
Subject: the last paris app we need?

Posted by [derek](#) on Sun, 04 Jan 2009 17:23:46 GMT

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hey guys :-)

after seeing how much work is put into the paris project again lately (hats off to mike) ive been thinking about this quite a bit and until now dont quite know how to say it without it coming accross a bit offensive. but since i still am not sure how to put it, i told myself, i might as well just go ahead and just put this excuse in advance on top of it ;-)

so here goes:
with so much manpower going into paris, an essentially dead platform, one has to wonder, wouldnt it be smarter to put this manpower into something thats, how shall i put it, more essential in practical use? exactly how many people are still using paris? is it even one hundred?

ive been one of the most enthusiastic supporters of the platform but for the life of me, i could not imagine ever going back to it after years in the world of full midi and video integration, VSTI support, total and complete latency compensation, sample precise editing, rendering that actually works, compability, etc yada yada. no amount of DP4 algorithm ports is going to change that, and i would assume that many if not most ex-paris users feel that way.

so if you operate on this basic assumption (just follow me here for the sake of the argument), would it not make much more sense to focus on something entirely different?

like, i would imagine the biggest hit among ex-paris users and soon-to-be-ex-paris users would be a conversion application that reads paris projects, just the most basic stuff like files in use and position info and would convert that into...dunno...an OMF maybe? maybe too complicated (OMFs crossplatform compability seems to be a constantly moving target and suck big time)..maybe just a bunch of rendered continous wave files that get their data from the project file and the associated pafs?

or maybe a completely different approach, a "hardware driver" that fools the paris software into believing a fully functioning EDS card with attached audio interface is present - so that you can launch paris 3.0 on any computer and use the paris software to convert projects into OMFs. you know, just a

dead end that on the other end pretends to the software whatever the software asks for during boot to actually get to the project window. no actual audio support, just a fake hardware so that you can get to the software level where you then could resurrect your files.

i know suggesting something like this is kind of an insult to the work thats currently being done (and that is exactly what i would want to avoid), but can you see how that would make a lot more sense to a lot more people?

to me, these days, the most important thing about paris is the question of how i get past projects off that platform whenever i need to work on them again. i still have a working paris computer in the second control room but its collecting dust, the system is slowly fading away as only outdated pre-XP windows systems were able to do, and the hardware side doesnt look to promising either.

and same thing about the effects: porting the awesome and at times timeless effects from ensoniq effect history is great - but why on earth do it for this outdated platform? in the real world i know zero paris users that still use paris (and i used to know a LOT), but i know lots and lots of fans of the good old ensoniq stuff that would pay hard cash for VST ports of some of the ensoniq algorithms.

not to mention that you would be able to use those effects in paris then too, on modern computers probably in 50 times more instances than on the EDS card, if you just take the paris eq VST plugin as orientation (try to max out any current machine by opening instances of that plugin - its more or less impossible).

i feel like i have to state that again, i so much admire you people who do all this, so please dont get these suggestions wrong.

thanks for listening :-)
derek