
Subject: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Sat, 30 Jul 2005 13:37:05 GMT

[View Forum Message](#) <> [Reply to Message](#)

ay 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.
>> >

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [rick](#) on Sun, 31 Jul 2005 00:39:00 GMT

[View Forum Message](#) <> [Reply to Message](#)

> >> > >> 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 st

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Deej \[1\]](#) on Sun, 31 Jul 2005 03:06:01 GMT

[View Forum Message](#) <> [Reply to Message](#)

nd me something else?
>> >i could also trade the adat card for an 8i card.
>> >thx anyone who answers
>> >cyrille
>> >
>>

>windows is well known for eventually corrupting pretty much anything.
>glad you've got it sussed out.

On Sat, 30 Jul 2005 19:36:18 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>Well.....shit!!!!!! Guess what??? Removing the line UseHouseSync=1 from
>the .cfg file, rebooting opening up a project, then closing, going back into
>the .cfg file and adding the line again seems to have fixed things. I didn't
>notice any misspelling of the text, but who knows? Maybe I had a pair of
>character in this command line that were inverted

>
>I think it would take me about an hour just to write down everything I've
>tried today.

>
>This is the first time I've fixed a DAW by massaging a .txt file.

>
>I wonder if it will *stay* fixed?

>
>:o)

>
>
>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:42ec2687@linux...

>> Well, I took a BNC T adapter, attached it to the WC cable coming out of my
>>

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Sun, 31 Jul 2005 09:10:27 GMT

[View Forum Message](#) <> [Reply to Message](#)

rr.com> wrote in message

>> >> news:42eb9137\$1@linux...

>> >> >

>> >> > sounds like a card to me. I had that digi pulse thing happen and it
>> was

>> > >a

>> >> > card, but the card worked fine by itself...only got the hash when
>> hooked

>> >> > in a multi card system

>> >> > rod

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

>> >> > >Looks like it's a bad card or bad ribbon cable(s). Just booted the
>> > >system

>> >> > >and now the same thing is happening. It's happening on Submix B
>now

>> >>> (which
>> >>> > was switched to card C last night). I've done enough testing to be
>> >>> > pretty
>> >>> > sure it's not one of the HD SCSI cables or one of the MECs.
>> >>> >>
>> >>> > When loading my default .ppj, I'm getting a digital pulse in the
>> global
>> >>> > fader. The only thing that stops this is switching the submix that
>> is
>> >>> > assigned to card C to virtual and then back to card. This stops
>the
>> >>> noise,
>> >>> > but after doing this, no audio will play through the submix that
>> card C
>> >>> > is
>> >>> > assigned to.
>> >>> >>
>> >>> > I guess I've got more testing to do. First I'm going to pull card
>B,
>> >>> replace
>> >>> > it with card C and see if I have any problems with playback on
>> either
>> >MEC
>> >>> > B
>> >>> > or C.
>> >>> >>
>> >>>

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [rick](#) on Sun, 31 Jul 2005 10:05:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

;> >>> > 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

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Mike Audet](#) on Mon, 01 Aug 2005 02:38:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

reue audio tracks in Paris.
>
>With you so far.
>>

>> 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)
>
>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 acci

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Mon, 01 Aug 2005 11:09:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

. and I want a refund off all that
>
>>shit.
>
> A refund of what? How does what Sony paid to radio stations
> come out of your pocket? This wasn't a stock swindle like Enron.
> If they hadn't paid it to radio stations directly for spins,
> they probably would've spent it on other kinds of marketing, so
> it's not like you paid more for any of those CD's you may have
> bought as a result of their payoffs to radio stations. Which
> begs the question... are you telling us you're so
> impressinoable that the only reason you bought Good Charlotte's
> CD (as an example) is that they paid off WAAF to play it? That
> doesn't sound like you.
>
> Anyway, this particular payola case is getting into some grey
> areas, IMO... the more I think about it, the more it seems like
> product placement more than payola. I know a number of radio
> stations had started accepting spins for cash, but the proviso
> was that they had to be announced as such - as in: "And now
> here's 'Bite me, Baby' by The Screaming Okapis, paid for by
> Sony". Just like an infomercial on TV, for example (you know
> those brief billboards that the front of paid programs that
> disclose in both audio & video that it's not regular program
> content: "The following is a paid advertisement from Guthy-
> Renker enterprises - WSBK-TV does not sponsor or endorse the
> views expressed within".
>
> There's a big to-do right now about product placement deals on
> TV shows - reality shows are some of the more active ones doing
> deals in this field... anyone remember in last season's "The
> Apprentice" where they teams had to come up with a marketing
> campaign for a new kind of Burger King hamburger? Product
> Placement. How about where they had to come up with a launch
> campaign for the Pontiac Solstice? Product Placement. On some

> of the shows it's pretty obvious to the viewer like "American
> Idol", when they have Coca-Cola logos splashed all over the
> place & Simon takes a drink of water from a Coca-Cola glass, but
> on some of them it's harder to tell if it's product integration
> or not.
>
> Some people are bitching about product placement deals because
> they say it's deceitful to show a product in a program without
> disclosing AT THE TIME IT GETS SHOWN that it was paid for.
>
> Here's the important question within all this hoopla, since
> advertising is indeed a form of free speech... where does free
> speech stop & payola begin?
>
> Neill actually have had one out of 4 Behringer devices that I've used over the
years that worked correctly or was sonically worth using in the studio. It
is called an Ultramatch Pro and I'm using it as a D/A converter right now.
It says it does about 33822876 things. I don't know about that, but it
definitely works as a D/A converter as long as it isn't locked to my house
clock. Luckily it's locked to the AES output of my Mytek converter which is
feeding clock to the rest of my studio so in this case, it's a happy
accident. It doesn't do exactly what I want (I'd have to get two of them to
actually accomplish something done the *normal* way), but it's an acceptable
kludge for the moment. Maybe you'll get lucky. I will say this.....their
tech support personnel are all very nice folks. I probably spoke to all of
them when my little fader control thingie went south and tried to take my
Cubase rig along with it.

The D/A converter sounds good but I've got th

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Deej \[1\]](#) on Mon, 01 Aug 2005 14:17:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

uck 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)
> >
> >
>

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 just 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 found that if you use your ears instead of reading price tags, you get way better results for way less money.

Having said that, I'm moving towards using external, analog compressors because I'm just not satisfied with the DX stuff. But, I won't be buying any \$2000 compressors or a UAD 1. The composer sounds awesome, and you can get used ones for \$50. I've also heard that the old Alesis compressors can sound really good if you replace the power supply with something that can actually handle the unit.

And, the DP4's "early reflections" algo sounds wonderful, too. I have a lexicon MPX1, but I hardly ever use it. The DP4 gets used on everything.

The C3000 I bought 8 years ago is one of my favourite mics. It goes for \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1 to work on acoustic guitar, but sounds 1000 times better than a C1 when you know what to do with it.

We are so lucky to live in a time when great stuff is dirt cheap. Why fight

it?

All the best,
Mike

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

>I actually have had one out of 4 Behringer devices that I've used over the
>years that worked correctly or was sonically worth using in the studio.

It

>is called an Ultramatch Pro and I'm using it as a D/A converter right now.

>It says it does about 33822876 things. I don't know about that, but it

>definitely works as a D/A converter as long as it isn't locked to my house

>clock. Luckily it's locked to the AES output of my Mytek co

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Neil](#) on Mon, 01 Aug 2005 14:38:18 GMT

[View Forum Message](#) <> [Reply to Message](#)

nverter which

is

>feeding clock to the rest of my studio so in this case, it's a happy

>accident. It doesn't do exactly what I want (I'd have to get two of them

to

>actually accomplish something done the *normal* way), but it's an acceptable

>kludge for the moment. Maybe you'll get lucky. I will say this.....their

>tech support personnel are all very nice folks. I probably spoke to all

of

>them

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by ["Mike Audet"](#) on Mon, 01 Aug 2005 14:56:54 GMT

[View Forum Message](#) <> [Reply to Message](#)

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 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 defintly 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
found

> that if you use your ears instead of reading price tags, you get way
better

> results for way less money.

>

> Having said that, I'm moving towards using external, analog compressors
because

> I'm just not satisfied with the DX stuff. But, I won't be buying any
\$2000

> compressors or a UAD 1. The compressor sounds awesome, and you can get used

> ones for \$50. I've also heard that the old Alesis compressors can sound

> really good if you replace the power supply with something that can
actually

> handle the unit.

>

> And, the DP4's "early reflections" algo sounds wonderful, too. I have a
> lexicon MPX1, but I hardly ever use it. The DP4 gets used on everything.

>

> The C3000 I bought 8 years ago is one of my favourite mics. It goes for

> \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1 to

> work on acoustic guitar, but sounds 1000 times better than a C1 when you
> know what to do with it.

>

> We are so lucky to live in a time when great stuff is dirt cheap. Why
fight

> it?

>

> All the best,

> Mike

>

>

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

> >I actually have had one out of 4 Behringer devices that I've used over
the

> >years that worked correctly or was sonically worth using in the studio.

> It
> >is called an Ultramatch Pro and I'm using it as a D/A converter right now.
> >It says it does about 33822876 things. I don't know about that, but it
> >definitely works as a D/A converter as long as it isn't locked to my house
> >clock. Luckily it's locked to the AES output of my Mytek converter which
> is
> >feeding clock to the rest of my studio so in this case, it's a happy
> >accident. It doesn't do exactly what I want (I'd have to get two of them
> to
> >actually accomplish something done the *normal* way), but it's an acceptable
> >kludge for the moment. Maybe you'll get lucky. I will say this.....their
> >tech support personnel are all very nice folks. I probably spoke to all
> of
> >them when my little fader control thingie went south and tried to take my
> >Cubase rig along with it.
> >
> >The D/A converter sounds good but I've got the Ultramatch Pro about as far
> >from my listening position as I can get it, just in case it explodes, or
> >something.
> >
> >the QC is absolutely awful from my experience, but if you get a *good*
> >Behringer unit, you should be happy with it. I'd buy it from a brick and
> >mortar store so when you get it home and it doesn't work, you can take it
> >back and exchange it over and over again until you find one that
> >works.....then add up the costs of your gasoline and time and you could
> >have bought a Lynx Aurora.
> >
> >Just a thought.
> >
> >
> >;o)
> >
> >
> >
> >"cyrille" <portscan@wanadoo.fr> wrote in message news:42ee0340\$1@linux...
> >> honestly i believe i will at least test with this one
> >> alesis stuff in it right?
> >> sometimes this brand doesn't make what they use to.
> >> noisy stuff hey hey, with 12 bit drum machines and old analog i HAVE TO
> >like
> >> noise.
> >> ill give it a try, even if ill have to repaint it in black to fit in
the

> >> mec's/fx rack
> >> is there anything just on the class above ?
> >>

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
> >> > >oops
> >> > >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
;-))
> >> > >
> >> > >
> >> > >"DJ" <

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Deej \[1\]](#) on Mon, 01 Aug 2005 15:32:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

> >> 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
 > > > > 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
 > > > > > >
 > > > > > >
 > > > > >
 > > > > >
 > > > >
 > > > >
 > > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > >
 > Hi DJ,

Man, that really sucks having that kind of luck with Behringer gear given how much of a hassle it is for you to return it. And that fire is scary.

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 experiences.

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 completely sucks on acoustic 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 problem 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 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 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
>found
>> that if you use your ears instead of reading price tags, you get way
>better
>> results for way less money.
>>
>> Having said that, I'm moving towards using external, analog compressors
>because
>> I'm just not satisfied with the DX stuff. But, I won't be buying any
>\$2000
>> compressors or a UAD 1. The composer sounds awesome, and you can get
>used
>> ones for \$50. I've also heard that the old Alesis compressors can sound
>> really good if you replace the power supply with something that can
>actually
>> handle the unit.
>>
>> And, the DP4's "early reflections" algo sounds wonderful, too. I have
>a
>> lexicon MPX1, but I hardly ever use it. The DP4 gets used on everything.
>>
>> The C3000 I bought 8 years ago is one of my favourite mics. It goes for
>> \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1
>to
>> work on acoustic guitar, but sounds 1000 times better than a C1 when you
>> know what to do with it.
>>
>> We are so lucky to live in a time when great stuff is dirt cheap. Why
>fight
>> it?
>>
>> All the best,
>> Mike
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I actually have had one out of 4 Behringer devices that I've used over
>the
>> >years that worked correctly or was sonically worth using in the studio.
>> It
>> >is called an Ultramatch Pro and I'm using it as a D/A converter right
>now.
>> >It says it does about 33822876 things. I don't know about that, but it
>> >definitely works as a D/A converter as long as it isn't locked to my
>house
>> >clock. Luckily it's locked to the AES output of my Mytek converter which

>> is
>> >feeding clock to the rest of my studio so in this case, it's a happy
>> >accident. It doesn't do exactly what I want (I'd have to get two of them
>> to
>> >actually accomplish something done the *normal* way), but it's an
>acceptable
>> >kludge for the moment. Maybe you'll get lucky. I will say
>this.....their
>> >tech support personnel are all very nice folks. I probably spoke to all
>> of
>> >them when my little fader control thingie went south and tried to take
my
>> >Cubase rig along with it.
>> >
>> >The D/A converter sounds good but I've got the Ultramatch Pro about as
>far
>> >from my listening position as I can get it, just in case it explodes,
or
>> >something.
>> >
>> >the QC is absolutely awful from my experience, but if you get a *good*
>> >Behr

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Mike Audet](#) on Mon, 01 Aug 2005 16:13:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

inger unit, you should be happy with it. I'd buy it from a brick
and
>> >mortar store so when you get it home and it doesn't work, you can take
it
>> >back and exchange it over and over again until you find one that
>> >works.....then add up the costs of your gasoline and time and you
>could
>> >have bought a Lynx Aurora.
>> >
>> >Just a thought.
>> >
>> >);o)
>> >
>> >
>> >
>> >"cyrille" <portscan@wanadoo.fr> wrote in message news:42ee0340\$1@linux...
>> >> honestly i believe i will at least test with this one
>> >> alesi stuff in it right?
>> >> sometimes this brand doesn't make what they use to.
>> >> noisy stuff hey hey, with 12 bit drum machines and old analog i HAVE

TO

>> >like

>> >> noise.

>> >> ill give it a try, even if ill have to repaint it in black to fit in

>the

>> >> mec's/fx rack

>> >> is there anything just on the class above ?

>> >>

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

>>
>
>>A refund of what? How does what Sony paid to radio stations
>come out of your pocket? This wasn't a stock swindle like Enron.

The fact that by paying this \$ they increased the chance of any of us having to hear things like Celine Dion is certainly damaging to us. They should do time in addition to paying the money.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 scary.
> 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 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 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 defintly 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
> >found
> >> that if you use your ears instead of reading price tags, you get way
> >better
> >> results for way less money.
> >>
> >> Having said that, I'm moving towards using external, analog compressors
> >because
> >> I'm just not satisfied with the DX stuff. But, I won't be buying any
> >\$2000
> >> compressors or a UAD 1. The composer sounds awesome, and you can get

> used
> >> ones for \$50. I've also heard that the old Alesis compressors can sound
> >> really good if you replace the power supply with something that can
> >actually
> >> handle the unit.
> >>
> >> And, the DP4's "early reflections" algo sounds wonderful, too. I have
> >a
> >> lexicon MPX1, but I hardly ever use it. The DP4 gets used on everything.
> >>
> >> The C3000 I bought 8 years ago is one of my favourite mics. It goes for
> >> \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1
> >to
> >> work on acoustic guitar, but sounds 1000 times better than a C1 when you
> >> know what to do with it.
> >>
> >> We are so lucky to live in a time when great stuff is dirt cheap. Why
> >fight
> >> it?
> >>
> >> All the best,
> >> Mike
> >>
> >>
> >> "DJ" <

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Mon, 01 Aug 2005 17:56:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

ch Pro and I'm using it as a D/A converter right
> >now.
> >> >It says it does about 33822876 things. I don't know about that, but it
> >> >definitely works as a D/A converter as long as it isn't locked to my
> >house
> >> >clock. Luckily it's locked to the AES output of my Mytek converter
which
> >> is
> >> >feeding clock to the rest of my studio so in this case, it's a happy
> >> >accident. It doesn't do exactly what I want (I'd have to get two of
them
> >> to
> >> >actually accomplish something done the *normal* way), but it's an

> >acceptable
> >> >kludge for the moment. Maybe you'll get lucky. I will say
> >this.....their
> >> >tech support personnel are all very nice folks. I probably spoke to
all
> >> of
> >> >them when my little fader control thingie went south and tried to take
> my
> >> >Cubase rig along with it.
> >> >
> >> >The D/A converter sounds good but I've got the Ultramatch Pro about as
> >far
> >> >from my listening position as I can get it, just in case it explodes,
> or
> >> >something.
> >> >
> >> >the QC is absolutely awful from my experience, but if you get a *good*
> >> >Behringer unit, you should be happy with it. I'd buy it from a brick
> and
> >> >mortar store so when you get it home and it doesn't work, you can take
> it
> >> >back and exchange it over and over again until you find one that
> >> >works.....then add up the costs of your gasoline and time and you
> >could
> >> >have bought a Lynx Aurora.
> >> >
> >> >Just a thought.
> >> >
> >> >;o)
> >> >
> >> >
> >> >
> >> >
> >> >"cyrille" <portscan@wanadoo.fr> wrote in message
news:42ee0340\$1@linux...
> >> >> honestly i believe i will at least test with this one
> >> >> alesi stuff in it right?
> >> >> sometimes this brand doesn't make what they use to.
> >> >> noisy stuff hey hey, with 12 bit drum machines and old analog i HAVE
> TO
> >> >like
> >> >> noise.
> >> >> ill give it a try, even if ill have to repaint it in black to fit in
> >the
> >> >> mec's/fx rack
> >> >> is there anything just on the class above ?
> >> >>

> >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
> >> >> > >> indistinguishable from the Lavry.
> >> >> > >>
> >> >> > >>!course, buying an Aurora and a Big Ben would cost
about
> >> the

I've had nothing but good luck with Behringer products - which may just be good luck - but the ADA8000 has been great for me. I'm sure that you won't be disappointed.

All the best,

Mike

" " <portscan@wanadoo.fr> wrote:

>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 scary.

>> 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 problem 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 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 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 compressor 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
>> >found
>> >> that if you use your ears instead of reading price tags, you get way
>> >better
>> >> results for way less money.
>> >>
>> >> Having said that, I'm moving towards using external, analog compressors
>> >because
>> >> I'm just not satisfied with the DX stuff. But, I won't be buying any
>> >\$2000
>> >> compressors or a UAD 1. The composer sounds awesome, and you can get
>> used
>> >> ones for \$50. I've also heard that the old Alesis compressors can
>sound
>> >> really good if you replace the power supply with something that can
>> >actually
>> >> handle the unit.
>> >>
>> >> And, the DP4's "early reflections" algo sounds wonde

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Mike Audet](#) on Mon, 01 Aug 2005 18:16:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

rful, too. I have
>> a
>> >> lexicon MPX1, but I hardly ever use it. The DP4 gets used on
>everything.
>> >>
>> >> The C3000 I bought 8 years ago is one of my favourite mics. It goes
>for
>> >> \$150 used. Yes, it's a little noisy, and it needs more EQ than the
C1
>> to
>> >> work on acoustic guitar, but sounds 1000 times better than a C1 when
>you
>> >> know what to do with it.
>> >>
>> >> We are so lucky to live in a time when great stuff is dirt cheap.
Why
>> >fight
>> >> it?
>> >>

>> >> All the best,
>> >> Mike
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> >I actually have had one out of 4 Behringer devices that I've used
>> >> over
>> >> >the
>> >> >years that worked correctly or was sonically worth using in the
>> >> >studio.
>> >> >It
>> >> >is called an Ultramatch Pro and I'm using it as a D/A converter right
>> >> >now.
>> >> >It says it does about 33822876 things. I don't know about that, but
>> >> >it
>> >> >definitely works as a D/A converter as long as it isn't locked to
>> >> >my
>> >> >house
>> >> >clock. Luckily it's locked to the AES output of my Mytek converter
>> >> >which
>> >> >is
>> >> >feeding clock to the rest of my studio so in this case, it's a happy
>> >> >accident. It doesn't do exactly what I want (I'd have to get two of
>> >> >them
>> >> >to
>> >> >actually accomplish something done the *normal* way), but it's an
>> >> >acceptable
>> >> >kludge for the moment. Maybe you'll get lucky. I will say
>> >> >this.....their
>> >> >tech support personnel are all very nice folks. I probably spoke to
>> >> >all
>> >> >of
>> >> >them when my little fader control thingie went south and tried to
>> >> >take
>> >> >my
>> >> >>Cubase rig along with it.
>> >> >>
>> >> >>The D/A converter sounds good but I've got the Ultramatch Pro about
>> >> >>as
>> >> >>far
>> >> >>from my listening position as I can get it, just in case it explodes,
>> >> >>or
>> >> >>>something.
>> >> >>
>> >> >>the QC is absolutely awful from my experience, but if you get a *good*
>> >> >>Behringer unit, you should be happy with it. I'd buy it from a brick
>> >> >>and
>> >> >>>mortar store so when you get it home and it doesn't work, you can

take
>> it
>> >> >back and exchange it over and over again until you find one that
>> >> >works.....then add up the costs of your gasoline and time and
you
>> >could
>> >> >have bought a Lynx Aurora.
>> >> >
>> >> >Just a thought.
>> >> >
>> >> >;o)
>> >> >
>> >> >
>> >> >
>> >> >"cyrille" <portscan@wanadoo.fr> wrote in message
>news:42ee0340\$1@linux...
>> >> >> honestly i believe i will at least test with this one
>> >> >> alesis stuff in it right?
>> >> >> sometimes this brand doesn't make what they use to.
>> >> >> noisy stuff hey hey, with 12 bit drum machines and old analog i
HAVE
>> TO
>> >> >like
>> >> >> noise.
>> >> >> ill give it a try, even if ill have to repaint it in black to fit
in
>> >the
>> >> >> mec's/fx rack
>> >> >> is there anything just on the class above ?
>> >> >>

de
>> >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'iing 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: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
>> >> >> > >> > >
>> >> >> > >> >
>> >> >> > >>
>> >> >> > >>
>> >> >> > >
>> >> >> > >
>> >> >> >
>> >> >>
>> >> >>
>> >> >
>> >> >
>> >>
>> >
>> >
>>
>
>On 2 Aug 2005 02:51:52 +1000, "Gary Flanigan"
<gary_flanigan@ce9.uscourts.gov> wrote:

>
>
>>A refund of what? How does what Sony paid to radio stations
>>come out of your pocket? This wasn't a stock swindle like Enron.
>
>The fact that by paying this \$ they increased the chance of any of us having
>to hear things like Celine Dion is certainly damaging to us. They should
>do time in addition to paying the money.

Did anyone watch "Father of the Pride" when it was on? At first I thought it would be lame, but it was really sharp, really funny, really full of inside entertainment and Vegas humor.

In one episode, Larry (the father, voiced by John Goodman) is standing on a bluff overlooking Highway 15 leaving Vegas with another animal. They're trying to figure out how to get across, since traffic is extra heavy.

Larry: "Look at all that traffic. Oh, it's 10:30. That means a show just got out, and it's probably Celine Dion, which means that they'll all be tired and cranky."

I love lines like that.

pab

"Enjoy every sandwich." -- Warren Zevon

"Here at Microsoft, Quality is job, oh, I dunno, maybe 7 or 8?" And don't forget, 2 sports teams and PlayStation Game launch.

Dubya

"Neil" wrote in message

> anyone remember in last season's "The
> Apprentice" where they teams had to come up with a marketing
> campaign for a new kind of Burger King hamburger?
> How about where they had to come up with a launch
> campaign for the Pontiac Solstice? Product Placement."cyrille" <portscan@wanadoo.fr> wrote:
>in france
>in rennes
>there's a street, called "la rue de la soif"
>might be good for you

;o)I have bought a A-dat card for digital transfer mainly.

I wonder could I just add a DA-converter(any brand) to the A-dat output and get away with it

(latency etc)?? I need some analogue output(aux send etc)Hi folks..I have Traktion and Cubase and don't know how you are attempting any of this..Is it with 2 computers? Is it using ASIO from PARIS or which application?...in the dark...

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

>

> After playing around a bit, I decided to buy Mackie's Traktion 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 Traktion 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 Traktion. I'm using the Frontier Design Dakota/Sierra
> configuration as the audio/midi card in the Traktion 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
> Traktion 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 Traktion 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 Traktion interfaces) but get no audio until I hit stop
> on the C16 and catch the tail of the last note(s) playing in Traktion. If
> I unlock Traktion from Paris altogether Traktion 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,
> 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 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
>> scary.
>> 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 experiences.
>>
>> 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 completely 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

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Aaron Allen](#) on Tue, 02 Aug 2005 00:13:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

analog

>> >> compressors

>> >because

>> >> I'm just not satisfied with the DX stuff. But, I won't be buying any

>> >\$2000

>> >> compressors or a UAD 1. The compressor sounds awesome, and you can get

>> used

>> >> ones for \$50. I've also heard that the old Alesis compressors can

> sound

>> >> really good if you replace the power supply with something that can

>> >actually

>> >> handle the unit.

>> >>

>> >> And, the DP4's "early reflections" algo sounds wonderful, too. I have

>> a

>> >> lexicon MPX1, but I hardly ever use it. The DP4 gets used on

> everything.

>> >>

>> >> The C3000 I bought 8 years ago is one of my favourite mics. It goes

> for

>> >> \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1

>> to

>> >> work on acoustic guitar, but sounds 1000 times better than a C1 when

> you

>> >> know what to do with it.

>> >>

>> >> We are so lucky to live in a time when great stuff is dirt cheap. Why

>> >fight

>> >> it?

>> >>

>> >> All the best,

>> >> Mike

>> >>

>> >>

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

>> >> >I actually have had one out of 4 Behringer devices that I've used

>> >> >over

>> >the

>> >> >years that worked correctly or was sonically worth using in the

> studio.

>> >> It

>> >> >is called an Ultramatch Pro and I'm using it as a D/A converter right

>> >now.

>> >> >It says it does about 33822876 things. I don't know about that, but

>> >> >it

>> >> >definitely works as a D/A converter as long as it isn't locked to my

>> >house

>> >> >clock. Luckily it's locked to the AES output of my Mytek converter

> which
>> >> is
>> >> >feeding clock to the rest of my studio so in this case, it's a happy
>> >> >accident. It doesn't do exactly what I want (I'd have to get two of
> them
>> >> to
>> >> >actually accomplish something done the *normal* way), but it's an
>> >acceptable
>> >> >kludge for the moment. Maybe you'll get lucky. I will say
>> >this.....their
>> >> >tech support personnel are all very nice folks. I probably spoke to
> all
>> >> of
>> >> >them when my little fader control thingie went south and tried to
>> >> >take
>> my
>> >> >Cubase rig along with it.
>> >> >
>> >> >The D/A converter sounds good but I've got the Ultramatch Pro about
>> >> >as
>> >far
>> >> >from my listening position as I can get it, just in case it explodes,
>> or
>> >> >something.
>> >> >
>> >> >the QC is absolutely awful from my experience, but if you get a
>> >> >*good*
>> >> >Behringer unit, you should be happy with it. I'd buy it from a brick
>> and
>> >> >mortar store so when you get it home and it doesn't work, you can
>> >> >take
>> it
>> >> >back and exchange it over and over again until you find one that
>> >> >works.....then add up the costs of your gasoline and time and you
>> >could
>> >> >have bought a Lynx Aurora.
>> >> >
>> >> >Just a thought.
>> >> >
>> >> >;o)
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >"cyrille" <portscan@wanadoo.fr> wrote in message
> news:42ee0340\$1@linux...
>> >> >> honestly i believe i will at least test with this one
>> >> >> alesis stuff in it right?
>> >> >> sometimes this brand doesn't make what they use to.

>> >> >> noisy stuff hey hey, with 12 bit drum machines and old analog i
>> >> >> HAVE
>> TO
>> >> >like
>> >> >> noise.
>> >> >> ill give it a try, even if ill have to repaint it in black to fit
>> >> >> in
>> >the
>> >> >> mec's/fx rack
>> >> >> is there anything just on the class above ?
>> >> >>

>> >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
>> > ;-))
>> >> >> >> >
>> >> >> >> >

>> >> >> > >message
>> 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
>> >> >> > >> 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

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

>Here's some pics and writeups on a couple of the bars we went to the other night.

This one is 303's... situated in between the "Northcote Social Club", a much talked about band venue that's suddenly become very popular, and a "Lamb's" kebab shop... ;o)

<http://www.melbournepubs.com/search?l=en&c=S21&q=303 &se=SE1>

And just a short walk down the road is the Wesley Anne, and apparently an old church converted into a bar. There's a beer garden out the back, and two rooms, both of which look a bit like the one pictured, one with bands and the other with the bar in it (shown)...

<http://www.melbournepubs.com/v/667/Wesley-Anne.html>

Cheers,

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

>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.

I've heard good things about those for the money, and it's probably well suited in that you get a selection of good sounds from a company very experienced in the field, and it will be full of useful presets rather than having to mess with programming to get the sounds you want.

Would probably be easier though if you could find an actual keyboard "all in one" solution though I guess.

Cheers,
Kim.I vote for Northcote, because you said you can get a house there, and therefore have a slightly more proper recording environment.

Plus that 2nd place looks like a good spot to get laid as a result of going to lol

Neil

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

>
>

>Here's some pics and writeups on a couple of the bars we went to the other night.

>

>This one is 303's... situated in between the "Northcote Social Club", a much talked about band venue that's suddenly become very popular, and a "Lamb's" kebab shop... ;o)

>

> <http://www.melbournepubs.com/search?l=en&c=S21&q=303 &se=SE1>

>

>And just a short walk down the road is the Wesley Anne, and apparently an old church converted into a bar. There's a beer garden out the back, and two rooms, both of which look a bit like the one pictured, one with bands and the other with the bar in it (shown)...

>

><http://www.melbournepubs.com/v/667/Wesley-Anne.html>

>

>Cheers,

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

>

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

>>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.

>

>I've heard good things about those for the money, and it's probably well suited in that you get a selection of good sounds from a company very experienced in the field, and it will be full of useful presets rather than having to mess with programming to get the sounds you want.

>
>Would probably be easier though if you could find an actual keyboard "all
>in one" solution though I guess.

what about one of those newer mini-Alesis thangs like the
Micron... do those sound any good for what he's talking about?
I noticed they cruise in around \$399 street (new).

Neil"Darebin Community Legal Centre"

Always good to know where that is!

"Kim" <hiddensounds@hotmail.com> wrote in message news:42edd40f\$1@linux...

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

>
>I vote for Northcote, because you said you can get a house
>there, and therefore have a slightly more proper recording
>environment.

Yeh, I'm fast settling on Northcote, which is a shame because it means no
beach, but things exactly like that are very relavant. If I get a house I
will have far better chance of getting away with some noise, far better chance
of getting some quiet, and far more space...

...I think this is starting to answer itself really. ;o)

>Plus that 2nd place looks like a good spot to get laid as a
>result of going to lol

Hehe, well yes, didn't I mention that in my rundown? Must have slipped my
mind... ;o)

Cheers,

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

>"Darebin Community Legal Centre"

>
>Always good to know where that is!

>
>o) It was for sale I think. Not sure it's there any more... ;o)JV1010 + controller gives great bang for
the buck, but is a used
Roland XP30 much more? You get more sounds and power and expansion
capability. Love mine (and I have them both!).

- Paul Artola
Ellicott City, Maryland

On Mon, 1 Aug 2005 19:05:31 -0500, "Aaron Allen"
<nospam@not_here.dude> wrote:

>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!

>>

>Mike Aldridge is a neighbor and has recorded here many times. What
kind of advice do you need?

Gantt

George Axon wrote:

> I'm just wondering if any Paris users are session dobro
> players. Any advice is appreciated.

>

> George AxonAaron,

It's definitely hit or miss with Behringer. I had a 2442 that never
gave me problems. I'm now running a 32 cheannel Eurorack that will
consistently lock up if on for over eight hours. All it takes to
address it is a power cycle but...QC seems to be elusive to them

JH

Aaron Allen wrote:

> 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 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 expereiences.
>>>
>>>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 gu

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [JeffH](#) on Tue, 02 Aug 2005 05:28:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>>>>found
>>>>
>>>>>that if you use your ears instead of reading price tags, you get way
>>>>
>>>>better
>>>>
>>>>>results for way less money.
>>>>>
>>>>>Having said that, I'm moving towards using external, analog
>>>>>compressors
>>>>
>>>>because
>>>>
>>>>>I'm just not satisfied with the DX stuff. But, I won't be buying any
>>>>
>>>>>\$2000
>>>>>
>>>>>compressors or a UAD 1. The compressor sounds awesome, and you can get
>>>>
>>>>used
>>>>
>>>>>ones for \$50. I've also heard that the old Alesis compressors can
>>>>
>>>>sound
>>>>
>>>>>really good if you replace the power supply with something that can
>>>>>
>>>>>actually
>>>>>
>>>>>handle the unit.
>>>>>
>>>>>And, the DP4's "early reflections" algo sounds wonderful, too. I have
>>>>
>>>>a
>>>>
>>>>>lexicon MPX1, but I hardly ever use it. The DP4 gets used on
>>>>
>>>>everything.
>>>>
>>>>>The C3000 I bought 8 years ago is one of my favourite mics. It goes
>>>>
>>>>for
>>>>
>>>>>\$150 used. Yes, it's a little noisy, and it needs more EQ than the C1
>>>>
>>>>to
>>>>
>>>>>work on acoustic guitar, but sounds 1000 times better than a C1 when

>>
>>you
>>
>>>>know what to do with it.
>>>>
>>>>We are so lucky to live in a time when great stuff is dirt cheap. Why
>>>>
>>>>fight
>>>>
>>>>it?
>>>>
>>>>All the best,
>>>>Mike
>>>>
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>>I actually have had one out of 4 Behringer devices that I've used
>>>>>over
>>>>
>>>>the
>>>>
>>>>>years that worked correctly or was sonically worth using in the
>>
>>studio.
>>
>>>>It
>>>>
>>>>>is called an Ultramatch Pro and I'm using it as a D/A converter right
>>>>
>>>>now.
>>>>
>>>>>It says it does about 33822876 things. I don't know about that, but
>>>>>it
>>>>>definitely works as a D/A converter as long as it isn't locked to my
>>>>
>>>>house
>>>>
>>>>>clock. Luckily it's locked to the AES output of my Mytek converter
>>
>>which
>>
>>>>is
>>>>
>>>>>feeding clock to the rest of my studio so in this case, it's a happy
>>>>>accident. It doesn't do exactly what I want (I'd have to get two of
>>
>>them

>>
>>>>to
>>>>
>>>>>actually accomplish something done the *normal* way), but it's an
>>>>
>>>>acceptable
>>>>
>>>>>kludge for the moment. Maybe you'll get lucky. I will say
>>>>
>>>>this.....their
>>>>
>>>>>tech support personnel are all very nice folks. I probably spoke to
>>
>>all
>>
>>>>>of
>>>>>
>>>>>>them when my little fader control thingie went south and tried to
>>>>>>take
>>>
>>>my
>>>
>>>>>>Cubase rig along with it.
>>>>>>
>>>>>>The D/A converter sounds good but I've got the Ultramatch Pro about
>>>>>>as
>>>>
>>>>far
>>>>
>>>>>>from my listening position as I can get it, just in case it explodes,
>>>
>>>or
>>>
>>>>>>something.
>>>>>>
>>>>>>the QC is absolutely awful from my experience, but if you get a
>>>>>>*good*
>>>>>>Behringer unit, you should be happy with it. I'd buy it from a brick
>>>
>>>and
>>>
>>>>>>mortar store so when you get it home and it doesn't work, you can
>>>>>>take
>>>
>>>it
>>>
>>>>>>back and exchange it over and over again until you find one that
>>>>>>works.....then add up the costs of your gasoline and time and you

>>>>
>>>>could
>>>>
>>>>>have bought a Lynx Aurora.
>>>>>
>>>>>Just a thought.
>>>>>
>>>>>;o)
>>>>>
>>>>>
>>>>>
>>>>>"cyrille" <portscan@wanadoo.fr> wrote in message
>>
>>news:42ee0340\$1@linux...
>>
>>>>>>honestly i believe i will at least test with this one
>>>>>>alesis stuff in it right?
>>>>>>sometimes this brand doesn't make what they use to.
>>>>>>noisy stuff hey hey, with 12 bit drum machines and old analog i
>>>>>>HAVE
>>>
>>>TO
>>>
>>>>>like
>>>>>
>>>>>>noise.
>>>>>>ill give it a try, even if ill have to repaint it in black to fit
>>>>>>in
>>>>
>>>>the
>>>>
>>>>>>mec's/fx rack
>>>>>>is there anything just on the class above ?
>>>>>>

>>>>
>>>>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
>>>>
>>>>;-))
>>>>
>>>>>>>>

>>>>>>>>message
>>>
>>>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
>>>>>>>>
>>>>>>>>>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
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>
>yeah... this is what I was thinging when I read your initial post...

these things are insane for the price....

only draw back is the small keys....

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

>

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

>>

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

>>>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.
>>
>>I've heard good things about those for the money, and it's probably well
>>suited in that you get a selection of good sounds from a company very experienced
>>in the field, and it will be full of useful presets rather than having
to
>>mess with programming to get the sounds you want.
>>
>>Would probably be easier though if you could find an actual keyboard "all
>>in one" solution though I guess.
>
>
>what about one of those newer mini-Alesis thangs like the
>I noticed they cruise in around \$399 street (new).
>
>Neilhey scott hows it goin?

"scott h" <fresnelmusic@comcast.net> wrote in message
news:42ef0532\$1@linux...
>
> yeah... this is what I was thinging when I read your initial post...
>
> these things are insane for the price....
>
> only draw back is the small keys....
>
>
> "Neil" <OIUOIU@IOU.com> wrote:
>>
>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>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.
>>>
>>>>I've heard good things about those for the money, and it's probably well
>>>>suited in that you get a selection of good sounds from a company very
>>>>experienced
>>>>in the field, and it will be full of useful presets rather than having
> to
>>>mess with programming to get the sounds you want.
>>>
>>>Would probably be easier though if you could find an actual keyboard "all

>>>in one" solution though I guess.
>>
>>
>>what about one of those newer mini-Alesis thangs like the
>>I noticed they cruise in around \$399 street (new).
>>
>>Neil
>"Kim" <hiddensounds@hotmail.com> wrote in message news:42eef408@linux...
>
> "Neil" <OIUOIU@OIU.com> wrote:
> >
> >I vote for Northcote, because you said you can get a house
> >there, and therefore have a slightly more proper recording
> >environment.
>
> Yeh, I'm fast settling on Northcote, which is a shame because it means no
> beach, but things exactly like that are very relavant. If I get a house I
> will have far better chance of getting away with some noise, far better
chance
> of getting some quiet, and far more space...
>
> ...I think this is starting to answer itself really. ;o)
>
> >Plus that 2nd place looks like a good spot to get laid as a
> >result of going to lol
>
> Hehe, well yes, didn't I mention that in my rundown? Must have slipped my
> mind... ;o)
>
> Cheers,
> Kim.

So this would be St. Mattress cathedral?There are definatly some mecs with noisy fans and some with quiet ones. I

always thought the mec fans were really quiet but have seen some posts about problems with noise.

Yesterday, I had a power switch on my mec 2 decide to go bye-bye. I have a spare mec for just such an occasion. I pulled the mec and switched out 5 in/out/adat modules to the spare mec. (which I'd to this point never used). I switched it on and was rewarded with a hi-pitched wine (about the same as a not so quiet athlon heatsink fan). crap!!!!!! so this is what people talk about. There are definatly different fans used.

Luckily, the fan is pretty easy to replace....just pull the side off the mec that has the fan. I was able to take the fan out of the mec with the bum power switch and swap it out with the noisy one. All is good now. This of course happened when I'm swamped and running behind...at least there were no clients here at the time.

The quiet fan is made bu "Panflow" and the noisy one is made by "Jamicon"

Now I just need to pick up a nice panflow and find a power switch to get my other mec up to spec.

:~)

Rodl had an Ensoniq MR76 for years. Cool keyboard. Lots of good sounds. The midi implementation with computers was a nightmare because it was structured around using it's own proprietary sequencer, but if you're just wanting something with lots of cool sounds, the best drum machine I've heard in a long while and 76 weighted keys, the MR76 (or ZR 76) is a cool tool. Also, the MR Rack rocks also. I've got one here that I'm using with a Keystation 88 controller. Much more computer friendly this way.

Deej

"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!

>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>I switched it on and was rewarded with a hi-pitched wine

I find most chardonnays to be a bit high-pitched. :D

>The quiet fan is made bu "Panflow" and the noisy one is made by
>"Jamicon"

Jamicon... didn't that band have a big hit video some years ago with "Vitual Insanity"?

:)"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>The quiet fan is made bu "Panflow" and the noisy one is made by

>"Jamicon"

Tha is probably Panasonic. When I was researching ceiling fans for studio ventilation, I discovered that Panasonic has a series of very low noise fans...."Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote in message news:42ef94ce\$1@linux...

>

> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

> >

> >The quiet fan is made bu "Panflow" and the noisy one is made by

> >"Jamicon"

>

> Tha is probably Panasonic. When I was researching ceiling fans for studio ventilation, I discovered that Panasonic has a series of very low noise fans....

Interesting,

I'll have to check mine, It makes virtually no noise at all.

dbInteresting session last night. Very talented players. Showed up fresh and well rehearsed. I had spent a fair amount of time setting up for this with two mic'ed bass amps and a bass DI (using a Little Labs STD and a Radial Engineering JX2 Switchbone) and various mics set up for upright bass, mandolin, guitar, vocals and dobro. All in all there were 9 active mics and within 2 hours we had the better part of 6 songs in the can.

Then a bunch of their *friends* came by and so it was break time. When they got in from the break they were so zoned that we spent the next 3 hours trying to get 2 songs properly tracked. Never happened. Sloppy crap that they will never be happy with, so their little *break* cost them a fair chunk of change. My billing doesn't stop for this, but there was *grumbling* about it because they weren't happy with how the second half of the session went.

If I hear any more of this *grumbling* shit tonight, I'm going to throw them out on their collective asses.

DJI am totally with you on this one... no sympathy at all for them. I sat in the stu

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Sat, 06 Aug 2005 05:57:56 GMT

[View Forum Message](#) <> [Reply to Message](#)

t; >>>>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
> >>>>>>>>>>>>>

> >>>>found
> >>>>
> >>>>>that if you use your ears instead of reading price tags, you get way
> >>>>>
> >>>>>better
> >>>>>
> >>>>>results for way less money.
> >>>>>
> >>>>>Having said that, I'm moving towards using external, analog
> >>>>>compressors
> >>>>>
> >>>>>because
> >>>>>
> >>>>>>I'm just not satisfied with the DX stuff. But, I won't be buying any
> >>>>>>
> >>>>>>\$2000
> >>>>>>
> >>>>>>>compressors or a UAD 1. The compressor sounds awesome, and you can get
> >>>>>>>
> >>>>>>>used
> >>>>>>>
> >>>>>>>>ones for \$50. I've also heard that the old Alesis compressors can
> >>>>>>>>
> >>>>>>>>sound
> >>>>>>>>
> >>>>>>>>>really good if you replace the power supply with something that can
> >>>>>>>>>
> >>>>>>>>>actually
> >>>>>>>>>>
> >>>>>>>>>>>handle the unit.
> >>>>>>>>>>>
> >>>>>>>>>>>>And, the DP4's "early reflections" algo sounds wonderful, too. I
have
> >>>>>>>>>>>>
> >>>>>>>>>>>>a
> >>>>>>>>>>>>
> >>>>>>>>>>>>>lexicon MPX1, but I hardly ever use it. The DP4 gets used on
> >>>>>>>>>>>>>
> >>>>>>>>>>>>>>everything.
> >>>>>>>>>>>>>>>
> >>>>>>>>>>>>>>>>>The C3000 I bought 8 years ago is one of my favourite mics. It goes
> >>>>>>>>>>>>>>>>>
> >>>>>>>>>>>>>>>>>for
> >>>>>>>>>>>>>>>>>>
> >>>>>>>>>>>>>>>>>>>\$150 used. Yes, it's a little noisy, and it needs more EQ than the
C1
> >>>>>>>>>>>>>>>>>>>
> >>>>>>>>>>>>>>>>>>>to

> >>>
> >>>>work on acoustic guitar, but sounds 1000 times better than a C1 when
> >>
> >>you
> >>
> >>>>know what to do with it.
> >>>>
> >>>>We are so lucky to live in a time when great stuff is dirt cheap.
Why
> >>>>
> >>>>fight
> >>>>
> >>>>it?
> >>>>
> >>>>>All the best,
> >>>>>Mike
> >>>>>
> >>>>>
> >>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>>>>
> >>>>>>I actually have had one out of 4 Behringer devices that I've used
> >>>>>>over
> >>>>>
> >>>>>the
> >>>>>
> >>>>>>years that worked correctly or was sonically worth using in the
> >>
> >>studio.
> >>
> >>>>>It
> >>>>>
> >>>>>>is called an Ultramatch Pro and I'm using it as a D/A converter
right
> >>>>>
> >>>>>now.
> >>>>>
> >>>>>>It says it does about 33822876 things. I don't know about that, but
> >>>>>>it
> >>>>>>definitely works as a D/A converter as long as it isn't locked to my
> >>>>>
> >>>>>house
> >>>>>
> >>>>>>clock. Luckily it's locked to the AES output of my Mytek converter
> >>
> >>which
> >>
> >>>>>is
> >>>>>

> >>>>>feeding clock to the rest of my studio so in this case, it's a happy
> >>>>>accident. It doesn't do exactly what I want (I'd have to get two of
> >>
> >>them
> >>
> >>>>>to
> >>>>>
> >>>>>actually accomplish something done the *normal* way), but it's an
> >>>>
> >>>>acceptable
> >>>>
> >>>>>kludge for the moment. Maybe you'll get lucky. I will say
> >>>>
> >>>>this.....their
> >>>>
> >>>>>tech support personnel are all very nice folks. I probably spoke to
> >>
> >>all
> >>
> >>>>>of
> >>>>>
> >>>>>them when my little fader control thingie went south and tried to
> >>>>>take
> >>>
> >>>my
> >>>
> >>>>>Cubase rig along with it.
> >>>>>
> >>>>>The D/A converter sounds good but I've got the Ultramatch Pro about
> >>>>>as
> >>>>
> >>>>far
> >>>>
> >>>>>from my listening position as I can get it, just in case it
explodes,
> >>>
> >>>or
> >>>
> >>>>>something.
> >>>>>
> >>>>>the QC is absolutely awful from my experience, but if you get a
> >>>>>*good*
> >>>>>Behringer unit, you should be happy with it. I'd buy it from a brick
> >>>
> >>>and
> >>>
> >>>>>mortar store so when you get it home and it doesn't work, you can
> >>>>>take

> >>>
> >>>it
> >>>
> >>>>>back and exchange it over and over again until you find one that
> >>>>>works.....then add up the costs of your gasoline and time and
you
> >>>>
> >>>>could
> >>>>
> >>>>>have bought a Lynx Aurora.
> >>>>>
> >>>>>Just a thought.
> >>>>>
> >>>>>;o)
> >>>>>
> >>>>>
> >>>>>
> >>>>>"cyrille" <portscan@wanadoo.fr> wrote in message
> >>
> >>news:42ee0340\$1@linux...
> >>
> >>>>>>honestly i believe i will at least test with this one
> >>>>>>alesis stuff in it right?
> >>>>>>sometimes this brand doesn't make what they use to.
> >>>>>>noisy stuff hey hey, with 12 bit drum machines and old analog i
> >>>>>>HAVE
> >>>
> >>>TO
> >>>
> >>>>>like
> >>>>>
> >>>>>>noise.
> >>>>>>ill give it a try, even if ill have to repaint it in black to fit
> >>>>>>in
> >>>>
> >>>>the
> >>>>
> >>>>>>mec's/fx rack
> >>>>>>is there anything just on the class above ?
> >>>>>>

> >>>>
> >>>>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
> >>>>
> >>>>;-))
> >>>>
> >>>>>>>>

> >>>>>>>>message
> >>>>
> >>>>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
> >>>>>>>
> >>>>>>>>>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
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>
> >>>>>
> >>
> >
> >Which would be what sort of thing, Don?

Chas

On Fri, 05 Aug 2005 17:02:59 -0800, DMorrell <don@toneworks.com>
wrote:

>Whoa. A Dimension D plug. Interesting....

>

>On Thu, 4 Aug 2005 23:54:16 -0300, "Rob Arsenault" <mani2@nbnet.nb.ca>

>wrote:

>

>>Guess us old ME or 98SE Paris users will have to jump to XP if we want to

>>use the new UAD-1 plugs. Kinda sucks but I guess we can't hold onto that

>>security blanket forever.....!!

>>

>>Rob_A

>>

>><http://www.uaudio.com/webzine/2005/august/index5.html>

>>Hi Chas,

It's an old Roland chorus (rackmounted) with excellent stereo imaging.

Mine died a few years ago. Wow... like six... time flies! I had it for a loooong time. It can be used subtly or obviously in a variety of ways - to add some space or as an effect. Mainly used it on guitars. This piece is not the same as the "Dimension ____ " stomp box.

It will be interesting to hear UAD's emulation. I feel they did very well with the plate.

Peace - Don

On Fri, 05 Aug 2005 23:13:56 -0700, Chas. Duncan

<duncan5199@SPAMLESSsbglobal.net> wrote:

>

>Which would be what sort of thing, Don?

>

>Chas

>

>On Fri, 05 Aug 2005 17:02:59 -0800, DMorrell <don@toneworks.com>

>wrote:

>

>>Whoa. A Dimension D plug. Interesting....

>>

>>On Thu, 4 Aug 2005 23:54:16 -0300, "Rob Arsenault" <mani2@nbnet.nb.ca>

>>wrote:

>>

>>>Guess us old ME or 98SE Paris users will have to jump to XP if we want to

>>>use the new UAD-1 plugs. Kinda sucks but I guess we can't hold onto that

>>>security blanket forever.....!!

>>>

>>>Rob_A

>>>

>>><http://www.uaudio.com/webzine/2005/august/index5.html>

>>>I have just read the book "HitMen: Power Brokers And Fast Money Inside The Music Business "

http://www.musicroom.com/se/ID_No/045721/details.html

Kind of funny to be in the middle of that book when the 'Payola' Settlement happened.

http://www.billboard.com/bb/biz/newsroom/legal_management/article_display.jsp?vnu_content_id=1000991014

Is this book considered "the thruth" about the buisness or...?
Any netforums or something that discusses it?

best

--

Arvid Solvang

<http://www.viagram.no/Thanks>, Kim.

I wait with baited breath...

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

>

>

>Kim,

>

>I still haven't had a chance to really take it through it's paces. I was
>meaning to get to it last weekend but ended up driving to Sydney to buy

a

>keyboard...

>

>That said, it's very quick and seems pretty stable. Paris still crashes
occasionally

>when switching projects, but my system was doing that before the new MB
and

>I haven't yet done a fresh install, so that's probably an existing problem

>not related to this hardware.

>

>If all goes according to plan I'll be re-installing everything this weekend

>and giving it a proper test if you care to wait. My guess is she's good
though.

>

>Cheers,

>Kim.

>

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

>>

>>Hi, all.

>>I'm just about ready to give my quad EDS rig one last reprieve.

>>Is this mobo a contender? It seems we're on the cusp of workable vs. non-workable

>>PC architecture for the Paris hardware.

>>Thanks,

>>Kim

>>

>>

>>

>>

>The ADA8000 gets its clock from its optical in. There's no need for word clock. You will have to set it as a slave.

All the best,

Mike

"cyrille" <portscan@wanadoo.fr> wrote:

>hi again

>one last question

>about the synchronisation

>how shouyld i synch the ada8000 to my mec ?

>does the adat card send out the synch ?

>or do i need a wordclock

>a mec send to an if442 already thru the bnc's

>

>does that mean :

>with the ada8000 as a slave

>1)i need a bnc wordclock cable from the if442 to the ada8000

>or

>2)an wordclock from mec to if442 and the optical cables beetween the mec and

>the ada8000 is a good solution.

>i just never wired anything through adat.

>

>thanks.

>

>42ef04bd@linux...

>> Aaron,

>>

>> It's definitely hit or miss with Behringer. I had a 2442 that never

>> gave me problems. I'm now running a 32 cheannel Eurorack that will

>> consistently lock up if on for over eight hours. All it takes to

>> address it is a power cycle but...QC seems to be elusive to them

>>

>> JH

>>

>> Aaron Allen wrote:

>> > 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 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
>'d
>> >>>had those expereiences.
>> >>>
>> >>>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

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Mike Audet](#) on Sat, 06 Aug 2005 13:19:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;
>> >>>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 defintly 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
>> >>>>>
>> >>>>>found
>> >>>>>
>> >>>>>that if you use your ears instead of reading price tags, you get
way
>> >>>>>
>> >>>>>better
>> >>>>>
>> >>>>>results for way less money.
>> >>>>>
>> >>>>>Having said that, I'm moving towards using external, analog
>> >>>>>compressors
>> >>>>>
>> >>>>>because
>> >>>>>
>> >>>>>I'm just not satisfied with the DX stuff. But, I won't be buying
any
>> >>>>>
>> >>>>>\$2000
>> >>>>>
>> >>>>>compressors or a UAD 1. The compressor sounds awesome, and you can
get
>> >>>>>
>> >>>>>used
>> >>>>>
>> >>>>>>ones for \$50. I've also heard that the old Alesis compressors can
>> >>

>> >>sound
>> >>
>> >>>>really good if you replace the power supply with something that can
>> >>>>
>> >>>>actually
>> >>>>
>> >>>>handle the unit.
>> >>>>
>> >>>>And, the DP4's "early reflections" algo sounds wonderful, too. I
>have
>> >>>
>> >>>a
>> >>>
>> >>>>lexicon MPX1, but I hardly ever use it. The DP4 gets used on
>> >>
>> >>everything.
>> >>
>> >>>>The C3000 I bought 8 years ago is one of my favourite mics. It goes
>> >>
>> >>for
>> >>
>> >>>>\$150 used. Yes, it's a little noisy, and it needs more EQ than the
>C1
>> >>>
>> >>>to
>> >>>
>> >>>>work on acoustic guitar, but sounds 1000 times better than a C1 when
>> >>
>> >>you
>> >>
>> >>>>know what to do with it.
>> >>>>
>> >>>>We are so lucky to live in a time when great stuff is dirt cheap.
>Why
>> >>>>
>> >>>>fight
>> >>>>
>> >>>>it?
>> >>>>
>> >>>>All the best,
>> >>>>Mike
>> >>>>
>> >>>>
>> >>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >>>>
>> >>>>>>I actually have had one out of 4 Behringer devices that I've used
>> >>>>>>over
>> >>>>

>> >>>>the
>> >>>>
>> >>>>>>years that worked correctly or was sonically worth using in the
>> >>
>> >>studio.
>> >>
>> >>>>>It
>> >>>>>
>> >>>>>>is called an Ultramatch Pro and I'm using it as a D/A converter
>right
>> >>>>
>> >>>>now.
>> >>>>
>> >>>>>>It says it does about 33822876 things. I don't know about that,
but
>> >>>>>>it
>> >>>>>>definitely works as a D/A converter as long as it isn't locked to
my
>> >>>>
>> >>>>house
>> >>>>
>> >>>>>>clock. Luckily it's locked to the AES output of my Mytek converter
>> >>
>> >>which
>> >>
>> >>>>>>is
>> >>>>>>
>> >>>>>>feeding clock to the rest of my studio so in this case, it's a happy
>> >>>>>>accident. It doesn't do exactly what I want (I'd have to get two
of
>> >>
>> >>them
>> >>
>> >>>>>>to
>> >>>>>>
>> >>>>>>actually accomplish something done the *normal* way), but it's an
>> >>>>
>> >>>>acceptable
>> >>>>
>> >>>>>>kludge for the moment. Maybe you'll get lucky. I will say
>> >>>>
>> >>>>this.....their
>> >>>>
>> >>>>>>tech support personnel are all very nice folks. I probably spoke
to
>> >>
>> >>>all
>> >>

>> >>>>>of
>> >>>>>
>> >>>>>>them when my little fader control thingie went south and tried to
>> >>>>>>take
>> >>>>>
>> >>>>>my
>> >>>>>
>> >>>>>>Cubase rig along with it.
>> >>>>>>
>> >>>>>>The D/A converter sounds good but I've got the Ultramatch Pro about
>> >>>>>>as
>> >>>>>>
>> >>>>>far
>> >>>>>>
>> >>>>>>>from my listening position as I can get it, just in case it
>explodes,
>> >>>>>>
>> >>>>>or
>> >>>>>>
>> >>>>>>>something.
>> >>>>>>>
>> >>>>>>>the QC is absolutely awful from my experience, but if you get a
>> >>>>>>>*good*
>> >>>>>>>Behringer unit, you should be happy with it. I'd buy it from a brick
>> >>>>>>>
>> >>>>>and
>> >>>>>>
>> >>>>>>>mortar store so when you get it home and it doesn't work, you can
>> >>>>>>>take
>> >>>>>>>
>> >>>>>it
>> >>>>>>
>> >>>>>>>back and exchange it over and over again until you find one that
>> >>>>>>>works.....then add up the costs of your gasoline and time and
>you
>> >>>>>>>
>> >>>>>could
>> >>>>>>>
>> >>>>>>>have bought a Lynx Aurora.
>> >>>>>>>
>> >>>>>>>Just a thought.
>> >>>>>>>
>> >>>>>>>;o)
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>"cyrille" <portscan@wanadoo.fr> wrote in message
>> >>

>> >>news:42ee0340\$1@linux...
>> >>
>> >>>>>>honestly i believe i will at least test with this one
>> >>>>>>alesis stuff in it right?
>> >>>>>>sometimes this brand doesn't make what they use to.
>> >>>>>>noisy stuff hey hey, with 12 bit drum machines and old analog i
>> >>>>>>HAVE
>> >>>
>> >>>TO
>> >>>
>> >>>>>>like
>> >>>>>>
>> >>>>>>noise.
>> >>>>>>ill give it a try, even if ill have to repaint it in black to fit
>> >>>>>>in
>> >>>>
>> >>>>the
>> >>>>
>> >>>>>>mec's/fx rack
>> >>>>>>is there anything just on the class above ?
>> >>>>>>

de
>> >>>>
>> >>>>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
>> >>>>
>> >>>>;-))
>> >>>>
>> >>>>>>>>>>

>> >>>>>>>>message
>> >>>
>> >>>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
>> >>>>>
>> >>>>>>>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
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>>>>>>>
>> >>
>> >
>> >
>
>great
thanks

42f4b8d4@linux...

>
> The ADA8000 gets its clock from its optical in. There's no need for word
> clock. You will have to set it as a slave.
>
> All the best,
>
> Mike
>
>
>
> "cyrille" <portscan@wanadoo.fr> wrote:
> >hi again
> >one last question
> >about the synchronisation
> >how shouyld i synch the ada8000 to my mec ?
> >does the adat card send out the synch ?
> >or do i need a wordclock
> >a mec send to an if442 already thru the bnc's
> >
> >does that mean :

> >with the ada8000 as a slave
> >1)i need a bnc wordclock cable from the if442 to the ada8000
> >or
> >2)an wordclock from mec to if442 and the optical cables between the mec
> and
> >the ada8000 is a good solution.
> >i just never wired anything through adat.
> >
> >thanks.
> >

> >42ef04bd@linux...

> >> Aaron,

> >>

> >> It's definitely hit or miss with Behringer. I had a 2442 that never
> >> gave me problems. I'm now running a 32 channel Eurorack that will
> >> consistently lock up if on for over eight hours. All it takes to
> >> address it is a power cycle but...QC seems to be elusive to them

> >>

> >> JH

> >>

> >> Aaron Allen wrote:

> >> > 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 mixer, IMO.

> >> >

> >> > AA

> >> >

> >> >

> >> > "cyrille" <portscan@wanadoo.fr> wrote in message
news:42ee62c1@linux...

> >> >

> >> >>so

> >> >>

> >> >>the ad8000 is one of those exceptions from behri ?

> >> >>

> >> >>

news:

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

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [cyrille](#) on Sat, 06 Aug 2005 13:26:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

>> >>>>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 defintly 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
> > >>>>
> > >>>>found
> > >>>>
> > >>>>that if you use your ears instead of reading price tags, you get
> way
> > >>>>
> > >>>>better
> > >>>>
> > >>>>results for way less money.
> > >>>>
> > >>>>Having said that, I'm moving towards using external, analog
> > >>>>compressors
> > >>>>
> > >>>>because
> > >>>>
> > >>>>I'm just not satisfied with the DX stuff. But, I won't be buying
> any
> > >>>>
> > >>>>\$2000

> >> >>>>
> >> >>>>compressors or a UAD 1. The composer sounds awesome, and you can
> get
> >> >>>
> >> >>>used
> >> >>>
> >> >>>>>ones for \$50. I've also heard that the old Alesis compressors can
> >> >>
> >> >>sound
> >> >>
> >> >>>>>really good if you replace the power supply with something that
can
> >> >>>>
> >> >>>>actually
> >> >>>>
> >> >>>>>handle the unit.
> >> >>>>>
> >> >>>>>And, the DP4's "early reflections" algo sounds wonderful, too. I
> >have
> >> >>>
> >> >>>a
> >> >>>
> >> >>>>>lexicon MPX1, but I hardly ever use it. The DP4 gets used on
> >> >>
> >> >>everything.
> >> >>
> >> >>>>>The C3000 I bought 8 years ago is one of my favourite mics. It
goes
> >> >>
> >> >>for
> >> >>
> >> >>>>>\$150 used. Yes, it's a little noisy, and it needs more EQ than
the
> >C1
> >> >>>
> >> >>>to
> >> >>>
> >> >>>>>work on acoustic guitar, but sounds 1000 times better than a C1
when
> >> >>
> >> >>you
> >> >>
> >> >>>>>know what to do with it.
> >> >>>>>
> >> >>>>>We are so lucky to live in a time when great stuff is dirt cheap.
> >Why
> >> >>>>
> >> >>>>fight

> > >>>>
> > >>>>it?
> > >>>>
> > >>>>All the best,
> > >>>>Mike
> > >>>>
> > >>>>
> > >>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > >>>>
> > >>>>>I actually have had one out of 4 Behringer devices that I've used
> > >>>>>over
> > >>>>
> > >>>>the
> > >>>>
> > >>>>>years that worked correctly or was sonically worth using in the
> > >>
> > >>studio.
> > >>
> > >>>>It
> > >>>>
> > >>>>>is called an Ultramatch Pro and I'm using it as a D/A converter
> >right
> > >>>>
> > >>>>now.
> > >>>>
> > >>>>>It says it does about 33822876 things. I don't know about that,
> >but
> > >>>>>it
> > >>>>>definitely works as a D/A converter as long as it isn't locked to
> >my
> > >>>>
> > >>>>house
> > >>>>
> > >>>>>clock. Luckily it's locked to the AES output of my Mytek
converter
> > >>
> > >>which
> > >>
> > >>>>>is
> > >>>>>
> > >>>>>feeding clock to the rest of my studio so in this case, it's a
happy
> > >>>>>accident. It doesn't do exactly what I want (I'd have to get two
> >of
> > >>
> > >>them
> > >>
> > >>>>>to

> > >>>>
> > >>>>>actually accomplish something done the *normal* way), but it's an
> > >>>>
> > >>>>acceptable
> > >>>>
> > >>>>>kludge for the moment. Maybe you'll get lucky. I will say
> > >>>>
> > >>>>this.....their
> > >>>>
> > >>>>>tech support personnel are all very nice folks. I probably spoke
> to
> > >>
> > >>all
> > >>
> > >>>>>of
> > >>>>>
> > >>>>>them when my little fader control thingie went south and tried to
> > >>>>>take
> > >>>
> > >>>my
> > >>>
> > >>>>>Cubase rig along with it.
> > >>>>>
> > >>>>>The D/A converter sounds good but I've got the Ultramatch Pro
about
> > >>>>>as
> > >>>>
> > >>>>far
> > >>>>
> > >>>>>from my listening position as I can get it, just in case it
> >explodes,
> > >>>
> > >>>>or
> > >>>>
> > >>>>>something.
> > >>>>>
> > >>>>>the QC is absolutely awful from my experience, but if you get a
> > >>>>>*good*
> > >>>>>Behringer unit, you should be happy with it. I'd buy it from a
brick
> > >>>
> > >>>>and
> > >>>>
> > >>>>>mortar store so when you get it home and it doesn't work, you can
> > >>>>>take
> > >>>>
> > >>>>it
> > >>>>

> > >>>>>back and exchange it over and over again until you find one that
> > >>>>>works.....then add up the costs of your gasoline and time and
> >you
> > >>>>
> > >>>>could
> > >>>>
> > >>>>>have bought a Lynx Aurora.
> > >>>>>
> > >>>>>Just a thought.
> > >>>>>
> > >>>>>;o)
> > >>>>>
> > >>>>>
> > >>>>>
> > >>>>>"cyrille" <portscan@wanadoo.fr> wrote in message
> > >>
> > >>news:42ee0340\$1@linux...
> > >>
> > >>>>>>honestly i believe i will at least test with this one
> > >>>>>>alesis stuff in it right?
> > >>>>>>sometimes this brand doesn't make what they use to.
> > >>>>>>noisy stuff hey hey, with 12 bit drum machines and old analog i
> > >>>>>>HAVE
> > >>>
> > >>>TO
> > >>>
> > >>>>>like
> > >>>>>
> > >>>>>>noise.
> > >>>>>>ill give it a try, even if ill have to repaint it in black to
fit
> > >>>>>>in
> > >>>>
> > >>>>the
> > >>>>
> > >>>>>>mec's/fx rack
> > >>>>>>is there anything just on the class above ?
> > >>>>>>

> de
> > >>>>
> > >>>>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
> > >>>>>>>>oops
> > >>>>>>>>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
> > >>>>
> > >>>>;-))
> > >>>>
> > >>>>>>>>

> > >>>>>>>>message
> > >>>
> > >>>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
> > >>>>>>
> > >>>>>>>>>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

news:42f242d5\$1@linux...

> These guys are ***really*** good musicians.

>

> <http://www.flickr.com/photos/telemarkskier/sets/341359/>

>

> Benny is an old friend and did the demo's here a couple of years ago that
> were used in the production of a CD called Old Hands by the Yonder
Mountain

> String Band for which he wrote many of the songs.

>

> The other players on this project are members of the Broke Mountain
> Bluegrass band. I did a demo session for them back in 2003 which opened up
> some doors for them on the Bluegrass festival circuit. They have now split
> up but have bought in a new guitarist named John Stigley who is nothing
> short of unbelievable. I've got him set up on a mic here in the control
room

> and last night I could have sworn I was listening to Tony Rice playing.

>

> It's really a pleasure dealing with this bunch. Real pro's.....and
real

> good.

>

> ;o)

>

> "uptown jimmy" <johnson314@bellsouth.net> wrote:

> I've got a buddy looking for an EDS card, if anyone is selling....

>

> Jimmy

>

> Hi,

I have 1 EDS card, but I leave in Holland.

Is that a problem for you?

> I read that book about ten years ago. That is 100% truth, at least for that
time.

Rod

"Arvid Solvang" <arvid@solvang.net> wrote:

> I have just read the book "HitMen: Power Brokers And Fast Money Inside The

> Music Business "

> http://www.musicroom.com/se/ID_No/045721/details.html

>

> Kind of funny to be in the middle of that book when the 'Payola' Settlement

> happened.

> [http://www.billboard.com/bb/biz/newsroom/legal_management/ar
ticle_display.jsp?vnu_content_id=1000991014](http://www.billboard.com/bb/biz/newsroom/legal_management/article_display.jsp?vnu_content_id=1000991014)

>

> Is this book considered "the truth" about the business or...?

>Any netforums or something that discusses it?
>
>best
>--
>Arvid Solvang
><http://www.viagram.no/>
>
>ain't it the truth. those doggies make me melt

rick wrote:

> ooooooh you're such a softie ol'e man.

>
> On Thu, 04 Aug 2005 07:28:51 +0000, John <no@no.com> wrote:

>
>
>>I want to introduce our 2 newest roadies, Daisy the Corgi and Bonnie the
>>Lab. Both have already provided a lot of fun and challenge. I hope to
>>get back to Paris sooooooooooooooooooooooooooooooooooooooon but for now
>>I'm baby sitter.

>>
>><http://tinyurl.com/c2ouu>

>>
>><http://tinyurl.com/e4bo7>

>
>working for me also. firewall snafu, I'd wager
rod

"Larry Hogan" <ooglybong@nycap.rr.nospam.com> wrote:

>
>Craig Mitchell <camitchell@cfl.rr.com> wrote:

>>
>>I tried www.myparispro.com today and it was password protected.
>>any reason for this?

>>
>>Craig

>
>
>Hi,

>
>I just checked at **<http://www.myparispro.com/>** out of curiosity, and it
>showed up fine.

>
>Larry HoganThanks Don. Haven't run across that box -- sounds like a fun toy. I
tend to like UA's design approach in general, so I'll be keeping an
eye out for this one...

-- Chas

On Fri, 05 Aug 2005 23:18:15 -0800, DMorrell <don@toneworks.com> wrote:

>Hi Chas,

>

>It's an old Roland chorus (rackmounted) with excellent stereo imaging.

>Mine died a few years ago. Wow... like six... time flies! I had it

>for a loooooong time. It can be used subtly or obviously in a variety

>of ways - to add some space or as an effect. Mainly used it on

>guitars. This piece is not the same as the "Dimension ____ " stomp

>box.

>

>It will be interesting to hear UAD's emulation. I feel they did very

>well with the plate.

>

>Peace - Don

>

>On Fri, 05 Aug 2005 23:13:56 -0700, Chas. Duncan

><duncan5199@SPAMLESSsbcglobal.net> wrote:

>

>>

>>Which would be what sort of thing, Don?

>>

>>Chas

>>

>>On Fri, 05 Aug 2005 17:02:59 -0800, DMorrell <don@toneworks.com>

>>wrote:

>>

>>>Whoa. A Dimension D plug. Interesting....

>>>

>>>On Thu, 4 Aug 2005 23:54:16 -0300, "Rob Arsenault" <mani2@nbnet.nb.ca>

>>>wrote:

>>>

>>>>Guess us old ME or 98SE Paris users will have to jump to XP if we want to

>>>>use the new UAD-1 plugs. Kinda sucks but I guess we can't hold onto that

>>>>security blanket forever.....!!

>>>>

>>>>Rob_A

>>>>

>>>><http://www.uaudio.com/webzine/2005/august/index5.html>

>>>>Damn they cute.

On another note, I saw a bunch of LOST Doberman posters today... man that would take lifes little problems to a whole new level...

"John" <no@no.com> wrote in message news:42f4e984@linux...

> ain't it the truth. those doggies make me melt

>

> rick wrote:

>> ooooooh you're such a softie ol'e man.

>>

>> On Thu, 04 Aug 2005 07:28:51 +0000, John <no@no.com> wrote:

>>

>>

>>>I want to introduce our 2 newest roadies, Daisy the Corgi and Bonnie the

>>>Lab. Both have already provided a lot of fun and challenge. I hope to

>>>get back to Paris soon but for now

>>>I'm baby sitter.

>>>

>>><http://tinyurl.com/c2ouu>

>>>

>>><http://tinyurl.com/e4bo7>

>>Hmmmmmm.....I'm getting ready to install my 4th UAD-1 card. I get a

credit toward other plugins so I could probably get this for just about

free.. I'm just wondering if it's worth it. I got a questionnaire from UA

the other day asking about hat users would want and the LA-3A was on that

list. I may hold out for that.

Deej

"DMorrell" <don@toneworks.com> wrote in message
news:clo8f1pgg8jpt3aeavmj2dmos8enatojq@4ax.com...

> Hi Chas,

>

> It's an old Roland chorus (rackmounted) with excellent stereo imaging.

> Mine died a few years ago. Wow... like six... time flies! I had it

> for a loooooong time. It can be used subtly or obviously in a variety

> of ways - to add some space or as an effect. Mainly used it on

> guitars. This piece is not the same as the "Dimension ____ " stomp

> box.

>

> It will be interesting to hear UAD's emulation. I feel they did very

> well with the plate.

>

> Peace - Don

>

> On Fri, 05 Aug 2005 23:13:56 -0700, Chas. Duncan

> <duncan5199@SPAMLESSsbcglobal.net> wrote:

>

>>

>>Which would be what sort of thing, Don?

>>

>>Chas

>>

>>On Fri, 05 Aug 2005 17:02:59 -0800, DMorrell <don@toneworks.com>

>>wrote:

> >
> >>Whoa. A Dimension D plug. Interesting....
> >>
> >>On Thu, 4 Aug 2005 23:54:16 -0300, "Rob Arsenault" <mani2@nbnet.nb.ca>
> >>wrote:
> >>
> >>>Guess us old ME or 98SE Paris users will have to jump to XP if we want
to
> >>>use the new UAD-1 plugs. Kinda sucks but I guess we can't hold onto
that
> >>>security blanket forever.....!!
> >>>
> >>>Rob_A
> >>>
> >>>
> >>&g

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Justin Marcus](#) on Mon, 22 Aug 2005 15:13:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

r \$1000 on
>>electronics. I know it sounds outrageous to me too....
>>There is also no way to upgrade that policy to cover the dollar value
>>...\$50,000..it's more like
>>\$40,000 but I didn't think it would hurt to have over coverage for growth.
>>Of course that is when everything was brand new...nowadays it is probably
>>worth \$15,000.

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [EK Sound](#) on Mon, 22 Aug 2005 15:35:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>>
>>Anyway...who are you guys using for this?
>>
>>I wonder if ASCAP has something available????
>>
>>Should I go ahead and insure it as a
>>business...benefits???non-benefits????
>>
>>Thanks,
>>
>>
>>

>>Any one using this MOBO in DAW land with good results?

If so, with Paris ... or something else?

Thanks,
jjl've got a K8NS-Ultra-939 I'm working on at the moment.

So far I

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Justin Marcus](#) on Mon, 22 Aug 2005 16:34:33 GMT

[View Forum Message](#) <> [Reply to Message](#)

te in message
>>news:43077ae3\$

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [EK Sound](#) on Mon, 22 Aug 2005 16:40:08 GMT

[View Forum Message](#) <> [Reply to Message](#)

lank">1@linux...

>>>

>>> Hi! I am using Paris 3.0 on a Windows XP with RAID (mirror) system. The

>

>>> mirror

>>> array had a problem recently (went out of sync

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Justin Marcus](#) on Mon, 22 Aug 2005 18:11:59 GMT

[View Forum Message](#) <> [Reply to Message](#)

do somewhat tight MIDI timing as long as it does nothin else.
As soon as the system gets loaded down with say...dxis, you're doomed.
PCI cards are twice as good as USB with the system loaded down, but are still
nowhere near good enough (PCI 10ms drift, USB 2

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [EK Sound](#) on Mon, 22 Aug 2005 18:38:17 GMT

[View Forum Message](#) <> [Reply to Message](#)

0 ms drift)

Windows 98/Me with WDM MIDI drivers for USB/PCI/ or ISA Midi ports - same as Windows XP. Not good enough at all if the PC is doing anything else.

Windows 98/ME with 16 bit drivers - awesome. less than 1ms drift. Unfortunately, 16 bit drivers come with ISA cards only. It's not the ISA bus that brings the magic, it's the 16 bit drivers.

I hope this helps.
Mike

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

>

>"Chas. Duncan" <duncan5199A

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Justin Marcus](#) on Mon, 22 Aug 2005 20:40:32 GMT

[View Forum Message](#) <> [Reply to Message](#)

we were just testing a MIDI track retriggered through the synth she has, plus an audio track triggered by the same MIDI track. Very sl

Subject: Re: good and quite cheap s/h 8 channels converters for may adat card
Posted by [Deej \[1\]](#) on Fri, 26 Aug 2005 15:36:36 GMT

[View Forum Message](#) <> [Reply to Message](#)

I. I have found that it helps me especially when editing as one false editing move sometimes bales me out of Paris and I lose everything. Autosave helps that a bunch.

Randy Brown

>Dimitrios

>

>Yeap, works great and yes it overwrites the original name.

"Dimitrios" <musurgio@otenet.gr> wrote in message news:430f310d@linux...

> Autosave from AnalogX

> How does this actually work ?

> Does it overwrite on same named project or does it make copies like

> "name"_1

> , "name"_2 etc ?

> Is it reliable ?

> Regards,

> Dimitrios

>

>Oh,

So I guess I brought some old "fresh" idea around...

With wires you could assign the the out wire to an effect return wire in to save on Paris channels.

I also tried the wires with drumtracks.

You could send all drumtracks to the same wire channel (i.e. 0) and then open a new Paris channel that hass all drums on it
