
Subject: Neve 33609 Compressor for UAD
Posted by [Rich Lamanna](#) on Sat, 16 Sep 2006 12:19:02 GMT
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If you aren't already aware of this, UA just released version 4.4.0 software for their famous 33609 compressor. Looks pretty neat.

<http://webmail.pas.earthlink.net/wam/msg.jsp?msgid=14804&folder=EarthLink+Services.spamBlocker.Suspect+Email&x=1578451007>

Rich

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Deej \[1\]](#) on Sat, 16 Sep 2006 18:19:41 GMT
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I'm Ghosting my OS on my Cubase machine right now and then I'm gonna have to install this.....dammit!!!

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:450bda66\$1@linux...

> If you aren't already aware of this, UA just released version 4.4.0 software

> for their famous 33609 compressor. Looks pretty neat.

>

>

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>

> Rich

>

>

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Aaron Allen](#) on Sun, 17 Sep 2006 00:14:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

http://www.uaudio.com/email/UAD-1_v44.html

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:450c4079@linux...

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>> Rich
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>>
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Subject: Re: Neve 33609 Compressor for UAD
Posted by [Deej \[1\]](#) on Sun, 17 Sep 2006 00:17:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

I installed it and the demo immediately timed out.

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:450c91a4\$1@linux...
> http://www.uaudio.com/email/UAD-1_v44.html
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> >>
> >> Rich
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Subject: Re: Neve 33609 Compressor for UAD
Posted by [Tom Bruhl](#) on Mon, 18 Sep 2006 22:46:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

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-----=_NextPart_000_001C_01C6DB52.C321A0C0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

DJ,
Have you had a chance to hear it yet?
Tom
"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:450c945b@linux...
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I choose Polesoft Lockspam to fight spam, and you?

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

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<BODY bgColor=3D#ffffff>

<DIV>DJ,</DIV>

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<DIV>Tom</DIV>

<BLOCKQUOTE=20

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</BLOCKQUOTE>
<DIV>

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<A=20

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-----=_NextPart_000_001C_01C6DB52.C321A0C0--

Subject: Re: Neve 33609 Compressor for UAD
Posted by [gene lennon](#) on Tue, 19 Sep 2006 02:05:01 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>
>
>DJ,
>Have you had a chance to hear it yet?
>Tom

Not DJ but...

I had it for a few hours before my temp license timed out prematurely. Sounds nice and fairly close to the real thing. I did a short comparison to my Portico5043. The UAD has a similar flavor and controls the dynamics in a very similar way, but it is missing the creamy sound of the hardware - And I hate people

I will get it. I might as well render the real thing.
Gene

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Tom Bruhl](#) on Tue, 19 Sep 2006 07:41:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_0021_01C6DB9D.8E0553A0
Content-Type: text/plain;
charset="iso-8859-1"
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Gene and all others with comments,

Is the Neve 33609 even worth the bother?

I want to use the \$50 coupon on a plug. I'm strongly considering the = Precision Multiband.
If it sounds as good as it looks and functions as simply as it appears I =

think it could make
a difference in my lower end mastering projects (the only ones I do). =
Now I'm using Paris EQ,=20
NoLimit, Paris Comp, but no real pristine compression. The Waves =
multiband is average at best=20
to my ear. That's all I've got around here in higher end software. =
I've delved into the Waves Ren Comp=20
a few times too. It's okay. The Sakis method is too involved for my =
limited mastering hours. I typically
have to get a CD done in less than four hours to make it worth the =
client's/my while.

For \$200 or less is there a better choice for an easy to use multiband =
comp? Otherwise I might spring for the=20
1073 but I have two Neve pres here in hardware form that I track with =
alot.

Is the UAD 140 way better than the SIR plates? If not I'll pass on that =
too.

I'm thinking the Cambridge EQ (just got that and like it) with the =
Precision Multiband Comp would be a=20
fine addition to a sweeter sounding master and even individual tracks =
here and there. =20

All opinions welcome!
Tom

"gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message =
news:450f504d\$1@linux...

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

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that describe hardware as creamy :=AC)=20
Since the plug requires an entire card or it must be rendered, I don't =
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I will get it. I might as well render the real thing.
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I choose Polesoft Lockspam to fight spam, and you?

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

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<BODY bgColor=3D#ffffff>
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-----=_NextPart_000_0021_01C6DB9D.8E0553A0--

Subject: Re: Neve 33609 Compressor for UAD
Posted by [gene lennon](#) on Tue, 19 Sep 2006 13:35:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>
>Gene and all others with comments,
>Is the Neve 33609 even worth the bother?
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>

many software tools that I have purchased that I use infrequently or never,
and if I only bought what I really needed, I would only have a fraction of

Gene

Actually, the only way to significantly improve the native sound of Paris
is with improved converters, hardware and clocking. Plugins always seem to

yes, but not many. The Paris compressors are a weakness so any good plugin
will help, but good hardware is still better.

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Tom Bruhl](#) on Tue, 19 Sep 2006 15:57:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_005E_01C6DBE2.C58CF900

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Gene,

I have a stereo pair of Distressors and a Demeter VTCL-2 tube comp. I don't think either of these comps are right for stereo bus work at the mastering level. Is your experience with the UAD Mastering series plugs less=20 fruitful than my hardware options? I really don't want to buy a hardware mastering comp.

Tom

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message =
news:450ff20f\$1@linux...

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

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>Gene and all others with comments,

>Is the Neve 33609 even worth the bother?

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>Tom

>

If I didn't have the Portico, I might consider it but I am a glutton. =

I have

many software tools that I have purchased that I use infrequently or =
never,

and if I only bought what I really needed, I would only have a =
fraction of

my current tools. Not bragging or proud of this, I'm just a sucker for =
this

shit. I've heard Paris-only tracks that sound great.

I'm on a ten-step program - Right!

Gene

Actually, the only way to significantly improve the native sound of =
Paris

is with improved converters, hardware and clocking. Plugins always =
seem to

move the sound "laterally" to me. Not up the scale of quality. A few =

exceptions,
yes, but not many. The Paris compressors are a weakness so any good =
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will help, but good hardware is still better.

I choose Polesoft Lockspam to fight spam, and you?

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if I am sending demos out or occasionally for film work. I do not consider myself a Mastering Engineer (capitalized), even though I do have a few mastering credits. For real album work I send tracks to professional mastering people.

real mastering.

If I did not have the Portico, I would probably pick the UAD 33609 over the UAD Mastering Compressor simply because I have a slight preference for the

The best thing is to try the demos yourself. I do agree that the Distressor

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Sony Dynamics and Limiter

The optional limiter for SawStudio (I forget the name)

UAD Fairchild (for effect only)

A step down but usable are:

PSP MasterComp, Voxengo, and Roger Nichols Finis

Gene

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Tom Bruhl](#) on Tue, 19 Sep 2006 19:53:58 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_0017_01C6DC03.D1AA9D70
Content-Type: text/plain;
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Gene,

Thanks for your input. My mastering jobs are definitely on the low end scale. If I didn't do it, they'd run disks with no attention to mastering at all. The higher end clients are all going to a select few mastering houses here in BeanTown.=20

I am familiar with the SSL 2 bus comp sound. How does the Neve compare to that would you say? I might have to check out the Neve and Precision and do an A-B test on different style mixes. I also like to run the 2-bus into my Neve pres for 'that sound' .

To refresh your memory, the Demeter is fairly transparent for a tube box =

but doesn't have the speed to really control wild dynamics. It does =
help=20
glue things together though especially on guitar groups or vocal groups.

As always thanks for the tips!

Tom

"gene Lennon" <glennon@NOSP.com> wrote in message =
news:451033f0\$1@linux...

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

>

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>experience with the UAD Mastering series plugs less=3D20

>fruitful than my hardware options? I really don't want to

>buy a hardware mastering comp.

>Tom

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It's not easy for me to answer. In my case I do apply "mastering" to =
tracks

if I am sending demos out or occasionally for film work. I do not =
consider

myself a Mastering Engineer (capitalized), even though I do have a few =
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For me the goal is to get the tracks closer to "album sound" but not =
to do

real mastering.=20

If I did not have the Portico, I would probably pick the UAD 33609 =
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UAD Mastering Compressor simply because I have a slight preference for =

the

"Neve-ish" sound.

The best thing is to try the demos yourself. I do agree that the =
Distressor

is not a good choice for a mastering comp. It's been years since I =
used a
Demeter.

Other good software compressor/limiters I have used for "mastering" =
include:

Sony Dynamics and Limiter

Massey Limiter (Pro tools only) - Excellent! And cheap.

The optional limiter for SawStudio (I forget the name)

Waves L3 Multimaximizer (gets crunchy but is very "Radio")

UAD Fairchild (for effect only)

A step down but usable are:

PSP MasterComp, Voxengo, and Roger Nichols Finis=20
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 <DIV>I am familiar with the SSL 2 bus comp =
 sound. </DIV>
 How does the Neve</DIV>
 <DIV>compare to that would you say? </DIV>
 I =
 might have=20
 to check out the</DIV>
 <DIV>Neve and Precision and do an A-B test =
 on different=20
 style mixes.</DIV>
 <DIV>I also like to run the 2-bus into my =
 Neve pres for=20
 'that sound' .</DIV>
 <DIV> </DIV>
 <DIV>To refresh your memory, the Demeter is =
 fairly=20
 transparent for a tube box =
 </DIV>
 <DIV>but doesn't have the speed to really =
 control wild=20
 dynamics. It does help =
 </DIV>
 <DIV>glue things together though especially =
 on guitar=20
 groups or vocal groups.</DIV>
 <DIV> </DIV>
 <DIV>As always thanks for the =
 tips!</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE=20
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 href=3D"news:451033f0\$1@linux">news:451033f0\$1@linux...</DIV>
"Tom=
 Bruhl"=20
 <arpeggio@comcast.net> =
 wrote:
>
>
>Gene,
>I have a stereo pair of =
 Distressors=20
 and a Demeter VTCL-2
>tube comp. </DIV>
 I don't think either of =
 these=20
 comps are right
>for stereo bus work at the mastering =
 level. </DIV>
 Is=20
 your
>experience with the UAD Mastering series plugs=20

less=3D20
>fruitful than my hardware options? I really =
don't want=20
to
>buy a hardware mastering =
comp.
>Tom
>

It's not=20
easy for me to answer. In my case I do apply "mastering" to =
tracks
if I am=20
sending demos out or occasionally for film work. I do not =
consider
myself a=20
Mastering Engineer (capitalized), even though I do have a few=20
mastering
credits. For real album work I send tracks to =
professional=20
mastering people.
For me the goal is to get the tracks closer to =
"album=20
sound" but not to do
real mastering.
If I did not have the =
Portico, I=20
would probably pick the UAD 33609 over the
UAD Mastering Compressor =
simply=20
because I have a slight preference for the
"Neve-ish" sound.
The =
best=20
thing is to try the demos yourself. I do agree that the =
Distressor
is not a=20
good choice for a mastering comp. It's been years since I used=20
a
Demeter.

Other good software compressor/limiters I have =
used for=20
"mastering" include:
Sony Dynamics and Limiter
Massey Limiter =
(Pro tools=20
only) - Excellent! And cheap.
The optional limiter for SawStudio (I =
forget=20
the name)
Waves L3 Multimaximizer (gets crunchy but is very =
"Radio")
UAD=20
Fairchild (for effect only)

A step down but usable are:
PSP=20
MasterComp, Voxengo, and Roger Nichols Finis
Gene</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
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-----=_NextPart_000_0017_01C6DC03.D1AA9D70--

Subject: Re: Neve 33609 Compressor for UAD
Posted by [Aaron Allen](#) on Wed, 20 Sep 2006 01:02:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_0042_01C6DC26.7F76D500

Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Tom, do you find that the Paris EQ is a little, er... tubby sounding in =
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"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
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Gene and all others with comments,

Is the Neve 33609 even worth the bother?

I want to use the \$50 coupon on a plug. I'm strongly considering the =
Precision Multiband.

If it sounds as good as it looks and functions as simply as it appears =
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a difference in my lower end mastering projects (the only ones I do). =
Now I'm using Paris EQ,=20

NoLimit, Paris Comp, but no real pristine compression. The Waves =
multiband is average at best=20

to my ear. That's all I've got around here in higher end software. =
I've delved into the Waves Ren Comp=20

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For \$200 or less is there a better choice for an easy to use multiband =
comp? Otherwise I might spring for the=20

1073 but I have two Neve pres here in hardware form that I track with =
alot.

Is the UAD 140 way better than the SIR plates? If not I'll pass on =
that too.

I'm thinking the Cambridge EQ (just got that and like it) with the =
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fine addition to a sweeter sounding master and even individual tracks =
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All opinions welcome!

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-----= NextPart 000 0042 01C6DC26.7F76D500--

Page 23 of 40 ---- Generated from The PARIS Forums

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<DIV>Tom</DIV>

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-----=_NextPart_000_0048_01C6DC63.15381DB0--

Subject: Re: Neve 33609 Compressor for UAD
Posted by [animix](#) on Wed, 20 Sep 2006 17:15:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a multi-part message in MIME format.

-----=_NextPart_000_004E_01C6DCA6.21483520

Content-Type: text/plain;

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The UAD-1 precision EQ is a very nice mastering tool, but you've gotta =
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<DIV>Tom</DIV>

<DIV> </DIV>

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-----=_NextPart_000_004E_01C6DCA6.21483520--

Subject: Re: Neve 33609 Compressor for UAD
Posted by [excelav](#) on Wed, 20 Sep 2006 20:46:40 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hey Tom! You might want to look in to the iZotope 64-bit Studio Processing Bundle for mastering. I think it goes for around \$350.00 street. I've never used it but I have heard good things about it.

http://www.m-audio.com/products/en_us/iZotope64bitStudioProcessingBundle-main.html

James

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

>
>
>Aaron,
>Tubby big time in the low end. I think I'm going to like the
>Cambridge possibly in conjunction with the Neve 33609.
>The Cambridge seems to have an even nicer top end than=20
>Paris. More transparent but still retains character to my ear. =20
>I think the low end will be better in a fine tuning way than the=20
>Paris eq also.
>
>It's the Neve comp that I know nothing about.
>Tom
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote in message =
>news:4510915d@linux...
> Tom, do you find that the Paris EQ is a little, er... tubby sounding =
>in mastering?
>
> AA

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:450f9d86@linux...
> Gene and all others with comments,
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> Is the Neve 33609 even worth the bother?
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> I want to use the \$50 coupon on a plug. I'm strongly considering =
>the Precision Multiband.
> If it sounds as good as it looks and functions as simply as it =
>appears I think it could make
> a difference in my lower end mastering projects (the only ones I =
>do). Now I'm using Paris EQ,=20
> NoLimit, Paris Comp, but no real pristine compression. The Waves =
>multiband is average at best=20
> to my ear. That's all I've got around here in higher end software.
=

>I've delved into the Waves Ren Comp=20
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> For \$200 or less is there a better choice for an easy to use =
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> 1073 but I have two Neve pres here in hardware form that I track =
>with alot.
>
> Is the UAD 140 way better than the SIR plates? If not I'll pass on
=

>that too.
>
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Subject: Re: Neve 33609 Compressor for UAD
Posted by [animix](#) on Fri, 06 Oct 2006 16:43:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

I just tried the 33609 comp. It's nice and very
analog/hardware'ish/colored but I don't think I'll die without it.....but
then again, I've got 14 days to fool around with it now so who knows?

;o)

"gene Lennon" <glennon@NOSP.com> wrote in message news:451033f0\$1@linux...

>

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

> >

> >

> >Gene,

> >I have a stereo pair of Distressors and a Demeter VTCL-2

> >tube comp. I don't think either of these comps are right

> >for stereo bus work at the mastering level. Is your

> >experience with the UAD Mastering series plugs less=20

> >fruitful than my hardware options? I really don't want to

> >buy a hardware mastering comp.

> >Tom

> >

>

> It's not easy for me to answer. In my case I do apply "mastering" to tracks

> if I am sending demos out or occasionally for film work. I do not consider

> myself a Mastering Engineer (capitalized), even though I do have a few mastering

> credits. For real album work I send tracks to professional mastering people.

> For me the goal is to get the tracks closer to "album sound" but not to do real mastering.

> If I did not have the Portico, I would probably pick the UAD 33609 over the

> UAD Mastering Compressor simply because I have a slight preference for the "Neve-ish" sound.

> The best thing is to try the demos yourself. I do agree that the Distressor

> is not a good choice for a mastering comp. It's been years since I used a Demeter.

>

> Other good software compressor/limiters I have used for "mastering" include:

> Sony Dynamics and Limiter

> Massey Limiter (Pro tools only) - Excellent! And cheap.

> The optional limiter for SawStudio (I forget the name)

> Waves L3 Multimaximizer (gets crunchy but is very "Radio")

> UAD Fairchild (for effect only)

>

> A step down but usable are:

> PSP MasterComp, Voxengo, and Roger Nichols Finis

> Gene
