
Subject: UAD headroom fix in Paris

Posted by [Rod Lincoln](#) on Tue, 09 Oct 2007 20:53:54 GMT

[View Forum Message](#) <> [Reply to Message](#)

Hey you guys that use the UAD plugs in Paris. Are you tired of not having enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly KAK! goed away and you can still push the plug to get some mojo out of it. Don't turn anything down on the Paris plug, just have it sitting there. You can also place it before the plug, but then you'll have to turn it down to lower the input to the plug. If you place it after, it just acts like a big ole sonic shock absorber.

Rod

Rod

Subject: Re: UAD headroom fix in Paris

Posted by [Tom Bruhl](#) on Tue, 09 Oct 2007 22:57:56 GMT

[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_0207_01C80AA6.4DF37970

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey Rod,

Is this because the Paris EQ is getting whacked and liking it?

OR is it because the Paris native plug operates way low like in the EDS situation with Paris in general? =20

I always have to throw a Waves 2 band in front of the Pultec to allow = the=20

boosting I usually use there.

Waddaya think?

Tom=20

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message = news:470bea62\$1@linux...

Hey you guys that use the UAD plugs in Paris. Are you tired of not = having

enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly = KAK!

goed away and you can still push the plug to get some mojo out of it. = Don't

turn anything down on the Paris plug, just have it sitting there. You = can

also place it before the plug, but then you'll have to turn it down to =
lower
the input to the plug. If you place it after, it just acts like a big =
ole
sonic shock absorber.
Rod
Rod

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0207_01C80AA6.4DF37970

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hey Rod,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Is this because the Paris EQ is getting =
whacked and=20
liking it?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>OR is it because the Paris native plug =
operates way=20
low like in the EDS</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>situation with Paris in general?&nbsp;=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I always have to throw a </FONT><FONT =
face=3DArial=20
size=3D2>Waves 2 band in front of the Pultec to allow the </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>boosting&nbsp;I usually </FONT><FONT =
face=3DArial=20
size=3D2>use there.</FONT></DIV>
<DIV>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Waddaya think?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Rod Lincoln" &lt;A=20
```

=
href="mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=t;=20
wrote in message <A=20
=
href="news:470bea62\$1@linux">news:470bea62\$1@linux...</DIV>
Hey =
you=20
guys that use the UAD plugs in Paris. Are you tired of not =
having
enough=20
headroom? Put the Paris native eq AFTER the UAD plug. The ugly =
KAK!
goed=20
away and you can still push the plug to get some mojo out of it. =
Don't
turn=20
anything down on the Paris plug, just have it sitting there. You =
can
also=20
place it before the plug, but then you'll have to turn it down to =
lower
the=20
input to the plug. If you place it after, it just acts like a big =
ole
sonic=20
shock absorber.
Rod
Rod
</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href="http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0207_01C80AA6.4DF37970--

Subject: Re: UAD headroom fix in Paris
Posted by [Aaron Allen](#) on Tue, 09 Oct 2007 22:59:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

dude, that's sweet... danke for that lil' jewel!
AA

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:470bea62\$1@linux...

>
> Hey you guys that use the UAD plugs in Paris. Are you tired of not having
> enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly KAK!
> goed away and you can still push the plug to get some mojo out of it.
> Don't
> turn anything down on the Paris plug, just have it sitting there. You can
> also place it before the plug, but then you'll have to turn it down to
> lower
> the input to the plug. If you place it after, it just acts like a big ole
> sonic shock absorber.

> Rod
> Rod
>

Subject: Re: UAD headroom fix in Paris
Posted by [Rod Lincoln](#) on Wed, 10 Oct 2007 02:44:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

I don't know why. I suspect its because the Paris Native comp likes getting whacked. It's a totally different vibe than putting something before the UAD to limit the input. You can turn up the uad and get it working hard.

Rod

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

>
>
>Hey Rod,
>Is this because the Paris EQ is getting whacked and liking it?
>OR is it because the Paris native plug operates way low like in the EDS
>situation with Paris in general? =20
>
>I always have to throw a Waves 2 band in front of the Pultec to allow =
>the=20
>boosting I usually use there.
>
>Waddaya think?
>Tom=20
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>news:470bea62\$1@linux...
>
> Hey you guys that use the UAD plugs in Paris. Are you tired of not =
>having
> enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly
=
>KAK!
> goed away and you can still push the plug to get some mojo out of it.
=
>Don't
> turn anything down on the Paris plug, just have it sitting there. You
=
>can
> also place it before the plug, but then you'll have to turn it down to
=
>lower
> the input to the plug. If you place it after, it just acts like a big
=
>ole

```

> sonic shock absorber.
> Rod
> Rod
>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
>http://www.polesoft.com/refer.html
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>Hey Rod,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Is this because the Paris EQ is getting
=
>whacked and=20
>liking it?</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>OR is it because the Paris native plug
=
>operates way=20
>low like in the EDS</FONT></DIV>

></FONT></DIV>

><DIV><FONT face=3DArial size=3D2>I always have to throw a </FONT><FONT =
>face=3DArial=20
>size=3D2>Waves 2 band in front of the Pultec to allow the </FONT></DIV>

>face=3DArial=20
>size=3D2>use there.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Waddaya think?</FONT></DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Rod Lincoln" <<A=20
> =
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
>t;=20
> wrote in message <A=20
> =
>href=3D"news:470bea62$1@linux">news:470bea62$1@linux</A>...</DIV><BR>Hey

```

=
>you=20
> guys that use the UAD plugs in Paris. Are you tired of not =
>having
enough=20
> headroom? Put the Paris native eq AFTER the UAD plug. The ugly =
>KAK!
goed=20
> away and you can still push the plug to get some mojo out of it. =
>Don't
turn=20
> anything down on the Paris plug, just have it sitting there. You =
>can
also=20
> place it before the plug, but then you'll have to turn it down to =
>lower
the=20
> input to the plug. If you place it after, it just acts like a big =
>ole
sonic=20
> shock absorber.
Rod
Rod
</BLOCKQUOTE>
><DIV>

I choose Polesoft Lockspam to fight spam, =
>and=20
>you?
<A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>
>

Subject: Re: UAD headroom fix in Paris
Posted by [neil\[1\]](#) on Wed, 10 Oct 2007 03:43:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>
>I don't know why. I suspect its because the Paris Native comp likes getting
>whacked. It's a totally different vibe than putting something before the
>UAD to limit the input. You can turn up the uad and get it working hard.

Honestly, it's because so many people when working in digital - whether they've worked in analog prior or not - are SO focused on "hitting it hard" & spanking this & spanking that, when really in digital it's just the opposite.. shit just works & sounds better when you BACK OFF just a bit.

Give ALL your inline processes some headroom - whether it's a channel level or a plugin or a mix buss... and your stuff will sound better. Paris kinda helps in this regard in that (like Chuck reveald to us) zero is really -20, so that helps on one inline gainstage, but with plugins in series, back off a hair & don't try to run everything at maximum absolute zero & you'll find a realm of clarity there, trust me!

Well, fuck it - don't trust me... try it & see for yourself!
lol

Neil

Subject: Re: UAD headroom fix in Paris
Posted by [Rod Lincoln](#) on Wed, 10 Oct 2007 04:47:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey Neil, I appreciate the advice.

I can't remember if you use UAD stuff or not, but it seems like, as good as they sound, one of their drawbacks is that they have a little less headroom than some other native plugs, at least in Paris (I can't speak for other DAWs). This is just a method I discovered, by accident, that helps you add a little more eq on a pultec plug, or whatever, without kacking out, on a track that may have been recorded hot.

The UAD Neve compressor has a +14 or whatever setting (can't remember and I'm not looking at it right now)that allows you to push the plug into "coloration" area's, like the hardware version. That's not really doable if you get the digital kack that I get when I try it, unless I use the above trick.

I personally think Paris's strength is in allowing you to push things in an "analog" way, to an extent, and sound good. It certainly isn't in editing or vsti's at this point.

Rod

"Neil" <IOUOIU@OIU.com> wrote:

>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>>

>>I don't know why. I suspect its because the Paris Native comp likes getting
>>whacked. It's a totally different vibe than putting something before the
>>UAD to limit the input. You can turn up the uad and get it working hard.

>

>Honestly, it's because so many people when working in digital -
>whether they've worked in analog prior or not - are SO focused
>on "hitting it hard" & spanking this & spanking that, when
>really in digital it's just the opposite.. shit just works
>& sounds better when you BACK OFF just a bit.

>

>Give ALL your inline processes some headroom - whether it's a
>channel level or a plugin or a mix buss... and your stuff will
>sound better. Paris kinda helps in this regard in that (like
>Chuck reveaeld to us) zero is really -20, so that helps on one
>inline gainstage, but with plugins in series, back off a hair &
>don't try to run everything at maximum absolute zero & you'll
>find a realm of clarity there, trust me!

>

>Well, fuck it - don't trust me... try it & see for yourself!

>lol
>
>Neil

Subject: Re: UAD headroom fix in Paris
Posted by [Neil](#) on Wed, 10 Oct 2007 12:23:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey there Rod - No I don't have any of the UAD stuff, but I was really referring to plugins in general - I wasn't aware that the UAD stuff is apparently even more sensitive than the norm when it comes to overloads. Have you tried sticking a simple gain plugin either in front of, or in back of (depending on where the overload is coming from) that Neve Comp & THEN try dialing in the amount of coloration you want, then readjust your gain levels to just below where the clipping comes back in? That might be all it needs... Here are a couple free ones:

http://www.sonalksis.com/index.php?section_id=99

<http://www.gvst.co.uk/ggain.htm>

Neil

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>
>Hey Neil, I appreciate the advice.
>I can't remember if you use UAD stuff or not, but it seems like, as good
>as they sound, one of their drawbacks is that they have a little less headroom
>than some other native plugs, at least in Paris (I can't speak for other
>DAWS). This is just a method I discovered, by accident, that helps you add
>a little more eq on a pultec plug, or whatever, without kacking out, on
>a
>track that may have been recorded hot.
>The UAD Neve compressor has a +14 or whatever setting (can't remember and
>I'm not looking at it right now) that allows you to push the plug into "coloration"
>area's, like the hardware version. That's not really doable if you get the
>digital kack that I get when I try it, unless I use the above trick.
>I personally think Paris's strength is in allowing you to push things in
>an "analog" way, to an extent, and sound good. It certainly isn't in editing
>or vsti's at this point.
>Rod
>"Neil" <IOUOIU@OIU.com> wrote:

>>
>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>
>>>I don't know why. I suspect its because the Paris Native comp likes getting
>>>whacked. It's a totally different vibe than putting something before the
>>>UAD to limit the input. You can turn up the uad and get it working hard.
>>
>>Honestly, it's because so many people when working in digital -
>>whether they've worked in analog prior or not - are SO focused
>>on "hitting it hard" & spanking this & spanking that, when
>>really in digital it's just the opposite.. shit just works
>>& sounds better when you BACK OFF just a bit.
>>
>>Give ALL your inline processes some headroom - whether it's a
>>channel level or a plugin or a mix buss... and your stuff will
>>sound better. Paris kinda helps in this regard in that (like
>>Chuck reveaeld to us) zero is really -20, so that helps on one
>>inline gainstage, but with plugins in series, back off a hair &
>>don't try to run everything at maximum absolute zero & you'll
>>find a realm of clarity there, trust me!
>>
>>Well, fuck it - don't trust me... try it & see for yourself!
>>lol
>>
>>Neil
>

Subject: Re: UAD headroom fix in Paris
Posted by [Rod Lincoln](#) on Wed, 10 Oct 2007 12:53:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

Have you tried sticking a simple
>gain plugin either in front of, or in back of (depending on
>where the overload is coming from) that Neve Comp & THEN try
>dialing in the amount of coloration you want

That's what my original post referred to. Put the Paris native eq after the
UAD, except you don't have to gain down, just let it set there.
Rod

Subject: Re: UAD headroom fix in Paris
Posted by [IOOIU](#) on Wed, 10 Oct 2007 14:11:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>
>Have you tried sticking a simple
>>gain plugin either in front of, or in back of (depending on
>>where the overload is coming from) that Neve Comp & THEN try
>>dialing in the amount of coloration you want
>
>That's what my original post referred to. Put the Paris native eq after
the
>UAD, except you don't have to gain down, just let it set there.
>Rod
>

AH! I must've missed the original one in the thread, I guess.
Sorry to be redundant, in that case.

Neil

Subject: Re: UAD headroom fix in Paris
Posted by [Cujjo](#) on Thu, 11 Oct 2007 00:03:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

I put an RCL up before the UAD plug and just turn down the output on the RCL
if it is an issue...not on drums of course as that is a whole other can of
woims

"Neil" <OIOIU@OIU.com> wrote:

>
>Hey there Rod - No I don't have any of the UAD stuff, but I was
>really referring to plugins in general - I wasn't aware that
>the UAD stuff is apparently even more sensitive than the norm
>when it comes to overloads. Have you tried sticking a simple
>gain plugin either in front of, or in back of (depending on
>where the overload is coming from) that Neve Comp & THEN try
>dialing in the amount of coloration you want, then readjust
>your gain levels to just below where the clipping comes back in?
>That might be all it needs... Here are a couple free ones:
>
>http://www.sonalksis.com/index.php?section_id=99
>
><http://www.gvst.co.uk/ggain.htm>
>
>Neil
>
>
>
>

>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>
>>Hey Neil, I appreciate the advice.
>>I can't remember if you use UAD stuff or not, but it seems like, as good
>>as they sound, one of their drawbacks is that they have a little less headroom
>>than some other native plugs, at least in Paris (I can't speak for other
>>DAWS). This is just a method I discovered, by accident, that helps you
add
>>a little more eq on a pultec plug, or whatever, without kacking out, on
>a
>>track that may have been recorded hot.
>>The UAD Neve compressor has a +14 or whatever setting (can't remember and
>>I'm not looking at it right now)that allows you to push the plug into "coloration"
>>area's, like the hardware version. That's not really doable if you get
the
>>digital kack that I get when I try it, unless I use the above trick.
>>I personally think Paris's strength is in allowing you to push things in
>>an "analog" way, to an extent, and sound good. It certainly isn't in editing
>>or vsti's at this point.
>>Rod
>>"Neil" <IOUOIU@OIU.com> wrote:
>>>
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>
>>>>I don't know why. I suspect its because the Paris Native comp likes getting
>>>>whacked. It's a totally different vibe than putting something before
the
>>>>UAD to limit the input. You can turn up the uad and get it working hard.
>>>
>>>Honestly, it's because so many people when working in digital -
>>>whether they've worked in analog prior or not - are SO focused
>>>on "hitting it hard" & spanking this & spanking that, when
>>>really in digital it's just the opposite.. shit just works
>>>& sounds better when you BACK OFF just a bit.
>>>
>>>Give ALL your inline processes some headroom - whether it's a
>>>channel level or a plugin or a mix buss... and your stuff will
>>>sound better. Paris kinda helps in this regard in that (like
>>>Chuck reveaeld to us) zero is really -20, so that helps on one
>>>inline gainstage, but with plugins in series, back off a hair &
>>>don't try to run everything at maximum absolute zero & you'll
>>>find a realm of clarity there, trust me!
>>>
>>>Well, fuck it - don't trust me... try it & see for yourself!
>>>lol
>>>
>>>Neil

>>
>