
Subject: The real evil in this world!

Posted by [Jimmy](#) on Wed, 13 Jul 2005 13:05:03 GMT

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; >> > > If it won't play on either MEC, then it's likely the card. If
it
> >> plays
> >> > > on
> >> > > > one MEC but not the other, then it's likely the MEC.
> >> > > >
> >> > > > > If it plays on both MECs, I'm going to start switching ribbon
> > cables
> >> > > between
> >> > > > the cards and see if one of them is the culprit.
> >> > > >
> >> > > > > If I still have no problems, I'll be stumped 'cause cards A & B
> > work
> >> > > > fine.....or so it seems right now.
> >> > > >
> >> > > > > Maybe I'll get finished with this sometime today.
> >> > > >
> >> > > > > ;o(
> >> > > >
> >> > > >
> >> > > > > "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
> >> > > > > news:42eb101e@linux...
> >> > > > > > The NICE thing about Paris is that it totally doesn't matter
> >> > > > > > which MEC is on what card... it is completely assignable in
> >> > > > > > the global master window... you can literally shuffle your
> >> > > > > > MEC's around then reassign them without losing anything in
> >> > > > > > the way of routing.
> >> > > > > >
> >> > > > > > David.
> >> > > > > >
> >> > > > > > DJ wrote:
> >> > > > > > > I've been working for about 6 months with 3 EDS cards which
> > are
> >> > > hooked
> >> > > > up to
> >> > > > > three MECs. The last MEC doesn't have any analog I/O cards,
> > just
> >> > > ADAT
> >> > > > cards.
> >> > > > > I usually track to the first two MECs.
> >> > > > > >
> >> > > > > > Well, for some reason I can't fathom, suddenly MEC 3
stopped
> >> > > > > > > syncing.....lots of digital hash. switching WC on and

off
 > >> would
 > >> > >> sync
 > >> >> > >it
 > >> >> > >> > back up. Then that stopped working. The switching the EDS
 card
 > >> on
 > >> > >> Submix
 > >> >> > >3
 > >> >> > >> > in the global window to virtual and then back to card
 worked.
 > >> Now
 > >> > >> that
 > >> >> > >has
 > >> >> > >> > stopped working. I thought it might be a bad cable so I
 > >switched
 > >> > >the
 > >> >> > >SCSI
 > >> >> > >> > cable from MEC 3 to Card B and attached the cable from MEC
 2
 > >to
 > >> > >card
 > >> >> > > C
 > >> >> > >> > figuring that if it was either a card or cable, I could
 trace
 > >> the
 > >> >> > >problem.,
 > >> >> > >> > Well, I found that that hooking this MEC #3 (which was
 > >> previously
 > >> >> > >attached
 > >> >> > >> > Card C) to Card B and attaching Card C to MEC #2 (which was
 > >> >> previously
 > >> >> > >> > attached MEC #3) totlly solves the problem.
 > >> >> > >> > Rock solid, no sync problems and absolutely no discernable
 > >> reason
 > >> > >for
 > >> >> > >this
 > >> >> > >> > behaviour. However, I did add an RME multiface to my Cubase
 SX
 > >> > >system
 > >> >> > >> > yesterday and all of these devices are sharing a common
 clock
 > >so
 > >> > >I'm
 > >> >> > >> > wondering if, by some cursed digital happenstance, this
 might
 > >> have
 > >> >> > >caused

> > > > > > the problem. I sort of doubt it though because the system
 was
 > > > > starting
 > > > > > to
 > > > > > > act erratic before I hooked up the Multiface to the SX DAW.
 > > > > > >
 > > > > > > I've got project in the works here that has 12 songs with
 lots
 > > of
 > > > > tracks
 > > > > > on
 > > > > > > each. There's still lots more tracking/dubs to do on this
 > > project
 > > > and
 > > > > I've
 > > > > > > got a producer coming in tomorrow to discuss a label
 project.
 > > I'm
 > > > > going
 > > > > > be
 > > > > > > jacking around with reconfiguring my patchbay presets
 tonight
 > > to
 > > > > reflect
 > > > > > the
 > > > > > > new MEC/Card assignments. Right now every %\$#^&*%^#\$\$'ing
 song
 > > on
 > > > the
 > > > > > > project I'm working on is playing back from the wrong
 > > > &^\$#&^%&^&^%\$
 > > > > > > submix.
 > > > > > >
 > > > > > > This stuff pisses me off to no end. This same thing started
 > > > > happening
 > > > > > when I
 > > > > > > was using 2 x MECs and a 442.
 > > > > > >
 > > > > > > I thought I had a bad EDS card yesterday and I sent
 TheSoniq
 > > the
 > > > > money
 > > > > > for
 > > > > > > another one. Then the system started working normally again
 so
 > > I
 > > > > called
 > > > > > him

> >> > >> > >> > and told him to hold off. I don't know if this is a card
issue
> >> or
> >> > >> not,
> >> > >> > >but
> >> > >> > >> > I'm not gonna' get caught with my pants down so I'm going
to
> >> tell
> >> > >him
> >> > >> > to
> >> > >> > >> > send it on.
> >> > >> > >> >
> >> > >> > >> > Grrrrr.....
> >> > >> > >> >
> >> > >> > >> > ;o(
> >> > >> > >> >
> >> > >> > >> >
> >> > >> > >
> >> > >> > >
> >> > >> >
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>After playing around a bit, I decided to buy Mackie's Tracktion 2 and use it as a front end to Paris, sort of how some of you seem to be using Cubase. It's really pretty intuitive as a songwriting tool if I can ever get what I'm trying to do here to work. I'll be using Tracktion 2 mostly as a sequencer/VSTi host for BFD, etc. to flesh out song ideas and then sum it through Paris while doing any remaining true audio tracks in Paris.

I want to use Paris to control Tracktion. I'm using the Frontier Design Dakota/Sierra configuration as the audio/midi card in the Tracktion machine and having a hell of a time getting Sync to happen properly with my Paris rig. I can't use the ADAT sync out of Paris v3 in Xp because of the known ADAT issues in Paris Xpv3 (you can't even drive a regular ADAT with it) and it doesn't appear that I have any other alternative but to stripe a SMPTE track in Paris and use that to drive the Sierra/Dakota which converts the SMPTE to MTC which Tracktion understands. My attempts at this approach are making me want to buy an Sm-58, a 4 track Syncassette and a cheesey drum machine!

The Tracktion 2 MTC timecode set-up only has settings of 24, 25 or 30 fps and no df or nd settings. Still I can get things to sync visually (frames match in Paris and Tracktion interfaces) but get no audio until I hit stop on the C16 and catch the tail of the last note(s) playing in Tracktion. If

I unlock Tracktion from Paris altogether Tracktion audio plays back fine through Paris.(Sounds great actually - BFD is a great tool)

Anyway, any ideas as to what I am doing wrong here or what the problem might be or even another approach I might take? I know I'm not worthy, but I almost feel deej-like here in terms of my self imposed convolution!

Any help is greatly appreciated!

Cheers,
JonJon,

some thoughts below-

"Jon Jiles" <nospam@dude.com> wrote in message news:42ed4bfd\$1@linux...
>

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> it as a front end to Paris, sort of how some of you seem to be using
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> to do here to work. I'll be using Tracktion 2 mostly as a sequencer/VSTi
> host for BFD, etc. to flesh out song ideas and then sum it through Paris
> while doing any remaining true audio tracks in Paris.

With you so far.

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The ADAT modules send ADAT timecode in Paris XP, the same as they do in Win 9x. The Paris SX driver doesn't recognize ADAT machines, but the module sends timecode just fine.

I stopped having luck with the Dakota card once I upgraded from Cubase v1.6 to v2.0 because I was no longer able to match the buffer settings in the Cubase SX application to the buffer settings in the Dakota control panel. My theory is that for some reason, the Dakota ADAT sync input doesn't allow the system to lock up properly to incoming Paris ADAT sync if the sync settings can't be matched in the actual audio application and the Dakota control panel. No clue why. I don't know about Traktion, but an RME card works flawlessly with Paris ADAT sync in Cubase SX.

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- > feel deej-like here in terms of my self imposed convolution!

I heard rumors that he accidentally tripped behind his equipment rack and was devoured by snakes.

- >
- > Any help is greatly appreciated!
- >
- > Cheers,
- > Jon

If the card don't fit, you must quit.....RME=problem free

The snake eater.

;o) For some time I've been ranting and raving about the possibility of moving to St Kilda, which, for those of you who don't live in or know Melbourne (all but about 2 of you ;o) is an inner city suburb by the beach, full of flats, pubs, bars, flats, cafes, bakeries, pubs, restaurants, bars, pubs, lots of public transport, pubs and bars, oh, and did I mention pubs...

Last night however I went to another Melbourne suburb, being Northcote, and went to a bar, and a pub. ;o) Northcote has been on the possibility list for a while, but I think last night has nidded it up the list. Firstly, I really liked the two places we went last night. At the second bar, for example,

a band was packing up, and I saw the guy packing up his double bass... and a band with a double bass sounds promising to me... and meanwhile, as the band was finished, some old 40's music was playing through the PA. The bar before that had on one of my favourite CD's of the last few years, being David Holmes "Come Get it. I Got it".

Plus, Northcote is only about 15 minutes from work, whereas St Kilda is more like 45 minutes...

....but Northcote isn't near the beach! ;o);

....mind you, in my price range, in St Kilda I'm likely to only get some tiny little 2 bedroom flat in a multistory block, whereas in Northcote I might actually get myself a small actual house, which would be good, and have spaces to park more than one car... and, of course, not being a multistory flat, I may be able to get away with actually doing some recording of loud instruments.

I think I might have to change destinations...

Cheers,

Kim. In which area are you most likely to get laid, and by who?

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:42ed6e0e\$1@linux...

>

>

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> to St Kilda, which, for those of you who don't live in or know Melbourne
> (all but about 2 of you ;o) is an inner city suburb by the beach, full of
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> flat, I may be able to get away with actually doing some recording of loud
> instruments.
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> I think I might have to change destinations...
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> Cheers,
> Kim.....ummmm.....errr.....by whom?

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:42ed6f17@linux...

> In which area are you most likely to get laid, and by who?
>
> ;o)
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> "Kim" <hiddensounds@hotmail.com> wrote in message news:42ed6e0e\$1@linux...
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Subject: Re: The real evil in this world!

Posted by [HeavyD](#) on Wed, 13 Jul 2005 14:29:04 GMT

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a>> wrote:

>3000\$? for an aurora 16

>oups

>id rather find 2 8in + 1 8 out cards for such prices.... i aint a pro who

>can put so much on a converter.

>it's just to use 2 dp4's as sends you know...in a home studio.

>thx anyway for the advices, i now know one more stuff i can't buy ;-))

>

>

>42ec409b@linux...

>> I saw a review by Fletcher on the Aurora. He was A/B'ing it against a

>Lavry

>> Blue. He said that it wasn't quite in the same ballpark but close. Then he

>> hooked it up to an Apogee Big Ben and reported that it was practically

>> indistinguishable from the Lavry.

>>

>>!course, buying an Aurora and a Big Ben would cost about the same

>as

>> a Lavry.

>>

>> ;o)

>>

>> "rick" <parnell68@hotmail.com> wrote in message

>> news:j57oe15qilp2no13g1coqhljrhmr19o47@4ax.com...

>> > lynx aurora. i've got lynx two and the rme fw 800; the lynx (two) so

>> > far is the closest to paris. i can only imagine what the aurora

>> > sounds like.

>> >

>> > On Sat, 30 Jul 2005 15:37:05 +0200, "cyrille" <portscan@wanadoo.fr>

>> > wrote:

>> >

>> > >hi all

>> > >i'm looking for an 8 channel converters to add to my paris.

>> > >i need something quite good, that doesn't decrease the overall sound
>> quality

>> > >of the rig.

>> > >i saw frontier design tango 24

>> > >seems quite cheap on s/h

>> > >does any1 know this one or could recommend me something else?

>> > >i could also trade the adat card for an 8i card.

>> > >thx anyone who answers

>> > >cyrille

>> > >

>> >

>>

>>

>

>Also to note Traktion does not support ASIO Positioning Protocol which is how Cubase and the RME works with Paris when using ADAT sync cables. Jon will have to MTC between Paris and Traktion.

Chris

DJ wrote:

> Jon,

>

> some thoughts below-

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> "Jon Jiles" <nospam@dude.com> wrote in message news:42ed4bfd\$1@linux...

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>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762You're moving to Montana to live on public land, grow your own food and hunt
for elk aren't you? Just please, no manifestos. ;-)

On 7/31/05 7:14 PM, in article 42ed77ac@linux, "justcron"
<justcron@hydrorecords.compound> wrote:

> So sony got fined \$10 Mil... we as consumers should get that refund,
> otherwise whats the point.
>
> I hope they go after Hollywood next... then they should go after Pepsi...
> then how about Guitar Center.. and Walmart... Boeing... Halliburton... and
> finally the US Government itself.... and I want a refund off all that
> shit.
>
>Thanks oh mighty snake eater!

Ya know sometimes I wish I didn't love the way Paris sounds so much.. or
that they would have gotten the friggin' midi part right.. or that it supported
VSTi's ... or that it just plain was being updated and supported. All I want
to do is write songs and record them well. This nerdy stuff gets frustrating.

Oh well, looks like now I'm back to getting lost in kluge-land again....guess
I'll look into the hardware you suggested. It's still cheaper than replacing

Paris and nothing else sounds as good (that's affordable anyway).

How are the pooches doing by the way!

Thanks,
Jon

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

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>Thanks Chris -

Since the "Paris Smpte track to Sierra interface to the Dakota converting to MTC out to Tracktion" scenario doesn't seem to be working what hardware/card would you suggest?

Thanks,
Jon

Chris Ludwig <chrisl@adkproaudio.com> wrote:

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>>
>> The ADAT modules send ADAT timecode in Paris XP, the same as they do in Win
>> 9x. The Paris SX driver doesn't recognize ADAT machines, but the module
>> sends timecode just fine.
>>
>> I stopped having luck with the Dakota card once I upgraded from Cubase
v1.6
>> to v2.0 because I was no longer able to match the buffer settings in the
>> Cubase SX application to the buffer settings in the Dakota control panel.
My
>> theory is that for some reason, the Dakota ADAT sync input doesn't allow
the
>> system to lock up properly to incoming Paris ADAT sync if the sync settings
>> can't be matched in the actual audio application and the Dakota control
>> panel. No clue why. I don't know about Traktion, but an RME card works
>> flawlessly with Paris ADAT sync in Cubase SX.
>>
>> and it doesn't
>>
>>>appear that I have any other alternative but to stripe a SMPTE track in
>>
>> Paris
>>
>>>and use that to drive the Sierra/Dakota which converts the SMPTE to MTC
>>
>> which
>>
>>>Tracktion understands. My attempts at this approach are making me want
to
>>>buy an Sm-58, a 4 track Syncassette and a cheesey drum machine!
>>
>>
>> Brian T. posted a while back that he was using a pair of Steinberg MidEX
>> interfaces to lock Paris to Nuendo.This might be the ticket for you.
>>
>>>The Tracktion 2 MTC timecode set-up only has settings of 24, 25 or 30
fps
>>>and no df or nd settings.Still I can get things to sync visually (frames
>>>match in Paris and Tracktion interfaces) but get no audio until I hit
stop
>>>on the C16 and catch the tail of the last note(s) playing in Tracktion.
If

>>>I unlock Tracktion from Paris altogether Tracktion audio plays back fine
>>>through Paris.(Sounds great actually - BFD is a great tool)
>>
>>
>> Yep, sounds like som sort of buffer issue you have there.
>>
>>>Anyway, any ideas as to what I am doing wrong here or what the problem
>>
>> might
>>
>>>be or even another approach I might take? I know I'm not worthy, but I
>>
>> almost
>>
>>>feel deej-like here in terms of my self imposed convolution!
>>
>>
>> I heard rumors that he accidentally tripped behind his equipment rack
and
>> was devoured by snakes.
>>
>>
>>>Any help is greatly appreciated!
>>>
>>>Cheers,
>>>Jon
>>
>>
>> If the card don't fit, you must quit.....RME=problem free
>>
>> The snake eater.
>> ;o)
>>
>>
>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762The Beach, and Melbourne, Pla eeze.
Not in the same sentence, I beg you, Kim ;-P
--
Martin Harrington
www.lendaneer-sound.com

"Kim" <hiddensounds@hotmail.com> wrote in message news:42ed6e0e\$1@linux...
>

>
> For some time I've been ranting and raving about the possibility of moving
> to St Kilda, which, for those of you who don't live in or know Melbourne
> (all but about 2 of you ;o) is an inner city suburb by the beach, full of
> flats, pubs, bars, flats, cafes, bakeries, pubs, restaurants, bars, pubs,
> lots of public transport, pubs and bars, oh, and did I mention pubs...
>
> Last night however I went to another Melbourne suburb, being Northcote,
> and
> went to a bar, and a pub. ;o) Northcote has been on the possibility list
> for a while, but I think last night has nidded it up the list. Firstly, I
> really liked the two places we went last night. At the second bar, for
> example,
> a band was packing up, and I saw the guy packing up his double bass...
> and
> a band with a double bass sounds promising to me... and meanwhile, as
> the
> band was finished, some old 40's music was playing through the PA. The bar
> before that had on one of my favourite CD's of the last few years, being
> David Holmes "Come Get it. I Got it".
>
> Plus, Northcote is only about 15 minutes from work, whereas St Kilda is
> more
> like 45 minutes...
>
> ...but Northcote isn't near the beach!)o;
>
> ...mind you, in my price range, in St Kilda I'm likely to only get some
> tiny little 2 bedroom flat in a multistory block, whereas in Northcote I
> might actually get myself a small actual house, which would be good, and
> have spaces to park more than one car... and, of course, not being a
> multistory
> flat, I may be able to get away with actually doing some recording of loud
> instruments.
>
> I think I might have to change destinations...
>
> Cheers,
> Kim. Looks like you're pretty much as south on the globe as you
> can get.

A lot of people say that about Melbourne

--

Martin Harrington
www.lendaneer-sound.com

"justcron" <justcron@hydrorecords.compound> wrote in message

news:42ed82dc@linux...

> nice...

>

> I checked out Melbourne and suburbs... yeah there was a section of low

> res, but some of the high res stuff is neat. You can literally read the

> advertising on one of the stadiums. It also looks a lot more of a world

> class city than I would have thought. Probably bigger than boston and

> suburbs. You can only get basic limited info from g.e.... no real

> indication of where might be nice to live, but I love the perspective

> nonetheless. Looks like you're pretty much as south on the globe as you

> can

Subject: Re: The real evil in this world!

Posted by [jp](#) on Wed, 13 Jul 2005 14:40:02 GMT

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ifferent ways, or head away

>> from the city, but there's no real facility to go sideways around the

>> city

>> (you can't get to Brunswick for example without going into Melbourne CBD

>> and back). St Kilda is a bit bet

Subject: Re: The real evil in this world!

Posted by [justcron](#) on Wed, 13 Jul 2005 14:48:05 GMT

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ter like that.

>>

>> The other thing of note is that Northcote is being called "The New

>> Brunswick"

>> or "The New Fitzroy" (Brunswick was "The New Fitzroy" 10 years ago).

>> Basically

>> they're the places where all the bohemian/creative types hang out, and a

>> million cool bars, cafes and and such pop up (often many were already

>> there),

>> then 10 years later all the cool person wanna be's move in and the

>> atmosphere

>> changes, prices go up, and the cool people move somewhere else a little

>> cheaper,

>> and the game continues. Hence I'm thinking Northcote would

Subject: Re: The real evil in this world!

Posted by [jp](#) on Wed, 13 Jul 2005 15:36:38 GMT

s, which is
like 65 F. Not extra warm, but it's been fine and sunny. There's no risk
of snow, or of your car frosting up overnight.

I'm trying to find some pics of Northcote. Stupidly I actually drove through
there earlier today and should have taken a couple of snaps with my mobile
but I didn't. I can't seem to find any.

Suffice to say that Northcote's life is centred mostly around a street, originally
called "High St", which is one of those streets with a long hodge podge of
mostly shopfront buildings of wildly varying ages. It's a fairly busy street,
with a tram line running down the middle of it... not the kind of street
you want to step out onto without looking twice. It's a road with parking
on both sides, trams going both ways (I think you guys call trams "cable
cars") and almost, but annoyingly not quite, enough space between the parked
car and the tram to drive a car in between. ;o) From shop to shop you can
find anything from electrical goods, food, coffee, fruit, bread, bars, and
most anything else you can imagine.

I've attached a couple of pics from Real Estate sites of shopfronts in High
St currently selling. OK, so they're boring stores that are selling, but
you can get a vague idea of what the street looks like if you imagine some
bars and other stores, and "cable cars" and the lik

Subject: Re: The real evil in this world!
Posted by [Neil](#) on Wed, 13 Jul 2005 15:42:04 GMT
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of affordable food. St

>> Kilda
>> has heaps of places, but if you want to get yourself a feed for \$5 or
so
>> in St Kilda you might be in trouble. I know in Brunswick which is just
up
>> the road from Northcote there's plenty of choice around the \$5 area far
as
>> a feed goes, and, without having tried it, Northcote is a similar area.

>> Worst
>> case I could drive to Brunswick for a feed.
>>
>> Public transport is similar in both areas... ie, lots of it, the only

>> difference

>> of note being that St Kilda you can probably get more places more easily,
>> whereas Northcote you can get to the city 20 different ways, or head away
>> from the city, but there's no real facility to go sideways around the
city
>> (you can't get to Brunswick for example without going into Melbourne CBD
>> and back). St Kilda is a bit better like that.
>>
>> The other thing of note is that Northcote is bein

Subject: Re: The real evil in this world!
Posted by [Jamie K](#) on Wed, 13 Jul 2005 15:53:18 GMT
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be a really
>> good
>> place to have a studio. RRR radio, our most popular public subscriber
>> based
>> radio station, just moved to East Brunswick (Northcote is one suburb
>> further
>> east again... only about 1-2km away) from, you guessed it, Fitzroy! ;o)
>> ...where their rent had become too expensive.
>>
>> I'll try and find some pics later on.
>>
>> Cheers,
>> Kim.
>
>This is a multi-part message in MIME format.

---=_linux42edd383
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

Yeh we're pretty south. I don't think there's any cities this big further
south. It's not incredibly cold though. I mean it's obviously not extra warm,
but it's winter here at the moment and it's been like 18 celciu

Subject: Re: The real evil in this world!
Posted by [justcron](#) on Wed, 13 Jul 2005 16:04:53 GMT
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br />
a

>> million cool bars, cafes and and such pop up (often many were already
>> there),
>> then 10 years later all the cool person wanna be's move in and the
>> atmosphere
>> changes, prices go up, and the cool people move somewhere else a little

>> cheaper,
>> and the game continues. Hence I'm thinking Northcote would be a really

>> good
>> place to have a studio. RRR radio, our most popular public subscriber

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>> radio station, just moved to East Brunswick (Northcote is one suburb
>> further
>> east again... only about 1-2km away) from, you guessed it, Fitzroy! ;o)
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>>
>> I'll try and find some pics later on.
>>
>> Cheers,
>> Kim.
>
>

---=_linux42edd383

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Subject: Re: The real evil in this world!

Posted by [Tony Benson](#) on Wed, 13 Jul 2005 16:23:40 GMT

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Subject: Re: The real evil in this world!

Posted by [Neil](#) on Wed, 13 Jul 2005 16:33:19 GMT

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Subject: Re: The real evil in this world!

Posted by [Tony Benson](#) on Wed, 13 Jul 2005 16:41:11 GMT

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Subject: Re: The real evil in this world!

Posted by [Jamie K](#) on Wed, 13 Jul 2005 16:41:25 GMT

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e...

....hold on, can only get one pic on the web interface at once... ok... three posts...

Cheers,
Kim.

"justcron" <justcron@hydrorecords.compound> wrote:

>nice...

>

>I checked out Melbourne and suburbs... yeah there was a section of low res,

>but some of the high res stuff is neat. You can literally read the

>advertising on one of the stadiums. It also looks a lot more of a world

>class city than I would have thought. Probably bigger than boston and
>suburbs. You can only get basic limited info from g.e.... no real
>indication of where might be nice to live, but I love the perspective
>nonetheless. Looks like you're pretty much as south on the globe as you

>can get.

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:42ed808d\$1@linux...

>>

>> "justcron" <justcron@hydrorecords.compound> wrote:

>>> send us

>>>some pix... actually im gonna check out those 2 places on google earth

>>>rite

>>

>>>now

>>

>> Melbourne's pretty sketchy on Google earth. Some areas are really low
res,

>> and I think St Kilda is one. not sure I've looked at Northcote.

>>

>> Views are fairly limited in both areas. They're fairly flat places.

>> Obviously

>> in St Kilda depending on location and height etc you can get a sea view,

>> but those kind of places are likely to be above my budget. My feeling

is

>> that Northcote is likely to have a better range

Subject: Re: The real evil in this world!

Posted by [jp](#) on Wed, 13 Jul 2005 16:50:00 GMT

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RQB

IATxWfcMUUcd6tO4uWx9IyeJPCYkhkk1bTS8AxEfOBKcY4/Cmt4x8Ju5Z9a0
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QeBfM

Subject: Re: The real evil in this world!

Posted by [justcron](#) on Wed, 13 Jul 2005 16:57:58 GMT

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sYzUN40cqPseEI2

yGXknHag9rDujq5Wed/8JZdjj+1tdGOWjjx/6DRUIto2G4hsnn7xooUyORB
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DpRSge3425

Subject: Re: The real evil in this world!

Posted by [justcron](#) on Wed, 13 Jul 2005 16:59:02 GMT

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Subject: Re: The real evil in this world!

Posted by [Jamie K](#) on Wed, 13 Jul 2005 17:50:16 GMT

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Subject: Re: The real evil in this world!

Posted by [Deej \[3\]](#) on Wed, 13 Jul 2005 18:19:54 GMT

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> a killer deal, it was high end stuff at the time.
>
> I should qualify my enthusiasm for the C3000. I had to mod it slightly.
> It comes with a built in pop filter, which is just a coating that is
sprayed
> on to the diaphragm. I peeled it off, and things opened up a lot.
>
> I live 30 minutes outside of Toronto, so I've got a much easier time
returning
> things that don't work or selling things I don't like. I just sold my C1
> and an MPX500 - good riddans to both. Anybody want to buy a PCM60?
>
> I feel that the gear industry takes advantage of people who are learning
> by hyping gear as necessary for a great sound when older, cheaper gear
will
> do just or almost as well. A while back, I decided not to spend any more
> money on gear unless I was 100% sure that the probelm was my gear and not
> how I was using it. My skills have improved immensely since then. I
suspect
> that you are actually past that and pushing beyond. We're probably just
> at different stages.
>
> Having said all that, I would love to check out the compresso

Subject: Re: The real evil in this world!

Posted by [justcron](#) on Wed, 13 Jul 2005 18:37:42 GMT

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rs in a UAD1.
> I just don't want to pay for them. :)
>
> All the best,
>

> Mike
>
>
>
>
>
>
>
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Hi Mike,
> >
> >Hi Mike,
> >
> >The Behringer units I have used are as follows:
> >
> >.....whatever the 8 channel headphone unit was called back in
> >1998-caught on fire.
> >
> >.....whatever the single RU line mixer was called in 1999-sounded
> so
> >bad I gave it away (and probably have a Karma debt to pay for this, but
> >hey..... the guy wanted it and I didn't charge him)
> >
> >The 8 channel fader thingie last month-the USB port was defective, but
prior
> >to it's demise, the combination of the Behringer driver and the defective
> >port somehow managed to managed create some kind of evil code hit which
> sent
> >the RME drivers in my Cubase DAW into shock, requiring the drivers be
> >removed, removal of the hardware, reloading of everything.
> >
> >The Ultramatch Pro seems to be OK and hopefully I've finally found
something
> >by Behringer that works.
> >
> >I have no problem using inexpensive gear. I've got inexpensive Rode,
Oktava
> >and Studio projects mics that sound great. I also have a pair of RNC's
that
> >are very useful. Overall though, I've found that with few

Subject: Re: The real evil in this world!
Posted by [Deej \[3\]](#) on Wed, 13 Jul 2005 19:30:38 GMT
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>>

> >news:
> >> >> 42ed8b25\$1@linux...
> >> >> >
> >> >> > Hi Cyrille,
> >> >> >
> >> >> > Just get a Behringer ADA8000 and use it with your ADAT card for 8
> ins
> >> >and
> >> >> > 8 outs. The outputs are a little noisy, but no where near as
noisy
> >> as a
> >> >> > DP/4. You'll be very happy with it.
> >> >> >
> >> >> > All the best,
> >> >> > Mike
> >> >> >
> >> >> >
> >> >> > "cyrille" <portscan@wanadoo.fr> wrote:
> >> >> > >3000\$? for an aurora 16
> >> >> > >oups
> >> >> > >id rather find 2 8in + 1 8 out cards for such prices.... i aint
> a
> >pro
> >> >who
> >> >> > >can put so much on a converter.
> >> >> > >it's just to use 2 dp4's as sends you know...in a home studio.
> >> >> > >thx anyway for the advices, i now know one more stuff i can't buy
> >;-))
> >> >> > >
> >> >> > >

> de
> >> >> news:
> >> >> > >42ec409b@linux...
> >> >> > >> I saw a review by Fletcher on the Aurora. He was A/B'ing it
> >against
> >> >a
> >> >> > >Lavry
> >> >> > >> Blue. He said that it wasn't quite in the same ballpark but
close.
> >> >Then
> >> >> > he
> >> >> > >> hooked it up to an Apogee Big Ben and reported that it was
> >> >practically
> >>>

Subject: Re: The real evil in this world!

Posted by [Deej \[3\]](#) on Wed, 13 Jul 2005 19:33:15 GMT

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; >> >> indistinguishable from the Lavry.

> >> >> >>

> >> >> >> 'course, buying an Aurora and a Big Ben would cost about

> >> the

> >> >> same

> >> >> >> as

> >> >> >> a Lavry.

> >> >> >>

> >> >> >> ;o)

> >> >> >>

> >> >> >> "rick" <parnell68@hotmail.com> wrote in message

> >> >> >> news:j57oe15qilp2no13g1coqhljrhmrr19o47@4ax.com...

> >> >> >> > lynx aurora. i've got lynx two and the rme fw 800; the lynx

> >(two)

> >> >so

> >> >> >> > far is the closest to paris. i can only imagine what the aurora

> >> >> >> > sounds like.

> >> >> >> >

> >> >> >> > On Sat, 30 Jul 2005 15:37:05 +0200, "cyrille"

> ><portscan@wanadoo.fr>

> >> >> >> > wrote:

> >> >> >> >

> >> >> >> > >hi all

> >> >> >> > >i'm looking for an 8 channel converters to add to my paris.

> >> >> >> > >i need something quite good, that doesn't decrease the overall

> >> >sound

> >> >> >> quality

> >> >> >> > >of the rig.

> >> >> >> > >i saw frontier design tango 24

> >> >> >> > >seems quite cheap on s/h

> >> >> >> > >does any1 know this one or could recommend me something else?

> >> >> >> > >i could also trade the adat card for an 8i card.

> >> >> >> > >thx anyone who answers

> >> >> >> > >cyrille

> >> >> >> > >

> >> >> >> >

> >> >> >>

> >> >> >>

> >> >> >

&g

Subject: Re: The real evil in this world!

Posted by [JeffH](#) on Wed, 13 Jul 2005 23:56:01 GMT

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> Anyway, any ideas as to what I am doing wrong here or what the problem might

> be or even another approach I might take? I know I'm not worthy, but I almost

> feel deej-like here in terms of my self imposed convolution!

>

> Any help is greatly appreciated!

>

> Cheers,

> JonHi,

Unfortunately I still haven't heard back from Chuck on the No Limit plug, which I paid for using pay pal last Monday. Does anyone have an alternative e-mail address / contact details? Alternatively - I'm not sure how copy protection works here - perhaps someone could e-mail me No Limit. I have paid for it, and have a copy of the Pay Pal receipt... I just don't have the plug in. Thanks for any assistance.

daniel_burne@yahoo.com.

D

"db" <daniel_burne@yahoo.NPSPAM.com> wrote:

>

>Hi,

>I finally got round to buying a copy of No Limit on Monday, but as yet it's
>not arrived in my inbox from Chuck... any ideas anyone? I have e-mailed him.

>

>

>Also, the download link for the manual is broken
(<http://www.greatidea.com/paris/nolimitmanual.zip>)

>- perhaps someone could mail me it (or let me know if there's anything vital
>in it). I know there's a bug so you can't set 0.0 or 50 as time values...

>and that generally you should set around 0.25 or 0.26. Any things else?

Tip.

>

>

>Many thanks,

>

>Daniell wanna keyboard!

Im a guitarist, never owned a keyboard, cant play one and dont really plan on learning how to play. Im just looking to get something I can tinker with and get some cool sounds out of. Either for weird effects or just adding ambience or filler type stuff to tracks. Im not really into messing around with soft synths so whatever I get should come with alot of sounds built in

though the ability to access external sounds would be a plus. My budget is around \$400 or less.

What would you guys suggest to fit my needs?

Thanks in advance! Find a cheapo controller and a used Roland JV-1010 half rack. Those make pretty decent sounds, are expandable and should be right there in your price range.

AA

"Mike" <spamthis@alltel.net> wrote in message news:42eeb27e@linux...

>I wanna keyboard!

>

> Im a guitarist, never owned a keyboard, cant play one and dont really plan
> on learning how to play. Im just looking to get something I can tinker
> with and get some cool sounds out of. Either for weird effects or just
> adding ambience or filler type stuff to tracks. Im not really into messing
> around with soft synths so whatever I get should come with alot of sounds
> built in though the ability to access external sounds would be a plus. My
> budget is around \$400 or less.

>

> What would you guys suggest to fit my needs?

>

> Thanks in advance!

>I've had quite good luck with both of my ADA8000 units. I bought one thinking "cheap utility preamps" and liked it enough to pick up a second one. I agree, Behr has some real serious quality control issues, but generally if you get a good one, it's a good one. Not stellar, mind you, but I digress at this point. I had a 2442 mixer that was a flaming pile of crap on the other hand... muting channels would not only change whether I had a 60Hz hum or not, it would change the volume and pitch of it depending on what channels saw the mute action. Avoid that mixe

Subject: Re: The real evil in this world!

Posted by [Neil](#) on Thu, 14 Jul 2005 12:55:57 GMT

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ck with both of my ADA8000 units. I bought one

> thinking "cheap utility preamps" and liked it enough to pick up a second
> one. I agree, Behr has some real serious quality control issues, but
> generally if you get a good one, it's a good one. Not stellar, mind you, but
> I digress at this point. I had a 2442 mixer that was a flaming pile of crap
> on the other hand... muting channels would not only change whether I had a
> 60Hz hum or not, it would change the volume and pitch of it depending on
> what channels saw the mute action. Avoid that mixer, IMO.

>
> AA
>
>
> "cyrille" <portscan@wanadoo.fr> wrote in message news:42ee62c1@linux...
>
>>so
>>
>>the ad8000 is one of those exceptions from behri ?
>>
>>

>>42ee4a3c\$1@linux...
>>
>>>Hi DJ,
>>>
>>>Man, that really sucks having that kind of luck with Behringer gear given
>>>how much of a hassel it is for you to return it. And that fire is
>>>scarry.
>>> I make a special effort to never leave the house with my rack left on
>>
>>since
>>
>>>reading your post about that. I would feel the same way as you do if I'd
>>>had those expeirences.
>>>
>>>To a point, I agree that you usually get what you pay for. I have a
>>
>>Neumann
>>
>>>103, and I would never even think of using anything else on vocals. It's
>>>worth every penny. But, it comepletely sucks on accoustic guitar.
>>>
>>>The DP/4 was freakin expensive in its day, too. So, while a DP/2 is now
>>>a killer deal, it was high end stuff at the time.
>>>
>>>I should qualify my enthusiasm for the C3000. I had to mod it slightly.
>>> It comes with a built in pop filter, which is just a coating that is
>>
>>sprayed
>>
>>>on to the diaphragm. I peeled it off, and things opened up a lot.
>>>
>>>I live 30 minutes outside of Toronto, so I've got a much easier time
>>
>>returning
>>
>>>things that don't work or selling things I don't like. I just sold my C1

>>>and an MPX500 - good riddans to both. Anybody want to buy a PCM60?
>>>
>>>I feel that the gear industry takes advantage of people who are learning
>>>by hyping gear as necessary for a great sound when older, cheaper gear
>>
>>will
>>
>>>do just or almost as well. A while back, I decided not to spend any more
>>>money on gear unless I was 100% sure that the probelm was my gear and not
>>>how I was using it. My skills have improved immensely since then. I
>>
>>suspect
>>
>>>that you are actually past that and pushing beyond. We're probably just
>>>at different stages.
>>>
>>>Having said all that, I would love to check out the compressors in a
>>>UAD1.
>>> I just don't want to pay for them. :)
>>>
>>>All the best,
>>>
>>>Mike
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>
>>>>Hi Mike,
>>>>
>>>>Hi Mike,
>>>>
>>>>The Behringer units I have used are as follows:
>>>>
>>>>.....whatever the 8 channel headphone unit was called back in
>>>>1998-caught on fire.
>>>>
>>>>.....whatever the single RU line mixer was called in 1999-sounded
>>>
>>>so
>>>
>>>>bad I gave it away (and probably have a Karma debt to pay for this, but
>>>>hey..... the guy wanted it and I didn't charge him)

>>>>
>>>>The 8 channel fader thingie last month-the USB port was defective, but
>>
>>prior
>>
>>>>to it's demise, the combination of the Behringer driver and the
>>>>defective
>>>>port somehow managed to managed create some kind of evil code hit which
>>>
>>>sent
>>>
>>>>the RME drivers in my Cubase DAW into shock, requiring the drivers be
>>>>removed, removal of the hardware, reloading of everything.
>>>>
>>>>The Ultramatch Pro seems to be OK and hopefully I've f

Subject: Re: The real evil in this world!
Posted by [justcron](#) on Thu, 14 Jul 2005 13:00:46 GMT
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inally found
>>
>>something
>>
>>>>by Behringer that works.
>>>>
>>>>I have no problem using inexpensive gear. I've got inexpensive Rode,
>>
>>Oktava
>>
>>>>and Studio projects mics that sound great. I also have a pair of RNC's
>>
>>that
>>
>>>>are very useful. Overall though, I've found that with few exceptions, I
>>>
>>>tend
>>>
>>>>to get what I pay for as far as \$\$\$ vs quality goes.
>>>>
>>>>I've got some Chinese SE Electronics mics here on loan right now that
>>
>>sound
>>
>>>>absolutely great.....but they're not really super inexpensive
>>>>(unfortunately). The Gemini is definitely in the big leagues. The
>>>>verdict

>>>
>>>is
>>>
>>>>out on the Titan. I'm liking it on some stuff, not so much on other
>>
>>stuff,
>>
>>>>but this is the case with lots of high-end mics as well. The build
>>
>>quality
>>
>>>>on these is not cheap at all. They are much less expensive than some of
>>>
>>>the
>>>
>>>>mics that they are being compared to so the bang for the buck factor is
>>>>pretty substantial.
>>>>
>>>>Not a gear snob.....just been bitten a few times by Behringer. I have
>>
>>also
>>
>>>>heard great things about the Behringer 8000 unit.
>>>>
>>>>My problem here is that I live in a cave in the wilderness and have to
>>>>trudge 10 miles barefooted through 20' of snow and fight off packs of
>>>>ravenous wolves to get to my mailbox and I have to order everything
>>
>>online.
>>
>>>>There is no brick and mortar store that carries this stuff within 250
>>
>>miles
>>
>>>>of me so when I wait all week for a piece of gear that I need and it
>>>>arrives, doesn't work properly and I have to spend lots of time
>>>>troubleshooting it to determine why I can't just hook it up and expect
>>>>it
>>>
>>>to
>>>
>>>>work, suddenly I've wasted lots of my time and so the money I've saved,
>>>>wasn't saved at all and I could have spent a little more and gotten
>>>>something with good QC and some expectaion of reliability.
>>>>
>>>>;o)
>>>>Deej
>>>>

>>>>
>>>><Mike Audet mike....com> wrote in message news:42ee3836\$1@linux...
>>>>
>>>>>Hi DJ,
>>>>>
>>>>>You have definitely had terrible experiences with Behringer stuff, but
>>>
>>>mine
>>>
>>>>>has been the opposite. I've had a Mic-502 dual mic pre for nearly 10
>>>>
>>>>>years
>>>>
>>>>>without any trouble at all. I've had an original composer since they
>>>
>>>were
>>>
>>>>>first released - no trouble.
>>>>>
>>>>>I recently added an ADA8000 and one of their single rack space line
>>
>>mixers
>>
>>>>>- both no problem.
>>>>>
>>>>>I've done a whole bunch of live recording with the ADA8000 and the
>>>>>line
>>>>
>>>>>mixer
>>>>
>>>>>strapped to an ADAT, and the quality has been fabulous.
>>>>>
>>>>>There was a review of the ADA8000 in which someone strapped the
>>>>>outputs
>>>
>>>to
>>>
>>>>>the inputs, cranked the gain to 100%, and then claimed that the whole
>>>>
>>>>>unit
>>>>
>>>>>was too noisy, among other things. In normal use for me, it has been
>>>>
>>>>>perfect.
>>>>
>>>>>The mic pres sound really good - not all bright and tinny like Macky
>>>
>>>>or

>>>
>>>>Presonus pres, which I hate. The line inputs are so good that they
>>>>
>>>>actually
>>>>
>>>>>sound better with a guitar plugged directly into them than the DIs we
>>>
>>>had
>>>
>>>>>on stage. The thing rocks.
>>>>>
>>>>>It's kind of funny, but I've found as I get better at this recording
>>
>>gig,
>>
>>>>>I'm less obsessed with gear than I used to be. Not that gear lust
>>
>>can't
>>
>>>>>be fun or lead to a better end product, but I used to "chase a sound"
>>>>
>>>>thinking
>>>>
>>>>>that it was the gear that was 100% responsible. It clearly isn't.
>>>>>The
>>>>
>>>>choice
>>>>
>>>>>of mic placement, eq use, reverb type, and compression settings are
>>>>>the
>>>>
>>>>main
>>>>
>>>>>drivers of good sound. It's not that the gear doesn't matter, but
>>>>>I've
>>>>
>>>>&g
