
Subject: Some of that Paris glue
Posted by [DJ](#) on Mon, 03 Sep 2007 04:02:01 GMT
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One thing I always liked about Paris was how I could push it and it wouldn't get small on me and at the same time the mix would gel without sounding overcompressed.

I "think" I'm getting there now. I had to take a hiatus from mixing for about three weeks while helping Amy nurse Crash back to some semblance of health. He reinjured himself pretty bad about a week after we took off his cast and we were sweating bullets but didn't permanently damage the surgery, thank goodness, so now he's getting back up to speed and I have some time to get into the studio again.

I'm getting ready to post a couple of links up in a few minutes. One of the songs you've heard (adnauseum) and the other you may have heard a long time ago. I never was happy with a certain CD I mixed a couple of years ago because I was in a big rush. The first run of CD's is about to sell out and I get a royalty on the sales so I'm remixing the entire project. Good practice on the new system.

The processing on the mix us has the following processors (top to bottom).

UAD-1 Precision EQ
Neve Portico 5042
UAD-1 Fairchild
UAD-1 Precision Limiter.

I'm using the UAD-1 Neve 88-RS console strip on every track of these mixes. This thing is the bees knees IMO.

Stay tuned

;o)

Subject: Re: Some of that Paris glue
Posted by [jjdpro](#) on Mon, 03 Sep 2007 04:23:47 GMT
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Hey DJ. I started to get that Glue sound when I purchased the Waves SSL & URS plugins.

Before that I struggled to get that "glue". But, for starters, all I have to do is strap the Waves SSL Bus Compressor on the master fader..Boom..Insant tightness..

Then on the tracks, i either go with the SSL channel or URS channles (API, LA2a)..

Charles Dyes DVD (Mix it like a Record) talks about how to use analog channel plugins to to "glue" a mix together. It made a lot a sense.

Still to this day, when I fire up Paris (When I Have a nice \$\$\$) gig)it's isstant Magic. Instant smile.. Man what a DAW. I love the power of Nuendo/SX, even yes Pro Tools, but Paris has that instant radio ready sound as my friends say.

It's funny, but when we have a really important mix, my partners will say, hey "Mont" we mix this song on Paris..They can tell the differnce.

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>One thing I always liked about Paris was how I could push it and it wouldn't

>get small on me and at the same time the mix would gel without sounding

>overcompressed.

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>,o)

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Subject: Re: Some of that Paris glue
Posted by [Dedric Terry](#) on Mon, 03 Sep 2007 04:39:36 GMT
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DJ - have you tried Nebula 3? It isn't light on cpu, but it's as close to analog as I've heard in a plugin. The U-140 plate sounds better than UA's, and imho, the 747 comp sounds better than anything the UAD-1 has as well.

I'm gonna have to go quad core soon. A preamp instance, 3 bands of EQ, comp and reverb took 30% of my core 2 duo cpu, so you won't get it on every track like the Neve 88. I don't have the Neve plugins to compare Nebula to, but fwiw, it's worth a try for only \$110 or so (80 euro).

Glad to hear Crash didn't do more damage.

Regards,
Dedric

On 9/2/07 10:02 PM, in article 46db88a8@linux, "DJ" <animix _ at _ animas _ dot _ net> wrote:

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Subject: Re: Some of that Paris glue
Posted by [DJ](#) on Mon, 03 Sep 2007 05:26:04 GMT
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Here's the one I was working on a couple of weeks ago. It sounds pretty different now. My ears are sorta tired and these are starting to sound a bit dark/muddy to me tonight, but I'm going to check them with fresh ears tomorrow. the lead vocal is less prominent in these mixes than the artist is going to want so there will be some more tweaking.

<http://www.mediafire.com/?1omz9ytyhww>

.....the "twilight zone" delays and heavy reverb on the intro of the one below are by request.

<http://www.mediafire.com/?ayuzbdm8tmn>

enough of this.

I'm fried.

;o)

Subject: Re: Some of that Paris glue

Posted by [DJ](#) on Mon, 03 Sep 2007 05:36:13 GMT

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"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:46db9c5c\$1@linux...

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>

Yep,

the BG vocals and lead vocal are out of whack on the last one. Getting
stepped on a bit by fiddles, etc. here and there as well.....Oh
well.....g'nite.....;o)

Subject: Re: Some of that Paris glue

Posted by [LaMont](#) on Mon, 03 Sep 2007 08:06:43 GMT

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Sounds good to me. I like it.. Good Job.

P.S.

Les vocal verb in the intro..makes it more intimate. Try a Long ducking delay

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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Subject: Re: Some of that Paris glue

Posted by [John \[1\]](#) on Mon, 03 Sep 2007 09:22:09 GMT

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The problem with a compressor on the master bus is that it kills the sharp live transients that give it life. Finis is a great plug in because you can monitor the Crest Factor (the difference between the peaks and averages) and you can compress the rhythm section or just the kick, snare and bass to get the dynamics to a manageable level. A crest factor of 14 is a great start to finding a mix that is of good dynamic contrast.

If all you do is compress the master bus you can get this but you'll sacrifice overall life in the mix. Instead, compress the parts that are causing the problem and just ride the fader on the other parts (like hihat, shakers, vocals, keyboards). This way you'll have a very tight mix plus a very live sounding mix (aka Thriller). Just compressing the entire mix may put you in the proper crest factor (dynamic range) but you can potentially end up with a lifeless mix. I'm working on a reggae album right now and the raw recording has a crest of about 24. WAY too dynamic, but using the above techniques I'm going to reel it in without crushing the whole mix.

John

Subject: Re: Some of that Paris glue
Posted by Nil on Mon, 03 Sep 2007 15:55:30 GMT
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Hey Deej - I found that this plugin...

<http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

Here's the full page with a screenshot & that link...

<http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

....can get things nice & "glue-y" if you use it judiciously (and subtly) on your lo-end stuff like bass, kik, etc., or even a few choice things that have a decent amount of lo-mid content. Now, I don't have this newest version, but I would assume it's not gotten any worse than the probably two versions prior (which is the one I have, but now i'm gonna try this new one, too!).

I used it on the DiMakina stuff I played for you guys I guess a couple of months ago, In that case I used it on the kick, bass, snare, and one stack o' tracks of rhythm guitar in each tune. Definitely try subtle settings, and if you want more glue, don't ncessarily turn it up at first, just add it to something else - 'specially for the genre you're working in, since you wouldn't want to get too dirty on anything. IOW, use it mainly for the harmonics, not the drive.

I would start with the Bias in the middle, the Drive at about a third of the way up, and adjust the Volume/Output for unity gain at that point so you can click it in & out of bypass to see if you like it. That'll give you a good starting point, anyway. Cranking up the Bias carves out a countour in the low-mids a bit - maybe kind of a little bit like a Pultec-ish thang, but not exactly - you'll see. This new version has an EQ, too, which the one I have does not, so that's even cooler!

For example, on the mix for "Faith in Love" that you linked us to, I would probably try it on bass, kick, snare/sidestick, and since it's really more of an acoustic guitar-dominant song, I think I might even try something like create a copy of the main acoustic guitar track, and set a lo-pass filter around 600hz on one & a hi-pass around the same place on the other,

and use it on the low track. :D

Also, if you have the ride cymbal miced separately, I'd even try it on that track - it can work real well to soften up highs without losing presence (like, for example, if you like the tone of the ride & didn't want to EQ it any differently, but wanted to soften up some of the "ping" attack - knowwhatahmean?). Not that I'm saying you should, but that's about the only thing about this mix that kinda sticks out & bothers me a little bit. I like the mandolin tone a lot, but if you wanted to give that a little more body without changing the overall EQ, that's another thing this plug would be good for.

Try it, you'll like it! It's a great "adhesive additive" lol

Can't remember who pointed me to this plugin the first time, but I know I was someone on this NG, so props go out to whomever it was that posted the info at the time!

Neil

Subject: Re: Some of that Paris glue
Posted by [Neil](#) on Mon, 03 Sep 2007 15:56:57 GMT
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Crap - pasted the wrong link for the homepage. Here's the correct one:

<http://www.the29a.org/nickcrow/index.html>

:)

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

>

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>
>Neil

Subject: Re: Some of that Paris glue
Posted by [LaMont](#) on Mon, 03 Sep 2007 17:06:57 GMT
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Hey John,
when I insert the SSL Comp on the master buss, I'm going for that SSL sound just like on the real SSL Console. The Plugin SSL comp reacts just like the the real thing. The beauty of the SSL comp is that it does not suck life out of a mix, but rather hold a mix together. It does not fix offending rack levels. You still have to mix, but the SSL Comp keeps a well mixed song tightly knited together. Thus, getign a more aggressive, punchier mix.

Also, the Sonalkis comps have this glueing quality. Overall, the SSL & Faichild comps were used for making a mix sound like a record. they are to be used after you have your mix 90 percent complete..

"John" <no@no.com> wrote:

>
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Subject: Re: Some of that Paris glue
Posted by [DJ](#) on Mon, 03 Sep 2007 20:16:53 GMT
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"LaMont" <jjdpro@ameritech.net> wrote in message news:46dbc093\$1@linux...

>

> Sounds good to me. I like it.. Good Job.

> P.S.

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> delay

>

>

Hehe!!!!!!.....well, I listened to the second song this morning and it sounded more like one of Neil's rock mixes to my ears

this is Bluegrass!!!.....well.....sorta'.....if you get rid of the PBass/Ampeg SVT and the drums..... ;o)

Since I'm mastering as I mix here, I gotta' chop a little energy out of it with the Precision EQ to roll off a little the signal hitting the Neve, then thicken it back up with the saturation and drive, then change the threshold settings of that Fairchild and tame it's output into the Limiter.....sheeshyou rock/R&B guys.....what am I gonna do with you anyway????

;o)

Subject: Re: Some of that Paris glue

Posted by [Neil](#) on Mon, 03 Sep 2007 20:41:05 GMT

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"DJ" <animix _ at _ animas _ dot _ net> wrote:

>Hehe!!!!!!.....well, I listened to the second song this

>morning and it sounded more like one of Neil's rock mixes to

>my ears

Hey, so what am I, the de-facto rock mixer here all of a sudden?!?! It's not as if I'm the only one on this board working in rock, ya know!

:)

Subject: Re: Some of that Paris glue

Posted by [DJ](#) on Mon, 03 Sep 2007 21:36:45 GMT

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"Neil" <OIUOIU@OIU.com> wrote in message news:46dc7161\$1@linux...

>
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> working in rock, ya know!
>
> :)

Sorry dood.....somebody's gotta' RAWK, and you're it.

;o)

Subject: Re: Some of that Paris glue
Posted by [John \[1\]](#) on Tue, 04 Sep 2007 11:32:05 GMT
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That's great to know. I'm gonna have to try that out after I track down Neil's sonic nirvana. Thanks
John

Subject: Re: Some of that Paris glue
Posted by [Rod Lincoln](#) on Tue, 04 Sep 2007 18:05:15 GMT
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DJ I really like the Neve 88rs too. Unfortunately, this new version of the UAD software broke the ability to render plugs in Paris, at least for me. I couldn't get anyone else to respond that uses it in Paris. I'm not quite ready to start mixing in cubase yet so, I can't decide whether to ask UAD if they can de-authorize me for the 88 RS or not. bummer

Rod

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>get small on me and at the same time the mix would gel without sounding

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Subject: Re: Some of that Paris glue
Posted by [Neil](#) on Tue, 04 Sep 2007 20:40:41 GMT
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"John" <no@no.com> wrote:

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>That's great to know. I'm gonna have to try that out after I track down

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>John

Izotope Ozone followed by Voxengo Elephant on the 2-buss. Elephant is capable of processing internally at up to four times the samplerate (or 2x in my case, since i'm at 88.2k), and I think that's part of what's enabling me to get those few extra db without sacrificing clarity.

I also think that recording at 88.2k makes a difference from the get-go, but I'm not in the mood to argue that point again. The results are in, though, and I think the combination works.

Neil

Subject: Re: Some of that Paris glue
Posted by [LaMont](#) on Wed, 05 Sep 2007 04:26:07 GMT
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I agree wih you about voxengo Elephant. That's one mean Mastering plugin. Very Powerful. I have only played with the demo, but what I remember is how powerful and it was. Voxengo, very underrated plugin maker(s).. Like Kjaerhus plugins <http://www.kjaerhusaudio.com/> Killer. Check out their Free Plugins. Their Delay and compressor (free) is my go to for those effects. The Golden Compressor is processor intensive, but is great at what it does<http://www.kjaerhusaudio.com/gco-1.php>

.

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

>

>"John" <no@no.com> wrote:

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