
Subject: Re: My evolving position on the Paris sound vs. PT.-REALITY CHECK
Posted by [Music Lab Sweden](#) on Fri, 14 Apr 2006 19:18:29 GMT

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Hi All,

I am a former Paris user who still use Paris now and then, especially when I remix old songs recorded in Paris. I gave up in favour of Soundscape which I truly love.

when it comes to classical music, Paris simply has much left to desire. It nowhere as clean and accurate as the newer modern systems, be it PT, Soundscape, Nuendo, Samplitude etc.

I have a fairly large Paris setup and as much magic as it has it is quite unreliable compared to the other systems. For example: Paris can sometimes (randomly) add strange DC offset to the files. It can depending on heat cause clicks. Aux leakage. Just to mention

what is by some perceived as warmth, sounds to me like a bit clouded midrange. I have recorded a fair amount of classical choirs in both Paris, Soundscape and Nuendo. In this genre there is simply no competition at all. My Soundscape converters (Apogee) simply kills Paris in clarity and detail. OTOH with pop/rock, especially acoustic pop/rock (live drums), Paris can sound a bit more exciting than the others.

Last but not least, sound aside Paris is a dinosaur. The routing options leave A LOT to desire. The I/O flexibility is back to the stone age compared to newer systems. The non-sample accurate editing is a PITA. Lack of professional I/O options. Very rudimentary handling of native plugins, especially in stereo. No bussing possibilities. No VST/DX on master bus. No delay compensation. etc. ect...

IMHO most people who are sticking to Paris are doing it for financial reasons. Given the very low price the SH systems are going for, the price vs. sound performance ratio is amazing, compared to other DSP-based system. In a true professional environment with clients hanging over your shoulder, the compromises are just too big, all IMO of course.

Just my 2 cents.

Babu
