
Subject: Thanks to everyone!

Posted by [mikeaudet](#) on Sun, 09 Feb 2020 18:27:42 GMT

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Hey, fellow PARISians!

I was just thinking that I haven't thanked everyone here, at least for too long. I'm so grateful to everyone who keeps this place and this recording platform going.

Thank you so much to Kerry for taking over the forums when Chuck, after doing so much, moved on to his next adventures.

Thanks so much to everyone who either posts or private messages me about new PARIS recordings. It is extremely rewarding hearing that something I contributed to has allowed someone to create their art.

Thanks so much to everyone who has supported my work on the platform over the years. I've been very, very lucky to be able to do work that I'm passionate about, while still being able to make a little money to buy the odd piece of recording equipment. That's become a bigger and bigger deal as time has passed. I started this working full time with no kids. For the last 9 years, I've been primarily a stay at home parent. That's created some challenges in terms of making time to work on things, but I've still managed to move things forward on kids' naps in the car and during piano lessons. It's been so much fun! And, I haven't been as broke as I could have been. Thank you!

I'm not done yet, either. I still use the PARIS application, and I love that I can open a recording that I made 20 years ago, and the session just opens. Sometimes a lack of progress is a good thing.

Early on, it became really obvious that it was my skills as an engineer and an artist that I needed to improve, not the platform I was using. If I upgraded to a new system, I would just make the same mistakes and be no further ahead. I needed to focus on mic placement, room treatment, mic types, preamp styles, performance, instrument choice, arrangement, and just learning how to listen. Spending thousands of dollars every few years because my platform was discontinued would have just been a huge drag on my progress, and probably not sounded as good as PARIS.

I suspect that others here have shared my experience, and I hope that I have helped them avoid the platform tax that manufacturers seek to extract by churning their product lines.

Thanks to everyone who has stuck around this beautiful, old recording platform.

Mike

Subject: Re: Thanks to everyone!

Posted by [RonA](#) on Mon, 10 Feb 2020 03:22:00 GMT

Mike,

Indeed, it is the entire PARIS community that owes so much to you, Kerry and all of those who have devoted so much time and energy to this imminently worthy bit of technology.

I did my first album (Due West, "Isle of St. Thomas") at a friend's home studio with an eight track analog system, with two tracks devoted to a sequenced drum/percussion track done on a Yamaha drum machine. The next album had mostly sequenced rhythm tracks done on drummer.

From there, I did three self-produced albums in PARIS, with sequencing done in Cakewalk 4.5/5. Since then, I've piddled around in Studio One, Digital Performer and Reaper. While many would appreciate all of the depth, customizability and potential high-speed engineering these platforms offer, I will return, when the stars align, to my studio, PARIS and Cakewalk. I find their tools ample and the GUI no-nonsense, without convolution.

PARIS just sounds so expansive and "real" to me, and mixing in its sound stage is clear and defined, even with many tracks playing. I also find editing in PARIS logical and completely adequate, as I am not anyone's engineer but my own, and I can take my time and enjoy the process, which fosters more creativity than seeing just how fast I can complete each operation.

Along the lines of what Mike was saying, I feel that, in some ways, computer-based audio recording technology hit its pinnacle at the turn of the century. Since then, bean-counters and marketing vulchers have cheapened the hardware and cluttered up both the hardware and software with gimmicky bells and whistles that don't serve the purpose of providing reliable, user friendly, high quality tools for creating recordings that will stand the test of time.

I realize that my perspective is biased by my age and experiences, and I salute all who enjoy diving into the newest, latest and "greatest".

Thanks again, Mike, Kerry and all of you who keep PARIS alive!

Subject: Re: Thanks to everyone!

Posted by [ronj_91602](#) on Mon, 10 Feb 2020 03:26:32 GMT

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Here here for Mike in his educated endeavor to keep a good thing alive and Kerry for all his time and support I for one thank you both!

Subject: Re: Thanks to everyone!

Posted by [Rich.Kelley](#) on Mon, 10 Feb 2020 05:45:36 GMT

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Mike and Kerry,

As the others have said it is us who owe you both a great thanks. I've always wanted to create

music, and I've always been fascinated with the idea of recording one's own ideas. I remember "discovering" that with two cassette recorders I could bounce a track back and forth and add a new track each time, thereby creating something that one person could not play alone. Of course the quality wasn't great. PARIS has allowed me to make recordings that sound like what I hear in my head. My talent was really the limiting factor now, not the tools.

Interestingly, I'm an engineer (mechanical). I have the capability to learn all of the technical intricacies of the tools of recording music, but honestly I don't want to think about music in an analytical way too much. I get enough of that in my job. When I record I want to create and let the feeling drive me. With PARIS I have a tool that allows me to do that. PARIS has made pro albums. I don't need anything better, and I definitely don't want to spend time learning a new way to do the same thing.

I'm building a new PARIS system now, but I'm only doing that because I feel I have to. I'm really excited to get back to a place where I have a stable system, can take advantage of modern storage and monitors, and get back to recording music.

So guys, THANK YOU!!!

Subject: Re: Thanks to everyone!

Posted by [Wayne](#) on Mon, 10 Feb 2020 21:13:36 GMT

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Ha! Rich.Kelly made me laugh (but not out loud).

I too began recording at an early age with my Dad's reel-2-reel. At first mono, back in 1964 with a mic and a cloth wrapped cable. It had a built in speaker.

Then in 1974 he got a stereo reel-2-reel with . . . wait for it . . . an internal 8-track cartridge player. Hated the 8 track cartridge but loved the reel-2-reel. Dad used to record his talking to Mom on the Akai when he was deployed for over a year at a time on aircraft carriers during Vietnam. He'd mail the tape and Mom would listen and cry and record her audio message to him on the mono machine and mail it back. Still got some of the tapes.

After the war, roughly 1978-ish, both machine were at my disposal. I was 18 then. So I recorded guitar and some vocals on the stereo Akai, moved the tape to the mono machine, played it back thru it's built in speaker, used one mic positioned in front of the speaker and recorded vocals and leads on the other mic. Come to find out that consumer reel-2-reels don't play at the same speed very well, so some pretty bad intonation things back then.

In the 80's I moved to 4 track cassette, then 8 track cassette in the early 90s. Mix bounce, mix bounce, mix bounce. In 1997 I bought PARIS and have been digital since. I do sequence in PT but if something feels really good, I'll bounce every PT audio file in a project with minimal EQ, comp, etc, convert it, dump it in PARIS and enjoy the warmth and open-ness.

My biggest enjoyment comes from BT's lessons on pushing different gain stages for different character and mostly trimming up the bass until it completely surrounds the mix. I've even entered

negative gain to PARIS comps just so I can boost the trim. Very similar to a hot bass track on the 4 or 8 track cassette. The saturation of the cassette track bleeds into the surrounding tracks.

So, that's how I got started.

Oh . . . , I didn't forget. Thank you Mike, Kerry, Chuck and Brian and everyone else associated in our newsgroup that I may have missed. I couldn't ask for better peoples to be engaged with.

Wayne Carson
www.audio-audition.com

Subject: Re: Thanks to everyone!
Posted by [Ted Gerber](#) on Sun, 22 Mar 2020 15:08:43 GMT
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Thanks Mike for doing what you do!
One of many bright lights that I'm fortunate to cross paths with!

Best

Ted

Subject: Re: Thanks to everyone!
Posted by [SummingStrange](#) on Mon, 23 Mar 2020 18:36:48 GMT
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Thanks to Mike and Kerry!

And I hope everybody is ok given all the dark stuff that is going on. Stay safe.

Subject: Re: Thanks to everyone!
Posted by [Kim W.](#) on Wed, 01 Apr 2020 14:43:00 GMT
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Yes. In other posts I failed to mention Kerry.
What an awesome resource you have set up here.
And to Mike, thank you, thank you...
I've been reading other posts. I already have your ASIO driver, as of about a year ago.
Have you improved on this recently? If so, happy to purchase again. Improved loading times, and less crashes?? If so, I'm in!!
Please let me know. I have done some amazing recordings and mixes using Paris alone. (I use Samplitude for mastering).
Cheers,
Kim

Subject: Re: Thanks to everyone!
Posted by [mikeaudet](#) on Wed, 01 Apr 2020 20:54:59 GMT
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Hi Kim,

I don't have anything new to release since the 64 bit ASIO driver.

I have started re-working the start up code so that rather than waiting a specific amount of time for things to finish initializing (like starting an MEC), it will periodically check to see if the operation is done. This should both speed things up and make startup more reliable.

I haven't looked at it in a while because school got too busy. I'll be back to it in a couple of weeks once exams are done. I've got some other things I'm excited to look at, too.

All the best!

Mike

Subject: Re: Thanks to everyone!
Posted by [Will The Weirdo](#) on Mon, 06 Apr 2020 13:48:25 GMT
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I want to also thank Kerry, Mike, and everyone here. I learned so much about recording, mixing, and mastering from the PARIS group, not to mention using Windows for digital audio, lol. I appreciate the positive energy and endless sharing that always goes on here.
