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Subject: OT: Hitmen

Posted by [Arvid Solvang](#) on Sat, 06 Aug 2005 09:34:41 GMT

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t;>>>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,

>> >>

>> >>

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Subject: Re: OT: Hitmen

Posted by [Rod Lincoln](#) on Sat, 06 Aug 2005 16:34:33 GMT

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amitchell@cfl.rr.com> wrote in message =  
news:BF183316.149C4%camitchell@cfl.rr.com...

I tried www.myparispro.com today and it was password protected.

any reason for this?=20

Craig=20

-----=\_NextPart\_000\_01E0\_01C59AA7.A85229A0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

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<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2600.0" name=3DGENERATOR>

<STYLE></STYLE>  
</HEAD>  
<BODY bgColor=3D#ffffff>  
<DIV><FONT face=3DArial size=3D2>i can get on Ok too</FONT></DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-R

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Subject: Re: Hitmen  
Posted by [Perrin](#) on Sun, 07 Aug 2005 02:49:22 GMT  
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Having headroom to spare without worrying overly much about input overload  
> has become a bit of an issue.  
>  
> I've got a TL Audio 2001 4 channel preamp that sounds \*really\* nice, but one  
> channel is going south (I think there is a problem with the voltage feeding  
> one of the IC's on channel 2 because this same one keeps crapping out).  
> Also, this preamp just doesn't have the headroom on the input that I need. I  
> am thinking about getting it fixed and just plugging LP's into each input  
> channel. This would probably work OK, but I am finding that in these  
> balls-to-the-wall tracking sessions, one undependable and/or weak link can  
> really be a PITA when I've got 16-18 hot mics and I'm trying to run a  
> session solo.  
>  
> Locating a source of distortion in the middle of a take and attenuating  
> tweaking the preamp while trying to keep my head wrapped around everything  
> else that's going on, like sneaky musicians grabbing the mics and moving  
> them around so they are getting a sound in their cans that \*they\* like  
> without asking me to fix it at the board, for instance is enough to make a  
> guy crazy when he's trying to ride herd on all of it.  
>  
> I'm thinking about getting a Sytek or maybe another Forssell JMP-6 or Great  
> River MP4. I've either used these, or am familiar with them and they are all  
> majorly nice preamps. The Sytek especially is a major bang-for-the-buck  
> item, but I've also been wondering about a John Hardy 4 channel, True  
> Precision 8, Focusrite 428 and a Focusrite RED 1. I'm looking for  
> transparency/true to the source rather than color.  
>  
> I'll be getting a small chunk o' change soon from a production I'm doing  
> here. Anyone ever used any of the aforementioned pre's?  
>  
> Thanks,  
>  
> Deej  
>  
>

>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0020\_01C59B43.363E16C0  
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Content-Transfer-Encoding: quoted-printable

Deej,

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