
Subject: Compressors in Paris
Posted by [JohnG](#) on Fri, 01 Nov 2013 17:04:55 GMT
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Hello All

Looking for some insight on the Paris compressors vs. others as I haven't used many other digital compressors.

1) In paris, when I put the stock compressor on a track, It seems to automatically "color" the sound a lot, even if the ratio is at 1:1 and no gain reduction is occurring. Why does it do this and is it normal? It seems to me that it shouldn't be changing the sound that much before it is even "compressing" anything?

Do other digital compressors do this? Does it have to do with whether they are modeled after different types of hardware compressors such as VCA vs optocompressors, etc?

2) Related question: when I send several tracks to the same aux buss with a compressor selected, does the loudest signal control the amount of compression that occurs? This would imply that you shouldn't send more than one track to a single compressor unless you want them grouped together?

Thanks for any discussion, explanation, insights.
John

Subject: Re: Compressors in Paris
Posted by [dnafe](#) on Sat, 02 Nov 2013 11:11:11 GMT
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No it is not unusual for a plugin to "color the sound". My UAD Pultec EQ and LA3A do this, which in some circumstances is all that is needed

And yes the loudest instrument and / or the one with the fastest transients will trigger the comp, so it is something you should be aware of

Subject: Re: Compressors in Paris
Posted by [JohnG](#) on Mon, 04 Nov 2013 03:16:09 GMT
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Thanks Don.

So is it compressing the sound before it actually shows on the meters or does it just impart that sound kind of like a tube circuit or what not, just by turning it on?

I'm just comparing to the eq's in paris which don't seem to do anything to the sound much (or at all) until you boost or cut (which you'd want, I would think, with an eq).

Do you like/use the stock paris compressors? What sound do they impart, compared to other compressors?

Thanks again Don for the insight.

I'd be interested in hearing other's thoughts on the Paris compressors (like/don't like), how they compare to other digital compressors, etc.

John

Subject: Re: Compressors in Paris
Posted by [dnafe](#) on Mon, 04 Nov 2013 11:25:22 GMT
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For the record I haven't used Paris for about three years but I do remember not using the Paris plugs most of the time, with the exception of the Big EQ.

Subject: Re: Compressors in Paris
Posted by [Ted Gerber](#) on Tue, 05 Nov 2013 23:37:34 GMT
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The Paris Compressor(s) are considered one of its best features.

The Brian Tankersley videos deal with them nicely. Pretty sure someone uploaded them to the Web.

The verbs that Mike Audet ported over are also really nice, and have a classic '70s sound to them...

Ted

Subject: Re: Compressors in Paris
Posted by [JohnG](#) on Thu, 07 Nov 2013 04:34:55 GMT
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Thanks for the comments, guys.

I appreciate your sharing your opinions, experiences.

Anyone else care to comment on the compressors in Paris?

Its great to be able to communicate with people that use this system.

Thanks again.

John

Subject: Re: Compressors in Paris
Posted by [mikeaudet](#) on Thu, 07 Nov 2013 12:56:34 GMT
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Hi John,

I'm pretty sure that you are hearing the compressor working despite the meters not showing yet. If I remember right, the meters are based on a volume check every 3000 samples or so. That leaves lots of time for peaks to get through unnoticed by the meters.

The original stock PARIS compressor was "crunched" to allow 16 of them to run on a PARIS card at once. A side effect of this optimization is that it dulls the highs when short attack times are dialed in. I'm not sure if this was intended or a happy accident, but it can sound really good on bright sources.

All the best!

Mike

Subject: Re: Compressors in Paris
Posted by [JohnG](#) on Fri, 08 Nov 2013 16:13:11 GMT
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Thanks Mike!
Interesting insight that I will consider when using the compressors.
