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Subject: Crypte Archeologique de Paris

Posted by [Martin Harrington](#) on Mon, 16 Mar 2009 23:10:39 GMT

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I think you're missing my point though.

The Paris implementation of OMF was floored.

Believe me, I tried, and tried, and tried, and .....

And even when you could get another program to read Paris OMF, it still didn't provide track names etc...

Martin H

Lend An Ear Sound

On 16/03/09 1:34 PM, in article 49bdbf6f@linux, "Administrator" <kg@kerrygalloway.com> wrote:

> Martin Harrington wrote on Sun, 15 March 2009 20:50

>> The problem with that theory is the Paris never actually created OMF's very >> well.

>> They never really stuck to the specs although, in their defence, the specs >> were constantly changing, (thanks Avid / Digi).

>>

>> Martin H

>> Lend An Ear Sound

>

>

> That's entirely the point though - right now, for the first time, you have a > chance to work with a developer to \*assure\* that PARIS-generated OMFs \*will > beyond any shadow of a doubt\* work flawlessly with Reaper - if we give him > files to work with, it will be designed from beta to do exactly that :d.

>

>

> -----

> :: [ posted via the PARISForums ] ::

> :: kerrygalloway.com/ParisForums/ ::

> -----

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Subject: Re: In the meantime: PARIS to REAPER via OMF

Posted by [Martin Harrington](#) on Mon, 16 Mar 2009 23:12:51 GMT

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My point exactly, see my previous post.

Martin H

Lend An Ear Sound

On 17/03/09 12:08 AM, in article 49be4156\$1@linux, "chuck duffy" <c@c.com> wrote:

>  
> Just playing devils advocate...  
>  
> If the omf files paris generates are flawed in some basic way, you can't  
> assure that they will work flawlessly with reaper, no matter how much cutting  
> you do on reaper.

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Subject: Re: In the meantime: PARIS to REAPER via OMF

Posted by [Neil](#) on Tue, 17 Mar 2009 00:02:01 GMT

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Isn't the OMF code generated from a separate file, not embedded in the main Paris app itself (like a .dll, ISTR???), if so, wouldn't it be possible for that file extension to be re-written so that it WOULD, in fact export properly?

Neil

Martin Harrington <martin@lendaneer-sound.com> wrote:

>I think you're missing my point though.  
>The Paris implementation of OMF was floored.  
>Believe me, I tried, and tried, and tried, and .....  
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Subject: Re: In the meantime: PARIS to REAPER via OMF

Posted by [chuck duffy](#) on Tue, 17 Mar 2009 00:28:01 GMT

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In two words, probably not :-)

If you have the .dlls, but don't have the header files with the definition of the interfaces it's possible to dig in and reverse engineer the headers. Work but doable.

If you have the headers, but the interfaces provided don't allow for the passing of the required information (for example track names, you are sold as they say. The app was built against those interfaces, and that's not

going to change.

If the interfaces that you manage to reverse engineer \*do\* allow for the passing of the required information, you are left to your own devices to provide a complete implementation of the interface.

Some would suggest that a reverse engineering of the \*code\* of the .dll, combined with the reverse engineered interfaces would give you a good start at the implementation of the interface. I would not agree, as the code ends up being too obtuse (or opaque if you will) and of course, as we know the implementation is flawed.

Then of course, you could do all this provided the interfaces \*do\* allow for the passing of the track name, and you reverse engineered and provided an implementation of the interfaces according to the header specification - you find out in a final moment of terror that the application proper is passing a null reference for the track name, and so on and so forth.

There is only one reason open source really works, there is source :-) If we had the source for the paris application a few years back (say 2003), we would be freaking light years ahead of reaper or any other open source project.

Chuck

"Neil" <OUIOIU@OI.com> wrote:

>  
>Isn't the OMF code generated from a separate file, not embedded  
>in the main Paris app itself (like a .dll, ISTR???), if so,  
>wouldn't it be possible for that file extension to be re-written  
>so that it WOULD, in fact export properly?  
>  
>Neil

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Subject: Re: In the meantime: PARIS to REAPER via OMF

Posted by [Tom Bruhl](#) on Tue, 17 Mar 2009 01:20:47 GMT

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If  
> we had the source for the paris application a few years back (say 2003),  
> we would be freaking light years ahead of reaper or any other open source  
> project.

That sickens me.

Tom

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Neil](#) on Tue, 17 Mar 2009 02:40:01 GMT  
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"Tom Bruhl" <arpeggio@comcast.net> wrote:

>If we had the source for the paris application a few years  
>back (say 2003), we would be freaking light years ahead of  
>reaper or any other open source project.

>

>That sickens me.

>

>Tom

1.) It shouldn't... it's ID's intellectual property & they (meaning Edmund himself & SSC's estate, in whatever capacity they each own those rights) can elect to do with it whatever they wish, even if that includes burying it forever.

2.) On the other hand, why wouldn't they sell it if they don't plan on doing anything with it?

3.) If they WOULD consider selling it, what would they charge?

4.) Considering whatever amount they would want to charge, could there be any profit to be made from it?

5.) Hardware-related issues abound... what would it be worth at this point, if the code is only a small part of the sonic equation? OR... is the code a bigger part of the equation? Thing is, nobody really knows.

Neil

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Tue, 17 Mar 2009 03:37:17 GMT  
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.....if the code is only a small part of the sonic  
> equation? OR... is the code a bigger part of the equation?  
> Thing is, nobody really knows.

ID knows, but they aren't talking about it. We have our educated guesses about that. The Native part of Ver 3 doesn't sound the same, sorry guys - and I know some ppl that would argue it.. but it just doesn't handle audio the same way... Unless they've found a way to faithfully mimic the hardware buses (ala mackie cut/gain structures, for one) it's probably nothin special - assuming they've kept coding the application. Knowing some things

EP has done/talked about in the past and his love of it, I expect something has been kept in motio. Sonar, cubase, etc... will give it all a run and probably kill it these days, if it's even the same app. By now it should be fully native, and probably mac-centric though that means less and less as time marches since everyone moved to Intel based hardware.

The magic of paris lived too much in the hardware DSP (summing, latency, real time live plugs) IMHO. As much as I love my UAD the facts are that hardware just acts different. They have it REAL close though, and the gains are pretty incrementally small at this point, as well as the cost to amount of usable inserts is insanely in favor of software.

It looks like they're abusing the word "soon" again.

<http://www.intelligentdevices.com/index1.shtml>

[http://www.intelligentdevices.com/pro\\_audio.shtml](http://www.intelligentdevices.com/pro_audio.shtml)

How long's that been up there to check back often?

Neil: You're right, it is their intellectual property to do with as they please. I'm more saddened that they've stagnated the product than mad about it. Without taking out a mortgage on my home I was able to afford a stellar sounding audio DAW with a lot of tracks and use it for years. I can't be angry about that, really. And, to the inside of things let's be honest about it - they probably released ver 3 knowing the product was already dead in retrospect of events. So far ahead of it's time, but that time has passed them by for a variety of reasons.

What Kerry and crew are doing is great and really appreciated. It's extending our useful life from Paris, and that's pretty sweet. The thought of actually being able to put it in a quad core box in the future has me pretty giddy. My thoughts are, personally.... I prefer putting my energies there. It made sense to quit thinking about ID some time ago due to lack of relevance to my needs.

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:49bf123c@linux...

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote:

>>If we had the source for the paris application a few years

>>back (say 2003), we would be freaking light years ahead of

>>reaper or any other open source project.

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>>That sickens me.

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- > himself & SSC's estate, in whatever capacity
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- 

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [TC](#) on Tue, 17 Mar 2009 04:04:41 GMT

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This is what I've always wondered. Aaron, are you referring to the native version of Paris that they had at NAAM or AES that one year?

I'm using paris with Paris hardware as a glorified summing/mixing box, and my guess is that the EDS cards always have had much to do with the "Paris sound". I think it's awesome that things are moving forward to be able to use paris hardware with native apps, but apart from session mobility and convenience, is there any sonic benefit to this?

Cheers,

TC

Aaron Allen wrote:

- The Native part of Ver 3 doesn't sound the same, sorry guys -
  - > and I know some ppl that would argue it.. but it just doesn't handle audio
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- 

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Tue, 17 Mar 2009 05:29:56 GMT

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Actually, I was referring to the 'native' submixing in ver 3 - which is to be avoided if you can IMHO. Likely it's the same engine if you saw it around the same time but I have no factual basis for that other than common sense puzzle assembling.

I don't know, but my thinking is that since they'll be tapping the Paris DSP/EDS cards that there probably is an advantage. I'm not sure of any of it obviously since Mike hasn't created (to my knowledge, though I'm not in the center of the data loop) any ASIO drivers yet. What I do understand is that they will connect into the new Paris EDS drivers layer and that's a big one for me..... onboard DSP has always been and still is IMO the way to low latency w/o wierdo ghosts in the machine. Tapping the EDS is still very much a smart thing to do even this far into the native years. I have dual and quad core machines..... Paris is still so much more solid feeling and constant in how it acts on a lowly AMD 1900+. If I can have that tied up through ASIO to a native app, man o man are we headed for fun times with very (if any) minimal hassles on our machines. Kinda like the old tape days when you just slapped it on the real and started dialing the mixer, it all just worked like it was supposed to.

What will, to me, be VERY interesting is to see if we can still have 24 and 16 bit files in the same project and how it sounds/ties into the EDS DSP:)

The guys at Reaper (Justin F in particular I am familiar with - no slights meant to anyone else there) have a lot of smarts, so it'll be pretty interesting times if we can get the open developers and the Reaper club into the paris thing. I think they'll pick up a lot of business if they pull it out with PAF and PPJ support and the ASIO driver does what I believe it will do.

One of the nicer things would be that you could now take a project portable for edits and show'n'tell type projects, or field work, using native Reaper to track/edit and when you cut the real deal to mixdown use the EDS DSP for the sonic improvement it imparts.

The other part of the equation, for me at least, is something Paris never could offer with it's application software. Midi that doesn't suck, and native borne instruments (DXi/VSTi).

AA

"TC" <tc@spammetodeathyoubastards.org> wrote in message news:49bf261d@linux...

>

> This is what I've always wondered. Aaron, are you referring to the native  
> version of Paris that they had at NAAM or AES that one year?

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>  
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>  
>

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [TC](#) on Tue, 17 Mar 2009 05:48:43 GMT

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Ah, right. I'm running 4 cards/mecs, so I always forget about the native submix feature :)

I didn't realize that this would mean that apps like Reaper would be "tapping in" to the EDS cards. I've obviously been out of the loop with what this means..

I guess I'm wondering to what degree this could be possible, and if this would make it (Reaper/w Paris hw) fall somewhere between a dedicated dsp system (Paris/PT), and a fully Native system?

I always thought it would just mean you'd be using your paris i/o as you would any other native interface (m-audio etc). Part of this comes from memories of the old ASIO driver we had for Paris back in the day..

Cheers,

TC

Aaron Allen wrote:

> Actually, I was referring to the 'native' submixing in ver 3 - which is to  
> be avoided if you can IMHO. Likely it's the same engine if you saw it around  
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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Tue, 17 Mar 2009 06:07:39 GMT  
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Well TC, my understanding is that Mike rewrote enough of the EDS driver to insert a layer connection and tap the EDS card on a much better level. Details, I'm not sure on and I'd wait for him to elaborate on that anyway..... it's dude's project :)  
However, if I understand that all correctly it's big. Very big.

> I guess I'm wondering to what degree this could be possible, and if this  
> would make it (Reaper/w Paris hw) fall somewhere between a dedicated dsp  
> system (Paris/PT), and a fully Native system?

Personally, what I'm hoping for is a creamware type situation w/o the hard-to-use SCOPE software. Disk streams, mix control, VSTi and GUI all comes off the app, but the actual summing and Paris EQ's/EDS FX/latency and I/O control DSP is slamming it on the PCI cards. With the Reaper architecture, I could even see someone writing controls to use the Cs16's.

Perfect world man!

AA

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [kerryg](#) on Tue, 17 Mar 2009 08:16:32 GMT  
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I don't want to get ahead of ourselves here. As far as the rewriting of the driver, I'm pretty sure Mike's main priority has just been locking it down for multiprocessor CPUs ("just" - LOL, OK).

Mike and I have talked about the feasibility of a translation layer over PSCL that allowed Reaper access to the hardware like the PARIS app has - it's a cool idea we've kicked around, but it's not up to me to commit Mike by implication to a massive plan of action. I think we in the community need to get some forward motion going that doesn't involve Mike just so he isn't carrying the

whole weight of the platform's future development on his shoulders.

Establishing a good solid working relationship with the Reaper developers with simple collaborative projects like PAF support that we can tick off fairly easily is a great place to start right now, and the more stuff we proactively tackle ourselves the more Mike can pursue PARIS-specific angles he finds interesting.

We can talk about - well, to call it what it would be, "PARIS 4.0 = Reaper 4.0" - after we've achieved paf and ppj support in Reaper so our stuff can talk to their stuff reliably, and hopefully at some point some nice solid ASIO drivers so their stuff can talk to our stuff reliably

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Tue, 17 Mar 2009 18:00:29 GMT  
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Actually, as I understand it Doug W's box would be capable of Paris AND midi/HUI type control with moving faders. I am allllll for that.

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:49bf5b68\$1@linux...

>

>

> Well, after that, we need Doug W. to build us a motorized box that would  
> bolt on to the bottom of the C-16 so we have motorized faders; )

>

> I have to stop thinking now; ) Ok back to Reaper and Paris.

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Tue, 17 Mar 2009 18:01:32 GMT  
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I hope I didn't delve too deep in it, I just want to reiterate to the masses the possibilities to get them all excited about support NOW so we can move this direction :)

Aaron

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Don](#) on Fri, 20 Mar 2009 01:24:43 GMT  
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Chuck,

I am not sure if you remember me, Don Orason. Myself and Dave Goldwag were local guys around Scotts Valley, CA where EMU is located.

Anyway, back in Pre- 3.0 Paris days, Dave and I were on the beta team and were the only "real recording studio" guys on the team.

We sat in on most of the discussions that were held on a conference call with Edmund for the development of Paris. EMU employees did not really understand the product very much but Ed Rudnick and a few others were totally behind it and wanted it to really become a contender for Digi.

It appeared at that time that Edmund was totally behind the product, even though he didn't listen to feature requests as well as he should have...he had his own agenda.

In my opinion and from having an inside seat...the real problem was Creative Labs they would not supply enough funds to keep Paris moving forward...

That is my take...but it was a great time when we would all get together and try get all the bugs worked out...Also, there was another version that was created, I can't quite remember what was different but I think Dave had a working version...from memory their was definitely something cool about it...I think you (Chuck) heard or saw this version...am I correct??

Well that's my 2 cents!

Don

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [kerryg](#) on Fri, 20 Mar 2009 01:33:47 GMT  
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Heya Don! Welcome!

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [kerryg](#) on Fri, 20 Mar 2009 03:47:41 GMT  
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Martin Harrington wrote on Mon, 16 March 2009 19:12My point exactly, see my previous post.

Martin H  
Lend An Ear Sound

On 17/03/09 12:08 AM, in article 49be4156\$1@linux, "chuck duffy" <c@c.com> wrote:

>  
> Just playing devils advocate...  
>  
> If the omf files paris generates are flawed in some basic way, you can't  
> assure that they will work flawlessly with reaper, no matter how much cutting  
> you do on reaper.

Fair enough observations. But starting from the guess that they're broken in some kind of fundamental way will mean we do nothing and get precisely jack shit. I'm working from the assumption that they're likely fundamentally OK, but were rushed out the door in such a hurry at the last moment that something minor and sloppy got missed that can potentially be compensated for on input (assuming a coder willing to work with us on the input end, which we now have).

I certainly may be wrong in that guess. I hope someone spends the half-hour needed to bounce out and upload an OMF to find out for sure.

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [John \[1\]](#) on Fri, 20 Mar 2009 07:32:01 GMT  
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Here is the story

I also have an insider perspective, I believe the truth is Creative bought Ensoniq for their sound cards. They didn't care all that much about the rest of there products and they already owned EMU, so they handed EMU the Ensoniq line. The people in charge of EMU saw Ensoniq products as the competition, they thought Ensoniq products were inferior to EMU products and in their arrogance they wanted to kill everything Ensoniq. Scott Emmerman was in charge, he made the decision, HE wanted to kill Ensoniq, and he did. The problem was they were suppose to recoup some of the investment, and they were sitting on a ton of Ensoniq product, especially Paris. They wanted to keep on cashing in with Paris. In order to Keep on selling Paris they had to get people to think they were going to move forward with PARIS.

They never wanted to spend money on Paris, they just wanted to make a quick buck. When they got in the shipments of Paris hardware it was in pieces, they found that a bunch of it had not been painted yet, so they came up with the idea of Painting the hardware EMU blue. It became all part of the scam to make everyone think that they were serious about Paris, The truth is, the plan from day one was to liquidate the inventory. They also changed

their name to EMU/Ensoniq to make people think they were serious. They told people that they were working on new hardware, I never saw anything. They even lied in press releases about capabilities to sell more Paris product. There were modules that Ensoniq was working on, but I have my doubts that EMU ever really had anything new under development. Here is a press release that we now know has falsehoods in it about development and support for third party motorized control surfaces.  
[http://namm.harmony-central.com/WNAMM01/article/EMU\\_ENSONIQ/PARIS-Pro.html](http://namm.harmony-central.com/WNAMM01/article/EMU_ENSONIQ/PARIS-Pro.html)

The EMU guys despised Ensoniq products and said so, notice that they never put the Ensoniq name on any other product? Once the product was gone, Ensoniq was gone. They changed their name back to EMU. When they got rid of enough of the Paris inventory, they were done signing contracts with ID. They blew out the last of the inventory. The End

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Aaron Allen](#) on Fri, 20 Mar 2009 13:06:48 GMT  
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When I was reading this article of (you are correct) lies, something funny struck me.

This group has supported and furthered the Paris platform longer than any of the manufacturers.

AA

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Dave](#) on Fri, 20 Mar 2009 14:14:01 GMT  
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Hello everyone (I still exist),

Don's post is basically correct so here is some of the "rest of the story".....The real energy behind Paris at EMU during this time was Kevin Monahan. I met him and volunteered my local studio to help with real life testing of Paris. I also began communicating with Brian Tankersly to try and connect the real world value of Paris to the marketing strategy at EMU. I ended up getting very deep into the politics of Paris/EMU as well as becoming more involved in the software testing (the Mac multiple MEC timeclock issues were discovered in a marathon test session in my studio). All of us worked hard (with Edmund) to try to convince EMU to put more resources into Paris but the complexity of trying to support the "outside" product within EMU proved too much. There are many sub-

stories that occurred (including my on-going friendship with a number of Paris related people) and I have continued to lurk on the site. I still use Paris in my new studio (now located on the east coast in Ace Frehley's old "Ace in the Hole" studio) and am ever hopeful that Edmund will once again apply his many programming talents to audio.  
Dave

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Subject: Re: In the meantime: PARIS to REAPER via OMF  
Posted by [Neil](#) on Sat, 21 Mar 2009 02:00:03 GMT

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"Aaron Allen" <know-spam@not\_here.dude> wrote:

>When I was reading this article of (you are correct) lies,  
>something funny struck me.

>

>This group has supported and furthered the Paris platform >longer than any of the manufacturers.

And the irony of that is: It seems that even in the early days, it was the guys that just wanted to help move things forward with no significant financial benefit to themselves (or none at all) were doing so even then - as it is now, and in the more recent past with the "Chunkworx" stage... and it was those that could stand to make the most money from it (ID & CL/Emu/Ensoniq) were the ones that allowed their own agendas to cause it to tank.

Neil

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Subject: Test

Posted by [chuck duffy](#) on Tue, 24 Mar 2009 12:00:03 GMT

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