
Subject: Some of my wishes
Posted by [roginator](#) on Fri, 16 Oct 2009 21:38:23 GMT
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Whell I was user of Paris for long time before I had my IDOTIC WISH to have other converters

after 2 years on ssl alpha link (aslo worked on other converters)
im back on paris....wont repeat my crazy mistake again to sell paris for other digital system

I JUST LOVE SOUND OF PARIS!!!!!!

anyway...

Im back on it and record into it so i have some wishes.....

Im happy with Paris FX stuff and i have enough outboard FX but simple Analog tape like space echo would be nice

MIKE THANK FOR FILE YOU SENDED ME !!!!! I LOVE IT!!!!!!!!!!!!!!

I wanted to ask if its possible to fix bugs in 3.0 like zooming on waveform....

PARIS is just about all i need from digital system

I mix on my MCI 534D and with paris its my dream combo!!!

that 2 wishes are things i would like to be fixed....

I will support this group as much as I can in future.....couse Paris is back to stay

Subject: Re: Some of my wishes
Posted by [studiodog](#) on Mon, 19 Oct 2009 14:33:02 GMT
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I did the same thing! I keep worrying about what other people and clients thought about using Paris VS pro tools - then said heck with it. Much easier to use and sounds great to me!!

Subject: Re: Some of my wishes
Posted by [mikeaudet](#) on Wed, 28 Oct 2009 18:55:59 GMT

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An analog like space echo might be possible. Unfortunately, unless ID releases the source code for PARIS, I can't fix anything in the application itself.

All the best,

Mike

Subject: Re: Some of my wishes
Posted by [kerryg](#) on Wed, 28 Oct 2009 20:03:37 GMT
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I generally find that my clients honestly couldn't care less what DAW I use. They come to work with me, and not my DAW, and they pretty much leave me to make the decisions about things like that - as long as I get the job they're paying me for done. I've never been asked "do you have ProTools?" or "what plugins do you use?" except out of idle curiosity.

If perceptible latency or crashes were to irritate my clients during sessions it might be a different story, but with PARIS the first's a non-issue, and the second seems to be a matter of careful setup. Most PARIS days over here go by without a single crash (better than I can say for most Logic days).

It'd probably look different if I was concentrating on a career in film or TV, but I don't particularly enjoy that work unless I'm working with the relatively small number of employers in the local industry (in my experience) that are sane and remain in possession of some sort of sense of perspective - "no, I certainly have no intention of staying up 36 hours straight having angina re-cutting audio for your crappy straight-to-cable-access series because your 'locked cut' came 'unlocked'".

So I've exercised pretty careful control over my "gear overhead" so I don't have to do stuff I don't particularly like doing; after all, if I'd started out with the goal of "doing things I strongly dislike for the purpose of making money" there are smarter and more lucrative career paths to do that in, like real estate or accounting. Returning to PARIS was an essential part of that strategy.

In those cases where I *do* want to work with the composer (case in point, the miniseries I just finished, which was a real pleasure), I can always boot up Logic when needed. It wasn't.
