>>>>>Sweetwater's listings, it's Mac only.

>>>>>>>>Sounds like a Euphonix + Apple + Apogee deal - rumor is maybe PC

>>>>>>>>support

>>>>>>>> =

>>>>>>>>in late 2008. =20

>>>>>>>>

>>>>>>>>Imho, that may be too late. Someone else will push out a PC/Mac =

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>>>>>>controller to usurp the MCs by then.
>>>>>>
>>>>>>Dedric
>>>>>>
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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [Chris Ludwig](#) on Sat, 10 Nov 2007 14:39:19 GMT
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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [LaMont](#) on Sat, 10 Nov 2007 19:59:32 GMT

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>>>>>>
>>>>>
>>>>
>>>
>>
>Ed,

```

Remember the meters on the Behringers are showing peak signals and is not working like "old" VUmeters, that's showing the average.

Be sure to have the start of the sliders up to 0 on Subgroups that is feeding Paris.

Be sure to set the trim control for each inchannel so high that the clip led on the channels are peaking, then set the trim control a little bit back so you get max signal before peaking.

Have PFL listening on when soloing a channel to control how high the Power Led is showing on the channel. Only the left signal will show up in the Power Led when PFL. Be sure it's lighting nearly all the way up before peaking.

If the Peak is coming on, back of a little bit on the trim control for that inchannel and you're ready to record.

Be sure to look at the Paris 8in card, to see how the red peaklight are reacting.

After recording, control how high the peak on the recorded Parischannel have been to see how it's reacting.

If the recordings yet is low, see if you have set the Paris 8in cards to -10dB.

Since your subgroup outs are unbalanced, -10dB are often the most correct to use. Test a ready to record signal in headphones when flipping between -10 and +4 on that Parischannel and you can hear at once wich have the highest signal.

Professional balanced outs shall for the most have a +4dB signal.

If there's still problems, try adjusting the screws on the 8in card to get it hotter.

I see you have CoolEditPro. It can be a good idea to generate a 440 or 1000 hz -10dB testtone recorded in CoolEdit and import it to Paris, to control that the outs of Paris is showing up correct at -10dB. If you have a tone generator, you can test a -10 or 0 dB signal sent from Behringer to be recorded in Paris, to find out how things are reacting.

Hope there's something here to use for you.

Erling

On 3 Jan 2008 11:32:47 +1000, "Ed" <askme@email.com> wrote:

>
>Hi Erlilo,
>
> Thanks so much for your help. I acquired the 8-in manual from the parisfaqs.com
>website. I knew about the adjustment screw but I never messed with them.
> I suppose I will have to look at these adjustments and try that. What worries
>me is that I have absolutely great levels when I send preamps or what-not
>directly into the 8-in card. I don't understand why I am losing so much
>beef going through the mixer... and the levels sound very hot in the mixer,
>but if I trigger a channel to record, it barely moves. If adjusting the
>screws gets me going with the mixer, then I'll be happy.. ummm. for now...
>lol Thanks again... ~ Ed
>
>
>
>erlilo <erling.lovik@lyse.net> wrote:
>>Hi again Ed,
>>
>>You see, I don't have these problems at all with any of my Behringer
>>mixers. I am allways trimming the gain control at the top of the mixer
>>to feed the fader with enough sound at about 0dB and I can see the red
>>lights going on and off on the Paris 8in cards when the signal peaks
>>at top. For me, the level peak metering on the Behringers are nearly
>>allways working in the yellow area, not the green; and right before
>>clipping red.
>>By the way, I've found the manuals for the Paris 8in/outs cards. If
>>you need them I'll send them to you.
>>
>>Good luck
>>

>>Erling
>>
>>On 3 Jan 2008 01:59:34 +1000, "Ed" <askme@email.com> wrote:
>>
>>>
>>>Hi Erling,
>>>
>>> Interesting you mentioned about the calibration. I will have to look
>into
>>>that... and perhaps that is where my problem lies. As I stated, when I
>go

Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [Chris Ludwig](#) on Tue, 13 Nov 2007 04:15:00 GMT
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lections on
preconceived notions of digital processing.

Kudos to Mucusrite... I may have to get one of these now!

Neil

"Rod Lincoln" <rlincoln@nospam.jkc.rr.com> wrote:
>
>I just took the challenge, also assuming I would like the Liquid mix less,
>not ever having heard it. I got 60% right. This was through cheap tiny speakers
>on my internet computer.
>Rod
>"Neil" <IOUOIU@OI.com> wrote:
>>
>>Hmmm... interesting... i just took this challenge, but I didn't
>>really try to guess which one the Liquid Mix was (never heard
>>it, therefore how the fuck could i pick it out?), but rather
>>went under the pretense that I would automatically pick the one
>>that sounded "worse" to my ear as the Liquid Mix in each
>>case...
>>
>>...in doing so, I only got 30% of them RIGHT.
>>
>>Neil
>>
>>
>>"Iamont" <jjdpro@gmail.com> wrote:
>>>
>>>I've been saying that for over a year now..Liquid mix really works and
>those

>>>eq and comps plugins sound great..
>>>
>>>Bill L <bill@billlorentzen.com> wrote:
>>>>Yeah, I listened to them and really could not hear a preference. I ran
>>
>>>>some simple tests with my UAD1 and my hardware UREI 1176LN and could
not
>>>
>>>>hear a preference there either. I must say the Liquid Mix is a bargain
>>
>>>>for what all you get.
>>>>
>>>>Ted Gerber wrote:
>>>>> <http://www.focusrite.com/liquidmixchallenge/>
>>>>>
>>>>> Don't know if anyone has tried this yet, but it's interesting. There's
>>>
>>>>> also a downloadable phase reverse file for further consideration.
>>>>>
>>>>> I really like the Liquid Mix. To me, it sounds great as a plugin at
>any
>>>price
>>>>> point, but considering the price, I think it's fantastic...
>>>>>
>>>>> FWIW
>>>>>
>>>>> Ted
>>>
>>
>Not sure what the schedule is yet. I should know somethingsoon.

Crash will also be happy to dine with us. He's very good at that.
;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:477ed3c1\$1@linux...
>
> Sounds great, John - next Friday it is!
>
> So DeeJ, what's Crash's schedule that day? When do you want to get
> together.
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
> John Macy wrote:

>> I'm in--I just wiped the day free on Friday. I have a gig at Lannies
>> that
>> evening with a late afternoon loadin, but am good till then. Saturday is
>> pretty hectic, as is Sunday...
>>
>> And Crash is welcome at the studio of course... :)
>>
>>
>> Jamie K <Meta@Dimensional.com> wrote:
>>> DeeJ wrote:
>>>> Well, I think it's very nice of me to invite us over there ;oD, but
>>>> just
>> to
>>>> be sure, I think John may need to weigh in on this.
>>> Like anyone can say "no" to Crashbasket!? :^)
>>>
>>> Hey John M., are you around next weekend?
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKruz.com
>>>
>>>
>>>> ;o)
>>>>
>>>> "Jamie K" <Meta@Dimensional.com> wrote in message
>>>> news:477e8596@linux...
>>>>> I'm way up for seeing John's new place, too. Still haven't made it
>>>>> over
>>
>>>>> there (except once long ago, the first time he ran that place).
>>>>>
>>>>> Saturday I'll be in Boulder to try and learn something about EV
>>>>> batteries
>>
>>>>> at the next Denver Electric Vehicle Council meeting.
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> www.JamieKruz.com
>>>>>
>>>>>
>>>>> DeeJ wrote:
>>>>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>>>>>> news:477e7ad3@linux...
>>>>>>> I'm pretty sure I could make it up that way Friday or Saturday -
>>>>>>> Sunday
>>

>>>>>> might be tough
>>>>>> as I think I'm tied up that morning until 1 or so, and then again
>>>>>> that
>>
>>>>>> evening.
>>>>>>
>>>>>> I would offer to bring our Newfy for a doggy playdate, but probably
>> not
>>>>>> a good idea for Crash at the moment :-(
>>>>>>
>>>>>> Regards,
>>>>>> Dedic
>>>>>>
>>>>>> I'm sure Crash would love to play with your Newfie, but he's getting
>> a
>>>>>> bit lame in one leg right now so maybe not a good idea this goaround.
>>>>>>
>>>>>> I'm checking on doggie friendly hotels in the vicinity of the place
>> we
>>>>>> will be getting the work done. I'll let you guys know when I know.
>>>>>>
>>>>>> I want to see Macy's new studio while I'm there. Crash is a very well
>>
>>>>>> behaved studio hound. He's right at home amongst racks of gear,
>>>>>> although
>>
>>>>>> he can create some pretty high SPL if he decides to offer up and
>>>>>> opinion.
>>>>>>
>>>>>> ;o)
>>>>>>
>>I saw a documentary about those dogs. During one part of it they had set
them on the trail of a little girl who had gotten lost in the park. One of
the dogs found her and stayed with her all night. the little girl said that
it was so noble of the dog to have curled up with her to keep her warm. Amy
and I laughed our butts off when we heard that. We know better. That dog was
cold and he was using that little girl for a heating pad. Ours do it on a
regular basis.

"Neil" <IOUOI@OIU.com> wrote in message news:477ee084\$1@linux...

>

> "Deej" <noway@jose.org> wrote:

>

>>That would work. If we take him out in public we'll eventually get
>>surrounded by throngs of people as everyone who sees him will first say

>

>>"Wow!!!...that's the biggest dog I've ever seen"

>

> A few years ago I ran across this gal in Petsmart with three
> Great Danes with her... one of 'em was absolutely enormous -
> the others were normal, good-sized for their breed. She was
> wearing a rescue service jacket of some kind & I asked her if
> they were pets or working dogs; she said they used them for
> finding people that were lost in the mountains up in Big Bend
> Nat'l Forest east of here. I remarked that I hadn't known that
> Danes were used for tracking, and she said they could track OK,
> but they mainly used them because they're so robust & can take
> that kind of terrain for long periods of time. So, the bigger
> & stronger they can get 'em, the better for their purposes, I
> guess... and that one pooch was frickin' enormous!
>
> Neilwow it's the race of people that don't have any details or a real plan. woo
hoo

gimmie ron paul dammit"Deej" <noway@jose.org> wrote:

>
>"Neil" <OIUOI@OI.com> wrote in message news:477da4c4\$1@linux...
>>
>> Holy River is my favorite out of all the clips.
>>
>> Why does a song called "Guitar Suite" have so much harmonica
>> in it?
>>
>> :D
>
>
>I just listened to the clip of Holy River. It peters out before the guitar

>solo. As a guitarist extraordanaire yourself, you'd probably enjoy it on
a
>technical level..

Well, i'm hardly what you described, but i liked what i heard
just from a song perspective.

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

>gimmie ron paul dammit

Is that like Hillary Clinton oh-sh*t?

heh

DC"Neil" <OIUOI@OI.com> wrote in message news:477f0d1c\$1@linux...

>
> "Deej" <noway@jose.org> wrote:

>>
 >>"Neil" <OIUOI@OI.com> wrote in message news:477da4c4\$1@linux...
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 >>>
 >>> Why does a song called "Guitar Suite" have so much harmonica
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 >>
 >>
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 > a
 >>technical level..
 >
 > Well, i'm hardly what you described, but i liked what i heard
 > just from a song perspective.
 >
 > Neil

You underestimate yourself Neil. I've heard your playing and I'd say that it's totally nukular.

;o)let's see Hillary is a liar, Ron Paul is not. hmmm not the same I only own one piece by Behringer, a MIDI pedal board for my guitar rig, and it manages to have 2 bizarre problems: 1) somehow the control pedal assigned to volume actually makes my Tonelab preamp squeak when I adjust it. How? Beats the crap out of me. 2) The same pedal does not go to zero; in other words at full off, it's still partly on.

And one of the LEDs is intermittent.

BUT IT WAS PRETTY CHEAP, and it is the only one on the market, so I had to have it. Oh well, maybe the new factory will improve things. Don't forget there was a time when Japanese products sucked too. There was a law passed that any Japanese product had to say "Made in Japan", to warn consumers that it was probably substandard. Now that is an emblem of quality.

Chris Latham wrote:

> <http://www.audiotechnology.com.au/behringer.html>
 >
 >Sorry. I was making a bad joke.

you said:

gimmie ron paul dammit

instead of

gimmie ron paul, dammit

so I was wondering if "ron paul dammit" was anything like

"Hillary Clinton oh-sh*t"

snork...

of course they are not the same. on a serious note, I hope we finally see the end of both the Clinton and Bush dynasties this year...

No more Clintons, no more Bushes.

Thank You

DC

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

>

>let's see Hillary is a liar, Ron Paul is not. hmmm not the sameThe nihilist in me eagerly awaits a Huckabee v. Obama campaign. The man who stands for absolutely nothing but a vague self interest in his own advancement vs. the man who concretely and desperately believes in nearly everything I despise.

TCB

"DC" <dc@spammersinhell.com> wrote:

>

><http://apnews.myway.com/article/20080104/D8TUR8980.html>

>

>Holy Moly! Hillary in 3rd place....

>

>

>DCKeep in mind with ABY testing you're actually going against a coin flip, so while he did 'double' your score he did so by being 10% better than a coin flip while you were 20% worse.

TCB

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

>

>You doubled my score - you rat-bastard! lol
>I went with whichever one i thought sounded thinner, or less
>high-fidelity as the LiquidMix. If both sounded good, but one
>sounded "smoother", that was the one I picked as the analog
>clip... not all that scientific, perhaps, but it gave me
>a "control" group, in a way - the hypothetical center where I
>wasn't guessing, but was rather making my selections on
>preconceived notions of digital processing.
>
>Kudos to Mucusrite... I may have to get one of these now!
>
>Neil
>
>"Rod Lincoln" <rlincoln@nospam.jkc.rr.com> wrote:
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>>I just took the challenge, also assuming I would like the Liquid mix less,
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Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [excelav](#) on Tue, 13 Nov 2007 17:33:39 GMT

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>>> where
>>>>the internal sync light and the 48k light come on together. They stay

>>>>that
>>>>way for far too long (compared to "normal") and then the 7/7 error
>>>>appears.
>>>>IIRC that phase is when the MEC is actually attempting to make the audio
>>>>link with the EDS card. Presumably this is when EDS comms are going to

>>>>suddenly
>>>>increase from some minor discussions about the boot process to an actual
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>>>>issues at that point.
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>>>>seems
>>>>possible.

>>>>
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I'm
>>>>just changing to Standard PC to see if we can't sort some stuff out
>>>>because...
>>>>
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>>>>Windows.
>>>>It was on its own, but that's not the real IRQ (which was 5, but I've

>>>>moved
>>>>it to 7), but a virtual Windows one. Why Windows made this crazy
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>>>>
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>>>>seem the likely cause. A BIOS reset may do it. Or it still could be a
MB
>>>>hardware fault.
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>>>>Annoying... ;o)
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>>>>Cheers,
>>>>Kim.
>>>
>>
>>
>
>Morgan,

Thanks for that. I'll give it a shot. You're not the first to suggest it
(Steve did I think). I'm a little pessimistic about it however as I have
removed both cards, tried just one, then the other, and different slots,
and I would have thought that simply luck of the draw would mean it would
have randomly started at some point if that was the issue. You'd have more
experience on this level than myself though, so I'll put it next on the list.

I do hate pulling the box apart though... :o(

Cheers,
Kim.

"Morgan" <morganp@ntplx.net> wrote:

>Hi Kim,

>I tried to respond to another post on this a while back

>and got a posting error, I hope this one makes it.

>

>We had some rigs that would get into a 7/7 error mode,

>this always means the hardware cannot be seen.

>

>We would use a pencil eraser on the contacts of the EDS

>card and clean out the pci slot the best we could with a

>De-Oxit type of spray . That usually would do the trick.

>In a multi card system - do one card at a time :)

>I hope this helps :)

>

>Morgan

>"Kim" <hiddensounds@hotmail.com> wrote in message news:47800ece\$1@linux...

>>

>>

>> Mmm... neither the BIOS Defaults reset or the Standard PC thing seem
to

>> have fixed it. Same deal.

>>

>> Gosh damnit. ;o)

>>

>> I'm just going to be really annoyed if I buy a new MB and that's not it.

>> I've tried a number of things here, many with some confidence of a result,

>> but nuttin' worked. I've got \$4500 I plan to spend on car restorations

in

>> the next 6 weeks. I know a MB is only \$70 but I'm runnin' on empty. ;o)

>>

>> But what I wouldn't do to get Paris up and running. I'm almost considering

>> loading Reaper to get some stuff done... :oS

>>

>> Cheers,

>> Kim.

>>

>> "Kim" <hiddensounds@hotmail.com> wrote:

>>>

>>>

>>>So..... ;o)

>>>

>>>It occurred to me that I should put more effort into resolving this on
the

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>>>Annoying... ;o)
>>>
>>>Cheers,
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>>
>
>Kimmers, i think you're gonna have to yank the machine apart

no matter what... IIRC, that error 7/7 is indeed an EDS-card-related thing, and it COULD be just the connection/connectors.

Best to yank it apart & rule out a bad EDS card by cleaning the connectors & see if that works.

Neil

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>"Deej" <noway@jose.org> wrote:

>You underestimate yourself Neil. I've heard your playing
>and I'd say that it's totally nukular.

Thanks, man... sincerely, i mean that - i'm not trying to exhibit false humility or anything like that, but honestly I'm one of those who subscribe to the: "Do one thing, do it well" kind of maxim... ask me to play some C&W licks & i'm at a loss, for example. I'm OK in a certain few genres, but i know my place. lol

NeilWell, when Jerry Garcia auditioned for Rush, he got the boot, so go figure.....

;o)

"Neil" <OIUO@OI.com> wrote in message news:47804217\$1@linux...
>

> "Deej" <noway@jose.org> wrote:
>
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>
> Neil"Neil" <OI@OI.com> wrote in message news:47800af9\$1@linux...
>
> "alex plasko" <alex.plasko@snet.net> wrote:
>
>>Ill never trust fukusrite again after my ordeal with my 215.
>
> I've got a Red-8 & an ISA 428, and i love 'em both!
>
> Neil

Raises hand for RED7 here, though it's an old one with a SN in the 400's. I heard they quit using the same transformer or took out the input transformer entirely, or something like that on the newer RED7's.....but anyway, mine sucketh not..That's what I did, and it fixed my problem.....although it did not say "7/7" it said "Paris engine not responding".

"Neil" <OIUIU@OI.com> wrote in message news:4780366a\$1@linux...

>
> Kimmers, i think you're gonna have to yank the machine apart
> no matter what... IIRC, that error 7/7 is indeed an EDS-card-
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> >>We would use a pencil eraser on the contacts of the EDS
> >>card and clean out the pci slot t

Subject: Re: FYI for all Apple users;Welcome to the world of trying to compete
Posted by [rick](#) on Wed, 14 Nov 2007 10:01:13 GMT
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comedy show at all. ? I don't
want to discredit your opinions - I am only curious about them. Why do you
guys think his ideas are so bad?

thanks doods, and peace please!,
-Carl

"Deej" <noway@jose.org> wrote in message news:4781bcc2\$1@linux...
> WOW!!!!..this is like watching a dark comedy show.
>
> Thanks for mentioning this interview LaMont.
>
>
> "Deej" <noway@jose.org> wrote in message news:4781b81a@linux...
>> Actually...here.
>>
>> <http://www.msnbc.msn.com/id/22342301/>
>>
>>
>> "Deej" <noway@jose.org> wrote in message news:4781b7a2\$1@linux...
>>> You mean this one?

>>>
>>> <http://www.gather.com/viewArticle.jsp?articleId=281474977211> 587
>>>
>>> I'm reading it right now.
>>>
>>>
>>> "LaMont" <jjdpro@gmail.com> wrote in message news:4781a872\$1@linux...
>>>>
>>>> He is a complete and utter idiot who has flipped flopped thru-out his
>>>> entire
>>>> political career.
>>>>
>>>> Tim Russert chewed him up and spat him out and exposed his true racist
>>>> self.
>>>> If want to know the real Ron Paul, go back and look at the interview
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>>>> Russert on Sunday's Meet the Press.
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>>>>>
>>>>>on to others who might be excited to know there is an alternative to
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>>>>>
>>>>>bus- I'm sorry. I meant big government running our lives.
>>>>>
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>
><http://www.youtube.com/watch?v=WxldrCsVByA>
<http://www.youtube.com/watch?v=8VQcpmfT0f4&feature=user>

If anyone's interested to a more in-depth look.

-peace!"Carl Amburn" <carlamburn@hotmail.com> wrote in message news:4781c3b9@linux...
>I watched this when it aired. I must be missing something, because I didn't
>think he came off like a racist, idiot or dark comedy show at all. ? I
>don't want to discredit your opinions - I am only curious about them. Why
>do you guys think his ideas are so bad?
>
> thanks doods, and peace please!,
> -Carl

>

From my perspective, he is very unsure about the actual effect his policies would create, he just doesn't seem to care and his belief that Iran isn't a danger and doesn't have an army. Hezbollah is their army and it's right on the northern border of Israel and they pretty much kicked Israel's butt last go around. He's living in a foreign policy dreamland and he would try to finance the US government with funds that we save while the world collapses into total chaos.

It just sorta makes me shake my head that a US congressman could be so naive.

I'm pretty much on the same page with him as far as immigration goes and his thinking on the welfare state issues, but neither of these issues are something that can be solved with the flick of a booger. If we're going to change it, it needs to have some sort of humanity involved in the solution. You send millions of people back to countries that are coming apart because we withdraw from involvement there and aren't willing to reinvolve ourselves when the infrastructure collapses and totalitarian Chavez wannabees step in to seize the governments, you're going to have an unbelievable chaos. I appreciate your response - I think it's a good and important discussion, and I like to hear and know other perspectives.

I actually think RP is quite sure of his position and those future effects. IMO, the basis for most of his ideas come from seeing the U.S. grow constantly weaker, and to address this weakness on a fundamental level - not by plugging different numbers into the over-bloated system as-is.

His middle east policy is something I'd like to know more about. He has mentioned needing transition programs/policies for his ideas. I do like the idea of the U.S. not being the world's police force though. I think there are good examples of countries working out their own situations. My big question about that, is... how are we going to pay for it \$\$? The dollar is sinking sinking sinking.

I'm curious to know your response to the town hall stuff. It's an hour long - and he lost me a couple of times, just his speaking tone - but overall, it has reeled me in a bit more, because he's able to explain in more detail.

-peace!,
-Carl

"Deej" <noway@jose.org> wrote in message news:4781cb99\$1@linux...
>

>>

>> I'm curious about exactly which "global realities" you think he does not

>> understand?

>

>Bill & Ron says:

>BILL MOYERS: --who own, as you say, a lot of the media out there.

>RON PAUL: But I think it's still to this philosophy they believe in. They believe in war. And they believe in the military industrial complex. And some of these companies that are mixed in with making profits off war.

>

>I think that's a distorted crock, personally.

>

>BILL MOYERS: You remind me of something you told Tim Russet on MEET THE PRESS-- you talked about fascism. Look at this piece of tape.

>

>RON PAUL (on MEET THE PRESS): Were not moving toward Hitler-type fascism, but we're moving toward a softer fascism. Loss of civil liberties, corporations running the show, big government in bed with big business. So you have the military industrial complex, you have the medical industrial complex, you have the financial industry, you have the communications industry. They go to Washington and spend hundreds of millions of dollars. That's where the control is. I call that a soft form of fascism, something that is very dangerous.

>

>yadda yadda....and then he says:

>

>RON PAUL: Yeah. Now we're living in an age today in this post-9/11 atmosphere where our civil liberties are being undermined constantly. All in the name of safety and security we're supposed to give up our rights for our privacy? We're allowed now to accept the idea of secret prisons and secret renditions, and the lost of habeas corpus. This is very, very dangerous. And I don't want to get to the point where it's hard to reverse. Matter of fact, right now it's getting more difficult everyday to reverse this trend, because the American people seem to so often say, "You know I want to be-- I can't be free, if I'm not safe. So, I want my government to make me safe." And they're willing to give up their liberties. And I'm convinced that you never have to give up liberties to be safe. I think you're less safe when you give up your liberty

>

>I think Paul totally doesn't get the fact that due to our open society, our own laws can be used against us in time of war.....except if you don't believe we are at war, in which case I say that his is dangerously in the twilight zone concerning some global realities. We have always had to take certain measures that restricted our freedoms during time of war.

>

> <http://www.wired.com/politics/law/news/2001/09/47051?current Page=all>

>

>They were measures that were deemed necessary at the time and they have also always been rescinded when the war ended. This is no different. Many of us are just in total denial that we are at war.....a very real, down and dirty, no holds barred war.

>

>I also think that his foriegn policy is, despite trying to put a new sole on an old shoe, isolationist, and all you have to do is look to history to see how that kind of policy has allowed conflicts to fester and escalate until we are called upon to field a massive military juggernaut in order to end a

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>>>>bus- I'm sorry. I meant big government running our lives.
>>>>
>>
>>
>
>> PS: Give me liberty, or give me HDTV!

Bona (What a spectacular

over the control 24. Not just the preamps and analog section, but the whole look - feel / ergonomics are further improved. I have not been a huge fan of the control 24.

Having said that I prefer the MC by a large margin in terms of overall integration.

I held off getting an MC because of early info on the new controller, so I remain anxious to get my hands on one. I have contacts at Euphonix, so I hope to have one to try soon.

Gene

"LaMont" <jjdpro@gmail.com> wrote:

>

>Good points. If you did a search on Nuendo's and GearsLutz forums, there seemed

>to me that a lot of users/mid range studios wanted such a product in the

>Control 24 or New C24 range.

>

>Man, I'm very jealous of that C24. Total integration with it's DAW..16(Grace

>range Mic Pres), 8-stereo,16 mono channel sub mixer, Talk back..Surround

>monitoring..24 faders, with full master section.

>For those of us who got spoiled with the C-16, this is what we Dreamed the

>Paris and other DAWs front end mix/controller surface would become.

>

>As for the Market: I think James M was and is right: The Manufacturers as

>a whole see a bigger market with the "Bed_Room" guy/gals. 2-8 tracks at

a

>time. USB2 interfaces, although you still can get a decent to good Firewire

>interface, but most of them are still based on the 2-8 channel model.

>

>Hey, it's the Market driven as you stated.. I just