
Subject: tweaking paris for os 9

Posted by [hank](#) on Fri, 10 Mar 2006 15:38:55 GMT

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/>

>> <A =

>>href=3D"news:443bea15\$1@linux">news:443bea15\$1@linux...</DIV>
Dear=
&

Subject: Re: tweaking paris for os 9

Posted by [Mark McDermott](#) on Fri, 10 Mar 2006 19:29:40 GMT

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br />

>>1.40:1
>>Attack:=20

>> 00000000
>>Lookahead 0.004 (lower gives more punch !! =
>>,better=20

>> =

>>=3D
>10.3
>>
>>Regards,
>=

>>>Dimitrios
>
</BL=3D
>OCKQUOTE></B=

>>ODY></HTML>
>
>
</BLOCKQUOTE></BODY></HTML >

>>

>>

>"Sarah" <sarahjane@sarahtonin.com> wrote:

>As godmother of this particular mob, I can assure you shipping to Australia

>is no problem. We may ask you for a favor in the future. :)

>

As in "Someday, and that day may never come, I may ask you to do a service.

But until that day, please accept this as a gift on the day of completing
my mix." ??You said "losing" clock... ;-)

David.

Kim wrote:

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

>

>>huh??? have another beer mate! ;-)

>

>

> Well I'm assuming he's running the wordclock to both MEC's...? ...isn't

> that OK?

>

> ...or am I missing something?

>
> ...I mean I've never used Wordclock, so I'm only speaking from what I've
> read here, but after reading 500 posts on the subject I kinda thought I had
> the idea. ;o)
>
> Cheers,
> Kim.
>
>
>>David.
>>
>>Kim wrote:
>>
>>
>>>Correct. If you're losing wordclock that will be fine.
>>>
>>>Cheers,
>>>Kim.
>>>Seriously Steve... try looping from one MEC to the other.

David.

Steve Cox wrote:

> The reason I have the master word clock is because of the DA7 Digital 32 channel
> board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
> Steve
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>
>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>
>>>huh??? have another beer mate! ;-)
>>
>>Well I'm assuming he's running the wordclock to both MEC's...? ...isn't
>>that OK?
>>
>>...or am I missing something?
>>
>>...I mean I've never used Wordclock, so I'm only speaking from what I've
>>read here, but after reading 500 posts on the subject I kinda thought I
>
> had
>
>>the idea. ;o)
>>
>>Cheers,
>>Kim.

>>
>>
>>>David.
>>>
>>>Kim wrote:
>>>
>>>
>>>>Correct. If you're losing wordclock that will be fine.
>>>>
>>>>Cheers,
>>>>Kim.
>>>>
>>>>"Steve Cox" <stevec1@charter.net> wrote:
>>>>
>>>>
>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs together
>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock sends,
>>
>>I
>>
>>>>have
>>>>
>>>>
>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital
>
> console
>
>>>>>for input, also set for 44.1
>>>>>
>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>
>>>>>
>>>>>>Don't do as I say, do as I think! ;-)
>>>>>>
>>>>>>David.
>>>>>>
>>>>>>Kim wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>one connected to Card A (default
>>>>>>>>master) and as Tom mentioned, one MEC connected to

Subject: Re: tweaking paris for os 9

Posted by [Mark McDermott](#) on Fri, 10 Mar 2006 19:31:34 GMT

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the *last

>>>>>>>EDS card*

>>>>>>>

>>>>>>>

>>>>>>>You should also note that "last EDS card" refers to "whichever card

>>

>>has

>>

>>>>>the

>>>>>

>>>>>

>>>>>>>last designation". It does not refer to anything to do with their physical

>>>>>>>location in your machine. Which one is last in a given machine with

>>

>>a

>>

>>>>>given

>>>>>

>>>>>

>>>>>>>OS is almost impossible to predict. You will have to experiment to

>

> work

>

>>>>>it

>>>>>

>>>>>

>>>>>>>out.

>>>>>>>

>>>>>>>But the interfaces need to be on card A and card C in your case, as

>>

>>decided

>>

>>>>>>>by the Paris software.

>>>>>>>

>>>>>>>Cheers,

>>>>>>>Kim.

>>>>>

>Thanks for the tips. I was just looking at Hosa at AudioMidi site. BTW,
>where did you purchase the Apogee?

Ferd

"JB" <no@mail.com> wrote:

>I can tell you that cables do make a difference in certain situations. I
>had

>a 10' Hosa "high quality" s/pdif cable run from my Eventide to an RME 9652.

>It was unusable, with clicks and high pitched squeels. I returned them as
 >defective for an identical set. Still had the same problem. I then returned
 >them for a set of 15' Apogee s/pdif and it is fine. On the other hand,
 the
 >Hosa 3' s/pdif cables worked fine in a different situation.
 >
 >"Edna" <edna@texomaonline.com> wrote in message news:443c615a@linux...
 >> Are you referring to the coax cables? There's a lot of hype about
 >> cables,
 >> don't know how much of it is accurate. May'be an expert here can offer
 a
 >> recommendation. I'll be needing some myself.
 >> Edna
 >>
 >> "fred" <fred@reborn.com> wrote in message news:443c012a\$1@linux...
 >>>
 >>> Any particular brands you would recommend? Saw a number of them on ebay
 >> pretty
 >>> cheap, but not sure how good they need to be.
 >>> Thanks again
 >>>
 >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >>> >coax
 >>> >
 >>> >"Fred" <fred@reborn.com> wrote in message news:443bf3e5\$1@linux...
 >>> >>
 >>> >> Is paris spdif coax or optical?
 >>> >> TIA
 >>> >
 >>> >
 >>>
 >>
 >>
 >
 >Since i put my 2 cents in about the pro tools mix bus, ive had nothing but
 grief from this group. If you install PT's rigs for a living, you must be
 completely aware of the superior sound quality. Its great Paris still works
 for you, but theres alot better sounding stuff out there now. Im past the
 point of being PC about it all, its just the facts.

Higher sample rates, amazing pluggins, motorised faders, routing sounds
 wherever your creativity takes you, and most of all, product support and
 ongoing development into the future.

Ive had some emails from some of you trying to prove that Paris is better

than all this. If thats what you think, Im Ok with that, but its time to look at the ever impressive world of other Daws.

I was being nice about this at first, but a handful of you made a simple post of mine into a war.

Cheers

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

>

>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote:

>>

>>I dont use any analogue from the control 24. I have a lot of external pres,
>>and a central station. The control 24 is purely a controller for Pro tools
>>for me. I dont get what you are saying in regards to the I/O thing.

>

>

>It's got good mic pres in it, you should try them. Where it bites
>you is when you use the onboard control room monitoring circuits.
>They sound lousy and use up 192 I/O outputs. Also, every mic
>pre from the control 24 that you use will take up an analog input
>on the 192 just like an outboard mic pre because there is no A-D
>conversion in the Control 24.

>

>

>>Sounds

>>like youve been on a few forums reading too much shit.

>

>Sounds like you jump to conclusions a lot. I am on no other DAW
>forums. I design and install studios and PT's systems.

>That's how I know these things.

>

>

>> paris is awesome, but i dont believe it could be anyones first choice
>>of Daw these days, seeing as its dead. I remained on Paris after the fall
>>down for all those years, purely because the expense of changing over was
>>enormous.

>

>

>Dave