
Subject: Got the Shiny Box 46L matched pair last week.
Posted by [Tom Bruhl](#) on Fri, 28 Oct 2005 06:22:40 GMT
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e and see for yourself how great this plugin is.

We need Adrian (convince him make appz suited to Paris) and we certainly need wormhole.

It will keep Paris alive for things to come no matter where audio technology will go.

You will always have Paris thus connected with modern pc's doing what it is known to do best, sounding good when summing...

Please forgive me if I am being so pushy with this but no one else except for Adrian (till now) has showed so much interest to help us Paris users.

I wanna convince him make an automatic LATENCY compensator for VST plugins which I think would be great if succeeded.

Believe me if only two-three Paris users will sign this I will be having no guts to ask him that or anything else.

This plugin sells for 49 \$ only...

Please respond with signing also.

With regards,

Dimitriosi knew it, from the way he was always checkin' out kirks' phaser...

On 28 Oct 2005 12:17:54 +1000, "AA" <no@spam.net> wrote:

>
>LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu in "Star
>Trek," came out as homosexual in the current issue of a magazine covering
>the Los Angeles gay and lesbian community. Takei told The Associated Press
>on Thursday that his new onstage role as psychologist Martin Dysart in "Equus,"
>helped inspire him to publicly discuss his sexuality.
>Takei described the character as a "very contained but turbulently frustrated
>man." The play opened Wednesday at the David Henry Hwang Theater in Los Angeles,
>the same day that Frontiers magazine featured a story on Takei's coming out.
>The current social and political climate also motivated Takei's disclosure,
>he said.
>"The world has changed from when I was a young teen feeling ashamed for being
>gay," he said. "The issue of gay marriage is now a political issue. That
>would have been unthinkable when I was young."
>The 68-year-old actor said he and his partner, Brad Altman, have been together
>for 18 years.
>Takei, a Japanese-American who lived in a U.S. internment camp from age 4
>to 8, said he grew up feeling ashamed of his ethnicity and sexuality. He
>likened prejudice against gays to racial segregation.
>"It's against basic decency and what American values stand for," he said.
>Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a character he
>played for three seasons on television and in six subsequent films. He received
>a star on the Hollywood Walk of Fame in 1986.

>A community activist, Takei ran for the Los Angeles City Council in 1973.
>He serves on the advisory committee of the California Civil Liberties Public
>Education Program and is chairman of East West Players, the theater company
>producing "Equus."
>
><http://www.wjla.com/headlines/1005/272568.html>
>-----
><insert tasteless joke>
>
>No, Mr Sulu.. I said set a course for Uranus,not 'your'
>
>ARRGGHHHH!!!
>
>
>AAThis is going to be great!!!

Well it looks like Malcolm Toft and John Oram are going toe to toe with new versions of the Trident 80b console. The killer thing is the 16 ch. versions are going to cost around \$2,500.00. The Toft console also has an optional digital I/O card. Can you say, killer front end for my Paris rig??? Check out the thread at gearslluts.com under "New product alert!", Important you start with the Toft thread. The whole Toft, Oram , trident war almost started again, the thread gets heated.

Check out the specs.

<http://www.toftaudiodesigns.com/>

http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles.html

<http://www.oram.co.uk/>

JamesThe mic pre on the Toft will be using a Burr Brown OP Amp mic pre, the same as the Toft ATC-2. The rest of the console will be Trident 80B. Allen Hyatt talks about all of the features though the thread. 56 channels at mix down on the 16 ch. model and 72 on the 24 ch. model, this thing should rock! There is also a 32 Ch. version coming out. I think I know what my next analog console will be:) I can't wait to hear them.

James

"James McCloskey" <excelsm@hotmail.com> wrote:

>
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>
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>versions of the Trident 80b console. The killer thing is the 16 ch. versions
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> [http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ ADB-Consoles.html](http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles.html)
>
><http://www.oram.co.uk/>
>
>JamesAs I said earlier, I have no problems buying Wormhole once my second rig
comes in and a couple other small but very important purchases are taken
care of first.

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...

>
> Hello to everyone.
> After my last conversation with Adrian -wormhole's author- I have
> concluded
> that wormhole is not selling well (where are we guys ?) so maybe major
> updates
> will get longer to support as he has to concentrate his efforts to
> "selling"
> appz.
> I wonder how we Parisians expect plugin authors like Adrian to support
> plugins
> like wormhole which are a godsend for Paris with tremendous present and
> future
> possibilities... (he is thinking of making wormhole lighter so to have
> even
> more instances).
> I don't see us people here supporting wormhole and that makes me sad and
> maybe all my efforts toward this direction will fail somehow.
> If we don't buy it how can we ask him for this and that ?
> Even two or three buys would not justify major -Paris oriented- updates
> with
> wormhole...
> Please sign here if you care for using wormhole even as two channel cross
> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH

> DIFFERENT APPZ TOO).
> If we sign enough people here (enough depends I would say 10 and over I
> will
> kindly ask for a small discount for mass purchase.
> Please try wormhole and see for yourself how great this plugin is.
> We need Adrian (convince him make appz suited to Paris) and we certainly
> need wormhole.
> It will keep Paris alive for things to come no matter where audio
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> no guts to ask him that or anything else.
> This plugin sells for 49 \$ only...
> Please respond with signing also.
> With regards,
> Dimitriosi will buy Dimitrios.
brandon

"Dimitrios" <musurgio@otenet.gr> wrote in

Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [John Macy](#) on Fri, 28 Oct 2005 14:30:24 GMT

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> > on Thursday that his new onstage role as psychologist Martin Dysart in
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> > helped inspire him to publicly discuss his sexuality.
> > Takei described the character as a "very contained but turbulently
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> > The current social and political climate also motivated Takei's
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> >The 68-year-old actor said he and his partner, Brad Altman, have been
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> >Takei, a Japanese-American who lived in a U.S. internment camp from age 4

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> ><insert tasteless joke>

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> >No, Mr Sulu.. I said set a course for Uranus,not 'your'

> >

> >ARRGGHHHH!!!

> >

> >

> >AA

>This is a multi-part message in MIME format.

-----=_NextPart_000_0014_01C5DBA5.9F146D50

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Now I know why you were haning out at those Star Trek Conventions. =
BUSTED

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:4361b053@linux...

Doing a search for a local dude in the news, and this came up in the =
hits..

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43619f27@linux...

AA,

So how is it that you're so up on this news?

...tom

"AA" <no@spam.net> wrote in message news:43618a52@linux...

LOS ANGELES (AP) - George Takei, best known for his role as Mr. =
Sulu in "Star

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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"AA" <no@spam.net> =
wrote in=20
message <A=20
=
href=3D"news:43618a52@linux">news:43618a52@linux...</DIV>
LOS =
ANGELES=20
(AP) - George Takei, best known for his role as Mr. Sulu i

Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [Dale](#) on Sun, 30 Oct 2005 01:49:00 GMT
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>><DIV>matching mics then matching =
>>transformers then=20
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>I'm very sorry to hear that. Sorry for the loss of your friend.
rod
"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
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>Dave Townsend died this week in California. Dave was best know as the guitar
>player in the platinum R&B group "surface", but Dave was also a talented
>session musician, songwriter and producer. I co-wrote and co-produced several
>tracks with Dave over the years.
>Dave was a quiet person and a true gentleman, and he will be missed.
>He was 50 years old.
>Dave's father, (Ed Townsend) was also a well know songwriter who's songs
>included Marvin Gaye's 'Let's Get It On.'
>Dave collaborated with many Paris owners in the last few years, including

>Gene

>I can't wait to give one of these SE ribbons a try. I'm very impressed with the SE stuff. We just used a matched pair of SE3's on some guitar overdubs. We compared them to a matched pair of Neumann KM 184's and a pair of AKG C460B's before we committed to them. The SE3's sound great. I think this company is hitting some home runs with some high quality products at very good prices.

Deej

"Dale" <dalebradleycello@yahoo.com> wrote in message
news:4364187c\$1@linux...

>

> A buncha questions about these "ShinyBox" mics I hear tell of....

>

> So how does the ShinyBox sound compared with Beyer M160 & Royer (both of
> which I have used)? Does a \$310 mic (46L) really outperform a Royer?!?

>

> I just scanned the shinybox.com, but didn't see much description of the
practical

> difference between the 46, 46C, & 46L except about the transformers. How
> are the spendier ones better?

>

> I don't suppose anyone has got one of the new SE Electronics Ribbon mics
> to report on? I have one of their tube mics (SE 5000) which I like a lot.

>

> thanks,
> Dale

>

>

>

> "John Macy" <spamlessjohn@johnmacy.com> wrote:

> >

> >Glad you like them, Tom. I think they are
> >a fantastic value. I use my 46's over my Royers
> >all the time, especially on electric guitars. I
> >know Darren Rahn for the group here got a pair
> >also and is verry pleased, too. Even the unmatched,
> >stock transformer 46's are pretty nice :)

> >

> >

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

> >>

> >>

> >>Had a project that called for tenor sax, vocals
> >>and a little egg shakin'.

> >>

> >>Used 'em on everything through the Precision 8

> >>with really great results.
> >>
> >>The best words to describe them are natural and not hyped.
> >>to remove the room coming off the backside of the figure 8.
> >>Vocals didn't need compression. I was singing and watching
> >>levels so that made this possible. They did seem slightly
> >>compressed sounding though. Even when the wave got
> >>squared off in Paris it didn't gack or even sound clipped.
> >>I rerecorded those spots because they looked bad...
> >>Odd but kinda cool. =20
> >>
> >>Vocals in the mix need lots of high end. Not a problem either.
> >>It was a disco thing with that sizzly sound that only a condensor
> >>should get. What I found was that these things took Paris' eq=20
> >>sweetly. The esses didn't go over the edge and tone was smooth
> >>as silk. I did use La2a's across them at mixdown though. The eggs
> >>recorded nicely and again sounded natural. One on each side of the mic.
> >=
> >>=20
> >>
> >>These are the first ribbons I've used except for some Beyer M160s way =
> >>back.
> >>These are floating my boat right now. I think they will rock on brass
> =
> >>and=20
> >>crunch guitar. I'll find out about that when a 7 horn band comes in =
> >>soon.
> >>They needed a lot of gain. I was afraid to get any closer than about 4"
> >=
> >>from them.
> >>Delicate little buggers you know. Of course I used a popper stopper for
> >=
> >>safety
> >>which darkens the sound a bit too.=20
> >>
> >>At \$700 or so for the matched pair.I think this is quite a bargain =
> >>compared to=20
> >>the R121s etc. The Lundahls are supposed to give them more clarity =
> >>across the board.
> >>Natural is what I call them. Not a bad choice if your looking for =
> >>ribbons.
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> >>Thanks to John Macy for turning us on to them. Jon, the owner of Shiny
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> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> >><HTML><HEAD>
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> >><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [Deej \[1\]](#) on Sun, 30 Oct 2005 04:06:04 GMT

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br />

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> >><DIV><FONT face=3DArial size=3D2></FONT> </DIV></BODY></HTML>
> >>
> >>
> >>
```

I want one

<http://www.cathodecorner.com/nixiewatch/index.html>How do we let him know we're Paris users?

Rod

"John Macy" <spamlessjohn@johnmacy.com> wrote:

```
>
>I'm ready to buy also, just want to make sure
>where to do it and have him know it came from
>this group...
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>http://www.crystalfiresw.com/products/wormhole.html
>>
>>If not, let me know where.
>>
>>Thanks,
>>
>>Deej
>>
>>
>This is a multi-part message in MIME format.
```

-----=_NextPart_000_00B3_01C5DCFD.006FA300

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Totally bad news.

Sorry for your loss Gene.

Tom

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message =
news:4364455d\$1@linux...

I'm very sorry to hear that. Sorry for the loss of your friend.

rod

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>Dave Townsend died this week in California. Dave was best know as the =
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>myself, David "Pic" Conley (also from Surface), Thurman Phillips, and =
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>Gene

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-----=_NextPart_000_00B3_01C5DCFD.006FA300

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Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV>"Rod Lincoln" <<A=20
href=3D"mailto:rlincoln@kc.rr.com">rlincoln@kc.rr.com> wrote in =
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-----=_NextPart_000_00B3_01C5DCFD.006FA300--This is a multi-part message in MIME format.

-----=_NextPart_000_00C0_01C5DCFD.30D3CA30
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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Tom

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I want one

<http://www.cathodecorner.com/nixiewatch/index.html>

-----=_NextPart_000_00C0_01C5DCFD.30D3CA30

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France?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV>&nbsp;</DIV>
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wrote in=20
  message <A=20
  href=3D"news:43644b66$1@linux">news:43644b66$1@linux</A>...</DIV><BR>I =
want=20
  one<BR><BR><A=20
  =
href=3D"http://www.cathodecorner.com/nixiewatch/index.html">http://www.ca=
thodecorner.com/nixiewatch/index.html</A></BLOCKQUOTE></BODY ></HTML>
```

-----=_NextPart_000_00C0_01C5DCFD.30D3CA30--Hi,

First of all sorry to Rick and the rest of you.

I didn't catch it was a joke despite Mel Brooks is my favoured comedian and I catch all his jokes (I guess)

Secondly.

You need ONLY Fxpansion 3.3 to have wormhole work with Paris.

No multifixst, this is for UAD1 lowest latency possible...

YES it works with Mac and here is a list of working OS

List of working hosts - 2005/06/23 10:41

This is a list of VST/AU hosts which are known to work with plasq.com - Wormhole2.
(sync ok) means the respective hosts feeds accurate sample position information to WH2 thus making the sync feature usable in that host.

Mac OS X

(- OSX 10.3)

(- OSX 10.4)

- Logic 6 / Logic 7 / Logic 7.1 (sync ok)
- Garageband (sync ok)
- RAX (sync ok)
- AULab (sync ok)
- Spark XL (sync not working)
- DP 4.5.2 (sync ok)
- Live 4 (sync half-ok, only works during playback and if there are no tempo changes due to a bad implementation of samplepos in live)
- Cubase SX1 (sync ok)
- Nicecast
- Waveburner
- Nuendo 2 (sync ok)
- Plogue Bidule (sync ok)

Win

- Windows XP
- Cubase VST 5 (sync ok)
- VSTHost (sync ok)
- Ableton Live 4 (sync half-ok, same problems as on mac)
- Samplitude 8.0 on Win 2K (sync ok)
- Sound Forge 8 (sync not working)
- VStack
- Chainer (sync ok)

So for anyone interested wormhole's site is

www.plasq.com

There is a great forum in there to read posts about wormhole.

Latency is dependant on your buffer sizes and your host sending latency .

Cubase has automatic latency compensation so for me 4000-5000 samples buffer inside Paris is adequate for 16-24 channels.

You don't care for

File Attachments

1) [SE Ribbon.JPG](#), downloaded 30 times



Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [cujo](#) on Sun, 30 Oct 2005 19:43:59 GMT

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

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>I've found with software less is almost always more. I went through my plug in craze phase.. ironically, I suspect phase and calculations are what muddied up the mix. I know that we as an industry are in trouble when every year, or less, we have to evaluate our tools and think we need something new. I'm all down with improvement, but if things are growing 'that' fast, then maybe we should have a look at what are we really using to begin with. Change can't generally happen that quickly and be for the long term good. Computers are a funny beast man.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43651390@linux...

> Ya know.....Im sitting here listening to some *roughs* of a
> tracking
> session I did Friday night. No compression, a very tiny bit of subtractive
> EQ, a tiny touch of NoLimit on the mix bus. That's it. The rest of the
> story
> is using the Paris EQ makeup gain and the fader gain stages to get the
> *mixphat thing going*.
>
> I swear guys.....this sounds better to my ears than all of the 1,000,000
> gobazzillion plugin options I have available when using the SX rig during
> mixdown.
>
> It's pretty minimalist stuff to begin with.....acoustic rythym guitar,
> acoustic lead guitar, fiddle, electric bass and acoustic drum
> kit.....but
> that seems to be all I do these days anyway.
>
> Sometimes less is truly more.
>
> Deej
>
>I do not use plugins, and haven't for years. They do not sound as good as high-quality outboard equipment, not on any level, and that's putting it very politely. I am shocked that companies like Waves make any money at all selling those kinds of products.

Paris is amazing, but I use it's EQ sparingly at most. Ulitimately, for me, it's a glorified tape machine with an awesome built-in editing capability, plus some well-documented gain-staging "tips and tricks" that sound simply delicious.

Jimmy

"Aaron Allen" <nospam@not_here.dude> wrote in message news:43652386\$1@linux...

> I've found with software less is almost always more. I went through my
plug
> in craze phase.. ironically, I suspect phase and calculations are what
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>
>This is a multi-part message in MIME format.

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Content-Type: text/plain;
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Content-Transfer-Encoding: quoted-printable

Dale and Cujo,
Heres what I can tell you about the 46Ls:

I haven't any ribbons to AB them with. My experience with Beyer M-160s was less than stellar so I am certainly biased. The information I got from Jon at Shiny Box is that the Lundahls make = the mics more clear from top to bottom. I know John Macy is preferring the = standard 46s over his Royer 121s on e. gtrs. I am going to hammer them tonight with some crunch guitars for yours and my benefit. I'll A-B them with a 57, 421 414 so you have some basis for my comments. I'll gain match too using the same pre.

Maybe I'll post a short mp3 too. It's so subjective with all the = variables.

I'll give you my gut feeling though.

Tom

"cujo" <chris@nospamapplemanstudio.com> wrote in message = news:4365146f\$1@linux...

I saw a pair of the SE ribbons at a dealer.=20
They do look really well constructed, and I guess they are supposed to = be

a tad more airy than the Royer. They aint super cheap though as are = the shiny..

I really do want to know about the diff in the tranny of the Shiny box = mics,

I am thinking a pair of these may fit the bill as room mics. Of course = you

afiten get what you pay for

I also want to know how they sound on a crunchy master gain marshall.

I heard a clip of DJ's gemini in action, how does the 5000 compare?

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I can't wait to give one of these SE ribbons a try. I'm very = impressed with

>the SE stuff. We just used a matched pair of SE3's on some guitar = overdubs.

>We compared them to a matched pair of Neumann KM 184's and a pair of = AKG

>C460B's before we committed to them. The SE3's sound great. I think = this

>company is hitting some home runs with some high quality products at =
very
>good prices.
>
>Deej
>
>"Dale" <dalebradleycello@yahoo.com> wrote in message
>news:4364187c\$1@linux...
>>
>> A buncha questions about these "ShinyBox" mics I hear tell of....
>>
>> So how does the ShinyBox sound compared with Beyer M160 & Royer =
(both
of
>> which I have used)? Does a \$310 mic (46L) really outperform a =
Royer?!?
>>
>> I just scanned the shinybox.com, but didn't see much description of =
the
>practical
>> difference between the 46, 46C, & 46L except about the =
transformers. How
>> are the spendier ones better?
>>
>> I don't suppose anyone has got one of the new SE Electronics Ribbon =
mics
>> to report on? I have one of their tube mics (SE 5000) which I like =
a lot.
>>
>> thanks,
>> Dale
>>
>>
>>
>> "John Macy" <spamlessjohn@johnmacy.com> wrote:
>> >
>> >Glad you like them, Tom. I think they are
>> >a fantastic value. I use my 46's over my Royers
>> >all the time, especially on electric guitars. I
>> >know Darren Rahn for the group here got a pair
>> >also and is verry pleased, too. Even the unmatched,
>> >stock transformer 46's are pretty nice :)
>> >
>> >
>> >"Tom Bruhl" <arpeggio@comcast.net> wrote:
>> >>
>> >>
>> >>Had a project that called for tenor sax, vocals

>> >>and a little egg shakin'.
>> >>
>> >>Used 'em on everything through the Precision 8
>> >>with really great results.
>> >>
>> >>The best words to describe them are natural and not hyped.
>> >>to remove the room coming off the backside of the figure 8.
>> >>Vocals didn't need compression. I was singing and watching
>> >>levels so that made this possible. They did seem slightly
>> >>compressed sounding though. Even when the wave got
>> >>squared off in Paris it didn't gack or even sound clipped.
>> >>I rerecorded those spots because they looked bad...
>> >>Odd but kinda cool. =3D20
>> >>
>> >>Vocals in the mix need lots of high end. Not a problem either.
>> >>It was a disco thing with that sizzly sound that only a condensor
>> >>should get. What I found was that these things took Paris' =
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Subject: Re: Got the Shiny Box 46L matched pairlast week.

Posted by [Tom Bruhl](#) on Sun, 30 Oct 2005 21:39:17 GMT

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4"
>>=20
>>=3D
>> >>from them.
>> >>Delicate =
little=20
buggers you know. Of course I used a popper =
stopper
for
>>=20

>=3D
>> >>safety
>> >>which darkens =
 the sound a=20
 bit too.=3D20
>> >>
>> >>At \$700 or so =
 for the=20
 matched pair.I think this is quite a bargain =3D
>> =
 >>compared=20
 to=3D20
>> >>the R121s etc. The Lundahls are =
 supposed to=20
 give them more clarity
=3D
>> >>across the =
 board.
>>=20
 >>Natural is what I call them. Not a bad choice if your =
 looking=20
 for =3D
>> >>ribbons.
>> >>
>>=20
 >>Thanks to John Macy for turning us on to them. Jon, the owner =
 of=20
 Shiny
>> =3D
>> >>Box
>> >>was =
 very=20
 helpful throughout the buying process. He also took=20
 great
care
>> >=3D
>> >>in =
 first
>>=20
 >>matching mics then matching transformers then matching the =
 mics=20
 =3D
>> >>w/transformers.
>> =
 >>Painstaking I would=20
 say. I know it took him at least a day or so.
>>=20
 >>Tom
>> >>
>> >>
>>=20
 >>
>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
 HTML 4.0=20
 Transitional//EN">
>> =
 >><HTML><HEAD>
>>=20
 >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
 =3D
>>=20
 >>charset=3D3Diso-8859-1">
>> >><META=20
 content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>> =
 >><STYLE></STYLE>
>>=20
 >></HEAD>
>> >><BODY=20
 bgColor=3D3D#ffffff>
>> >><DIV><FONT =
 face=3D3DArial=20
 size=3D3D2>>Had a project that called for tenor
=3D
>>=20
 >>sax,=3D20
>>=20
 >>vocals</DIV& >
>>=20
 >><DIV>>and a little =
 egg=20
 shakin' .</DIV>
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everything=20
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>> >>they are natural=3D20
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>>&and not=20
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>>backside of the=3D20
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&.</DIV>
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>>compression. I was=3D20
>> >>singing and=20
watching</DIV>
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face=3D3DArial size=3D3D2>levels so that made this =3D
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>>possible. They did=3D20
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slightly</DIV>
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>></DIV></FONT=20
face=3D3DArial size=3D3D2>compressed sounding though. Even =
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>> >>wave=20
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>> >>even sound=3D20
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>>clipped.</DIV>
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>></DIV>I rerecorded =
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>>bad...</DIV>
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>></DIV>Odd but kinda =
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either.</DIV>
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face=3D3DArial size=3D3D2>It was a disco thing with that =
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>> >>edge and tone was=20
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>>natural. =3D20
>> >>One on each side of the =
mic. =20
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>> >>some Beyer =
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face=3D3DArial size=3D3D2>These are floating my boat right =
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>> >>they will rock on =
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>> >></DIV></FONT =
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size=3D3D2>crunch guitar. I'll find out =3D
>>=20

>>about=3D20
>> >><FONT =
face=3D3DArial=20
size=3D3D2>that when a 7 horn band comes in=3D20
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>>soon.</DIV> t;
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face=3D3DArial size=3D3D2>They needed a lot of gain. I was =
=3D
>>=20
>>afraid to=3D20
>> >>get any closer than about =
4" from=20
them.</DIV>
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face=3D3DArial size=3D3D2>Delicate little buggers you know. =

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>>=20
>>Of course I=3D20
>> >>used a popper stopper for =
safety</DIV>
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>>=20
>></DIV>
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>></DIV>At \$700 or so =
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>>pair.<FONT=3D20
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>>=20
>></DIV>the R121s =
etc. The=20
Lundahls =3D
>> =
>><FONT=3D20
>>=20
>>face=3D3DArial size=3D3D2>are supposed to give them more =
clarity=20
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>>the=3D20
>>=20
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>></DIV> =
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>> >>></DIV></FONT=20
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>buying=3D20
>> >>>process. He also took =
great=20
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>> =
>>></DIV></FONT=20
face=3D3DArial size=3D3D2>>matching mics then matching =
=3D
>>=20
>>>transformers then=3D20
>> >>>matching the mics=20
w/transformers.</DIV>
>>=20
>>></DIV>>Painstaking I =
would=20
say. I know =3D
>> >>>it took him=3D20
>> =
>>>at=20
least a day or so.</DIV>
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size=3D3D2>>Tom</DIV&g t;
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>> >>></DIV></FONT face=3D3DArial=20
size=3D3D2>> =
</DIV></BODY></HTML&g t;
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></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_005F_01C5DD70.7832ADB0--So, I don't think my question really got answered here, and I believe it could help the cause for some people to read more about Wormhole's purpose here.

What's the use of routing Cubase or another DAW through Paris? Obviously, I certainly know how Paris can help a recording, but what's another DAW got to do with it?

thanks,
-Carl AmburnHowdy.

I'm in the process of getting my Paris rig patched digitally to my Kurzweil FX boxes via an MAudio Digipatch.

As far as I am able to tell, I have everything physically patched properly. As a matter of fact, I get word-clock lock on both Kurzweil boxes from my Lucid master clock (via the SPDIF ins and outs on Paris), and the first FX box sends and receives audio data seamlessly, at least on submix1/MEC1 via an aux send set to "external".

I am not, however, having any luck after that. No other Digipatch "patches" seem to work, whether it's simultaneously patching the 2nd FX box to submix2/MEC2, or switching the 1st FX box to another submix/MEC.

I have a three-card, three-MEC system, and thought I has sussed out the layout of my physical cabling pretty well. Is there something I don't understand about the Paris aux modules? I was under the impression that each submix had its own complement of 8 aux modules, independently of the other submixes...I'm probably being stupid somehow...

Confused,

JimmyIf you're streaming tracks through Cubase SX into Paris there are certain advantages while mixing. I'm doing it with multiple hardware cards in Cubase SX and multiple ADAT modules in Paris.

Wormhole might save a lot of hassle and a lot of hardware if it works. The way I do it requires absolutely no nudging of tracks inside Paris because they are all resident in SX.

The advantages have to do with the bussing options in SX and with the automatic delay compensation. It's also just a little bit involved. I'm posting up a word.doc explaining how it works.

"Carl Amburn" <carlamburn@NOSPAMhotmail.com> wrote in message news:4365445d\$1@linux...

> So, I don't think my question really got answered here, and I believe it
> could help the cause for some people to read more about Wormhole's purpose
> here.

>

> What's the use of routing Cubase or another DAW through Paris? Obviously,

I

> certainly know how Paris can help a recording, but what's another DAW got
to

> do with it?

>

> thanks,

> -Carl Amburn

>

>

OK here's a question for the Wormhole expersts here...

What if I want to use a 2nd PC as an external piece of hardware exclusively for plugin's (kinda like if I had a TC Powercore or one of those Muse Receptor thingies); could I use Wormhole to do this, in terms of connecting the two PC's?

Neil

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>If you're streaming tracks through Cubase SX into Paris there are certain
>advantages while mixing. I'm doing it with multiple hardware cards in Cubase
>SX and multiple ADAT modules in Paris.

>Wormhole might save a lot of hassle and a lot of hardware if it works. The
>way I do it requires absolutely no nudging of tracks inside Paris because
>they are all resident in SX.

>

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>automatic delay compensation. It's also just a little bit involved. I'm
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>

>

>"Carl Amburn" <carlamburn@NOSPAMhotmail.com> wrote in message
>news:4365445d\$1@linux...

>> So, I don't think my question really got answered here, and I believe
it

>> could help the cause for some people to read more about Wormhole's purpose
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>>

>> What's the use of routing Cubase or another DAW through Paris? Obviously,
>I

>> certainly know how Paris can help a recording, but what's another DAW
got

>to

>> do with it?

>>

>> thanks,

>> -Carl Amburn

>>

>>

>

>

>I'm thinking that this would be the ticket using very fast LAN. If
Dimitrios' findings are accurate, you could set up a mix template in Paris
with all tracks compensated using his various proggies and the FXPansion 3.3
and have low enough latency (40ms?) that you could use Paris automation
without a problem. If this was a rock solid situation, then Paris ADAT
modules wouldn't be necessary. I don't know if this would be possible to do
with something like the VStack.

"Neil" <OIYOIU@IOU.com> wrote in message news:436559d6\$1@linux...

>

> OK here's a question for the Wormhole expersts here...

routing from the Digipatch control panel on your computer desktop? If not, this could be your problem.....just a routing issue.....however, having said this.....if you have done this and still aren't having any joy, then it sounds to me like your MEC on Submix 2 isn't clocking properly. This is the rub with using multiple MECs with an external clock. Sometimes there a train wreck with the clocking.

Have you added the UseHouseSync=1 line to your Paris .cfg file? Subsequently, have you opened Paris from the Paris.exe file in the Emu directory in your Program Files directory, set the sync source to Word Clock, then saved this to your Emu folder as defaultproject.ppj?

Also, always be sure to turn your house clock on before you power up your MECs and then afterwards boot Paris from a desktop shortcut to the defaultproject.ppj that you created and saved in the Emu directory.

You gotta' jump through a number of hoops and then it's not always reliable. I always boot up my system at least two hours before a session to get it stabilized before the talent shows up.

If you have done all of the above things and you're still not getting the other MECs to clock to WC, launch your defaultproject.ppj and then toggle the sync source to internal. Let it sit until it quits popping and fussing.....then toggle it back to WC and let it pop and fuss until it settles down. You can usually tell when it's locked up because you will hear a loud pop, then it stabilized. this can sometimes take 5-10 seconds to happen.

Dontcha' just love Paris?

;o)

"uptown jimmy" <johnson314@bellsouth.net> wrote in message news:43654494@linux...

> Howdy.

>

> I'm in the process of getting my Paris rig patched digitally to my Kurzweil

> FX boxes via an MAudio Digipatch.

>

> As far as I am able to tell, I have everything physically patched properly.

> As a matter of fact, I get word-clock lock on both Kurzweil boxes from my

> Lucid master clock (via the SPDIF ins and outs on Paris), and the first FX

> box sends and receives audio data seamlessly, at least on submix1/MEC1 via

> an a

Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [cujo](#) on Mon, 31 Oct 2005 01:43:13 GMT

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

>shakin'.</DIV>

> >> >><DIV> </DIV>

> >> >><DIV>Used 'em on everything =
>through the

> =3D

> >> >>Precision=3D20

> >> >>8</DIV>

> >> >><DIV>with really great =
>results.</DIV>

> >> >><DIV> </DIV>

> >> >><DIV>The best words to describe =
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> >> >>them are natural=3D20

> >> >>and not hyped.</DIV>

> >> >><DIV>Made the sax sound just like
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>the =3D

> >> >>sax. Had to=3D20

> >> >>be fairly close</DIV>

> >> >><DIV>to remove the room coming =
>off the =3D

> >> >>backside of the=3D20

> >> >>figure 8.</DIV>

> >> >><DIV>Vocals didn't need =3D

> >> >>compression. I was=3D20

> >> >>singing and watching</DIV>

> >> >><DIV>levels so that made this =3D

> >> >>possible. They did=3D20

> >> >>seem slightly</DIV>

> >> >><DIV>compressed sounding though.

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>Even =3D

> >> >>when the=3D20

> >> >>wave got</DIV>

> >> >><DIV>squared off in Paris it =
>didn't gack

> or

> >> >=3D

> >> >>even sound=3D20

> >> >>clipped.</DIV>

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>because they

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> >> >>looked=3D20

> >> >>bad...</DIV>

> >> >><DIV>Odd but kinda cool. =
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> >> >><DIV>Vocals in the mix need lots
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> >> >>end. Not=3D20
> >> >>a problem either.</DIV>
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> >> =3D
> >> >>sound that=3D20
> >> >>only a condensor</DIV>
> >> >><DIV>should get. What I found was
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>that these
> >> >=3D
> >> >>things took=3D20
> >> >>Paris' eq </DIV>
> >> >><DIV>sweetly. The esses didn't =
>go over
> =3D
> >> >>the=3D20
> >> >>edge and tone was smooth</DIV>
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>across =3D
> >> >>them at=3D20
> >> >>mixdown though. The eggs</DIV>
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> >> =3D
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> >> >>they will rock on brass and </DIV>
> >> >><DIV>crunch guitar. I'll find =
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> >> >>that when a 7 horn band =

>comes in=3D20
> >> >>soon.</DIV>
> >> >><DIV>They needed a lot of gain.
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>I was =3D
> >> >>afraid to=3D20
> >> >>get any closer than about 4" from them.</DIV>
> >> >><DIV>Delicate little buggers you
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> =3D
> >> >>Of course I=3D20
> >> >>used a popper stopper for safety</DIV>
> >> >><DIV>which darkens the sound a =
>bit too.
> =3D
> >> >></DIV>
> >> >><DIV> </DIV>
> >> >><DIV>At \$700 or so for the =
>matched =3D
> >> >>pair.<FONT=3D20
> >> >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>compared to =3D
> >> >></DIV>
> >> >><DIV>the R121s etc. The Lundahls
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>=3D
> >> >><FONT=3D20
> >> >>face=3D3DArial size=3D3D2>are supposed to give them more clarity
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> >> >>board.</DIV>
> >> >><DIV>Natural is what I call them.
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> >> >><FONT=3D20
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>=3D
> >> >>ribbons.</DIV>
> >> >><DIV> </DIV>
> >> >><DIV>Thanks to John Macy for =
>turning us
> on
> >> =3D
> >> >>to them. Jon,=3D20
> >> >>the owner of Shiny Box</DIV>
> >> >><DIV>was very helpful throughout

>John Macy is preferring the =
>standard</DIV>
><DIV>46s over his Royer 121s on e. =

>going to hammer</DIV>
><DIV>them tonight with some crunch guitars =
>for yours and=20
>my benefit.</DIV>
><DIV>I'll A-B them with a 57, 421 414 so you
=
>have some=20
>basis for my</DIV>

>using the same=20
>pre.</DIV>

>It's so=20
>subjective with all the variables.</DIV>
><DIV>I'll give you my gut feeling =
>though.</DIV>
><DIV>Tom</DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"cujo" <<A=20
> =
>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>.com>=20
> wrote in message <A=20
> =
>href=3D"news:4365146f\$1@linux">news:4365146f\$1@linux...</DIV>

=
>I saw a=20
> pair of the SE ribbons at a dealer.
They do look really well =
>constructed,=20
> and I guess they are supposed to be
a tad more airy than the Royer.
=
>They=20
> aint super cheap though as are the shiny..
I really do want to know
=
>about=20
> the diff in the tranny of the Shiny box mics,
I am thinking a pair
=
>of these=20
> may fit the bill as room mics. Of course you
afiten get what you =
>pay=20
> for
I also want to know how they sound on a crunchy master gain=20

> marshall.

I heard a clip of DJ's gemini in action, how does the
>=20
>5000=20
> compare?

"DJ" <<A=20
> =
>href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
>_@animas.net>=20
> wrote:
>I can't wait to give one of these SE ribbons a try. I'm =
>very=20
> impressed with
>the SE stuff. We just used a matched pair of =
>SE3's on=20
> some guitar overdubs.
>We compared them to a matched pair of =
>Neumann KM=20
> 184's and a pair of AKG
>C460B's before we committed to them. =
>The SE3's=20

>runs with=20
> some high quality products at very
>good=20
> prices.
>
>Deej
>
>"Dale" <<A=20
> =
>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>>=20
> wrote in =
>message
>news:4364187c\$1@linux...
>>
>> A=20
> buncha questions about these "ShinyBox" mics I hear tell=20
> of....
>>
>> So how does the ShinyBox sound compared =
>with=20
> Beyer M160 & Royer (both
of
>> which I have used)? =
>Does a \$310=20
> mic (46L) really outperform a Royer?!?
>>
>> I just =
>scanned=20
> the shinybox.com, but didn't see much description of=20
> the
>practical
>> difference between the 46, 46C, & =
>46L=20
> except about the transformers. How
>> are the spendier ones=20
> better?
>>
>> I don't suppose anyone has got one of =
>the new=20
> SE Electronics Ribbon mics
>> to report on? I have one of =
>their tube=20
> mics (SE 5000) which I like a lot.
>>
>> =
>thanks,
>>=20
> Dale
>>
>>
>>
>> "John Macy" =
><<A=20
> =
>href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=
>t;=20

>I think=20

>my=20
> Royers
>> >all the time, especially on electric =

> I
>> >know Darren Rahn for the group here got a =
>pair
>>=20

>unmatched,
>>=20
> >stock transformer 46's are pretty nice :)
>> =
>>
>>=20
> >
>> >"Tom Bruhl" <<A=20
> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net>=20
> wrote:
>> >>
>> >>
>> =
>>>Had a=20
> project that called for tenor sax, vocals
>> >>and a =
>little egg=20
> shakin'.
>> >>
>> >>Used 'em on =
>everything=20
> through the Precision 8
>> >>with really great=20
> results.
>> >>
>> >>The best words to =
>describe=20
> them are natural and not hyped.
>> >>to remove the room =
>coming=20
> off the backside of the figure 8.
>> >>Vocals didn't =
>need=20

>>>levels so=20

>got
>>=20
> >>squared off in Paris it didn't gack or even sound =
>clipped.
>>=20
> >>I rerecorded those spots because they looked =
>bad...
>>=20
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>> >>
>>=20

> either.
>> >>It was a disco thing with that sizzly =
>sound that=20
> only a condensor
>> >>should get. What I found was that =
>these=20

>esses didn't=20
> go over the edge and tone was smooth
>> >>as =

>side of=20
> the
mic.
>> >=3D
>> >>=3D20
>>=20

> >>
>> >>These are the first ribbons I've used =
>except for=20
> some Beyer M160s way
=3D
>> >>back.
>> =
>>>These=20

> brass
>> =3D
>> >>and=3D20
>> =
>>>crunch=20

> in
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>> >>soon.
>> >>They needed a =
>lot of=20

>about
4"
>>=20
> >=3D
>> >>from them.
>> >>Delicate =
>little=20

>stopper
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>> >>which darkens =
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> bit too.=3D20
>> >>
>> >>At \$700 or so =
>for the=20
> matched pair.I think this is quite a bargain =3D
>> =
>>>compared=20

>supposed to=20
> give them more clarity
=3D
>> >>across the =
>board.
>>=20

>looking=20
> for =3D
>> >>ribbons.
>> >>
>>=20
> >>Thanks to John Macy for turning us on to them. Jon, the owner =
>of=20
> Shiny
>> =3D
>> >>Box
>> >>was =
>very=20

> great
care
>> >=3D
>> >>in =
>first
>>=20
> >>matching mics then matching transformers then matching the =
>mics=20
> =3D
>> >>w/transformers.
>> =
>>>Painstaking I would=20

> >>Tom
>> >>
>> >>
>>=20
> >>
>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
>HTML 4.0=20
> Transitional//EN">
>> =
>>><HTML><HEAD>
>>=20
> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
>=3D
>>=20


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> >> charset="iso-8859-1"><BR>>> >><META=20
> content="MSHTML 6.00.2800.1400" name="GENERATOR"><BR>>> =
>
> >><STYLE></STYLE><BR>>>=20
> >></HEAD><BR>>> >><BODY=20
> bgcolor="#ffffff"><BR>>> >><DIV><FONT =
>face="Arial=20
> size="2">Had a project that called for tenor<BR>=<BR>>>=20
> >>sax,=20<BR>>>=20
> >>vocals</FONT></DIV><BR>>>=20
> >><DIV><FONT face="Arial size="2">and a little =
>egg=20
> shakin'.</FONT></DIV><BR>>> =
>>><DIV><FONT=20
> face="Arial size="2"></FONT> </DIV><BR>>>=20
> >><DIV><FONT face="Arial size="2">Used 'em on =
>everything=20
> through the<BR>=<BR>>> >>Precision=20<BR>>>=20
> >>8</FONT></DIV><BR>>> =
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> face="Arial size="2">with really great=20
> results.</FONT></DIV><BR>>> =
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> hyped.</FONT></DIV><BR>>> =
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> face="Arial size="2">Made the sax sound just like the =
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> close</FONT></DIV><BR>>> >><DIV><FONT =
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> >>backside of the=20<BR>>> >>figure=20
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> face="Arial size="2">Vocals didn't need =<BR>>>=20

> watching</FONT></DIV><BR>>> =
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> face="Arial size="2">levels so that made this =<BR>>>=20

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 > got</DIV>
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 > >><DIV>Odd but kinda =

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 > size=3D3D2> </DIV>
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 > face=3D3DArial size=3D3D2>Vocals in the mix need lots of =
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 > either.</DIV>
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> >>about=3D20
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> face=3D3DArial size=3D3D2>Delicate little buggers you know. =
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>> >></DIV>
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> >><DIV>the R121s =

> Lundahls =3D
>> =

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> size=3D3D2>Tom</FONT></DIV><BR>>>=20
> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
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> </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
> size=3D3D2></FONT> =
></DIV></BODY></HTML><BR>>>=20
> >><BR>>> >><BR>>>=20
>><BR>>><BR>>><BR>>></BLOCKQUOTE></BODY></HTML>
>
>"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
```

```
>But the good news is that each number has a unique buzz, so you can learn
>to tell time by the sound your Strat makes.
>G
```

hahah! Good one.

DC

Sorry about your friend. My sister passed last year. 2 years younger than me. Not yet 50...

It's the most amazing thing to live in a world where someone is so clearly and unmistakably *missing*.

You know what I mean?

DCWhoa.

That is a few hoops there.

I'll give it all a try and get back atcha.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43656037@linux...

> Do you have the Digipatch software properly loaded so you can control the
> routing from the Digipatch control panel on your computer desktop? If not,
> this could be your problem.....just a routing issue.....however, having
> said this.....if you have done this and still aren't having any joy,
> then it sounds to me like your MEC on Submix 2 isn't clocking properly.

This

> is the rub with using multiple MECs with an external clock. Sometimes
there

> a train wreck with the clocking.

>

> Have you added the UseHouseSync=1 line to your Paris .cfg file?

> Subsequently, have you opened Paris from the Paris.exe file in the Emu
> directory in your Program Files directory, set the sync source to Word
> Clock, then saved this to your Emu folder as defaultproject.ppj?

>

> Also, always be sure to turn your house clock on before you power up your
> MECs and then afterwards boot Paris from a desktop shortcut to the
> defaultproject.ppj that you created and saved in the Emu directory.

>

> You gotta' jump through a number of hoops and then it's not always
reliable.

> I always boot up my system at least two hours before a session to get it
> stabilized before the talent shows up.

>

> If you have done all of the above things and you're still not getting the

> other MECs to clock to WC, launch your defaultproject.ppj and then toggle
the
> sync source to internal. Let it sit until it quits popping and
> fussing.....then toggle it back to WC and let it pop and fuss until it
> settles down. You can usually tell when it's locked up because you will
hear
> a loud pop, then it stabilized. this can sometimes take 5-10 seconds to
> happen.
>
> Dontcha' just love Paris?
>
> ;o)
>
>
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:43654494@linux...
> > Howdy.
> >
> > I'm in the process of getting my Paris rig patched digitally to my
> Kurzweil
> > FX boxes via an MAudio Digipatch.
> >
> > As far as I am able to tell, I have everything physically patched
> properly.
> > As a matter of fact, I get word-clock lock on both Kurzweil boxes from
my
> > Lucid master clock (via the SPDIF ins and outs on Paris), and the first
FX
> > box sends and receives audio data seamlessly, at least on submix1/MEC1
via
> > an aux send set to "external".
> >
> > I am not, however, having any luck after that. No other Digipatch
> "patches"
> > seem to work, whether it's simultaneously patching the 2nd FX box to
> > submix2/MEC2, or switching the 1st FX box to another submix/MEC.
> >
> > I have a three-card, three-MEC system, and thought I has sussed out the
> > layout of my physical cabling pretty well. Is there something I don't
> > understand about the Paris aux modules? I was under the impression that
> each
> > submix had its own complement of 8 aux modules, independently of the
other
> > submixes...I'm probably being stupid somehow...
> >
> > Confused,
> > Jimmy

>>
>>
>

>Can I use Wormhole with a standalone VST rack of some sort to route audio from a Paris insert or aux, though the VST rack and then return it to Paris.....with 40ms latency?? I will want to use my 4 x UAD-1 cards in the VST Rack and I will need low enough latency in Paris that I can keep my tracks in Paris and use the Paris mix automation without problem. I think I saw Dimitrios post here that he had achieved somewhere around 40ms latency using the FXPansion VST/DX wrapper? Not sure why he would need this if the UAD-1 cards are in another machine.....but anyway.....can this be done somehow? If it involves using Cubase SX.....well, I've already got that happening with no latency as long as all tracks are being played back in SX. I need the tracks to stay in Paris and to process them either elsewhere, or in Paris with low enough latency that I can set up a mix template with 48 tracks and mix in Paris using the Paris automation.....wait, didn't I already say that?

Thanks,

Deej"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>"Neil" <OIYOIU@IOU.com> wrote:

>>

>>OK here's a question for the Wormhole expersts here...

>>

>>What if I want to use a 2nd PC as an external piece of hardware
>>exclusively for plugin's (kinda like if I had a TC Powercore or
>>one of those Muse Receptor thingies); could I use Wormhole to
>>do this, in terms of connecting the two PC's?

>>

>>Neil

>

Is it? Well, OK then.... so how would I route it hard-connection-wise... USB? Firewire?

NeilHey Dimitrios,

Definitely count me in. I just got a reply back today from them from a couple of weeks ago re: syncing paris/nuendo and they referred back to you. So obviously they're aware of the interest from the group.

David.

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...

>
> Hello to everyone.
> After my last conversation with Adrian -wormhole's author- I have
> concluded
> that wormhole is not selling well (where are we guys ?) so maybe major
> updates
> will get longer to support as he has to concentrate his efforts to
> "selling"
> appz.
> I wonder how we Parisians expect plugin authors like Adrian to support
> plugins
> like wormhole which are a godsend for Paris with tremendous present and
> future
> possibilities... (he is thinking of making wormhole lighter so to have
> even
> more instances).
> I don't see us people here supporting wormhole and that makes me sad and
> maybe all my efforts toward this direction will fail somehow.
> If we don't buy it how can we ask him for this and that ?
> Even two or three buys would not justify major -Paris oriented- updates
> with
> wormhole...
> Please sign here if you care for using wormhole even as two channel cross
> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
> DIFFERENT APPZ TOO).
> If we sign enough people here (enough depends I would say 10 and over I
> will
> kindly ask for a small discount for mass purchase.
> Please try wormhole and see for yourself how great this plugin is.
> We need Adrian (convince him make appz suited to Paris) and we certainly
> need wormhole.
> It will keep Paris alive for things to come no matter where audio
> technology
> will go.
> You will always have Paris thus connected with modern pc's doing what it
> is known to do best, sounding good when summing...
> Please forgive me if I am being so pushy with this but noone else except
> for Adrian (till now) has showed so much interest to help us ,Paris
> users.
> I wanna convince him make an automatic LATENCY compensator for VST plugins
> which I think would be great if succeeded.
> Believe me if only two-three Paris users will sign this I will be having
> no guts to ask him that or anything else.
> This plugin sells for 49 \$ only...
> Please respond with signing also.
> With regards,
> DimitriosThis is a multi-part message in MIME format.

-----=_NextPart_000_0094_01C5DD93.AA2241F0

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Cujo,

I know what you're saying about the hi-gain sounds. The 414 is always abrassive here. I have been a 57 lover from the getgo but am always fighting to reproduce what's coming from the amp in the control room. =20

If the 121s can be murky maybe that will be true with the Shiny Box also. I can say they accept paris high end eq very gracefully. Not like a 57 or a 414. =20

The jury is in session as we speak...

Tom

=20

"cujo" <

Subject: Re: Got the Shiny Box 46L matched pairlast week.

Posted by [Tom Bruhl](#) on Mon, 31 Oct 2005 01:51:13 GMT

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

>for =3D3D

> >> >>ribbons.

> >> >>

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=3D
>=3D3D
> >> >>transformers then=3D3D20
> >> >>matching the mics w/transformers.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Painstaking I would =
say. I
=3D
>know =3D3D
> >> >>it took him=3D3D20
> >> >>at least a day or so.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =
</DIV></BODY></HTML>
> >> >>
> >> >>
> >> >
> >
> >
> >
>
>>!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>charset=3D3Diso-8859-1">
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>Dale and Cujo,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Heres what I can tell you about =
the=3D20
>46Ls:</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I haven't any ribbons to AB them =
=3D
>with. My=3D20
>experience with</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Beyer M-160s was less than =
stellar so I
=3D
>am=3D20

```


>certainly biased.</DIV>
><DIV>The information <FONT =3D
>face=3D3DArial size=3D3D2>I=3D20
>got from Jon at Shiny Box is that the Lundahls make the</DIV>
><DIV>mics more clear from top to =3D
>bottom. I know=3D20
>John Macy is preferring the =
=3D
>standard</DIV>
><DIV>46s over his Royer 121s on e. =
=3D
>gtrs. I am=3D20
>going to hammer</DIV>
><DIV>them tonight with some crunch =
guitars =3D
>for yours and=3D20
>my benefit.</DIV>
><DIV>I'll A-B them with a 57, 421 414 =
so you
=3D
>have some=3D20
>basis for my</DIV>
><DIV>comments. I'll gain match too =
=3D
>using the same=3D20
>pre.</DIV>
><DIV> </DIV>
><DIV>Maybe I'll post a short mp3 too. =
=3D
>It's so=3D20
>subjective with all the variables.</DIV>
><DIV>I'll give you my gut feeling =3D
>though.</DIV>
><DIV>Tom</DIV>
><DIV> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"cujo" <<A=3D20
> =3D
=3D
>href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
dio=3D
>.com>=3D20
> wrote in message <A=3D20
> =3D
=

>[news:4365146f\\$1@linux](news:4365146f$1@linux)...</DIV>
<=BR>=3D
>I saw a=3D20
> pair of the SE ribbons at a dealer.
They do look really well =
=3D
>constructed,=3D20
> and I guess they are supposed to be
a tad more airy than the =
Royer.
=3D
>They=3D20
> aint super cheap though as are the shiny..
I really do want to =
know
=3D
>about=3D20
> the diff in the tranny of the Shiny box mics,
I am thinking a =
pair
=3D
>of these=3D20
> may fit the bill as room mics. Of course you
afiten get what you =
=3D
>pay=3D20
> for
I also want to know how they sound on a crunchy master =
gain=3D20
> marshall.

I heard a clip of DJ's gemini in action, how does =
the
=3D
>5000=3D20
> compare?

"DJ" <<A=3D20
> =3D
=
>mailto:animix_spam-this-ahole_@animas.net>animix_spam-this-ah=ole=3D
>_@animas.net>=3D20
> wrote:
>I can't wait to give one of these SE ribbons a try. I'm =
=3D
>very=3D20
> impressed with
>the SE stuff. We just used a matched pair of =3D
>SE3's on=3D20
> some guitar overdubs.
>We compared them to a matched pair of =3D
>Neumann KM=3D20
> 184's and a pair of AKG
>C460B's before we committed to them. =
=3D
>The SE3's=3D20
> sound great. I think this
>company is hitting some home =3D
>runs with=3D20
> some high quality products at very
>good=3D20
> prices.
>
>Deej
>
>"Dale" <<A=3D20
> =3D

=
>[href="mailto:dalebradleycello@yahoo.com"](mailto:dalebradleycello@yahoo.com)>dalebradleycello@yahoo.com=3D

>>=3D20

> wrote in =3D

>message
>news:4364187c\$1@linux...
>>
>> A=3D20

> buncha questions about these "ShinyBox" mics I hear tell=3D20

> of....
>>
>> So how does the ShinyBox sound compared =3D

>with=3D20

> Beyer M160 & Royer (both
of
>> which I have used)? =3D

>Does a \$310=3D20

> mic (46L) really outperform a Royer?!?
>>
>> I just =3D

>scanned=3D20

> the shinybox.com, but didn't see much description of=3D20

> the
>practical
>> difference between the 46, 46C, & =3D

>46L=3D20

> except about the transformers. How
>> are the spendier ones=3D20

> better?
>>
>> I don't suppose anyone has got one of =3D

>the new=3D20

> SE Electronics Ribbon mics
>> to report on? I have one of =3D

>their tube=3D20

> mics (SE 5000) which I like a lot.
>>
>> =3D

>thanks,
>>=3D20

> Dale
>>
>>
>>
>> "John Macy" =3D

><<A=3D20

> =3D

=

>[href="mailto:spamlessjohn@johnmacy.com"](mailto:spamlessjohn@johnmacy.com)>spamlessjohn@johnmacy.com=
>&g=3D

>t;=3D20

> wrote:
>> >
>> >Glad you like them, Tom. =3D

>I think=3D20

> they are
>> >a fantastic value. I use my 46's over =3D

>my=3D20

> Royers
>> >all the time, especially on electric =3D

>guitars. =3D20

> I
>> >know Darren Rahn for the group here got a =3D

>pair
>>=3D20

> >also and is verry pleased, too. Even the =3D

>unmatched,
>>=3D20

> >stock transformer 46's are pretty nice :)
>> =3D

>>
>>=3D20

> >
>> >"Tom Bruhl" <<A=3D20

> [href="mailto:arpeggio@comcast.net"](mailto:arpeggio@comcast.net)>arpeggio@comcast.net=3D20

> wrote:
>> >>
>> >>
>> =3D

>>>Had a=3D20

> project that called for tenor sax, vocals
>>> >>and a =3D

>little egg=3D20

> shakin'.
>> >>
>> >>Used 'em on =3D
 >everything=3D20
 > through the Precision 8
>> >>with really great=3D20
 > results.
>> >>
>> >>The best words to =3D
 >describe=3D20
 > them are natural and not hyped.
>> >>to remove the room =3D
 >coming=3D20
 > off the backside of the figure 8.
>> >>Vocals didn't =3D
 >need=3D20
 > compression. I was singing and watching
>> =3D
 >>>levels so=3D20
 > that made this possible. They did seem slightly
>>=3D20
 > >>compressed sounding though. Even when the wave =3D
 >got
>>=3D20
 > >>squared off in Paris it didn't gack or even sound =3D
 >clipped.
>>=3D20
 > >>I rerecorded those spots because they looked =3D
 >bad...
>>=3D20
 > >>Odd but kinda cool. =3D3D20
>> >>
>>=3D20
 > >>Vocals in the mix need lots of high end. Not a problem=3D20
 > either.
>> >>It was a disco thing with that sizzly =3D
 >sound that=3D20
 > only a condensor
>> >>should get. What I found was that =3D
 >these=3D20
 > things took Paris' eq=3D3D20
>> >>sweetly. The =3D
 >esses didn't=3D20
 > go over the edge and tone was smooth
>> >>as =3D
 >silk. I did=3D20
 > use La2a's across them at mixdown though. The eggs
>>=3D20
 > >>recorded nicely and again sounded natural. One on each =3D
 >side of=3D20
 > the
mic.
>> >=3D3D
>> >>=3D3D20
>>=3D20
 > >>
>> >>These are the first ribbons I've used =3D
 >except for=3D20
 > some Beyer M160s way
=3D3D
>> >>back.
>> =3D
 >>>These=3D20
 > are floating my boat right now. I think they will rock on=3D20
 > brass
>> =3D3D
>> >>and=3D3D20
>> =3D
 >>>crunch=3D20
 > guitar. I'll find out about that when a 7 horn band comes=3D20
 > in
=3D3D
>> >>soon.
>> >>They needed a =3D
 >lot of=3D20
 > gain. I was afraid to get any closer than =3D
 >about
4"
>>=3D20
 > >=3D3D
>> >>from them.
>> >>Delicate =3D
 >little=3D20
 > buggers you know. Of course I used a popper =3D
 >stopper
for
>>=3D20

> >=3D3D
>> >>safety
>> >>which darkens =3D
 >the sound a=3D20
 > bit too.=3D3D20
>> >>
>> >>At \$700 or so =3D
 >for the=3D20
 > matched pair.I think this is quite a bargain =3D3D
>> =3D
 >>>compared=3D20
 > to=3D3D20
>> >>the R121s etc. The Lundahls are =3D
 >supposed to=3D20
 > give them more clarity
=3D3D
>> >>across the =3D
 >board.
>>=3D20
 > >>Natural is what I call them. Not a bad choice if your =3D
 >looking=3D20
 > for =3D3D
>> >>ribbons.
>> >>
>>=3D20
 > >>Thanks to John Macy for turning us on to them. Jon, the owner =3D
 >of=3D20
 > Shiny
>> =3D3D
>> >>Box
>> >>was =3D
 >very=3D20
 > helpful throughout the buying process. He also took=3D20
 > great
care
>> >=3D3D
>> >>in =3D
 >first
>>=3D20
 > >>matching mics then matching transformers then matching the =3D
 >mics=3D20
 > =3D3D
>> >>w/transformers.
>> =3D
 >>>Painstaking I would=3D20
 > say. I know it took him at least a day or so.
>>=3D20
 > >>Tom
>> >>
>> >>
>>=3D20
 > >>
>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =3D
 >HTML 4.0=3D20
 > Transitional//EN">
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 >=3D3D
>>=3D20
 > >>charset=3D3D3DDiso-8859-1">
>> >><META=3D20
 > content=3D3D3D"MSHTML 6.00.2800.1400" name=3D3D3DGENERATOR>
>> =
 =3D
 >
 > >><STYLE></STYLE>
>>=3D20
 > >></HEAD>
>> >><BODY=3D20
 > bgColor=3D3D3D#ffffff>
>> >><DIV><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2>Had a project that called for =
 tenor
=3D3D
>>=3D20
 > >>sax,=3D3D20
>>=3D20
 > >>vocals</DIV>
>>=3D20
 > >><DIV>and a little =3D
 >egg=3D20
 > shakin'.</DIV>
>> =3D
 >>><DIV><FONT=3D20

> face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
> >><DIV>Used 'em on =3D
>everything=3D20
> through the
=3D3D
>> >>Precision=3D3D20
>>=3D20
> >>8</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>with really great=3D20
> results.</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
> >><DIV>The best =3D
>words to=3D20
> describe =3D3D
>> >>them are natural=3D3D20
>> =3D
>>>and not=3D20
> hyped.</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>Made the sax sound just like the =3D
>=3D3D
>>=3D20
> >>sax. Had to=3D3D20
>> >>be fairly=3D20
> close</DIV>
>> >><DIV><FONT =3D
>
> face=3D3D3DArial size=3D3D3D2>to remove the room coming off the =3D
>=3D3D
>>=3D20
> >>backside of the=3D3D20
>> >>figure=3D20
> 8.</DIV>
>> >><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>Vocals didn't need =3D3D
>>=3D20
> >>compression. I was=3D3D20
>> >>singing and=3D20
> watching</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>levels so that made this =
=3D3D
>>=3D20
> >>possible. They did=3D3D20
>> >>seem=3D20
> slightly</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>compressed sounding though. Even =3D
>=3D3D
>>=3D20
> >>when the=3D3D20
>> >>wave=3D20
> got</DIV>
>> >><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>squared off in Paris it didn't =3D
>gack
or
>>=3D20
> >=3D3D
>> >>even sound=3D3D20
>>=3D20
> >>clipped.</DIV>
>>=3D20
> >><DIV>I rerecorded =3D
>those spots=3D20
> because they
>> =3D3D
>> =3D
>>>looked=3D3D20
>>=3D20
> >>bad...</DIV>
>>=3D20
> >><DIV>Odd but kinda =3D

>cool. =3D20
> </DIV>
>> >><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2> </DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>Vocals in the mix need lots of =3D
>high
=>=3D3D
>>=3D20
> >>end. Not=3D3D20
>> >>a problem=3D20
> either.</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>It was a disco thing with that =3D
>sizzly
>>=3D20
> =3D3D
>> >>sound that=3D3D20
>> >>only a=3D20
> condensor</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>should get. What I found was that =3D
>these
>>=3D20
> >=3D3D
>> >>things took=3D3D20
>> =3D
>>>Paris' eq=3D20
> </DIV>
>> >><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>sweetly. The esses didn't go =3D
>over
=>=3D3D
>>=3D20
> >>the=3D3D20
>> >>edge and tone was=3D20
> smooth</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>as silk. I did use La2a's across =3D
>=3D3D
>>=3D20
> >>them at=3D3D20
>> >>mixdown though. The=3D20
> eggs</DIV>
>> >><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>recorded nicely and again sounded =3D
>=3D3D
>>=3D20
> >>natural. =3D3D20
>> >>One on each side of the =3D
>mic. =3D20
> </DIV>
>> >><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2> </DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>These are the first ribbons I've =3D
>used
>>=3D20
> =3D3D
>> >>except for=3D3D20
>> >>some Beyer =3D
>M160s way=3D20
> back.</DIV>
>> >><DIV><FONT =3D
>
> face=3D3D3DArial size=3D3D3D2>These are floating my boat right =3D
>=3D3D
>>=3D20
> >>now. I think=3D3D20
>> >>they will rock on =3D
>brass and=3D20

> </DIV>
>> >><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>crunch guitar. I'll find out =3D3D
>>=3D20
> >>about=3D3D20
>> >><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>that when a 7 horn band comes in=3D3D20
>>=3D20
> >>soon.</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>They needed a lot of gain. I was =3D
>=3D3D
>>=3D20
> >>afraid to=3D3D20
>> >>get any closer than about =3D
>4" from=3D20
> them.</DIV>
>> >><DIV><FONT =3D
>
> face=3D3D3DArial size=3D3D3D2>Delicate little buggers you know. =3D
>
=3D3D
>>=3D20
> >>Of course I=3D3D20
>> >>used a popper stopper for =3D
>
> safety</DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>which darkens the sound a bit =3D
>too.
=3D3D
>>=3D20
> >></DIV>
>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
> >><DIV>At \$700 or so =3D
>for the=3D20
> matched =3D3D
>> =3D
>>>pair.<FONT=3D3D20
>>=3D20
> >>face=3D3D3DArial size=3D3D3D2>I think this is quite a bargain =3D
>compared to=3D20
> =3D3D
>> >></DIV>
>>=3D20
> >><DIV>the R121s =3D
>etc. The=3D20
> Lundahls =3D3D
>> =3D
>>><FONT=3D3D20
>>=3D20
> >>face=3D3D3DArial size=3D3D3D2>are supposed to give them more =3D
>clarity=3D20
> across
>the=3D3D20
>>=3D20
> >>board.</DIV>
>>=3D20
> >><DIV>Natural is =3D
>what I call=3D20
> them. =3D3D
>> =3D
>>><FONT=3D3D20
>>=3D20
> >>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your looking =
=3D
>for=3D20
> =3D3D
>> >>ribbons.</DIV>
>>=3D20

```
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =3D
>
> </DIV><BR>>> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>Thanks to John Macy for turning us<BR>on<BR>>> =3D
>=3D3D<BR>>>=3D20
> >>to them. Jon,=3D3D20<BR>>> >>the owner of Shiny=3D20
> Box</FONT></DIV><BR>>> >><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>was very helpful throughout=3D20
> the<BR>>>buying=3D3D20<BR>>> >>process. He also took =3D
>great=3D20
> care in first</FONT></DIV><BR>>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>matching mics then matching =3D
>=3D3D<BR>>>=3D20
> >>transformers then=3D3D20<BR>>> >>matching the mics=3D20
> w/transformers.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Painstaking I =3D
>would=3D20
> say. I know =3D3D<BR>>> >>it took him=3D3D20<BR>>> =3D
>>>at=3D20
> least a day or so.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>Tom</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =3D
>
> </DIV><BR>>> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2></FONT> =3D
></DIV></BODY></HTML><BR>>>=3D20
> >><BR>>> >><BR>>>=3D20
>>><BR>>><BR>>><BR>>></BLOCKQUOTE></BODY></HTML>
>
>
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-----=_NextPart_000_0094_01C5DD93.AA2241F0

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```

```
<STYLE></STYLE>
```

```
</HEAD>
```

```
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```

```
<DIV><FONT face=3DArial size=3D2>Cujo,</FONT></DIV>
```

```
<DIV><FONT face=3DArial size=3D2>I know what you're saying about the =
hi-gain=20
```

sounds. The</DIV>
<DIV>414 is always abressive here. I =
have been a=20
57 lover from</DIV>
<DIV>the getgo but am always fighting to =
reproduce=20
what's coming from</DIV>
<DIV>the amp in the control=20
room. </DIV>
<DIV> </DIV>
<DIV>If the 121s can be murky maybe that =
will be true=20
with the Shiny Box</DIV>
<DIV>also. I can say they accept =
paris high=20
end eq very gracefully. Not</DIV>
<DIV>like a 57 or a 414. </DIV>
<DIV> </DIV>
<DIV>The jury is in session as we =
speak...</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message <A=20
=
href=3D"news:436568a1\$1@linux">news:436568a1\$1@linux...</DIV>

=
Cool,=20
one thing I really harp on wiht bands about guitars is less is =
more.
So=20
many great guitar bands (Led Zep, The Who, zz Top, Hendix, and even=20
more
modern stuff like The Smiths, or the Clash) did not use that =
JCM800=20
type
marshall sound but often used cleaner sounds and less wall of =
guitar=20
overdubs
for sure than say Foo Fighters or something of that =
nature. so it=20
seems that
many of the LDC's or even 57's can sound pretty abrasive =
with=20
them, but these
High Gain amos can sound cool for sure, the ribbon =
may be=20
just the trick.,I
know the 121s do ok for this, but I do think they =
sound=20

at tad murky too.

"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
>
>
>Dale and Cujo,
>Heres what I can =
tell you=20
about the 46Ls:
>
>I haven't any ribbons to AB them =
with. My=20
experience with
>Beyer M-160s was less than stellar so I am =
certainly=20
biased.
>The information I got from Jon at Shiny Box is that the =

Lundahls make =3D
>the
>mics more clear from top to =
bottom. I=20
know John Macy is preferring the
=3D
>standard
>46s =
over his=20
Royer 121s on e. gtrs. I am going to hammer
>them tonight =
with=20
some crunch guitars for yours and my benefit.
>I'll A-B them =
with a 57,=20
421 414 so you have some basis for my
>comments. I'll gain =
match=20
too using the same pre.
>
>Maybe I'll post a short mp3 =
too. =20
It's so subjective with all the =3D
>variables.
>I'll give =
you my=20
gut feeling though.
>Tom
>
> "cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message=20
=3D
>news:4365146f\$1 @linux...
>
>
> I =
saw a pair=20
of the SE ribbons at a dealer.=3D20
> They do look really =
well=20
constructed, and I guess they are supposed =
to
=3D
>be
> a=20
tad more airy than the Royer. They aint super cheap though as are =
=3D
>the=20
shiny..
> I really do want to know about the diff in the =
tranny of=20
the Shiny box
=3D
>mics,
> I am thinking a pair =
of these=20
may fit the bill as room mics. Of =
course
=3D
>you
> afiten=20
get what you pay for
> I also want to know how they sound =
on a=20
crunchy master gain marshall.
>
> I heard a clip of =
DJ's=20
gemini in action, how does the 5000 =

compare?
>
>
> =20
"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote:
> >>I can't wait to give one of these SE ribbons =
a try.=20
I'm very =3D
>impressed with
> >>the SE stuff. We =
just used=20
a matched pair of SE3's on some guitar =
=3D
>overdubs.
> >>We=20
compared them to a matched pair of Neumann KM 184's and a pair=20
of
=3D
>AKG
> >>C460B's before we committed to =
them. The=20
SE3's sound great. I think
=3D
>this
> =
>>company is=20
hitting some home runs with some high quality products=20
at
=3D
>very
> >>good prices.
> =20
>>
> >>Deej
> >>
> =
>>"Dale" <<A=20
=
href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>=20
wrote in message
> =
>>news:4364187c\$1@linux...
> =20
>>
> >> A buncha questions about these =
"ShinyBox" mics=20
I hear tell of....
> >>
> >> So =
how does=20
the ShinyBox sound compared with Beyer M160 & Royer=20
=3D
>(both
> of
> >> which I have =
used)?=20
Does a \$310 mic (46L) really outperform a =
=3D
>Royer?!?
> =20
>>
> >> I just scanned the shinybox.com, but =
didn't=20
see much description of
=3D
>the
> =20
>>practical
> >> difference between the 46, 46C, =
& & 46L=20
except about the =3D
>transformers. How
> >> =
are the=20
spendier ones better?
> >>
> >> I =
don't=20
suppose anyone has got one of the new SE Electronics=20
Ribbon
=3D
>mics
> >> to report on? I have =
one of=20
their tube mics (SE 5000) which I like
=3D
>a =
lot.
> =20

>>
> >> thanks,
> >>=20
Dale
> >>
> >>
> >>=20
>>
> >> "John Macy" <<A=20
=
href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com>=
t;=20
wrote:
> >> >
> >> >Glad you =
like=20
them, Tom. I think they are
> >> >a =
fantastic=20
value. I use my 46's over my Royers
> >> =
>all the=20
time, especially on electric guitars. I
> >> =
>know=20
Darren Rahn for the group here got a pair
> >> =
>also and=20
is verry pleased, too. Even the unmatched,
> =
>>=20
>stock transformer 46's are pretty nice :)
> >>=20
>
> >> >
> >> >"Tom =
Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
> >> >>
> >>=20
>>
> >> >>Had a project that called for =
tenor=20
sax, vocals
> >> >>and a little egg=20
shakin'.
> >> >>
> >> =
>>Used=20
'em on everything through the Precision 8
> >> =
>>with=20
really great results.
> >> >>
> =
>>=20
>>The best words to describe them are natural and not=20
hyped.
> >> >>to remove the room coming off =
the=20
backside of the figure 8.
> >> >>Vocals didn't =
need=20
compression. I was singing and watching
> >>=20
>>levels so that made this possible. They did seem=20
slightly
> >> >>compressed sounding =
though. Even=20
when the wave got
> >> >>squared off in Paris =
it=20
didn't gack or even sound clipped.
> >> >>I =
rerecorded=20
those spots because they looked bad...
> >> =
>>Odd but=20
kinda cool. =3D3D20
> >> >>
> =

>>=20
 >>Vocals in the mix need lots of high end. Not a problem=20
 either.
> >> >>It was a disco thing with that =
 sizzly=20
 sound that only a condensor
> >> >>should get. =
 What I=20
 found was that these things took Paris' =
 =3D
>eq=3D3D20
> =20
 >> >>sweetly. The esses didn't go over the edge and =
 tone was=20
 smooth
> >> >>as silk. I did use La2a's =
 across=20
 them at mixdown though. The =3D
>eggs
> =
 >>=20
 >>recorded nicely and again sounded natural. One on each =
 side of=20
 =3D
>the
> mic.
> >> =
 >>=3D3D
> =20
 >> >>=3D3D20
> >> >>
> =
 >>=20
 >>These are the first ribbons I've used except for some Beyer=20
 M160s
=3D
>way
> =3D3D
> >>=20
 >>back.
> >> >>These are floating my =
 boat right=20
 now. I think they will rock on
=3D
>brass
> =
 >>=20
 =3D3D
> >> >>and=3D3D20
> >> =
 >>>crunch guitar. I'll find out about that when a 7 horn =
 band=20
 comes
=3D
>in
> =3D3D
> >>=20
 >>soon.
> >> >>They needed a lot of =
 gain. =20
 I was afraid to get any closer than =3D
>about
> =20
 4"
> >> >>=3D3D
> >> =
 >>from=20
 them.
> >> >>Delicate little buggers you =
 know. =20
 Of course I used a popper =3D
>stopper
> =
 for
> =20
 >> >>=3D3D
> >> >>safety
> =
 >>=20
 >>which darkens the sound a bit too.=3D3D20
> =
 >>=20
 >>
> >> >>At \$700 or so for the matched =
 pair.I=20
 think this is quite a =3D
>bargain =3D3D
> >>=20
 >>compared to=3D3D20
> >> >>the R121s =

etc. =20
The Lundahls are supposed to give them more =
=3D
>clarity
> =20
=3D3D
> >> >> across the board.
> =
>>=20
>>Natural is what I call them. Not a bad choice if your =
looking=20
=3D
>for =3D3D
> >> =
>>ribbons.
> =20
>> >>
> >> >>Thanks to John Macy =
for=20
turning us on to them. Jon, the owner =
of
=3D
>Shiny
> =20
>> =3D3D
> >> >>Box
> =
>>=20
>>was very helpful throughout the buying process. He also =
took=20
=3D
>great
> care
> >> =
>=3D3D
> =20
>> >>in first
> >> >>matching mics =
then=20
matching transformers then matching the mics =
=3D
>=3D3D
> =20
>> >>w/transformers.
> >> =
>>Painstaking l=20
would say. I know it took him at least a day or=20
=3D
>so.
> >> >>Tom
> =
>>=20
>>
> >> >>
> >>=20
>>
> >> >><!DOCTYPE HTML PUBLIC =
"-//W3C//DTD=20
HTML 4.0 Transitional//EN">
> >>=20
>><HTML><HEAD>
> >> =
>><META=20
http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D
> >>=20
>>charset=3D3D3Diso-8859-1">
> >> =
>><META=20
content=3D3D3D"MSHTML 6.00.2800.1400" =
name=3D3D3DGENERATOR>
> =20
>> >><STYLE></STYLE>
> >>=20
>></HEAD>
> >> >><BODY=20
bgColor=3D3D3D#ffffff>
> >> =
>><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>Had a project that called =
=3D
>for=20
tenor
> =3D3D
> >> =
>>sax,=3D3D20
> =20

>> >>vocals</DIV>
> =
>>=20
>></DIV>and a =
little egg=20
=3D
>shakin'.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT =
face=3D3D3DArial=20
size=3D3D3D2>Used 'em on everything =3D
>through =
the
> =20
=3D3D
> >> >>Precision=3D3D20
> =
>>=20
>></DIV>
> >>=20
>></DIV>with =
really great=20
=3D
>results.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT =
face=3D3D3DArial=20
size=3D3D3D2>The best words to describe =
=3D
>=3D3D
> >>=20
>></DIV>Made the =
sax sound=20
just like
=3D
>the =3D3D
> >> =
>></DIV>Made the =
sax sound=20
to=3D3D20
> >> >>be fairly=20
close</DIV>
> >>=20
>></DIV>to remove =
the room=20
coming =3D
>off the =3D3D
> >> =
>></DIV>to remove =
the room=20
the=3D3D20
> >> >>figure=20
8.</DIV>
> >> =
>></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>Vocals didn't need =
=3D3D
> >>=20
>></DIV>levels so =
>></DIV>levels so =
that made=20
this =3D3D
> >> >>possible. They=20
did=3D3D20
> >> >>seem=20

=3D
>go=20
over
> =3D3D
> >> =
>>the=3D3D20
> =20
>> >>edge and tone was=20
smooth</DIV>
> >>=20
>></DIV>as =
silk. I did=20
use La2a's =3D
>across =3D3D
> >> >>them =

at=3D3D20
> >> >>mixdown though. The=20
eggs</DIV>
> >>=20
>></DIV>recorded =
nicely and=20
again =3D
>sounded =3D3D
> >> >>natural. =

=3D3D20
> >> >>One on each side of the =
mic. =20
</DIV>
> >> =
>></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2> =
</DIV>
> >>=20
>></DIV>These are =
the first=20
ribbons
=3D
>I've used
> >> =
=3D3D
> =20
>> >>except for=3D3D20
> >> >>some =
Beyer=20
M160s way back.</DIV>
> >>=20
>></DIV>These are =
floating my=20
boat =3D
>right =3D3D
> >> >>now. =
I=20
think=3D3D20
> >> >>they will rock on brass =
and=20
</DIV>
> >> =
>></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>crunch guitar. I'll find =
=3D
>out=20
=3D3D
> >> >>about=3D3D20
> =
>>=20
>>that =
when a 7 horn=20
band =3D
>comes in=3D3D20
> >>=20
>>soon.</DIV> t;
> >>=20
>></DIV>They =
needed a lot of=20
gain.
=3D
>I was =3D3D
> >> >>afraid =

to=3D3D20
> >> >>get any closer than about 4" =
from=20
them.</DIV>
> >>=20
>></DIV>Delicate =
little=20
buggers you
=3D
>know.=3D20
> =3D3D
> =
>>=20
>>Of course l=3D3D20
> >> >>used a =
popper stopper=20
for safety</DIV>
> >>=20
>></DIV>which =
darkens the=20
sound a =3D
>bit too.
> =3D3D
> >> =

>></DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT =
face=3D3D3DArial=20
size=3D3D3D2>At \$700 or so for the =3D
>matched =
=3D3D
> =20
>> >>pair.</FONT=3D3D2 0
> =
>>=20
>>face=3D3D3DArial size=3D3D3D2>I think this is quite a =
bargain=20
=3D
>compared to =3D3D
> >>=20
>></DIV>
> >>=20
>></DIV>the R121s =
etc. =20
The Lundahls
=3D
>=3D3D
> >>=20
>></FONT=3D3D20
> >>=20
>>face=3D3D3DArial size=3D3D3D2>are supposed to give them =
more=20
clarity
=3D
>across
> =
>>the=3D3D20
> >>=20
>>board.</DIV>
> >>=20
>></DIV>Natural =
is what l=20
call them.
=3D
>=3D3D
> >>=20
>></FONT=3D3D20
> >>=20
>>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your =
looking for=20
=3D
>=3D3D
> >>=20
>>ribbons.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT =
face=3D3D3DArial=20

size=3D3D3D2>Thanks to John Macy for =3D
>turning =
us
> =20
on
> >> =3D3D
> >> >>to =
them.=20
Jon,=3D3D20
> >> >>the owner of Shiny=20
Box</DIV>
> >>=20
>></DIV>was very =
helpful=20
throughout
=3D
>the
> =
>>buying=3D3D20
> =20
>> >>process. He also took great care in=20
first</DIV>
> >>=20
>></DIV>matching =
mics then=20
matching
=3D
>=3D3D
> >> =
>>transformers=20
then=3D3D20
> >> >>matching the mics=20
w/transformers.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>Painstaking I would=20
say. I
=3D
>know =3D3D
> >> =
>>it took=20
him=3D3D20
> >> >>at least a day or=20
so.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial=20
size=3D3D3D2>Tom</DIV& >
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT =
face=3D3D3DArial=20
size=3D3D3D2>=20
</DIV></BODY></HTML&g t;
> >>=20
>>
> >> >>
> >>=20
>>
> >>
> >>
> >>=20
>>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
Transitional//EN">
></HTML></HEAD>
></META=20
http-equiv=3D3DContent-Type content=3D3D"text/html;=20
=3D
>charset=3D3Diso-8859-1">
></META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=
name=3D3DGENERATOR>
></STYLE></STYLE>
></HEA=
D>
></BODY=20
bgColor=3D3D#ffffff>
></DIV></FONT face=3D3DArial =
size=3D3D2>Dale=20
and Cujo,</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>Heres what I can tell you about=20

=
the=3D20
>46Ls:</DIV>
></DIV></FONT=
=20
face=3D3DArial size=3D3D2> =
</DIV>
></DIV></FONT=20
face=3D3DArial size=3D3D2>I haven't any ribbons to AB them =
=3D
>with.=20
My=3D20
>experience=20
with</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>Beyer M-160s was less than stellar so=20
I
=3D
>&am=3D20
>ertainly=20
biased.</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>The information </FONT =
=3D
>face=3D3DArial=20
size=3D3D2>I=3D20
>got from Jon at Shiny Box is that the =
Lundahls make=20
the</DIV>
></DIV></FONT face=3D3DArial =

size=3D3D2>mics more clear from top to =3D
>bottom. I =
know=3D20
>John=20
Macy is preferring =
the=20
=
=3D
>standard</DIV>
></DIV></FONT=20
face=3D3DArial size=3D3D2>46s over his Royer 121s on e. =
=3D
>gtrs. I=20
am=3D20
>going to=20
hammer</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>them tonight with some crunch guitars =3D
>for =
yours=20
and=3D20
>my =
benefit.</DIV>
></DIV></FONT=20
face=3D3DArial size=3D3D2>I'll A-B them with a 57, 421 414 so=20
you
=3D
>have some=3D20
>basis for=20
my</DIV>
></DIV></FONT face=3D3DArial=20
size=3D3D2>comments. I'll gain match too =3D
>using the=20
=
same=3D20
>pre.</DIV>
></DIV></FONT=
=20
face=3D3DArial size=3D3D2> =
</DIV>
></DIV></FONT=20
face=3D3DArial size=3D3D2>Maybe I'll post a short mp3 too. =
=3D
>It's=20
so=3D20
>subjective with all the=20
variables.</DIV>
></DIV></FONT =

face=3D3DArial=20
size=3D3D2>'ll give you my gut feeling=20
=3D
>though.</DIV>
></DIV><FONT =

face=3D3DArial=20
size=3D3D2>Tom</DIV&g t;
></DIV><FONT=20
face=3D3DArial size=3D3D2>=20
=
</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =
2px solid;=20
MARGIN-RIGHT: 0px">
> </DIV>"cujo"=20
<<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
>=3D
>.com>=3D20
> =20
wrote in message <A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'news:4365146f\$1 @linux">news:4365146f\$1 @linux...</DIV>
<BR'=
>news:4365146f\$1 @linux">news:4365146f\$1 @linux...</DIV>=

<BR>=3D
>|l=20
saw a=3D20
> pair of the SE ribbons at a dealer. =

They do=20
look really well =3D
>constructed,=3D20
> and I =
guess they are=20
supposed to be
a tad more airy than the=20
Royer.
=3D
>They=3D20
> aint super cheap though =
as are the=20
shiny..
I really do want to =
know
=3D
>about=3D20
> =20
the diff in the tranny of the Shiny box mics,
I am thinking a =

pair
=3D
>of these=3D20
> may fit the bill as =
room mics. Of=20
course you
afiten get what you =
=3D
>pay=3D20
> =20
for
I also want to know how they sound on a crunchy master=20
gain=3D20
> marshall.

I heard a clip of =
DJ's=20
gemini in action, how does the
=3D
>5000=3D20
> =20
compare?

 t; "DJ" =
<<A=3D20
> =20
=3D
>href=3D3D"<A=20
=
href=3D'mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
'>mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole</A=

>=3D
>_@animas.net>=3D20
> =20
wrote:
>I can't wait to give one of these SE ribbons a =
try. I'm=20
=3D
>very=3D20
> impressed with
>the SE =
stuff. We=20
just used a matched pair of =3D
>SE3's on=3D20
> =
some guitar=20
overdubs.
>We compared them to a matched pair of =
=3D
>Neumann=20
KM=3D20
> 184's and a pair of AKG
>C460B's =
before we=20
committed to them. =3D
>The SE3's=3D20
> sound =
great. I think=20
this
>company is hitting some home =3D
>runs=20
with=3D20
> some high quality products at=20
very
>good=3D20
> =20
=
prices.
>
>D ee
>
> "Dale"=
=20
<<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=
>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=
A>>=3D
>>=3D20
> =20
wrote in=20
=
=3D
>message
>news:4364187c\$1@linux...
>>=

>>=20
A=3D20
> buncha questions about these "ShinyBox" mics I =
hear=20
tell=3D20
> of....
>>
& a mp>> So =
how does=20
the ShinyBox sound compared =3D
>with=3D20
> Beyer =
M160 & amp;=20
Royer (both
>of
>> which I have used)? =
=3D
>Does a=20
\$310=3D20
> mic (46L) really outperform a=20
Royer?!?
>>
& >> I just=20
=3D
>scanned=3D20
> the shinybox.com, but didn't see =
much=20
description of=3D20
> =
the
>practical
& amp ;>>=20
difference between the 46, 46C, & amp; =
=3D
>46L=3D20
> except=20
about the transformers. How
>> are the spendier=20
ones=3D20
> better?
>>
& amp ;>> I =
don't=20
suppose anyone has got one of =3D
>the new=3D20
> SE =

>>
>> >>The best words to=20
=3D
>describe=3D20
> them are natural and not=20
hyped.
>> >>to remove the room=20
=3D
>coming=3D20
> off the backside of the figure=20
8.
>> >>Vocals didn't =
=3D
>need=3D20
> ;=20
compression. I was singing and watching
>>=20
=3D
>>levels so=3D20
> that made this =
possible. They did=20
seem slightly
>>=3D20
> >>compressed =
sounding=20
though. Even when the wave =
=3D
>got
>>=3D20
> ;=20
>>squared off in Paris it didn't gack or even sound=20
=3D
>clipped.
>>=3D20
> >>I =
rerecorded=20
those spots because they looked=20
=3D
>bad...
>>=3D20
> >>Odd but =
kinda cool.=20
=3D3D20
>> =
>>
>>=3D20
> ;=20
>>Vocals in the mix need lots of high end. Not a=20
problem=3D20
> either.
>> >>It was a =
disco=20
thing with that sizzly =3D
>sound that=3D20
> only a =

condensor
>> >>should get. What I found was that=20
=3D
>these=3D20
> things took Paris' =
eq=3D3D20
>>=20
>>sweetly. The =3D
>esses didn't=3D20
> go =
over the edge=20
and tone was smooth
>> >>as =3D
>silk. I=20
did=3D20
> use La2a's across them at mixdown though. The=20
eggs
>>=3D20
> >>recorded nicely and =
again=20
sounded natural. One on each =3D
>side of=3D20
> ;=20
the
>mic.
>> >=3D3D
>>=20
>>=3D3D20
>>=3D 20
> ; =
>>
>>=20
>>These are the first ribbons I've used =3D
>except=20
for=3D20
> some Beyer M160s =
way
=3D3D
>> =20
>>back.
>> =
=3D
>>These=3D20
> are=20
floating my boat right now. I think they will rock =
on=3D20
> ;=20
brass
>> =3D3D
>>=20
>>and=3D3D20
>> =

=3D
>>crunch=3D20
> =20
guitar. I'll find out about that when a 7 horn band =
comes=3D20
> =20
in
>=3D3D
>>> >>soon.
>>> =
>>They=20
needed a =3D
>lot of=3D20
> gain. I was afraid to =
get any closer=20
than =3D
>about
>4"
>>>=3D20
> =
>=3D3D
>>> >>from them.
>>>=20
>>Delicate =3D
>little=3D20
> buggers you =
know. Of course=20
I used a popper=20
=3D
 >stopper
>for
>> t;>=3D20
> =20
>=3D3D
>>> >>safety
>>> =
>>which=20
darkens =3D
>the sound a=3D20
> bit =
too.=3D3D20
>>>=20
>>
>>> >>At \$700 or so =3D
>for=20
the=3D20
> matched pair.I think this is quite a bargain=20
=3D3D
>>> =3D
>>>compared=3D20
> =
to=3D3D20
>>> >>the R121s etc. The Lundahls are=20
=3D
>supposed to=3D20
> give them more=20
clarity
>=3D3D
>>> >>across the=20
=3D
>board.
>>>=3D20
> >>Natural =
is what I=20
call them. Not a bad choice if your =
=3D
>looking=3D20
> for=20
=3D3D
>>> >>ribbons.
>>>=20
>>
>>>=3D20
> >>Thanks to John =
Macy for=20
turning us on to them. Jon, the owner =3D
>of=3D20
> =
Shiny
>>> =3D3D
>>> =
>>Box
>>>=20
>>was =3D
>very=3D20
> helpful throughout the =
buying=20
process. He also took=3D20
> =
great
>care
>>> =20
>=3D3D
>>> >>in=20
=3D
>first
>>>=3D20
> >>matching =
mics then=20
matching transformers then matching the =
=3D
>mics=3D20
> =20
=3D3D
>>> >>w/transformers.
>>>=20
=3D
>>>Painstaking I would=3D20
> say. I know =
it took him=20

 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2> =
</DIV></BR>>>=3D20
> =20
>></DIV>The best=20
=3D
>words to=3D20
> describe =
=3D3D</BR>>> >>>them=20
are natural=3D3D20</BR>>> =3D
>>>and =
not=3D20
> =20
hyped.</DIV></BR& am p; >>>=20
=3D
 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>Made the sax sound just like the=20
=3D
>=3D3D</BR>>>=3D20
> >>>sax. Had =

to=3D3D20</BR>>> >>>be fairly=3D20
> =20
close</DIV></BR& amp ; >>> =
>></DIV></FONT=20
=3D
>
> face=3D3D3DArial size=3D3D3D2>to remove =
the room coming=20
off the =3D
>=3D3D</BR>>>=3D20
> =
>>>backside of=20
the=3D3D20</BR>>> >>>figure=3D20
> =20
8.</DIV></BR> >>>=20
>></DIV></FONT=3D20
> face=3D3D3DArial=20
size=3D3D3D2>Vocals didn't need =
=3D3D</BR>>>=3D20
> =20
>>>compression. I was=3D3D20</BR>>> >>>singing=20
and=3D20
> =
watching</DIV></BR& amp; >>>=20
=3D
 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>levels so that made this =
=3D3D</BR>>>=3D20
> =20
>>>possible. They did=3D3D20</BR>>>=20
>>>seem=3D20
> =20
slightly</DIV></BR& amp; >>>=20
=3D
 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>compressed sounding though. Even=20
=3D
>=3D3D</BR>>>=3D20
> >>>when=20
the=3D3D20</BR>>> >>>wave=3D20
> =20
got</DIV></BR> t; >>>=20
>></DIV></FONT=3D20
> face=3D3D3DArial=20
size=3D3D3D2>squared off in Paris it didn't=20
=3D
 >>></BR>or</BR>>>& amp; >=3D20
> =20
>>=3D3D</BR>>> >>>even=20
sound=3D3D20</BR>>>=3D20
> =20

=
>>clipped.</DIV>
>>=3D20
>&= nbsp;=20
>><DIV><I = rerecorded=20
=3D
>those spots=3D20
> because = they
>>=20
=3D3D
>>=20
=3D
 >>>looked=3D3D20
& >>=3D20
> =20
=
>>bad...</DIV>
>>=3D20
>&nb= sp;=20
>><DIV><Odd but = kinda=20
=3D
>cool. =3D20
> = </DIV>
& & amp;gt;>=20
>><DIV><FONT = =3D
>face=3D3D3DArial=3D20
> =20
size=3D3D3D2> </DIV>
>>=20
=3D
 >>><DIV><FONT=3D20
> = face=3D3D3DArial=20
size=3D3D3D2><Vocals in the mix need lots of=20
=3D
 >&high
=3D3D
> ;>>=3D20
> = >>end.=20
Not=3D3D20
>> >>a problem=3D20
> =20
either.</DIV>
& a mp;gt;>>=20
=3D
 >>><DIV><FONT=3D20
> = face=3D3D3DArial=20
size=3D3D3D2><It was a disco thing with that=20
=3D
>sizzly
>>=3D20
> = =3D3D
>>=20
>>sound that=3D3D20
>> >>only = a=3D20
> =20
condensor</DIV>
>>=20
=3D
 >>><DIV><FONT=3D20
> = face=3D3D3DArial=20
size=3D3D3D2><should get. What I found was that=20
=3D
>these
>>=3D20
> = >>=3D3D
>>=20
>>things took=3D3D20
>> =3D
>>>Paris' =

eq=3D20
> </DIV>
& & amp;gt;>=20
>><DIV><FONT = =3D
>face=3D3D3DArial=3D20
> =20
size=3D3D3D2><sweetly. The esses didn't go=20
=3D
 >&over
=3D3D
> >>=3D20
> =20
>>the=3D3D20
>> >>edge and tone = was=3D20
> =20

smooth</DIV>
 >>>=20

 >>></DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>as silk. I did use La2a's across=20

>=3D3D
>>=3D20
> >>them=20
at=3D3D20
>> >>mixdown though. =
The=3D20
> =20
eggs</DIV>
 >>>=20
>></DIV><FONT=3D20
> face=3D3D3DArial=20
size=3D3D3D2>recorded nicely and again sounded=20

>=3D3D
>>=3D20
> >>natural. =

>> >>One on each side of the =

>mic.=20

> </DIV>
& >>=20
>></DIV><FONT =

>face=3D3D3DArial=3D20
> =20
size=3D3D3D2> </DIV>
>>=20

 >></DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>These are the first ribbons I've=20

>used
>>=3D20
> =

>
>>=20
>>except for=3D3D20
>> >>some Beyer =

>M160s=20
way=3D20
> =
back.</DIV>
& >>=20
>></DIV><FONT =3D
>
> face=3D3D3DArial =

size=3D3D3D2>These are floating my boat right=20

>=3D3D
>>=3D20
> >>now. I=20
think=3D3D20
>> >>they will rock on =

>brass=20
and=3D20
> </DIV>
& >>=20
>></DIV><FONT =

>face=3D3D3DArial=3D20
> =20
size=3D3D3D2>crunch guitar. I'll find out=20

>=3D20
> =
>>about=3D3D20
>> &g t;=20
>><FONT =

>face=3D3D3DArial=3D20
> =20
size=3D3D3D2>that when a 7 horn band comes=20
in=3D3D20
>>=3D20
> =20
>>soon.</DIV>
>>=20

 >></DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>They needed a lot of gain. I was=20

>=3D3D
>>=3D20
> >>afraid=20

to=3D3D20
>> >>get any closer than about =
=3D
>4"=20
from=3D20
> = =
them.</DIV>
>>=20
>></DIV></FONT =3D
>
> = face=3D3D3DArial =

size=3D3D3D2>Delicate little buggers you know.=20
=3D
 >
=3D3D
>&am p;gt;=3D20
> = =
>>Of course=20
l=3D3D20
>> >>used a popper stopper for=20
=3D
>
> = =
safety</DIV>
>>=20
=3D
 >>></DIV></FONT=3D20
> = =
face=3D3D3DArial=20
size=3D3D3D2>which darkens the sound a bit=20
=3D
 >
=3D3D
> >>=3D20
> =20
>></DIV>&am p;lt;BR>>>=20
=3D
 >>></DIV></FONT=3D20
> = =
face=3D3D3DArial=20
size=3D3D3D2> = =
</DIV>
>>=3D20
> =20
>></DIV>At \$700 =
or so=20
=3D
>for the=3D20
> = matched =3D3D
>>=20
=
=3D
 >>>pair.</FO NT=3D3D20
>>=3D=
20
> =20
>>&face=3D3D3DArial size=3D3D3D2>I think this is quite a =
bargain=20
=3D
>compared to=3D20
> = =3D3D
>>=20
>></DIV>&am p;lt;BR>>>=3D20
> = =

>></DIV>the R121s =

=3D
>etc. The=3D20
> = Lundahls =
=3D3D
>>=20
=
=3D
 >>></FONT=3D 3D20
>>=3D20 <BR=>
>> =20
>>&face=3D3D3DArial size=3D3D3D2>are supposed to give them =
more=20
=3D
>clarity=3D20
> =20
across
>the=3D3D20
 >>=3D20
> =20
=
>>board.</DIV>
>>=3D20
>&nb=
sp;=20
>></DIV>Natural =
is=20

=3D
>what I call=3D20
> them. =
 =3D3D
>>=20
 =
 =3D
 >>><FONT=3D 3D20
>>=3D20 <BR=
 >> =20
 >>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your =
 looking=20
 =3D
>for=3D20
> =3D3D
>>=20
 =
 >>ribbons.</DIV&am p;gt;
>>=3D20
>= =20
 >><DIV><FONT face=3D3D3DArial =
 size=3D3D3D2>=20
 =3D
>
> </DIV>
>>=20
 >><DIV><FONT face=3D3D3DArial=3D20
> =20
 size=3D3D3D2>Thanks to John Macy for turning =
 us
on
>>=20
 =3D
>=3D3D
>>=3D20
> >>to them. =

Jon,=3D3D20
>> >>the owner of =
 Shiny=3D20
> =20
 Box</DIV><BR&g t;>>=20
 >><DIV><FONT=3D20
> face=3D3D3DArial =
 size=3D3D3D2>was=20
 very helpful throughout=3D20
> =20
 the
>buying=3D3D20
 >> >>process. He =
 also took=20
 =3D
>great=3D20
> care in=20
 first</DIV><BR& ;gt;>>=20
 =3D
 >>><DIV><FONT=3D20
> =
 face=3D3D3DArial=20
 size=3D3D3D2>matching mics then matching=20
 =3D
>=3D3D
>>=3D20
> =
 >>transformers=20
 then=3D3D20
>> >>matching the =
 mics=3D20
> =20
 =
 w/transformers.</DIV>& ;lt;BR>>>=3D20
> =20
 >><DIV><FONT face=3D3D3DArial =
 size=3D3D3D2>Painstaking I=20
 =3D
>would=3D20
> say. I know =
 =3D3D
>> >>it=20
 took him=3D3D20
>> =
 =3D
>>>at=3D20
> least a=20
 day or =
 so.</DIV><BR&g t;>>=3D20
> =20
 >><DIV><FONT face=3D3D3DArial=3D20
> =20

```
=
size=3D3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; ;&gt;&lt;BR&gt;&gt;&gt;=3D20 <BR>&g=
t;&nbsp;=20
&gt;&gt;&lt;DIV&gt;&lt;FONT face=3D3D3DArial =
size=3D3D3D2&gt;&lt;/FONT&gt;=20
=3D<BR>&gt;<BR>&gt;&nbsp; &lt;/DIV&gt;&lt;BR&gt;&gt;&gt;=20
&gt;&gt;&lt;DIV&gt;&lt;FONT face=3D3D3DArial=3D20<BR>&gt;&nbsp;=20
size=3D3D3D2&gt;&lt;/FONT&gt;=20
=
=3D<BR> &gt;&lt;/DIV&gt;&lt;/BODY&gt;&lt;/HT ML&gt;&lt;BR&gt;&gt;&gt;=3D20 <=
BR>&gt;&nbsp;=20
&gt;&gt;&lt;BR&gt;&gt;&gt;=20
=
&gt;&gt;&lt;BR&gt;&gt;&gt;=3D20<BR> &gt;&gt;&lt;BR&gt;&gt;&lt;BR&gt; &gt;&lt;=
t;BR&gt;&gt;&lt;/BLOCKQUOTE&gt;&lt;/BODY &gt;&lt;/HTML&gt; <BR>&gt;<BR>&gt;=
</BLOCKQUOTE></BODY></HTML>
```

-----=_NextPart_000_0094_01C5DD93.AA2241F0--I put the Digipatch software on the back burner in order to try the rest of your suggestions first.

I'll be damned if it didn't work.

Doug, you're a peach. My feeling of victory was electric. Such an easy 15-minute fix.

What sort of dodginess should I expect? You spoke of unreliability...

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43656037@linux...

> Do you have the Digipatch software properly loaded so you can control the
> routing from the Digipatch control panel on your computer desktop? If not,
> this could be your problem.....just a routing issue.....however, having
> said this.....if you have done this and still aren't having any joy,
> then it sounds to me like your MEC on Submix 2 isn't clocking properly.

This

> is the rub with using multiple MECs with an external clock. Sometimes
there

> a train wreck with the clocking.

>

> Have you added the UseHouseSync=1 line to your Paris .cfg file?

> Subsequently, have you opened Paris from the Paris.exe file in the Emu

> directory in your Program Files directory, set the sync source to Word

> Clock, then saved this to your Emu folder as defaultproject.ppj?

>

> Also, always be sure to turn your house clock on before you power up your

> MECs and then afterwards boot Paris from a desktop shortcut to the
> defaultproject.ppj that you created and saved in the Emu directory.
>
> You gotta' jump through a number of hoops and then it's not always
reliable.
> I always boot up my system at least two hours before a session to get it
> stabilized before the talent shows up.
>
> If you have done all of the above things and you're still not getting the
> other MECs to clock to WC, launch your defaultproject.ppj and then toggle
the
> sync source to internal. Let it sit until it quits popping and
> fussing.....then toggle it back to WC and let it pop and fuss until it
> settles down. You can usually tell when it's locked up because you will
hear
> a loud pop, then it stabilized. this can sometimes take 5-10 seconds to
> happen.
>
> Dontcha' just love Paris?
>
> ;o)
>
>
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:43654494@linux...
>> Howdy.
>>
>> I'm in the process of getting my Paris rig patched digitally to my
> Kurzweil
>> FX boxes via an MAudio Digipatch.
>>
>> As far as I am able to tell, I have everything physically patched
> properly.
>> As a matter of fact, I get word-clock lock on both Kurzweil boxes from
my
>> Lucid master clock (via the SPDIF ins and outs on Paris), and the first
FX
>> box sends and receives audio data seamlessly, at least on submix1/MEC1
via
>> an aux send set to "external".
>>
>> I am not, however, having any luck after that. No other Digipatch
> "patches"
>> seem to work, whether it's simultaneously patching the 2nd FX box to
>> submix2/MEC2, or switching the 1st FX box to another submix/MEC.
>>
>> I have a three-card, three-MEC system, and thought I has sussed out the

> > layout of my physical cabling pretty well. Is there something I don't
> > understand about the Paris aux modules? I was under the impression that
> each
> > submix had its own complement of 8 aux modules, independently of the
other
> > submixes...I'm probably being stupid somehow...
> >
> > Confused,
> > Jimmy
> >
> >
>
> I agree with everything you just said about plugins. External hardware just
blows the doors off virtual.

Mike

"uptown jimmy" <johnson314@bellsouth.net> wrote:

> I do not use plugins, and haven't for years. They do not sound as good as
> high-quality outboard equipment, not on any level, and that's putting it
> very politely. I am shocked that companies like Waves make any money at
all

> selling those kinds of products.

>

> Paris is amazing, but I use it's EQ sparingly at most. Ultimately, for me,
> it's a glorified tape machine with an awesome built-in editing capability,
> plus some well-documented gain-staging "tips and tricks" that sound simply
> delicious.

>

> Jimmy

>

>

> "Aaron Allen" <nospam@not_here.dude> wrote in message

> news:43652386\$1@linux...

>> I've found with software less is almost always more. I went through my
> plug

>> in craze phase.. ironically, I suspect phase and calculations are what
>> muddied up the mix. I know that we as an industry are in trouble when
> every

>> year, or less, we have to evaluate our tools and think we need something
>> new. I'm all down with improvement, but if things are growing 'that'

> fast,

>> then maybe we should have a look at what are we really using to begin
> with.

>> Change can't generally happen that quickly and be for the long term good.

>> Computers are a funny beast man.

>> AA

>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:43651390@linux...
>> > Ya know.....Im sitting here listening to some *roughs* of a
>> > tracking
>> > session I did Friday night. No compression, a very tiny bit of
>subtractive
>> > EQ, a tiny touch of NoLimit on the mix bus. That's it. The rest of the
>> > story
>> > is using the Paris EQ makeup gain and the fader gain stages to get the
>> > *mixphat thing going*.
>> >
>> > I swear guys.....this sounds better to my ears than all of the
>1,000,000
>> > gobazzillion plugin options I have available when using the SX rig
>during
>> > mixdown.
>> >
>> > It's pretty minimalist stuff to begin with.....acoustic rythm guitar,
>> > acoustic lead guitar, fiddle, electric bass and acoustic drum
>> > kit.....but
>> > that seems to be all I do these days anyway.
>> >
>> > Sometimes less is truly more.
>> >
>> > Deej
>> >
>> >
>>
>>
>
>"Neil" <OIUOIU@OU.com> wrote:
>OK then.... so how would I route it hard-
>connection-wise... USB? Firewire?
>
>Neil
>

a software firewall blocking internal computer-to-computer traffic, it should work fine. You do need to run basic Windows or Macintosh networking and have both computers on the network.

I run a complex setup where multiple windows PCs and Macs all communicate with each other using a combination of ADAT, SPDIF and analog interconnections plus Wormhole interconnections, but WormHole works fine in a simple two computer setup.

WormHole has two basic operational modes:

1. You send from computer A (from a VST insert) to computer B (to a VST insert). This is the mode you would use to send tracks from a computer running a program like Cubase to a second computer running Paris as a summing bus.

2. Your WormHole insert sends to, and returns from a second computer. In this mode WormHole is inserting a loop that allows you to go to a second computer, pick up something like a convolution reverb, and return it to the same channel as if it was a local effect. This is just like the Waves hardware boxes work. In this mode WormHole can use ADC if the host supports it. It's weird, how many people are using native plugins.

I've not used the UAD-1, so I felt the need to pipe up with that caveat.

But it is astounding how bad plugins sound, and how much time you can spend trying to get them to sound good; but when you plug in an 1176 or a 1073 EQ or a nice FX box (or even an RNC compressor), it takes about 10 seconds before things just make more sense sonically. Outboard is still light-years ahead of plugins, in my somewhat informed opinion.

Jimmy

"Mike Audet" <mike@mikeF-SPAMaudet.com> wrote in message
news:4365825c\$1@linux...

>
> I agree with everything you just said about plugins. External hardware just
> blows the doors off virtual.
>
> Mike
>
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote:
> > I do not use plugins, and haven't for years. They do not sound as good as
> > high-qual

Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [Tom Bruhl](#) on Tue, 01 Nov 2005 08:46:00 GMT

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/>
> >> =3D3D
> >> >> from them.
> >> >> Delicate little buggers you know. Of course I used a popper =
=3D
> stopper
> for

> >> >=3D3D
 > >> >>safety
 > >> >>which darkens the sound a bit too.=3D3D20
 > >> >>
 > >> >>At \$700 or so for the matched pair.I think this is quite a =
 =3D
 >bargain =3D3D
 > >> >>compared to=3D3D20
 > >> >>the R121s etc. The Lundahls are supposed to give them more =
 =3D
 >clarity
 > =3D3D
 > >> >>across the board.
 > >> >>Natural is what I call them. Not a bad choice if your =
 looking =3D
 >for =3D3D
 > >> >>ribbons.
 > >> >>
 > >> >>Thanks to John Macy for turning us on to them. Jon, the =
 owner of
 =3D
 >Shiny
 > >> =3D3D
 > >> >>Box
 > >> >>was very helpful throughout the buying process. He also =
 took =3D
 >great
 > care
 > >> >=3D3D
 > >> >>in first
 > >> >>matching mics then matching transformers then matching the =
 mics =3D
 >=3D3D
 > >> >>w/transformers.
 > >> >>Painstaking I would say. I know it took him at least a day =
 or =3D
 >so.
 > >> >>Tom
 > >> >>
 > >> >>
 > >> >>
 > >> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 =
 Transitional//EN">
 > >> >><HTML><HEAD>
 > >> >><META http-equiv=3D3D3DContent-Type =
 content=3D3D3D"text/html; =3D3D
 > >> >>charset=3D3D3Diso-8859-1">
 > >> >><META content=3D3D3D"MSHTML 6.00.2800.1400" =

```

name=3D3D3DGENERATOR>
> >> >><STYLE></STYLE>
> >> >></HEAD>
> >> >><BODY bgColor=3D3D3D#ffffff>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Had a project that =
called =3D
>for tenor
> =3D3D
> >> >>sax,=3D3D20
> >> >>vocals</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>and a little egg =
=3D
>shakin'.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Used 'em on =
everything =3D
>through the
> =3D3D
> >> >>Precision=3D3D20
> >> >>8</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>with really great =
=3D
>results.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>The best words to =
describe =3D
>=3D3D
> >> >>them are natural=3D3D20
> >> >>and not hyped.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Made the sax sound =
just like
=3D
>the =3D3D
> >> >>sax. Had to=3D3D20
> >> >>be fairly close</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>to remove the room =
coming =3D
>off the =3D3D
> >> >>backside of the=3D3D20
> >> >>figure 8.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Vocals didn't need =
=3D3D
> >> >>compression. I was=3D3D20
> >> >>singing and watching</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>levels so that made =
this =3D3D
> >> >>possible. They did=3D3D20
> >> >>seem slightly</FONT></DIV>

```


> >> >><DIV>compressed sounding =
though.
=3D
>Even =3D3D
> >> >>when the=3D3D20
> >> >>wave got</DIV>
> >> >><DIV>squared off in =
Paris it =3D
>didn't gack
> or
> >> >=3D3D
> >> >>even sound=3D3D20
> >> >>clipped.</DIV>
> >> >><DIV>I rerecorded those =
spots =3D
>because they
> >> =3D3D
> >> >>looked=3D3D20
> >> >>bad...</DIV>
> >> >><DIV>Odd but kinda cool. =
=3D
></DIV>
> >> >><DIV> </DIV>
> >> >><DIV>Vocals in the mix =
need lots
=3D
>of high
> =3D3D
> >> >>end. Not=3D3D20
> >> >>a problem either.</DIV>
> >> >><DIV>It was a disco =
thing with =3D
>that sizzly
> >> =3D3D
> >> >>sound that=3D3D20
> >> >>only a condensor</DIV>
> >> >><DIV>should get. What I =
found was
=3D
>that these
> >> >=3D3D
> >> >>things took=3D3D20
> >> >>Paris' eq </DIV>
> >> >><DIV>sweetly. The esses =
didn't =3D
>go over
> =3D3D
> >> >>the=3D3D20

> >> >>edge and tone was smooth</DIV>
> >> >><DIV>as silk. I did use =
La2a's =3D
> >> >>across =3D3D
> >> >>them at=3D3D20
> >> >>mixdown though. The eggs</DIV>
> >> >><DIV>recorded nicely and =
again =3D
> >> >>sounded =3D3D
> >> >>natural. =3D3D20
> >> >>One on each side of the mic. </DIV>
> >> >><DIV> </DIV>
> >> >><DIV>These are the first =
ribbons
=3D
> >> >>I've used
> >> =3D3D
> >> >>except for=3D3D20
> >> >>some Beyer M160s way back.</DIV>
> >> >><DIV>These are floating =
my boat =3D
> >> >>right =3D3D
> >> >>now. I think=3D3D20
> >> >>they will rock on brass and </DIV>
> >> >><DIV>crunch guitar. =
I'll find =3D
> >> >>out =3D3D
> >> >>about=3D3D20
> >> >>that when a 7 =
horn band =3D
> >> >>comes in=3D3D20
> >> >>soon.</DIV>
> >> >><DIV>They needed a lot =
of gain.=20
=3D
> >> >>I was =3D3D
> >> >>afraid to=3D3D20
> >> >>get any closer than about 4" from them.</DIV>
> >> >><DIV>Delicate little =
buggers you
=3D
> >> >>know.=3D20
> =3D3D
> >> >>Of course I=3D3D20
> >> >>used a popper stopper for safety</DIV>
> >> >><DIV>which darkens the =
sound a =3D
> >> >>bit too.

> =3D3D
> >> >></DIV>
> >> >><DIV> </DIV>
> >> >><DIV>At \$700 or so for =
the =3D
>matched =3D3D
> >> >>pair.<FONT=3D3D20
> >> >>face=3D3D3DArial size=3D3D3D2>I think this is quite a =
bargain =3D
>compared to =3D3D
> >> >></DIV>
> >> >><DIV>the R121s etc. The =
Lundahls
=3D
>=3D3D
> >> >><FONT=3D3D20
> >> >>face=3D3D3DArial size=3D3D3D2>are supposed to give them more =
clarity
=3D
>across
> >the=3D3D20
> >> >>board.</DIV>
> >> >><DIV>Natural is what I =
call them.
=3D
> =3D3D
> >> >><FONT=3D3D20
> >> >>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your =
looking for =3D
>=3D3D
> >> >>ribbons.</DIV>
> >> >><DIV> </DIV>
> >> >><DIV>Thanks to John Macy =
for =3D
>turning us
> on
> >> =3D3D
> >> >>to them. Jon,=3D3D20
> >> >>the owner of Shiny Box</DIV>
> >> >><DIV>was very helpful =
throughout
=3D
>the
> >buying=3D3D20
> >> >>process. He also took great care in first</DIV>
> >> >><DIV>matching mics then =
matching
=3D

```

>=3D3D
> >> >>transformers then=3D3D20
> >> >>matching the mics w/transformers.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Painstaking I would =
say. I
=3D
>know =3D3D
> >> >>it took him=3D3D20
> >> >>at least a day or so.</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =
</DIV></BODY></HTML>
> >> >>
> >> >>
> >> >
> >
> >
> >
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>charset=3D3Diso-8859-1">
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>Dale and Cujo,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Heres what I can tell you =
about the=3D20
>46Ls:</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I haven't any ribbons to AB =
them =3D
>with. My=3D20
>experience with</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Beyer M-160s was less than =
stellar so I
=3D
>am=3D20
>certainly biased.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>The information </FONT><FONT =
=3D
>face=3D3DArial size=3D3D2>I=3D20
>got from Jon at Shiny Box is that the Lundahls make =
the</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>mics more clear from top to =

```

```

=3D
  >bottom. I know=3D20
  >John Macy is </FONT><FONT face=3D3DArial size=3D3D2>preferring the =
=3D
  >standard</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>46s over his Royer 121s on e. =
=3D
  >gtrs. I am=3D20
  >going to hammer</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>them tonight with some crunch =
guitars =3D
  >for yours and=3D20
  >my benefit.</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>I'll A-B them with a 57, 421 =
414 so you
  =3D
  >have some=3D20
  >basis for my</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>comments. I'll gain match too =
=3D
  >using the same=3D20
  >pre.</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>Maybe I'll post a short mp3 =
too. =3D
  >It's so=3D20
  >subjective with all the variables.</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>I'll give you my gut feeling =
=3D
  >though.</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
  ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
  ><BLOCKQUOTE=3D20
  >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
  >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  > <DIV>"cujo" <<A=3D20
  > =3D
  =
  >href=3D3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstu=
dio=3D
  >.com</A>>=3D20
  > wrote in message <A=3D20
  > =3D
  =
  >href=3D3D"news:4365146f$1@linux">news:4365146f$1@linux</A>...</DIV><BR><=
BR>=3D
  >I saw a=3D20

```

> pair of the SE ribbons at a dealer.
They do look really well =
=3D
>constructed,=3D20
> and I guess they are supposed to be
a tad more airy than the =
Royer.
=3D
>They=3D20
> aint super cheap though as are the shiny..
I really do want to =
know
=3D
>about=3D20
> the diff in the tranny of the Shiny box mics,
I am thinking a =
pair
=3D
>of these=3D20
> may fit the bill as room mics. Of course you
afiten get what =
you =3D
>pay=3D20
> for
I also want to know how they sound on a crunchy master =
gain=3D20
> marshall.

I heard a clip of DJ's gemini in action, how =
does the
=3D
>5000=3D20
> compare?

"DJ" <<A=3D20
> =3D
=
>href=3D3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ah=
ole=3D
>_@animas.net=>=3D20
> wrote:
>I can't wait to give one of these SE ribbons a try. =
I'm =3D
>very=3D20
> impressed with
>the SE stuff. We just used a matched pair of =
=3D
>SE3's on=3D20
> some guitar overdubs.
>We compared them to a matched pair of =
=3D
>Neumann KM=3D20
> 184's and a pair of AKG
>C460B's before we committed to them. =
=3D
>The SE3's=3D20
> sound great. I think this
>company is hitting some home =3D
>runs with=3D20
> some high quality products at very
>good=3D20
> prices.
>
>Deej
>
>"Dale" <<A=3D20
> =3D
=

>[href=3D3D"mailto:dalebradleycello@yahoo.com"](mailto:dalebradleycello@yahoo.com)>dalebradleycello@yahoo.com<=
/A>=3D

>>=3D20

> wrote in =3D

>message
>news:4364187c\$1@linux...
>>
>> A=3D20

> buncha questions about these "ShinyBox" mics I hear tell=3D20

> of...
>>
>> So how does the ShinyBox sound compared =3D

>with=3D20

> Beyer M160 & Royer (both
of
>> which I have used)? =3D

>Does a \$310=3D20

> mic (46L) really outperform a Royer?!?
>>
>> I just =3D

>scanned=3D20

> the shinybox.com, but didn't see much description of=3D20

> the
>practical
>> difference between the 46, 46C, & =3D

>46L=3D20

> except about the transformers. How
>> are the spendier =
ones=3D20

> better?
>>
>> I don't suppose anyone has got one of =3D

>the new=3D20

> SE Electronics Ribbon mics
>> to report on? I have one of =3D

>their tube=3D20

> mics (SE 5000) which I like a lot.
>>
>> =3D

>thanks,
>>=3D20

> Dale
>>
>>
>>
>> "John Macy" =3D

><<A=3D20

> =3D

=

>[href=3D3D"mailto:spamlessjohn@johnmacy.com"](mailto:spamlessjohn@johnmacy.com)>spamlessjohn@johnmacy.com</A=

>&g=3D

>t;=3D20

> wrote:
>> >
>> >Glad you like them, Tom. =3D

>I think=3D20

> they are
>> >a fantastic value. I use my 46's over =3D

>my=3D20

> Royers
>> >all the time, especially on electric =3D

>guitars. =3D20

> I
>> >know Darren Rahn for the group here got a =3D

>pair
>>=3D20

> >also and is verry pleased, too. Even the =3D

>unmatched,
>>=3D20

> >stock transformer 46's are pretty nice :)
>> =3D

>>
>>=3D20

> >
>> >"Tom Bruhl" <<A=3D20

> =

[href=3D3D"mailto:arpeggio@comcast.net"](mailto:arpeggio@comcast.net)>arpeggio@comcast.net>=3D20

> wrote:
>> >>
>> >>
>> =3D

>>>Had a=3D20

> project that called for tenor sax, vocals
>> >>and a =3D

> little egg=3D20
> shakin'.
>> >>
>> >>Used 'em on =3D
> everything=3D20
> through the Precision 8
>> >>with really great=3D20
> results.
>> >>
>> >>The best words to =3D
> describe=3D20
> them are natural and not hyped.
>> >>to remove the room =3D
> coming=3D20
> off the backside of the figure 8.
>> >>Vocals didn't =3D
> need=3D20
> compression. I was singing and watching
>> =3D
>>>levels so=3D20
> that made this possible. They did seem slightly
>>=3D20
> >>compressed sounding though. Even when the wave =3D
> got
>>=3D20
> >>squared off in Paris it didn't gack or even sound =3D
> clipped.
>>=3D20
> >>I rerecorded those spots because they looked =3D
> bad...
>>=3D20
> >>Odd but kinda cool. =3D3D20
>> >>
>>=3D20
> >>Vocals in the mix need lots of high end. Not a problem=3D20
> either.
>> >>It was a disco thing with that sizzly =3D
> sound that=3D20
> only a condensor
>> >>should get. What I found was that =3D
> these=3D20
> things took Paris' eq=3D3D20
>> >>sweetly. The =3D
> esses didn't=3D20
> go over the edge and tone was smooth
>> >>as =3D
> silk. I did=3D20
> use La2a's across them at mixdown though. The eggs
>>=3D20
> >>recorded nicely and again sounded natural. One on each =3D
> side of=3D20
> the
mic.
>> >=3D3D
>> >>=3D3D20
>>=3D20
> >>
>> >>These are the first ribbons I've used =3D
> except for=3D20
> some Beyer M160s way
=3D3D
>> >>back.
>> =3D
>>>These=3D20
> are floating my boat right now. I think they will rock on=3D20
> brass
>> =3D3D
>> >>and=3D3D20
>> =3D
>>>crunch=3D20
> guitar. I'll find out about that when a 7 horn band comes=3D20
> in
=3D3D
>> >>soon.
>> >>They needed a =3D
> lot of=3D20
> gain. I was afraid to get any closer than =3D
> about
4"
>>=3D20
> >=3D3D
>> >>from them.
>> >>Delicate =3D
> little=3D20
> buggers you know. Of course I used a popper =3D

```

>stopper<BR>for<BR>>>=3D20
> >=3D3D<BR>>> >>safety<BR>>> >>which darkens =3D
>the sound a=3D20
> bit too.=3D3D20<BR>>> >><BR>>> >>At $700 or so =3D
>for the=3D20
> matched pair.I think this is quite a bargain =3D3D<BR>>> =3D
>>>compared=3D20
> to=3D3D20<BR>>> >>the R121s etc. The Lundahls are =3D
>supposed to=3D20
> give them more clarity<BR>=3D3D<BR>>> >>across the =3D
>board.<BR>>>=3D20
> >>Natural is what I call them. Not a bad choice if your =3D
>looking=3D20
> for =3D3D<BR>>> >>ribbons.<BR>>> >><BR>>>=3D20
> >>Thanks to John Macy for turning us on to them. Jon, the owner =
=3D
>of=3D20
> Shiny<BR>>> =3D3D<BR>>> >>Box<BR>>> >>was =3D
>very=3D20
> helpful throughout the buying process. He also took=3D20
> great<BR>care<BR>>> >=3D3D<BR>>> >>in =3D
>first<BR>>>=3D20
> >>matching mics then matching transformers then matching the =3D
>mics=3D20
> =3D3D<BR>>> >>w/transformers.<BR>>> =3D
>>>Painstaking I would=3D20
> say. I know it took him at least a day or so.<BR>>>=3D20
> >>Tom<BR>>> >><BR>>> >><BR>>>=3D20
> >><BR>>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =3D
>HTML 4.0=3D20
> Transitional//EN"><BR>>> =3D
>>><HTML><HEAD><BR>>>=3D20
> >><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D
>=3D3D<BR>>>=3D20
> >>charset=3D3D3Diso-8859-1"><BR>>> >><META=3D20
> content=3D3D3D"MSHTML 6.00.2800.1400" name=3D3D3DGENERATOR><BR>>> =
=3D
>
> >><STYLE></STYLE><BR>>>=3D20
> >></HEAD><BR>>> >><BODY=3D20
> bgColor=3D3D3D#ffffff><BR>>> >><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>Had a project that called for =
tenor<BR>=3D3D<BR>>>=3D20
> >>sax,=3D3D20<BR>>>=3D20
> >>vocals</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>and a little =3D

```

>egg=3D20
 > shakin'.</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
 > >><DIV>Used 'em on =3D
 >everything=3D20
 > through the
=3D3D
>> >>Precision=3D3D20
>>=3D20
 > >>8</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>with really great=3D20
 > results.</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
 > >><DIV>The best =3D
 >words to=3D20
 > describe =3D3D
>> >>them are natural=3D3D20
>> =3D
 >>>and not=3D20
 > hyped.</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>Made the sax sound just like the =
 =3D
 >=3D3D
>>=3D20
 > >>sax. Had to=3D3D20
>> >>be fairly=3D20
 > close</DIV>
>> >><DIV><FONT =3D
 >
 > face=3D3D3DArial size=3D3D3D2>to remove the room coming off the =
 =3D
 >=3D3D
>>=3D20
 > >>backside of the=3D3D20
>> >>figure=3D20
 > 8.</DIV>
>> >><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>Vocals didn't need =3D3D
>>=3D20
 > >>compression. I was=3D3D20
>> >>singing and=3D20
 > watching</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>levels so that made this =
 =3D3D
>>=3D20
 > >>possible. They did=3D3D20
>> >>seem=3D20
 > slightly</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>compressed sounding though. Even =
 =3D
 >=3D3D
>>=3D20
 > >>when the=3D3D20
>> >>wave=3D20
 > got</DIV>
>> >><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>squared off in Paris it didn't =3D
 >gack
or
>>=3D20
 > >=3D3D
>> >>even sound=3D3D20
>>=3D20
 > >>clipped.</DIV>
>>=3D20

> >><DIV>I rerecorded =3D
 >those spots=3D20
 > because they
>> =3D3D
>> =3D
 >>>looked=3D3D20
>>=3D20
 > >>bad...</DIV>
>>=3D20
 > >><DIV>Odd but kinda =3D
 >cool. =3D20
 > </DIV>
>> >><DIV><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2> </DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>Vocals in the mix need lots of =3D
 >high
=3D3D
>>=3D20
 > >>end. Not=3D3D20
>> >>a problem=3D20
 > either.</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>It was a disco thing with that =3D
 >sizzly
>>=3D20
 > =3D3D
>> >>sound that=3D3D20
>> >>only a=3D20
 > condensor</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>should get. What I found was that =
 =3D
 >these
>>=3D20
 > >=3D3D
>> >>things took=3D3D20
>> =3D
 >>>Paris' eq=3D20
 > </DIV>
>> >><DIV><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2>sweetly. The esses didn't go =3D
 >over
=3D3D
>>=3D20
 > >>the=3D3D20
>> >>edge and tone was=3D20
 > smooth</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>as silk. I did use La2a's across =
 =3D
 >=3D3D
>>=3D20
 > >>them at=3D3D20
>> >>mixdown though. The=3D20
 > eggs</DIV>
>> >><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>recorded nicely and again sounded =
 =3D
 >=3D3D
>>=3D20
 > >>natural. =3D3D20
>> >>One on each side of the =3D
 >mic. =3D20
 > </DIV>
>> >><DIV><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2> </DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>These are the first ribbons I've =

=3D
 >used
>=3D20
 > =3D3D
>> >>except for=3D3D20
>> >>some Beyer =3D
 >M160s way=3D20
 > back.</DIV>
>> >><DIV><FONT =3D
 >
 > face=3D3D3DArial size=3D3D3D2>These are floating my boat right =
 =3D
 >=3D3D
>>=3D20
 > >>now. I think=3D3D20
>> >>they will rock on =3D
 >brass and=3D20
 > </DIV>
>> >><DIV><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2>crunch guitar. I'll find out =3D3D
>>=3D20
 > >>about=3D3D20
>> >><FONT =3D
 >face=3D3D3DArial=3D20
 > size=3D3D3D2>that when a 7 horn band comes in=3D3D20
>>=3D20
 > >>soon.</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>They needed a lot of gain. I was =
 =3D
 >=3D3D
>>=3D20
 > >>afraid to=3D3D20
>> >>get any closer than about =3D
 >4" from=3D20
 > them.</DIV>
>> >><DIV><FONT =3D
 >
 > face=3D3D3DArial size=3D3D3D2>Delicate little buggers you know. =
 =3D
 >
=3D3D
>>=3D20
 > >>Of course I=3D3D20
>> >>used a popper stopper for =3D
 >
 > safety</DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2>which darkens the sound a bit =3D
 >too.
=3D3D
>>=3D20
 > >></DIV>
>> =3D
 >>><DIV><FONT=3D20
 > face=3D3D3DArial size=3D3D3D2> </DIV>
>>=3D20
 > >><DIV>At \$700 or so =3D
 >for the=3D20
 > matched =3D3D
>> =3D
 >>>pair.<FONT=3D3D20
>>=3D20
 > >>face=3D3D3DArial size=3D3D3D2>I think this is quite a bargain =
 =3D
 >compared to=3D20
 > =3D3D
>> >></DIV>
>>=3D20
 > >><DIV>the R121s =3D
 >etc. The=3D20

```

> Lundahls =3D3D<BR>>> =3D
>>></FONT><FONT=3D3D20<BR>>>=3D20
> >>face=3D3D3DArial size=3D3D3D2>are supposed to give them more =
=3D
>clarity=3D20
> across<BR>>the=3D3D20<BR>>>=3D20
> >>board.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Natural is =3D
>what I call=3D20
> them. =3D3D<BR>>> =3D
>>></FONT><FONT=3D3D20<BR>>>=3D20
> >>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your looking =
=3D
>for=3D20
> =3D3D<BR>>> >>ribbons.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =3D
>
> </DIV><BR>>> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>Thanks to John Macy for turning us<BR>on<BR>>> =3D
>=3D3D<BR>>>=3D20
> >>to them. Jon,=3D3D20<BR>>> >>the owner of Shiny=3D20
> Box</FONT></DIV><BR>>> >><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>was very helpful throughout=3D20
> the<BR>>buying=3D3D20<BR>>> >>process. He also took =3D
>great=3D20
> care in first</FONT></DIV><BR>>> =3D
>>><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>matching mics then matching =3D
>=3D3D<BR>>>=3D20
> >>transformers then=3D3D20<BR>>> >>matching the mics=3D20
> w/transformers.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2>Painstaking I =3D
>would=3D20
> say. I know =3D3D<BR>>> >>it took him=3D3D20<BR>>> =3D
>>>at=3D20
> least a day or so.</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>Tom</FONT></DIV><BR>>>=3D20
> >><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =3D
>
> </DIV><BR>>> >><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2></FONT> =3D
>></DIV></BODY></HTML><BR>>>=3D20
> >><BR>>> >><BR>>>=3D20
>><BR>>><BR>>><BR>>></BLOCKQUOTE></BODY></HTML>
>
>
-----=_NextPart_000_0034_01C5DE96.C69436F0

```

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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>Okay I did the mic shoot out but the =
files are way=20
too large to </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>post here.&nbsp; It's 6 Meg.&nbsp; 16 =
tracks in=20
all.&nbsp; If you want 'em I can email </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>them to you </FONT><FONT face=3DArial =
size=3D2>unless=20
you </FONT><FONT face=3DArial size=3D2>have another way.&nbsp; I don't =
really want=20
to be </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>printing disks.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:4365791b@linux">news:4365791b@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>Cujo,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>I know what you're saying about the =
hi-gain=20
  sounds.&nbsp; The</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>414 is always abrassive here.&nbsp; I =
have been a=20
  57 lover from</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>the getgo but am always fighting to =
reproduce=20
  what's coming from</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>the amp in the control=20
  room.&nbsp;&nbsp;</FONT></DIV>
  <DIV>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>If the 121s can be murky maybe that =
```


will be true=20
with the Shiny Box</DIV>
<DIV>also. I can say =
they accept paris high=20
end eq very gracefully. Not</DIV>
<DIV>like a 57 or a 414. =
</DIV>
<DIV> </DIV>
<DIV>The jury is in session as we=20
speak...</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message <A=20
=
href=3D"news:436568a1\$1 @linux">news:436568a1\$1 @linux...</DIV>

=
Cool,=20
one thing I really harp on wiht bands about guitars is less is =
more.
So=20
many great guitar bands (Led Zep, The Who, zz Top, Hendix, and even=20
more
modern stuff like The Smiths, or the Clash) did not use that =
JCM800=20
type
marshall sound but often used cleaner sounds and less wall =
of guitar=20
overdubs
for sure than say Foo Fighters or something of that =
nature. so=20
it seems that
many of the LDC's or even 57's can sound pretty =
abrasive=20
with them, but these
High Gain amos can sound cool for sure, the =
ribbon=20
may be just the trick.,I
know the 121s do ok for this, but I do =
think=20
they sound at tad murky too.

"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
>
>
>Dale and Cujo,
>Heres what I can =
tell=20
you about the 46Ls:
>
>I haven't any ribbons to AB them=20
with. My experience with
>Beyer M-160s was less than =
stellar so=20
I am certainly biased.
>The information I got from Jon at =
Shiny Box is=20
that the Lundahls make =3D
>the
>mics more clear from =

top to=20
bottom. I know John Macy is preferring=20
the
=3D
>standard
>46s over his Royer 121s on e. =
gtrs. I=20
am going to hammer
>them tonight with some crunch guitars for =
yours=20
and my benefit.
>I'll A-B them with a 57, 421 414 so you have =
some=20
basis for my
>comments. I'll gain match too using the =
same=20
pre.
>
>Maybe I'll post a short mp3 too. It's so=20
subjective with all the =3D
>variables.
>I'll give you =
my gut=20
feeling though.
>Tom
>
> "cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message=20
=3D
>news:4365146f\$1@linux...
>
>
> I =
saw a pair=20
of the SE ribbons at a dealer.=3D20
> They do look =
really well=20
constructed, and I guess they are supposed =
to
=3D
>be
> a=20
tad more airy than the Royer. They aint super cheap though as are=20
=3D
>the shiny..
> I really do want to know about =
the diff=20
in the tranny of the Shiny box
=3D
>mics,
> I =
am thinking=20
a pair of these may fit the bill as room mics. Of=20
course
=3D
>you
> afiten get what you pay=20
for
> I also want to know how they sound on a crunchy =
master=20
gain marshall.
>
> I heard a clip of DJ's gemini =
in=20
action, how does the 5000 compare?
>
>
> =
"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote:
> >I can't wait to give one of these SE =
ribbons a try.=20
I'm very =3D
>impressed with
> >the SE stuff. =
We just=20
used a matched pair of SE3's on some guitar =
=3D
>overdubs.
> =20
>We compared them to a matched pair of Neumann KM 184's and a =
pair=20

of
to them.
The SE3's sound great. I think
this company is hitting some home runs with some high quality products
at very good prices.
Deej
"Dale"
<A=
=
href="mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>=
wrote in message
>news:4364187c\$1@linux...
>=
>>
> A buncha questions about these =
"ShinyBox"=
mics I hear tell of...
> >>
> =
>> So how=
does the ShinyBox sound compared with Beyer M160 & Royer=
=3D
>(both
> of
> >> which I =
have used)?=
Does a \$310 mic (46L) really outperform a =
=3D
>Royer?!?
>=
>>
> >> I just scanned the shinybox.com, but =
didn't=
see much description of
=3D
>the
>=
>>practical
> >> difference between the 46, 46C, =
&=20
46L except about the =3D
>transformers. How
>=
>> are=
the spendier ones better?
> >>
> =
>> I=
don't suppose anyone has got one of the new SE Electronics=
Ribbon
=3D
>mics
> >> to report on? I =
have one of=
their tube mics (SE 5000) which I like
=3D
>a =
lot.
>=
>>
> >> thanks,
> >>=
Dale
> >>
> >>
>=
>>
> >> "John Macy" <A=
=
href="mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=
t;=
wrote:
> >> >>
> >> >> Glad =
you like=
them, Tom.
> I think they are
> >> >> a =
fantastic=

value. I use my 46's over my Royers
> >> =
>all the=20
time, especially on electric guitars. I
> >> =
>know Darren Rahn for the group here got a pair
> =
>>=20
>also and is verry pleased, too. Even the =
unmatched,
> =20
>> >stock transformer 46's are pretty nice :)
> =
>> >
> >> >
> >> =
>"Tom=20
Bruhl" <<A =
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
> >> >>
> >>=20
>>
> >> >>Had a project that called =
for tenor=20
sax, vocals
> >> >>and a little egg=20
shakin'.
> >> >>
> >> =
>>Used=20
'em on everything through the Precision 8
> >>=20
>>with really great results.
> >>=20
>>
> >> >>The best words to describe =
them are=20
natural and not hyped.
> >> >>to remove the =
room=20
coming off the backside of the figure 8.
> >>=20
>>Vocals didn't need compression. I was singing and=20
watching
> >> >>levels so that made this=20
possible. They did seem slightly
> >>=20
>>compressed sounding though. Even when the wave=20
got
> >> >>squared off in Paris it didn't =
gack or=20
even sound clipped.
> >> >>I rerecorded =
those spots=20
because they looked bad...
> >> >>Odd but =
kinda=20
cool. =3D3D20
> >> >>
> >> =
>>Vocals in the mix need lots of high end. Not a problem =
either.
> >> >>It was a disco thing with =
that sizzly=20
sound that only a condensor
> >> >>should =
get. What=20
I found was that these things took Paris' =
=3D
>&eq=3D3D20
> =20
>> >>sweetly. The esses didn't go over the edge =

and tone=20

was smooth
> >> >>as silk. I did use =
La2a's=20

across them at mixdown though. The =
=3D
>eggs
> =20

>> >>recorded nicely and again sounded natural. =
One on=20

each side of =3D
>the
> mic.
> =
>>=20

>=3D3D
> >> >>=3D3D20
> =
>>=20

>>
> >> >>These are the first ribbons =
I've=20

used except for some Beyer M160s
=3D
>way
> =20
=3D3D
> >> >>back.
> >>=20

>>These are floating my boat right now. I think they =
will rock=20

on
=3D
>brass
> >> =3D3D
> =
>>=20

>>and=3D3D20
> >> >>crunch =
guitar. I'll=20

find out about that when a 7 horn band =
comes
=3D
>in
> =20

=3D3D
> >> >>soon.
> >> =
>>They=20

needed a lot of gain. I was afraid to get any closer than=20
=3D
>about
> 4"
> >> =

>=3D3D
> =20

>> >>from them.
> >> >>Delicate =
little=20

buggers you know. Of course I used a popper=20

=3D
>stopper
> for
> >>=20

>=3D3D
> >> >>safety
> =
>>=20

>>which darkens the sound a bit too.=3D3D20
> =
>>=20

>>
> >> >>At \$700 or so for the =
matched pair.I=20

think this is quite a =3D
>bargain =3D3D
> =
>>=20

>>compared to=3D3D20
> >> >>the R121s =
etc. =20

The Lundahls are supposed to give them more =
=3D
>clarity
> =20

=3D3D
> >> >>across the board.
> =
>>=20

>>Natural is what I call them. Not a bad choice if your =
looking=20

=3D
>for =3D3D
> >> =
>>ribbons.
> =20
>> >>
> >> >>Thanks to John Macy =
for=20
turning us on to them. Jon, the owner =
of
=3D
>Shiny
> =20
>> =3D3D
> >> >>Box
> =
>>=20
>>was very helpful throughout the buying process. He =
also took=20
=3D
>great
> care
> >>=20
>>=3D3D
> >> >>in first
> =
>>=20
>>matching mics then matching transformers then matching the =
mics=20
=3D
>=3D3D
> >> =
>>w/transformers.
> =20
>> >>Painstaking I would say. I know it took him =
at least=20
a day or =3D
>so.
> >> =
>>Tom
> =20
>> >>
> >> >>
> =
>>=20
>>
> >> >><!DOCTYPE HTML PUBLIC=20
"-//W3C//DTD HTML 4.0 Transitional//EN">
> >>=20
>><HTML><HEAD>
> >> =
>><META=20
http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D
> =20
>> >> charset=3D3D3DISO-8859-1">
> =
>>=20
>><META content=3D3D3D"MSHTML 6.00.2800.1400"=20
name=3D3D3DGENERATOR>
> >>=20
>><STYLE></STYLE>
> >>=20
>></HEAD>
> >> >><BODY=20
bgColor=3D3D3D#ffffff>
> >> =
>><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>Had a project that called =
=3D
>for=20
tenor
> =3D3D
> >>=20
>>sax,=3D3D20
> >>=20
>>vocals</DIV>
> >>=20
>><DIV>and a =
little egg=20
=3D
>shakin'.</DIV>
> >>=20
>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >><DIV><FONT=20

face=3D3D3DArial size=3D3D3D2>Used 'em on everything =
=3D
>through=20
the
> =3D3D
> >>=20
>>Precision=3D3D20
> >>=20
>>8</DIV>
> >>=20
>></DIV>with =
really great=20
=3D
>results.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>The best words to describe=20
=3D
>=3D3D
> >> >>them are=20
natural=3D3D20
> >> >>and not=20
hyped.</DIV>
> >>=20
>></DIV>Made =
the sax sound=20
just like
=3D
>the =3D3D
> >> =
>>sax. Had=20
to=3D3D20
> >> >>be fairly=20
close</DIV>
> >>=20
>></DIV>to =
remove the room=20
coming =3D
>off the =3D3D
> >> =
>>backside of=20
the=3D3D20
> >> >>figure=20
8.</DIV>
> >>=20
>></DIV>Vocals =
didn't need=20
=3D3D
> >> >>compression. I=20
was=3D3D20
> >> >>singing and=20
watching</DIV>
> >>=20
>></DIV>levels =
so that made=20
this =3D3D
> >> >>possible. They=20
did=3D3D20
> >> >>seem=20
slightly</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>compressed sounding=20
though.
 =3D
> Even =3D3D
> >> =
>>when=20
the=3D3D20
> >> >>wave=20
got</DIV>
> >>=20
>></DIV>squared =
off in=20
Paris it =3D
>didn't gack
> or
> =
>>=20
>=3D3D
> >> >>even =

sound=3D3D20
> =20
>> >>clipped.</DIV> >>
> =
>>=20
>><DIV>I =
rerecorded those=20
spots =3D
>because they
> >> =
=3D3D
> =20
>> >>looked=3D3D20
> >>=20
>>bad...</DIV> >>
> >>=20
>><DIV>Odd but =
kinda=20
cool. =3D
></DIV>
> =
>>=20
>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>Vocals in the mix need =
lots
=3D
>&of=20
high
> =3D3D
> >> >>end. =20
Not=3D3D20
> >> >>a problem=20
either.</DIV>
> >>=20
>><DIV>It was =
a disco=20
thing with =3D
>that sizzly
> >> =
=3D3D
> =20
>> >>sound that=3D3D20
> >> =
>>only a=20
condensor</DIV>
> >>=20
>><DIV>should =
get. What I=20
found was
=3D
>that these
> >>=20
>=3D3D
> >> >>things =
took=3D3D20
> =20
>> >>Paris' eq </DIV>
> =
>>=20
>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>sweetly. The=20
esses didn't =3D
>go over
> =3D3D
> =
>>=20
>>the=3D3D20
> >> >>edge and tone was=20
smooth</DIV>
> >>=20
>><DIV>as =
silk. I=20
did use La2a's =3D
>across =3D3D
> >> =
>>them=20
at=3D3D20
> >> >>mixdown though. The=20
eggs</DIV>
> >>=20
>><DIV><FONT face=3D3D3DArial =

size=20;recorded nicely and=20
again =3
>sounded =3D3D
> >> =
>>natural.=20
=3D3D20
> >> >>One on each side of the =
mic. =20
</DIV>
> >> =
>></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2> =
</DIV>
> =20
>> >></DIV></FONT face=3D3D3DArial =
size=3D3D3D2></FONT=20;These are=20
the first ribbons
=3D
></FONT=20
=3D3D
> >> >>except for=3D3D20
> =
>>=20
>>some Beyer M160s way =
back.</DIV>
> =20
>> >></DIV></FONT face=3D3D3DArial =
size=3D3D3D2></FONT=20;These are=20
floating my boat =3D
>right =3D3D
> >>=20
>>now. I think=3D3D20
> >> =
>>they will=20
rock on brass and </DIV>
> >>=20
>></DIV></FONT=20
guitar. I'll find =3D
>out =3D3D
> >>=20
>>about=3D3D20
> >> =
>></FONT=20
face=3D3D3DArial size=3D3D3D2></FONT=20;that when a 7 horn band =
=3D
>comes=20
in=3D3D20
> >>=20
>>soon.</DIV>
> >>=20
>></DIV></FONT=20;They =
needed a lot=20
of gain.
=3D
></FONT=20
=3D3D
> >> =
>>afraid=20
to=3D3D20
> >> >>get any closer than about =
4" from=20
them.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2></FONT=20;Delicate little=20
buggers you
=3D
></FONT=20;know.=3D20
> =
=3D3D
> >>=20
>>Of course I=3D3D20
> >> >>used a =
popper=20
stopper for safety</DIV>
> >>=20
>></DIV></FONT=20;which =
darkens the=20
sound a =3D
>bit too.
> =3D3D
> =
>>=20

>></DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>At \$700 or so for the =
=3D
>matched=20
=3D3D
> >>=20
>>pair.</FONT=3D3D2 0
> >>=20
>>face=3D3D3DArial size=3D3D3D2>I think this is quite a =
bargain=20
=3D
>compared to =3D3D
> >>=20
>></DIV>
> >>=20
>></DIV>the =
R121s=20
etc. The Lundahls
=3D
>=3D3D
> >>=20
>></FONT=3D3D20
> >>=20
>>face=3D3D3DArial size=3D3D3D2>are supposed to give them =
more=20
clarity
=3D
>across
> =
>&the=3D3D20
> >>=20
>>board.</DIV>
> >>=20
>></DIV>Natural =
is what l=20
call them.
=3D
> =3D3D
> >>=20
>></FONT=3D3D20
> >>=20
>>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your =
looking for=20
=3D
>=3D3D
> >>=20
>>ribbons.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>Thanks to John Macy for =
=3D
>turning=20
us
> on
> >> =3D3D
> =
>>=20
>>to them. Jon,=3D3D20
> >> >>the =
owner of Shiny=20
Box</DIV>
> >>=20
>></DIV>was =
very helpful=20
throughout
=3D
>the
> =
>&buying=3D3D20
> =20
>> >>process. He also took great care in=20
first</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>matching mics then=20
matching
=3D
>=3D3D
> >> =

>>transformers=20
then=3D3D20
> >> >>matching the mics=20
w/transformers.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>Painstaking I would=20
say. I
=3D
>know =3D3D
> >> =
>>it took=20
him=3D3D20
> >> >>at least a day or=20
so.</DIV>
> >>=20
>></DIV></FONT face=3D3D3DArial=20
size=3D3D3D2>Tom</DIV>&
> >>=20
>></DIV></FONT face=3D3D3DArial =
size=3D3D3D2>=20
</DIV>
> >> >></DIV></FONT=20
face=3D3D3DArial size=3D3D3D2>=20
</DIV></BODY></HTML>
> >>=20
>>
> >> >>
> >>=20
>
> >
> >
> >
> >=20
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
=
Transitional//EN">
></HTML></HEAD>
></META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20
=3D
>charset=3D3Diso-8859-1">
></META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=
name=3D3DGENERATOR>
></STYLE></STYLE>
></HEA=
D>
></BODY=20
bgColor=3D3D#ffffff>
></DIV></FONT face=3D3DArial=20
size=3D3D2>Dale and=20
Cujo.</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>Heres what I can tell you about=20
=
the=3D20
>46Ls.</DIV>
></DIV></FONT=
=20
face=3D3DArial size=3D3D2>=20
</DIV>
></DIV></FONT face=3D3DArial =
size=3D3D2>I haven't=20
any ribbons to AB them =3D
>with. My=3D20
>experience=20
with</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>Beyer M-160s was less than stellar so=20
I
=3D
>am=3D20
>certainly=20
biased.</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>The information </FONT =
=3D
>face=3D3DArial=20

size=3D3D2>l=3D20
>got from Jon at Shiny Box is that the =
Lundahls make=20
</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>mics more clear from top to =3D
>bottom. l=20
know=3D20
>John Macy is </FONT face=3D3DArial=20
size=3D3D2>preferring the=20
=
=3D
>standard</DIV>
></DIV></FONT=20
face=3D3DArial size=3D3D2>46s over his Royer 121s on e. =
=3D
>gtrs. l=20
am=3D20
>going to=20
hammer</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>them tonight with some crunch guitars =3D
>for =
yours=20
and=3D20
>my=20
benefit.</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>I'll A-B them with a 57, 421 414 so =
you
=3D
>have=20
some=3D20
>basis for=20
my</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>comments. I'll gain match too =3D
>using the=20
=
same=3D20
>pre.</DIV>
></DIV></FONT=
=20
face=3D3DArial size=3D3D2>=20
</DIV>
></DIV></FONT face=3D3DArial =
size=3D3D2>Maybe I'll=20
post a short mp3 too. =3D
>It's so=3D20
>subjective with =
all the=20
variables.</DIV>
></DIV></FONT =
face=3D3DArial=20
size=3D3D2>I'll give you my gut feeling=20
=
=3D
>though.</DIV>
></DIV></FONT=20
face=3D3DArial=20
=
size=3D3D2>Tom</DIV> t;
></DIV></FONT=20
face=3D3DArial size=3D3D2>=20
=
</DIV>
></BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =
2px=20
solid; MARGIN-RIGHT: 0px">
> </DIV>"cujo"=20

<<A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
>=3D
>.com>=3D20
> =20
wrote in message <A=3D20
> =3D
>href=3D3D"<A=20
=
href=3D'news:4365146f\$1@linux">news:4365146f\$1@linux...</DIV>
<BR'=
>news:4365146f\$1@linux">news:4365146f\$1@linux...</DIV>=

<BR>=3D
>l=20
saw a=3D20
> pair of the SE ribbons at a dealer. =

They do=20
look really well =3D
>constructed,=3D20
> and I =
guess they are=20
supposed to be
a tad more airy than the=20
Royer.
=3D
>They=3D20
> aint super cheap though =
as are the=20
shiny..
I really do want to =
know
=3D
>about=3D20
> =20
the diff in the tranny of the Shiny box mics,
I am thinking =
a=20
pair
=3D
>of these=3D20
> may fit the bill as =
room mics. Of=20
course you
afiten get what you =
=3D
>pay=3D20
> =20
for
I also want to know how they sound on a crunchy master=20
gain=3D20
> marshall.

I heard a clip =
of DJ's=20
gemini in action, how does the
=3D
>5000=3D20
> =

compare?

 "DJ" =
<<A=3D20
> =20
=3D
>href=3D3D"<A=20
=
href=3D'mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
'>mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole</A=
>=3D
>_@animas.net>=3D20
> =20
wrote:
>I can't wait to give one of these SE ribbons a =
try. I'm=20
=3D
>very=3D20
> impressed with
>the =
SE stuff. We=20
just used a matched pair of =3D
>SE3's on=3D20
> =
some guitar=20
overdubs.
>We compared them to a matched pair of=20
=3D
>Neumann KM=3D20
> 184's and a pair of=20
AKG
>C460B's before we committed to them. =3D
>The =

SE3's=3D20
> sound great. I think =

this company is hitting some home quality products at very good prices. Dale wrote in message news:4364187c\$1@linux... of... So how does the ShinyBox sound compared with Beyer M160 & Royer (both of which I have used)? Does a \$310 mic (46L) really outperform a Royer?! I just scanned the shinybox.com, but didn't see much description of their tube mics (SE 5000) which I like a lot. Thanks, Dale "John Macy"

it didn't gack or even sound=20
=3D
>clipped.
>>=3D20
> >>I =
rerecorded=20
those spots because they looked=20
=3D
>bad...
>>=3D20
> >>Odd =
but kinda=20
cool. =3D3D20
>> =
>>
>>=3D20
> =20
>>Vocals in the mix need lots of high end. Not a=20
problem=3D20
> either.
>> >>It was =
a disco=20
thing with that sizzly =3D
>sound that=3D20
> only =
a=20
condensor
>> >>should get. What I found was =
that=20
=3D
>these=3D20
> things took Paris' =
eq=3D3D20
>>=20
>>sweetly. The =3D
>esses didn't=3D20
> go =
over the edge=20
and tone was smooth
>> >>as =3D
>silk. I=20
did=3D20
> use La2a's across them at mixdown though. The =

eggs
>>=3D20
> >>recorded nicely =
and again=20
sounded natural. One on each =3D
>side of=3D20
> =20
the
>mic.
>> >=3D3D
>>=20
>>=3D3D20
>>=3D 20
> =
>>
>>=20
>>These are the first ribbons I've used =3D
>except=20
for=3D20
> some Beyer M160s =
way
=3D3D
>> =20
>>back.
>> =
=3D
>>>These=3D20
> are=20
floating my boat right now. I think they will rock =
on=3D20
> =20
brass
>> =3D3D
>>=20
>>and=3D3D20
>> =
=3D
>>>crunch=3D20
> =20
guitar. I'll find out about that when a 7 horn band =
comes=3D20
> =20
in
=3D3D
>> >>soon.
>>=20
>>They needed a =3D
>lot of=3D20
> gain. I =
was afraid to=20
get any closer than=20
=3D
>about
>4"
>>=3D20
> =20
>>=3D3D
>> >>from them.
>>=20
>>Delicate =3D
>little=3D20
> buggers you =
know. Of=20

course I used a popper=
=3D
 >stopper
for
&g t;>=3D20
> =

>=3D3D
>> >>safety
>> =
>>which=20
darkens =3D
>the sound a=3D20
> bit=20
too.=3D3D20
>> >>
>> >>At =
\$700 or so=20
=3D
>for the=3D20
> matched pair.I think this is =
quite a=20
bargain =3D3D
>> =
=3D
>>>compared=3D20
> =20
to=3D3D20
>> >>the R121s etc. The Lundahls are=20
=3D
>supposed to=3D20
> give them more=20
clarity
=3D3D
>>& ;> >>across the=20
=3D
>board.
>>=3D20
> =
>>Natural is what I=20
call them. Not a bad choice if your =
=3D
>looking=3D20
> for=20
=3D3D
>> >>ribbons.
>>=2 0
>>
>>=3D20
> >>Thanks to John =
Macy for=20
turning us on to them. Jon, the owner =
=3D
>of=3D20
> =20
Shiny
>> =3D3D
>> =
>>Box
>>=20
>>was =3D
>very=3D20
> helpful throughout =
the buying=20
process. He also took=3D20
> =
great
care
>> ;=20
>=3D3D
>> >>in=20
=3D
>first
>>=3D20
> =
>>matching mics then=20
matching transformers then matching the =
=3D
>mics=3D20
> =20
=3D3D
>> >>w/transformers.
>&am p;>=20
=3D
>>>Painstaking I would=3D20
> say. I =
know it took=20
him at least a day or so.
>>=3D20
> =20
>>Tom
>> >>
>>=20
>>
>>=3D20
> =
>>
>>=20
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD =3D
>HTML=20
4.0=3D20
> Transitional//EN">
>>=20
=
=3D
 >>><HTML><HEAD&am ;>
>>=3D20
>=
>><META http-equiv=3D3D3DContent-Type =

they
=3D3D
 >>>=20
=3D
 >>>looked=3D3D20
> >>=3D20
> =20
=3D
 >>>bad...</DIV> >
>>>=3D20
> =20
=3D
 >>></DIV>Odd but =
kinda=20
=3D
 >>>cool. =3D20
 > =20
</DIV>
>& & amp; >>=20
>></DIV></FONT =
=3D
 >>>face=3D3D3DArial=3D20
 > =20
size=3D3D3D2> </DIV>
>& >>=20
=3D
 >>></DIV></FONT=3D20
 > =20
face=3D3D3DArial=20
size=3D3D3D2>Vocals in the mix need lots of=20
=3D
 >>high
>=3D3D
>& >>=3D20
 > =20
>>end.=20
Not=3D3D20
>& >> a problem=3D20
 > =20
either.</DIV>
> & amp; >>=20
=3D
 >>></DIV></FONT=3D20
 > =20
face=3D3D3DArial=20
size=3D3D3D2>It was a disco thing with that=20
=3D
 >>szly
>& >>=3D20
 > =20
=3D3D
>& >>=20
>>sound that=3D3D20
>& >> >>only =
a=3D20
 > =20
condensor</DIV>
 >& >>=20
=3D
 >>></DIV></FONT=3D20
 > =20
face=3D3D3DArial=20
size=3D3D3D2>should get. What I found was that=20
=3D
 >>these
>& >>=3D20
 > =20
>>=3D3D
>& >>=20
>>things took=3D3D20
>& >> =
=3D
 >>>Paris'=20
eq=3D20
 > </DIV>
> & amp; >>=20
>></DIV></FONT =
=3D
 >>>face=3D3D3DArial=3D20
 > =20
size=3D3D3D2>sweetly. The esses didn't go=20
=3D
 >>over
>=3D3D
>& >>=3D20
 > =20
>>the=3D3D20
>& >> >>edge and tone=20
was=3D20
 > =20
smooth</DIV>
> & amp; >>=20
=3D
 >>></DIV></FONT=3D20
 > =20
face=3D3D3DArial=20
size=3D3D3D2>as silk. I did use La2a's across=20
=3D
 >>=3D3D
>& >>=3D20
 > >>them=20

at=3D3D20
>> >>mixdown though. =
The=3D20
> =20
eggs</DIV><BR& gt;>>=20
>></DIV></FONT=3D20
> face=3D3D3DArial=20
size=3D3D3D2>recorded nicely and again sounded=20
=3D
>=3D3D</BR>>>=3D20
> =
>>natural.=20
=3D3D20</BR>>> >>One on each side of the =
=3D
>mic.=20
=3D20
> </DIV>
& amp;gt;>=20
>></DIV></FONT =
=3D
>face=3D3D3DArial=3D20
> =20
size=3D3D3D2> </DIV>
>>=20
=3D
 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>These are the first ribbons I've=20
=3D
>used</BR>>>=3D20
> =
=3D3D</BR>>>=20
>>except for=3D3D20</BR>>> >>some Beyer =
=3D
>M160s=20
way=3D20
> =
back.</DIV><BR& ;gt;>>=20
>></DIV></FONT =3D
>
> =
face=3D3D3DArial=20
size=3D3D3D2>These are floating my boat right=20
=3D
>=3D3D</BR>>>=3D20
> >>now. I =

think=3D3D20</BR>>> >>they will rock on =
=3D
>brass=20
and=3D20
> </DIV>
& amp;gt;>=20
>></DIV></FONT =
=3D
>face=3D3D3DArial=3D20
> =20
size=3D3D3D2>crunch guitar. I'll find out=20
=3D3D</BR>>>=3D20
> =
>>about=3D3D20</BR>>> >=20
>></FONT =
=3D
>face=3D3D3DArial=3D20
> =20
size=3D3D3D2>that when a 7 horn band comes=20
in=3D3D20</BR>>>=3D20
> =20
>>soon.</DIV>
>>=20
=3D
 >>></DIV></FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>They needed a lot of gain. I was=20
=3D
>=3D3D</BR>>>=3D20
> >>afraid =

to=3D3D20</BR>>> >>get any closer than about =
=3D
>4"=20
from=3D20
> =

them.</DIV>
& ;gt;>>=20
>><DIV><FONT =3D
>
> =
face=3D3D3DArial=20
size=3D3D3D2>Delicate little buggers you know.=20
=3D
 >
=3D3D
>& & am p;gt;=3D20
> =
>>Of course=20
l=3D3D20
>> >>used a popper stopper for=20
=3D
>
> =
safety</DIV>
& am p;gt;>>=20
=3D
 >>><DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>which darkens the sound a bit=20
=3D
 >too.
>=3D3D
>& >=3D20
> =20
>></DIV>& & am p;lt;BR>>>=20
=3D
 >>><DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>> =
</DIV>
>>>=3D20
> =20
>><DIV>At \$700 =
or so=20
=3D
>for the=3D20
> matched =
=3D3D
>>=20
=
=3D
 >>>pair.<FO NT=3D3D20
>>>=3D=
20
> =20
>>face=3D3D3DArial size=3D3D3D2>I think this is quite a =
bargain=20
=3D
>compared to=3D20
> =3D3D
>>=20
=
>></DIV>& & am p;lt;BR>>>>=3D20
> =20
>><DIV>the =
R121s=20
=3D
>etc. The=3D20
> Lundahls =
=3D3D
>>=20
=
=3D
 >>><FONT=3D 3D20
>>>=3D20 <BR=
>> =20
>>face=3D3D3DArial size=3D3D3D2>are supposed to give them =
more=20
=3D
>clarity=3D20
> =20
across
>the=3D3D20
> >>=3D20
> =20
=
>>board.</DIV> >
>>>=3D20
>&nb=
sp;=20
>><DIV>Natural =
is=20
=3D
>what I call=3D20
> them. =
=3D3D
>>=20

=
=3D
 >>><FONT=3D 3D20
>>=3D20 <BR=
>> =20
>>face=3D3D3DArial size=3D3D3D2>Not a bad choice if your =
looking=20
=3D
>for=3D20
> =3D3D
>>=20
=
>>ribbons.</DIV&am p;gt;
>>=3D20
>&= =20
>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>=20
=3D
>
> </DIV>
>>=20
>><DIV><FONT face=3D3D3DArial=3D20
> =20
size=3D3D3D2>Thanks to John Macy for turning=20
us
on
>>=20
=3D
>=3D3D
>>=3D20
> >>to =
them.=20
Jon,=3D3D20
>> >>the owner of =
Shiny=3D20
> =20
Box</DIV><BR&g t;gt;>=20
>><DIV><FONT=3D20
> face=3D3D3DArial=20
size=3D3D3D2>was very helpful throughout=3D20
> =20
the
>buying=3D3D20
 >>>process. He =
also took=20
=3D
>great=3D20
> care in=20
first</DIV><BR& ;gt;>>=20
=3D
 >>><DIV><FONT=3D20
> =
face=3D3D3DArial=20
size=3D3D3D2>matching mics then matching=20
=3D
>=3D3D
>>=3D20
> =
>>transformers=20
then=3D3D20
>> >>matching the =
mics=3D20
> =20
=
w/transformers.</DIV>& ;lt;BR>>>=3D20
>&n= =20
>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>Painstaking l=20
=3D
>would=3D20
> say. I know =
=3D3D
>> >>it=20
took him=3D3D20
>> =
=3D
>>>at=3D20
> least a=20
day or =
so.</DIV><BR&g t;gt;>=3D20
> =20
>><DIV><FONT face=3D3D3DArial=3D20
> =20
=
size=3D3D3D2>Tom</DIV& ;gt;
>>=3D20
>&g= =20

>><DIV><FONT face=3D3D3DArial =
size=3D3D3D2>=20
=3D
>
> </DIV>
>>=20
>><DIV><FONT face=3D3D3DArial=3D20
> =20
size=3D3D3D2>=20
=
=3D
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>>=3D20 <=
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-----=_NextPart_000_004C_01C5DE9A.4E512DC0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Here's what I did on the mic shootout.

I set all mics 6" from center of speakers
for the Twin and 4" from the Rocktron.
2x12s in each setup. Two mics on each facing
center from very close to center. Sent all mics
through the Precision 8 pre and matched gain
by eye on the meters then later by eye in the
editor. One performance for each of four tracks.
Shure 57, Senn 421, AKG 414 ULS and Shiny Box 46L.
Used a Rocktron Taboo Twin for hi gain with a Guild
Strat/Jackson type with Seymour Duncans. Used a=20
'61 Jazz Master through a '82 tube Twin for jazz and blues.

Track 1. 57 Jazz

2. 421 Jazz

3. 414 Jazz

4 . 46L Jazz

5. 57 Blues

6. 421 Blues

7. 414 Blues

8. 46L Blues

9. 57 Hi gain Rhythm

10. 421 Hi gain Rhythm =20

11. 414 Hi gain Rhythm

12. 46L Hi gain Rhythm
13. 57 Higher gain Lead
14. 421 Higher gain Lead =20
15. 414 Higher gain Lead
16. 46L Higher gain Lead=20

The mic placement is obviously not right for all sounds and mics in any of the scenarios. It is however consistent. You can make your own decisions about sounds, placement, mic choice after listening.

Again, If you want to hear the shootout I have 192k mp3s of the whole = thing.

They are Ogg Vorbis or .ogg . Winamp has no problem playing them. The difference from mic to mic is quite obvious so a .wav is not needed.

I'll post my opinions after a few others have chimed in.

Glad to be of service,

Tom

=20

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:43672bab@linux...

Okay I did the mic shoot out but the files are way too large to=20 post here. It's 6 Meg. 16 tracks in all. If you want 'em I can = email=20

them to you unless you have another way. I don't really want to be=20 printing disks.

Tom

-----=_NextPart_000_004C_01C5DE9A.4E512DC0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>Here's what I did on the mic = shootout.</DIV>

<DIV> </DIV>

needed.</DIV>
<DIV> </DIV>
<DIV>I'll post my opinions after a few others have chimed in.</DIV>
<DIV>Glad to be of service,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
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<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> wrote =
in message=20
news:43672bab@linux...</DIV>
<DIV>Okay I did the mic shoot out but the =
files are=20
way too large to </DIV>
<DIV>post here. It's 6 Meg. 16 =
tracks in=20
all. If you want 'em I can email </DIV>
<D

Subject: Re: Got the Shiny Box 46L matched pair last week.

Posted by [Tom Bruhl](#) on Tue, 01 Nov 2005 09:11:17 GMT

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

IV>them to you <FONT face=3DArial =
size=3D2>unless=20
you have another way. I don't =
really want=20
to be </DIV>
<DIV>printing disks.</DIV>
<DIV>Tom</DIV>
<DIV><FONT face=3DArial =
size=3D2> </DIV></BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_004C_01C5DE9A.4E512DC0--This is a multi-part message in MIME format.

-----000504000207000406070503

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

I hope this is it.

jon chaikin wrote:

> thanks john. that would be great. if you want to email it my email

> is: jc@nonstopsound.com otherwise i'll look for it here.
>
> thanks again.
>
> On Mon, 31 Oct 2005 19:18:12 -0500, John <no@no.com> wrote:
>
>
>>I think I have it. I'm holding a 4 page document and put it in my
>>copier and have it email it to me as pdf then I can post it. YEAH IT
>>DOES THAT ! wow
>>Then let me know if that is what you want. I bet it is.
>>John
>>
>>jon chaikin wrote:
>>
>>>thanks for the pointer. i've yet to find the one that was on the
>>>Ensoniq site which gave a step by step for using the aux sends to
>>>create a headphone mix, but i'll keep looking.
>>>
>>>thanks again.
>>>
>>>jon
>>>
>>>On Sat, 29 Oct 2005 19:05:02 -0400, John <no@no.com> wrote:
>>>
>>>
>>>
>>>>www.kfocus.com/paris
>>>>
>>>>Look under Paris, _Setup, Queue Mixes
>>>>
>>>>jon chaikin wrote:
>>>>
>>>>
>>>>>i used to have a tutorial that showed how to setup a headphone mix
>>>>>using the external effects system. does anyone still have a copy?
>>>>>
>>>>>thanks
>>>>>
>>>>>jon
>>>
>>>
>

-----000504000207000406070503
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name="headphone mix.PDF"
Content-Transfer-Encoding: base64

Content-Disposition: inline;
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R0R0C2FrM/XS


```

>stopper
> for
> >> >=3D
> >> >>safety
> >> >>which darkens the sound a bit too.=3D20
> >> >>
> >> >>At $700 or so for the matched pair.I think this is quite a =
>bargain =3D
> >> >>compared to=3D20
> >> >>the R121s etc. The Lundahls are supposed to give them more =
>clarity
> =3D
> >> >>across the board.
> >> >>Natural is what I call them. Not a bad choice if your looking =
>for =3D
> >> >>ribbons.
> >> >>
> >> >>Thanks to John Macy for turning us on to them. Jon, the owner of
=
>Shiny
> >> =3D
> >> >>Box
> >> >>was very helpful throughout the buying process. He also took =
>great
> care
> >> >=3D
> >> >>in first
> >> >>matching mics then matching transformers then matching the mics
=
>=3D
> >> >>w/transformers.
> >> >>Painstaking I would say. I know it took him at least a day or =
>so.
> >> >>Tom
> >> >>
> >> >>
> >> >>
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>for tenor
> =3D

```


> >> >>sax,=3D20
> >> >>vocals</DIV>
> >> >><DIV>and a little egg =
>shakin'.</DIV>
> >> >><DIV> </DIV>
> >> >><DIV>Used 'em on everything =
>through the
> =3D
> >> >>Precision=3D20
> >> >>8</DIV>
> >> >><DIV>with really great =
>results.</DIV>
> >> >><DIV> </DIV>
> >> >><DIV>The best words to describe
=
>=3D
> >> >>them are natural=3D20
> >> >>and not hyped.</DIV>
> >> >><DIV>Made the sax sound just
like
=
>the =3D
> >> >>sax. Had to=3D20
> >> >>be fairly close</DIV>
> >> >><DIV>to remove the room coming =
>off the =3D
> >> >>backside of the=3D20
> >> >>figure 8.</DIV>
> >> >><DIV>Vocals didn't need =3D
> >> >>compression. I was=3D20
> >> >>singing and watching</DIV>
> >> >><DIV>levels so that made this
=3D
> >> >>possible. They did=3D20
> >> >>seem slightly</DIV>
> >> >><DIV>compressed sounding though.
=
>Even =3D
> >> >>when the=3D20
> >> >>wave got</DIV>
> >> >><DIV>squared off in Paris it =
>didn't gack
> or
> >> >>=3D
> >> >>even sound=3D20
> >> >>clipped.</DIV>
> >> >><DIV>I rerecorded those spots =
>because they

> >> =3D
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> >> >>bad...</DIV>
> >> >><DIV>Odd but kinda cool. =
></DIV>
> >> >><DIV> </DIV>
> >> >><DIV>Vocals in the mix need lots
=
>of high
> =3D
> >> >>end. Not=3D20
> >> >>a problem either.</DIV>
> >> >><DIV>It was a disco thing with =
>that sizzly
> >> =3D
> >> >>sound that=3D20
> >> >>only a condensor</DIV>
> >> >><DIV>should get. What I found
was
=
>that these
> >> >=3D
> >> >>things took=3D20
> >> >>Paris' eq </DIV>
> >> >><DIV>sweetly. The esses didn't
=
>go over
> =3D
> >> >>the=3D20
> >> >>edge and tone was smooth</DIV>
> >> >><DIV>as silk. I did use La2a's
=
>across =3D
> >> >>them at=3D20
> >> >>mixdown though. The eggs</DIV>
> >> >><DIV>recorded nicely and again =
>sounded =3D
> >> >>natural. =3D20
> >> >>One on each side of the mic. </DIV>
> >> >><DIV> </DIV>
> >> >><DIV>These are the first ribbons
=
>I've used
> >> =3D
> >> >>except for=3D20
> >> >>some Beyer M160s way back.</DIV>
> >> >><DIV>These are floating my boat
=
=

>right =3D
> >> >>now. I think=3D20
> >> >>they will rock on brass and </DIV>
> >> >><DIV>crunch guitar. I'll find =
>out =3D
> >> >>about=3D20
> >> >>that when a 7 horn band =
>comes in=3D20
> >> >>soon.</DIV>
> >> >><DIV>They needed a lot of gain.
=
>I was =3D
> >> >>afraid to=3D20
> >> >>get any closer than about 4" from them.</DIV>
> >> >><DIV>Delicate little buggers you
=
>know.=20
> =3D
> >> >>Of course I=3D20
> >> >>used a popper stopper for safety</DIV>
> >> >><DIV>which darkens the sound a =
>bit too.
> =3D
> >> >></DIV>
> >> >><DIV> </DIV>
> >> >><DIV>At \$700 or so for the =
>matched =3D
> >> >>pair.<FONT=3D20
> >> >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>compared to =3D
> >> >></DIV>
> >> >><DIV>the R121s etc. The
Lundahls
=
>=3D
> >> >><FONT=3D20
> >> >>face=3D3DArial size=3D3D2>are supposed to give them more clarity
=
>across
> >the=3D20
> >> >>board.</DIV>
> >> >><DIV>Natural is what I call
them.
=
> =3D
> >> >><FONT=3D20
> >> >>face=3D3DArial size=3D3D2>Not a bad choice if your looking for =
>=3D

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> >> >>ribbons.</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2>Thanks to John Macy for =
>turning us
> on
> >> =3D
> >> >>to them. Jon,=3D20
> >> >>the owner of Shiny Box</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2>was very helpful throughout
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>the
> >buying=3D20
> >> >>process. He also took great care in first</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2>matching mics then matching
=
>=3D
> >> >>transformers then=3D20
> >> >>matching the mics w/transformers.</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I would say. I
=
>know =3D
> >> >>it took him=3D20
> >> >>at least a day or so.</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT>
</DIV></BODY></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>Dale and Cujo,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Heres what I can tell you about the=20
>46Ls:</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2>I haven't any ribbons to AB them =
>with. My=20

```

>experience with</DIV>
><DIV>Beyer M-160s was less than stellar so
I
=
>am=20
>certainly biased.</DIV>
><DIV>The information <FONT =
>face=3DArial size=3D2>I=20
>got from Jon at Shiny Box is that the Lundahls make the</DIV>
><DIV>mics more clear from top to =
>bottom. I know=20
>John Macy is preferring the =
>standard</DIV>
><DIV>46s over his Royer 121s on e. =
>gtrs. I am=20
>going to hammer</DIV>
><DIV>them tonight with some crunch guitars
=
>for yours and=20
>my benefit.</DIV>
><DIV>I'll A-B them with a 57, 421 414 so
you
=
>have some=20
>basis for my</DIV>
><DIV>comments. I'll gain match too =
>using the same=20
>pre.</DIV>
><DIV> </DIV>
><DIV>Maybe I'll post a short mp3 too. =
>It's so=20
>subjective with all the variables.</DIV>
><DIV>I'll give you my gut feeling =
>though.</DIV>
><DIV>Tom</DIV>
><DIV> </DIV>
><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"cujo" <<A=20
> =
>href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>.com>=20
> wrote in message <A=20
> =
>href=3D"news:4365146f\$1@linux">news:4365146f\$1@linux...</DIV>

=
>I saw a=20
> pair of the SE ribbons at a dealer.
They do look really well =

>constructed,=20
> and I guess they are supposed to be
a tad more airy than the
Royer.
=
>They=20
> aint super cheap though as are the shiny..
I really do want to
know
=
>about=20
> the diff in the tranny of the Shiny box mics,
I am thinking a pair
=
>of these=20
> may fit the bill as room mics. Of course you
afiten get what you =
>pay=20
> for
I also want to know how they sound on a crunchy master gain=20
> marshall.

I heard a clip of DJ's gemini in action, how does
the
=
>5000=20
> compare?

"DJ" <<A=20
> =
>href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
>_@animas.net=>=20
> wrote:
>I can't wait to give one of these SE ribbons a try. I'm =
>very=20
> impressed with
>the SE stuff. We just used a matched pair of =
>SE3's on=20
> some guitar overdubs.
>We compared them to a matched pair of =
>Neumann KM=20
> 184's and a pair of AKG
>C460B's before we committed to them. =
>The SE3's=20
> sound great. I think this
>company is hitting some home =
>runs with=20
> some high quality products at very
>good=20
> prices.
>
>Deej
>
>"Dale" <<A=20
> =
>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>>=20
> wrote in =
>message
>news:4364187c\$1@linux...
>>
>> A=20
> buncha questions about these "ShinyBox" mics I hear tell=20
> of....
>>
>> So how does the ShinyBox sound compared =
>with=20
> Beyer M160 & Royer (both
of
>> which I have used)? =
>Does a \$310=20
> mic (46L) really outperform a Royer?!?
>>
>> I just =
>scanned=20
> the shinybox.com, but didn't see much description of=20

> the
>practical
>> difference between the 46, 46C, & =
 >46L=20
 > except about the transformers. How
>> are the spendier ones=20
 > better?
>>
>> I don't suppose anyone has got one of =
 >the new=20
 > SE Electronics Ribbon mics
>> to report on? I have one of =
 >their tube=20
 > mics (SE 5000) which I like a lot.
>>
>> =
 >thanks,
>>=20
 > Dale
>>
>>
>>
>> "John Macy" =
 ><<A=20
 > =
 >href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=
 >t;=20
 > wrote:
>> >
>> >Glad you like them, Tom. =
 >I think=20
 > they are
>> >a fantastic value. I use my 46's over =
 >my=20
 > Royers
>> >all the time, especially on electric =
 >guitars. =20
 > I
>> >know Darren Rahn for the group here got a =
 >pair
>>=20
 > >also and is verry pleased, too. Even the =
 >unmatched,
>>=20
 > >stock transformer 46's are pretty nice :)
>> =
 >>
>>=20
 > >
>> >"Tom Bruhl" <<A=20
 > href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 > wrote:
>> >>
>> >>
>> =
 >>>Had a=20
 > project that called for tenor sax, vocals
>> >>and a =
 >little egg=20
 > shakin'.
>> >>
>> >>Used 'em on =
 >everything=20
 > through the Precision 8
>> >>with really great=20
 > results.
>> >>
>> >>The best words to =
 >describe=20
 > them are natural and not hyped.
>> >>to remove the room =
 >coming=20
 > off the backside of the figure 8.
>> >>Vocals didn't =
 >need=20
 > compression. I was singing and watching
>> =
 >>>levels so=20
 > that made this possible. They did seem slightly
>>=20
 > >>compressed sounding though. Even when the wave =
 >got
>>=20
 > >>squared off in Paris it didn't gack or even sound =
 >clipped.
>>=20

> >>I rerecorded those spots because they looked =
>bad...
>>=20
> >>Odd but kinda cool. =3D20
>> >>
>>=20
> >>Vocals in the mix need lots of high end. Not a problem=20
> either.
>> >>It was a disco thing with that sizzly =
>sound that=20
> only a condensor
>> >>should get. What I found was that =
>these=20
> things took Paris' eq=3D20
>> >>sweetly. The =
>esses didn't=20
> go over the edge and tone was smooth
>> >>as =
>silk. I did=20
> use La2a's across them at mixdown though. The eggs
>>=20
> >>recorded nicely and again sounded natural. One on each =
>side of=20
> the
mic.
>> >=3D
>> >>=3D20
>>=20
> >>
>> >>These are the first ribbons I've used =
>except for=20
> some Beyer M160s way
=3D
>> >>back.
>> =
>>>These=20
> are floating my boat right now. I think they will rock on=20
> brass
>> =3D
>> >>and=3D20
>> =
>>>crunch=20
> guitar. I'll find out about that when a 7 horn band comes=20
> in
=3D
>> >>soon.
>> >>They needed a =
>lot of=20
> gain. I was afraid to get any closer than =
>about
4"
>>=20
> >=3D
>> >>from them.
>> >>Delicate =
>little=20
> buggers you know. Of course I used a popper =
>stopper
for
>>=20
> >=3D
>> >>safety
>> >>which darkens =
>the sound a=20
> bit too.=3D20
>> >>
>> >>At \$700 or so =
>for the=20
> matched pair.I think this is quite a bargain =3D
>> =
>>>compared=20
> to=3D20
>> >>the R121s etc. The Lundahls are =
>supposed to=20
> give them more clarity
=3D
>> >>across the =
>board.
>>=20
> >>Natural is what I call them. Not a bad choice if your =
>looking=20
> for =3D
>> >>ribbons.
>> >>
>>=20
> >>Thanks to John Macy for turning us on to them. Jon, the owner =
>of=20
> Shiny
>> =3D
>> >>Box
>> >>was =

```

>very=20
> helpful throughout the buying process. He also took=20
> great<BR>care<BR>>> >=3D<BR>>> >>in =
>first<BR>>>=20
> >>matching mics then matching transformers then matching the =
>mics=20
> =3D<BR>>> >>w/transformers.<BR>>> =
>>>Painstaking I would=20
> say. I know it took him at least a day or so.<BR>>>=20
> >>Tom<BR>>> >><BR>>> >><BR>>>=20
> >><BR>>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
>HTML 4.0=20
> Transitional//EN"><BR>>> =
>>><HTML><HEAD><BR>>>=20
> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
>=3D<BR>>>=20
> >>charset=3D3Diso-8859-1"><BR>>> >><META=20
> content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR><BR>>> =
>
> >><STYLE></STYLE><BR>>>=20
> >></HEAD><BR>>> >><BODY=20
> bgColor=3D3D#ffffff><BR>>> >><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>Had a project that called for tenor<BR>=3D<BR>>>=20
> >>sax,=3D20<BR>>>=20
> >>vocals</FONT></DIV><BR>>>=20
> >><DIV><FONT face=3D3DArial size=3D3D2>and a little =
>egg=20
> shakin'.</FONT></DIV><BR>>> =
>>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
> >><DIV><FONT face=3D3DArial size=3D3D2>Used 'em on =
>everything=20
> through the<BR>=3D<BR>>> >>Precision=3D20<BR>>>=20
> >>8</FONT></DIV><BR>>> =
>>><DIV><FONT=20
> face=3D3DArial size=3D3D2>with really great=20
> results.</FONT></DIV><BR>>> =
>>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
> >><DIV><FONT face=3D3DArial size=3D3D2>The best =
>words to=20
> describe =3D<BR>>> >>them are natural=3D20<BR>>> =
>>>and not=20
> hyped.</FONT></DIV><BR>>> =
>>><DIV><FONT=20
> face=3D3DArial size=3D3D2>Made the sax sound just like the =
>=3D<BR>>>=20

```


> >>sax. Had to=3D20
>> >>be fairly=20
 > close</DIV>
>> >><DIV><FONT =
 >
 > face=3D3DArial size=3D3D2>to remove the room coming off the =
 >=3D
>>=20
 > >>backside of the=3D20
>> >>figure=20
 > 8.</DIV>
>> >><DIV><FONT=20
 > face=3D3DArial size=3D3D2>Vocals didn't need =3D
>>=20
 > >>compression. I was=3D20
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>> =
 >>><DIV><FONT=20
 > face=3D3DArial size=3D3D2>levels so that made this =3D
>>=20
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>> >>seem=20
 > slightly</DIV>
>> =
 >>><DIV><FONT=20
 > face=3D3DArial size=3D3D2>compressed sounding though. Even =
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 > condensor</DIV>
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>>=20
 > =3D
>> >>things took=3D20
>> =
 >>>Paris' eq=20

> </DIV>
>> >><DIV><FONT =
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> >size=3D3D2>sweetly. The esses didn't go =
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=3D
>>=20
> >>the=3D20
>> >>edge and tone was=20
> >smooth</DIV>
>> =
>>><DIV><FONT=20
> >face=3D3DArial size=3D3D2>as silk. I did use La2a's across =
> >=3D
>>=20
> >>them at=3D20
>> >>mixdown though. The=20
> >eggs</DIV>
>> >><DIV><FONT=20
> >face=3D3DArial size=3D3D2>recorded nicely and again sounded =
> >=3D
>>=20
> >>natural. =3D20
>> >>One on each side of the =
> >mic. =20
> </DIV>
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> >size=3D3D2> </DIV>
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>>><DIV><FONT=20
> >face=3D3DArial size=3D3D2>These are the first ribbons I've =
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> >
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>> >>they will rock on =
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> </DIV>
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>>><DIV><FONT=20
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>>=20
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>> >>get any closer than about =
> >>4" from=20
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> >
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>>=20
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> >
> >safety</DIV>
>> =

>>><DIV><FONT=20
> face=3D3DArial size=3D3D2>which darkens the sound a bit =
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>>=20
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> face=3D3DArial size=3D3D2> </DIV>
>>=20
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> matched =3D
>> =
>>>pair.<FONT=3D20
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>>><FONT=3D20
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> across
>the=3D20
>>=20
> >>board.</DIV>
>>=20
> >><DIV>Natural is =
>what I call=20
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>for=20
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>>=20
> >><DIV> =
>
> </DIV>
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>> =
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>>><DIV><FONT=20
> face=3D3DArial size=3D3D2>matching mics then matching =
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> >>transformers then=3D20
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> w/transformers.</DIV>
>>=20
> >><DIV>Painstaking I =
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> say. I know =3D
>> >>it took him=3D20
>> =
>>>at=20

```
> least a day or so.</FONT></DIV><BR>>>=20
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> size=3D3D2>Tom</FONT></DIV><BR>>>=20
> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
>
> </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
> size=3D3D2></FONT> =
></DIV></BODY></HTML><BR>>>=20
> >><BR>>> >><BR>>>=20
>><BR>><BR>><BR>></BLOCKQUOTE></BODY></HTML>
>
>You might want to try AIM to zap the files over.
```

James

"Tony Benson" <tony@standinghampton.com> wrote:

>Tom,

>

>If you want, you can email them to me and I'll put them on my web site so

>anyone can go download them. I've got extra space and bandwidth right now,

>so it's no big deal. Let me know.

>

> Email me here: tony@mercysakes.com

>

>Tony

>

>

>"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43672bab@linux...

>Okay I did the mic shoot out but the files are way too large to

>post here. It's 6 Meg. 16 tracks in all. If you want 'em I can email

>them to you unless you have another way. I don't really want to be

>printing disks.

>Tom

>

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:4365791b@linux...

> Cujo,

> I know what you're saying about the hi-gain sounds. The

> 414 is always abrassive here. I have been a 57 lover from

> the getgo but am always fighting to reproduce what's coming from

> the amp in the control room.

>

> If the 121s can be murky maybe that will be true with the Shiny Box

> also. I can say they accept paris high end eq very gracefully. Not

> like a 57 or a 414.

>

> The jury is in session as we speak...
> Tom
>
> "cujo" <chris@nospamapplemanstudio.com> wrote in message
>news:436568a1\$1@linux...
>
>
> Cool, one thing I really harp on wiht bands about guitars is less is

>more.
> So many great guitar bands (Led Zep, The Who, zz Top, Hendix, and even

>more
> modern stuff like The Smiths, or the Clash) did not use that JCM800
type
> marshall sound but often used cleaner sounds and less wall of guitar

>overdubs
> for sure than say Foo Fighters or something of that nature. so it seems

>that
> many of the LDC's or even 57's can sound pretty abrasive with them,
but
>these
> High Gain amos can sound cool for sure, the ribbon may be just the
>trick.,I
> know the 121s do ok for this, but I do think they sound at tad murky

>too.
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
> >Dale and Cujo,
> >Heres what I can tell you about the 46Ls:
> >
> >I haven't any ribbons to AB them with. My experience with
> >Beyer M-160s was less than stellar so I am certainly biased.
> >The information I got from Jon at Shiny Box is that the Lundahls make
=
> >the
> >mics more clear from top to bottom. I know John Macy is preferring
the
> =
> >standard
> >46s over his Royer 121s on e. gtrs. I am going to hammer
> >them tonight with some crunch guitars for yours and my benefit.

> >I'll A-B them with a 57, 421 414 so you have some basis for my
> >comments. I'll gain match too using the same pre.
> >
> >Maybe I'll post a short mp3 too. It's so subjective with all the =
> >variables.
> >I'll give you my gut feeling though.
> >Tom
> >
> > "cujo" <chris@nospamapplemanstudio.com> wrote in message =
> >news:4365146f\$1@linux...
> >
> >
> > I saw a pair of the SE ribbons at a dealer.=20
> > They do look really well constructed, and I guess they are supposed

>to

> =
> >be
> > a tad more airy than the Royer. They aint super cheap though as are
=
> >the shiny..
> > I really do want to know about the diff in the tranny of the Shiny

>box

> =
> >mics,
> > I am thinking a pair of these may fit the bill as room mics. Of
>course
> =
> >you
> > afiten get what you pay for
> > I also want to know how they sound on a crunchy master gain marshall.
> >
> > I heard a clip of DJ's gemini in action, how does the 5000 compare?
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > >I can't wait to give one of these SE ribbons a try. I'm very =
> >impressed with
> > >the SE stuff. We just used a matched pair of SE3's on some guitar
=
> >overdubs.
> > >We compared them to a matched pair of Neumann KM 184's and a pair
of
> =
> >AKG
> > >C460B's before we committed to them. The SE3's sound great. I think
> =

> >this
> > >company is hitting some home runs with some high quality products
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> =
> >very
> > >good prices.
> > >
> > >Deej
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> > >"Dale" <dalebradleycello@yahoo.com> wrote in message
> > >news:4364187c\$1@linux...
> > >>
> > >> A buncha questions about these "ShinyBox" mics I hear tell of....
> > >>
> > >> So how does the ShinyBox sound compared with Beyer M160 & Royer
=
> >(both
> > of
> > >> which I have used)? Does a \$310 mic (46L) really outperform a
=
> >Royer?!?
> > >>
> > >> I just scanned the shinybox.com, but didn't see much description

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> =
> >the
> > >practical
> > >> difference between the 46, 46C, & 46L except about the =
> >transformers. How
> > >> are the spendier ones better?
> > >>
> > >> I don't suppose anyone has got one of the new SE Electronics
>Ribbon
> =
> >mics
> > >> to report on? I have one of their tube mics (SE 5000) which I
like
> =
> >a lot.
> > >>
> > >> thanks,
> > >> Dale
> > >>
> > >>
> > >>
> > >> "John Macy" <spamlessjohn@johnmacy.com> wrote:
> > >> >

> > >> >Glad you like them, Tom. I think they are
> > >> >a fantastic value. I use my 46's over my Royers
> > >> >all the time, especially on electric guitars. I
> > >> >know Darren Rahn for the group here got a pair
> > >> >also and is verry pleased, too. Even the unmatched,
> > >> >stock transformer 46's are pretty nice :)
> > >> >
> > >> >
> > >> >"Tom Bruhl" <arpegio@comcast.net> wrote:
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> > >> >>Had a project that called for tenor sax, vocals
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> > >> >>Used 'em on everything through the Precision 8
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Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [excelav](#) on Tue, 01 Nov 2005 19:09:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

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> > >> >>Delicate little buggers you know. Of course I used a popper
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 > > >>
>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
 > >HTML 4.0=20
 > > Transitional//EN">
>> =
 > >>><HTML><HEAD>
>>=20
 > > >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
 > >=3D
>>=20
 > > >>charset=3D3Diso-8859-1">
>> >><META=20
 > > content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>> =
 > >
 > > >><STYLE></STYLE>
>>=20
 > > >></HEAD>
>> >><BODY=20
 > > bgColor=3D3D#ffffff>
>> >><DIV><FONT =
 > >face=3D3DArial=20
 > > size=3D3D2>Had a project that called for tenor
=3D
>>=20
 > > >>sax,=3D20
>>=20
 > > >>vocals</DIV>
>>=20

```

> > >><DIV><FONT face=3D3DArial size=3D3D2>and a little =
> >egg=20
> > shakin'.</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2>Used 'em on =
> >everything=20
> > through the<BR>=3D<BR>>> >>Precision=3D20<BR>>>=20
> > >></FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>with really great=20
> > results.</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2>The best =
> >words to=20
> > describe =3D<BR>>> >>them are natural=3D20<BR>>> =
> >>>and not=20
> > hyped.</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>Made the sax sound just like the =
> >=3D<BR>>>=20
> > >>sax. Had to=3D20<BR>>> >>be fairly=20
> > close</FONT></DIV><BR>>> >><DIV><FONT =
> >
> > face=3D3DArial size=3D3D2>to remove the room coming off the =
> >=3D<BR>>>=20
> > >>backside of the=3D20<BR>>> >>figure=20
> > 8.</FONT></DIV><BR>>> >><DIV><FONT=20
> > face=3D3DArial size=3D3D2>Vocals didn't need =3D<BR>>>=20
> > >>compression. I was=3D20<BR>>> >>singing and=20
> > watching</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>levels so that made this =3D<BR>>>=20
> > >>possible. They did=3D20<BR>>> >>seem=20
> > slightly</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>compressed sounding though. Even =
> >=3D<BR>>>=20
> > >>when the=3D20<BR>>> >>wave=20
> > got</FONT></DIV><BR>>> >><DIV><FONT=20
> > face=3D3DArial size=3D3D2>squared off in Paris it didn't =
> >gack<BR>or<BR>>>=20
> > >=3D<BR>>> >>even sound=3D20<BR>>>=20
> > >>clipped.</FONT></DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2>I rerecorded =
> >those spots=20
> > because they<BR>>> =3D<BR>>> =

```

```

> >>>looked=3D20<BR>>>=20
> > >>bad...</FONT></DIV><<BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2>Odd but kinda =
> >cool. =20
> > </FONT></DIV><<BR>>> >><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2></FONT> </DIV><<BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>Vocals in the mix need lots of =
> >high<BR>=3D<BR>>>=20
> > >>end. Not=3D20<BR>>> >>a problem=20
> > either.</FONT></DIV><<BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>It was a disco thing with that =
> >sizzly<BR>>>=20
> > =3D<BR>>> >>sound that=3D20<BR>>> >>only a=20
> > condensor</FONT></DIV><<BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>should get. What I found was that =
> >these<BR>>>=20
> > >=3D<BR>>> >>things took=3D20<BR>>> =
> >>>Paris' eq=20
> > </FONT></DIV><<BR>>> >><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>sweetly. The esses didn't go =
> >over<BR>=3D<BR>>>=20
> > >>the=3D20<BR>>> >>edge and tone was=20
> > smooth</FONT></DIV><<BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>as silk. I did use La2a's across =
> >=3D<BR>>>=20
> > >>them at=3D20<BR>>> >>mixdown though. The=20
> > eggs</FONT></DIV><<BR>>> >><DIV><FONT=20
> > face=3D3DArial size=3D3D2>recorded nicely and again sounded =
> >=3D<BR>>>=20
> > >>natural. =3D20<BR>>> >>One on each side of the =
> >mic. =20
> > </FONT></DIV><<BR>>> >><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2></FONT> </DIV><<BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>These are the first ribbons I've =
> >used<BR>>>=20
> > =3D<BR>>> >>except for=3D20<BR>>> >>some Beyer =
> >M160s way=20
> > back.</FONT></DIV><<BR>>> >><DIV><FONT =
> >
> > face=3D3DArial size=3D3D2>These are floating my boat right =

```


> >=3D
>>=20
> > >>now. I think=3D20
>> >>they will rock on =
> >brass and=20
> > </DIV>
>> >><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>crunch guitar. I'll find out =3D
>>=20
> > >>about=3D20
>> >><FONT =
> >face=3D3DArial=20
> > size=3D3D2>that when a 7 horn band comes in=3D20
>>=20
> > >>soon.</DIV>
>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>They needed a lot of gain. I was =
> >=3D
>>=20
> > >>afraid to=3D20
>> >>get any closer than about =
> >4" from=20
> > them.</DIV>
>> >><DIV><FONT =
> >
> > face=3D3DArial size=3D3D2>Delicate little buggers you know. =
> >
=3D
>>=20
> > >>Of course I=3D20
>> >>used a popper stopper for =
> >
> > safety</DIV>
>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>which darkens the sound a bit =
> >too.
=3D
>>=20
> > >></DIV>
>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2> </DIV>
>>=20
> > >><DIV>At \$700 or so =
> >for the=20
> > matched =3D
>> =
> >>>pair.<FONT=3D20
>>=20
> > >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
> >compared to=20
> > =3D
>> >></DIV>
>>=20
> > >><DIV>the R121s =
> >etc. The=20
> > Lundahls =3D
>> =
> >>><FONT=3D20
>>=20
> > >>face=3D3DArial size=3D3D2>are supposed to give them more =
> >clarity=20
> > across
>the=3D20
>>=20
> > >>board.</DIV>
>>=20
> > >><DIV>Natural is =
> >what I call=20
> > them. =3D
>> =
> >>><FONT=3D20
>>=20
> > >>face=3D3DArial size=3D3D2>Not a bad choice if your looking =

```
> >for=20
> > =3D<BR>>> >>ribbons.</FONT></DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
> >
> > </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
> > size=3D3D2>Thanks to John Macy for turning us<BR>on<BR>>> =
> >=3D<BR>>>=20
> > >>to them. Jon,=3D20<BR>>> >>the owner of Shiny=20
> > Box</FONT></DIV><BR>>> >><DIV><FONT=20
> > face=3D3DArial size=3D3D2>was very helpful throughout=20
> > the<BR>>>buying=3D20<BR>>> >>process. He also took =
> >great=20
> > care in first</FONT></DIV><BR>>> =
> >>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>matching mics then matching =
> >=3D<BR>>>=20
> > >>transformers then=3D20<BR>>> >>matching the mics=20
> > w/transformers.</FONT></DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I =
> >would=20
> > say. I know =3D<BR>>> >>it took him=3D20<BR>>> =
> >>>at=20
> > least a day or so.</FONT></DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial=20
> > size=3D3D2>Tom</FONT></DIV><BR>>>=20
> > >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
> >
> > </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
> > size=3D3D2></FONT> =
> ></DIV></BODY></HTML><BR>>>=20
> > >><BR>>> >><BR>>>=20
> >><BR>><BR>><BR>></BLOCKQUOTE></BODY></HTML>
> >
> >
> >
> > http://www.sysinternals.com/blog/2005/10/sony-rootkits-and-digital-rights.ht
> mll posted Tom's files up on my web site for anyone who wants to take a
> listen.
```

www.mercysakes.com/paris/tbruhl110105

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43673193@linux...
Here's what I did on the mic shootout.

I set all mics 6" from center of speakers

for the Twin and 4" from the Rocktron.
2x12s in each setup. Two mics on each facing center from very close to center. Sent all mics through the Precision 8 pre and matched gain by eye on the meters then later by eye in the editor. One performance for each of four tracks. Shure 57, Senn 421, AKG 414 ULS and Shiny Box 46L. Used a Rocktron Taboo Twin for hi gain with a Guild Strat/Jackson type with Seymour Duncans. Used a '61 Jazz Master through a '82 tube Twin for jazz and blues.

- Track 1. 57 Jazz
- 2. 421 Jazz
- 3. 414 Jazz
- 4 . 46L Jazz

- 5. 57 Blues
- 6. 421 Blues
- 7. 414 Blues
- 8. 46L Blues

- 9. 57 Hi gain Rhythm
- 10. 421 Hi gain Rhythm
- 11. 414 Hi gain Rhythm
- 12. 46L Hi gain Rhythm

- 13. 57 Higher gain Lead
- 14. 421 Higher gain Lead
- 15. 414 Higher gain Lead
- 16. 46L Higher gain Lead

The mic placement is obviously not right for all sounds and mics in any of the scenarios. It is however consistent. You can make your own decisions about sounds, placement, mic choice after listening.

Again, If you want to hear the shootout I have 192k mp3s of the whole thing. They are Ogg Vorbis or .ogg . Winamp has no problem playing them. The difference from mic to mic is quite obvious so a .wav is not needed.

I'll post my opinions after a few others have chimed in.
Glad to be of service,
Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43672bab@linux...
Okay I did the mic shoot out but the files are way too large to

post here. It's 6 Meg. 16 tracks in all. If you want 'em I can email them to you unless you have another way. I don't really want to be printing disks.

TomBut last in spelling...right?

;-)

dcn

"Brandon" <brandon_goodwin@REMOVETHISsbcglobal.net> wrote in message news:4365a87e@linux...

> Pour Grammor!!!!????? Me???

> My Ass!!!!

> I graduate top onners at me scoool !!!!

>

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> news:4363adea@linux...

>> That's a problem with an international forum... subtleties get lost in

>> translation. Yes, Rick WAS joking at Brandon's poor grammar! :-)

>>

>> David.

>>

>> TC wrote:

>> > Hey Dimitrios,

>> >

>> > I think he was joking, it was a pun at Brandon's wording of "I will buy

>> > Dimitrios"

>> >

>> > Meaning he will purchase you, Dimitrios, with cash money, not anything

>> > to do with wormhole..

>> >

>> > Cheers,

>> >

>> > TC

>> >

>> > Dimitrios wrote:

>> >

>> >> Dear Rick,

>> >> I am really dissapointed in your post.

>> >> If you don't care buying thats ok but saying that it is slavery to buy

>> >> something

>> >> that is so innovative for Paris and not only and considering the som

> many

>> >> hours spent to make things smooth for Paris and wormhole as much as

>> >> possible

>> >> without me being involved at all in the sales of this plugin that

> really

>> >> makes me feel sad.
>> >> I was hoping that you at least would appreciate all the efforts here
> and
>> >> that would be supporting those nice and cheap plugins that help Paris
> .
>> >> I see people here paying 250 \$ for a single adat card so for 3 adat
>> >> cards
>> >> 750 \$.
>> >> plus a Mec 150\$ almost a 1000 \$ to just have 24 adat 20 bit tracks
>> >> from one
>> >> PC to another.
>> >> Now a simple plugin lets you have 24 bit (or 32bit floating until you
> use
>> >> Paris dsp) of 24 audio tracks for a normal 2600 Ghz cpu.
>> >> So if you think that I am giving you guys a hard time then sorry I
>> >> will stop
>> >> what I am doing these last months.
>> >> thanks to all of you anyway.
>> >> Regards,
>> >> Dimitrios
>> >>
>> >> rick <parnell68@hotmail.com> wrote:
>> >>
>> >>> "i will buy Dimitrios"...dude...that's slavery...even in a non pc
>> >>> correct society.
>> >>>
>> >>> On Fri, 28 Oct 2005 07:32:03 -0500, "Brandon"
>> >>> <brandon_goodwin@REMOVETHISsbcglobal.net> wrote:
>> >>>
>> >>>
>> >>>> i will buy Dimitrios.
>> >>>> brandon
>> >>>>
>> >>>>
>> >>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>> >>>> news:4361ea71\$1@linux...
>> >>>>
>> >>>>> Hello to everyone.
>> >>>>> After my last conversation with Adrian -wormhole's author- I have
>> >>>>> concluded
>> >>>>> that wormhole is not selling well (where are we guys ?) so maybe
>> >>>>> major
>> >>
>> >>
>> >>
>> >>>>> updates
>> >>>>> will get longer to support as he has to concentrate his efforts to
>> >>>>> "selling"

>> >>>> appz.
>> >>>> I wonder how we Parisians expect plugin authors like Adrian to
> support
>> >>
>> >>
>> >>
>> >>>> plugins
>> >>>> like wormhole which are a godsend for Paris with tremendous present
>> >>>> and
>> >>
>> >>
>> >>
>> >>>> future
>> >>>> possibilities... (he is thinking of making wormhole lighter so to
> have
>> >>
>> >>
>> >>
>> >>>> even
>> >>>> more instances).
>> >>>> I don't see us people here supporting wormhole and that makes me
>> >>>> sad
>> >>
>> >>
>> >> and
>> >>
>> >>>> maybe all my efforts toward this direction will fail somehow.
>> >>>> If we don't buy it how can we ask him for this and that ?
>> >>>> Even two or three buys would not justify major -Paris oriented-
>> >>>> updates
>> >>
>> >>
>> >>
>> >>>> with
>> >>>> wormhole...
>> >>>> Please sign here if you care for using wormhole even as two channel
>> >>>> cross
>> >>>> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER
>> >>>> WITH
>> >>>> DIFFERENT APPZ TOO).
>> >>>> If we sign enough people here (enough depends I would say 10 and
> over
>> >>
>> >>
>> >> I
>> >>
>> >>>> will
>> >>>> kindly ask for a small discount for mass purchase.

>> >>>> Please try wormhole and see for yourself how great this plugin is.
>> >>>> We need Adrian (convince him make appz suited to Paris) and we
>> >>>> certainly
>> >>>> need wormhole.
>> >>>> It will keep Paris alive for things to come no matter where audio
>> >>>> technology
>> >>>> will go.
>> >>>> You will always have Paris thus connected with modern pc's doing
> what

Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [Tony Benson](#) on Tue, 01 Nov 2005 19:18:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;> >>>> Please forgive me if I am being so pushy with this but noone else
>> >>>> except
>> >>>> for Adrian (till now) has showed so much interest to help us
>> >>>> ,Paris
>> >>
>> >>
>> >>
>> >>>> users.
>> >>>> I wanna convince him make an automatic LATENCY compensator for VST
>> >>>> plugins
>> >>>> which I think would be great if succeeded.
>> >>>> Believe me if only two-three Paris users will sign this I will be
>> >>>> having
>> >>>> no guts to ask him that or anything else.
>> >>>> This plugin sells for 49 \$ only...
>> >>>> Please respond with signing also.
>> >>>> With regards,
>> >>>> Dimitrios
>> >>>>
>> >>>>
>> >>
>> >>
>
>At "Peggy's Cove" Elementary by the sounds of it... ;-)

David.

Don Nafe wrote:

> But last in spelling...right?
>
> ;-)
>

> dcn
>
> "Brandon" <brandon_goodwin@REMOVETHISsbcglobal.net> wrote in message
> news:4365a87e@linux...
>
>>Pour Grammor!!!!????? Me???
>>My Ass!!!!
>>I graduate top onners at me scoool !!!!
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>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>news:4363adea@linux...
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>>>That's a problem with an international forum... subtleties get lost in
>>>translation. Yes, Rick WAS joking at Brandon's poor grammar! :-)
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>>>>Hey Dimitrios,
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>>>>I think he was joking, it was a pun at Brandon's wording of "I will buy
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>>>>
>>>>
>>>>

Subject: Re: Got the Shiny Box 46L matched pairlast week.
Posted by [Dale](#) on Wed, 02 Nov 2005 15:23:03 GMT
[View Forum Message](#) <> [Reply to Message](#)

> >>with really great results.
>> > >> >>
>> > >> >>The best words to describe them are natural and not hyped.
>> > >> >>to remove the room coming off the backside of the figure 8.
>> > >> >>Vocals didn't need compression. I was singing and watching
>> > >> >>levels so that made this possible. They did seem slightly
>> > >> >>compressed sounding though. Even when the wave got
>> > >> >>squared off in Paris it didn't gack or even sound clipped.
>> > >> >>I rerecorded those spots because they looked bad...
>> > >> >>Odd but kinda cool. =3D20
>> > >> >>
>> > >> >>Vocals in the mix need lots of high end. Not a problem either.
>> > >> >>It was a disco thing with that sizzly sound that only a
>>condensator
>> > >> >>should get. What I found was that these things took Paris'
=

>> >eq=3D20
>> > >> >>sweetly. The esses didn't go over the edge and tone was smooth
>> > >> >>as silk. I did use La2a's across them at mixdown though.
The
>=
>> >eggs
>> > >> >>recorded nicely and again sounded natural. One on each side
>of
>>=
>> >the
>> > mic.
>> > >> >=3D
>> > >> >>=3D20
>> > >> >>
>> > >> >>These are the first ribbons I've used except for some Beyer
>
>>M160s
>> =
>> >way
>> > =3D
>> > >> >>back.
>> > >> >>These are floating my boat right now. I think they will rock
>on
>> =
>> >brass
>> > >> =3D
>> > >> >>and=3D20
>> > >> >>crunch guitar. I'll find out about that when a 7 horn band
>
>>comes
>> =
>> >in
>> > =3D
>> > >> >>soon.
>> > >> >>They needed a lot of gain. I was afraid to get any closer
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>> >about
>> > 4"
>> > >> >=3D
>> > >> >>from them.
>> > >> >>Delicate little buggers you know. Of course I used a popper
>=
>> >stopper
>> > for
>> > >> >=3D
>> > >> >>safety

```

>> > >> >>which darkens the sound a bit too.=3D20
>> > >> >>
>> > >> >>At $700 or so for the matched pair.I think this is quite a
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>> >bargain =3D
>> > >> >>compared to=3D20
>> > >> >>the R121s etc. The Lundahls are supposed to give them more
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>> >clarity
>> > =3D
>> > >> >>across the board.
>> > >> >>Natural is what I call them. Not a bad choice if your looking
>=
>> >for =3D
>> > >> >>ribbons.
>> > >> >>
>> > >> >>Thanks to John Macy for turning us on to them. Jon, the owner
>of
>> =
>> >Shiny
>> > >> =3D
>> > >> >>Box
>> > >> >>was very helpful throughout the buying process. He also took
>=
>> >great
>> > care
>> > >> >=3D
>> > >> >>in first
>> > >> >>matching mics then matching transformers then matching the
mics
>
>>=
>> >=3D
>> > >> >>w/transformers.
>> > >> >>Painstaking I would say. I know it took him at least a day
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>> >so.
>> > >> >>Tom
>> > >> >>
>> > >> >>
>> > >> >>
>> > >> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>> > >> >><HTML><HEAD>
>> > >> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>> > >> >>charset=3D3Diso-8859-1">
>> > >> >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
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```

```

>> > >> >><BODY bgColor=#ffffff>
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>> >for tenor
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>> > >> >>be fairly close</FONT></DIV>
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>> >off the =3D
>> > >> >>backside of the=20
>> > >> >>figure 8.</FONT></DIV>
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>> > >> >>possible. They did=20
>> > >> >>seem slightly</FONT></DIV>
>> > >> >><DIV><FONT face=Arial size=2>compressed sounding though.
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>> >Even =3D

```

>> > >> >>when the=3D20
>> > >> >>wave got</DIV>
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>> > >> >=3D
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>> > >> >>the=3D20
>> > >> >>edge and tone was smooth</DIV>
>> > >> >><DIV>as silk. I did use La2a's
>

>>=
>> >across =3D
>> > >> >>them at=3D20
>> > >> >>mixdown though. The eggs</DIV>
>> > >> >><DIV>recorded nicely and again
>=
>> >sounded =3D
>> > >> >>natural. =3D20
>> > >> >>One on each side of the mic. </DIV>
>> > >> >><DIV> </DIV>
>> > >> >><DIV>These are the first ribbons
>> =
>> >I've used
>> > >> =3D
>> > >> >>except for=3D20
>> > >> >>some Beyer M160s way back.</DIV>
>> > >> >><DIV>These are floating my
boat
>
>>=
>> >right =3D
>> > >> >>now. I think=3D20
>> > >> >>they will rock on brass and </DIV>
>> > >> >><DIV>crunch guitar. I'll find
>=
>> >out =3D
>> > >> >>about=3D20
>> > >> >>that when a 7 horn band
>=
>> >comes in=3D20
>> > >> >>soon.</DIV>
>> > >> >><DIV>They needed a lot of gain.
>> =
>> >I was =3D
>> > >> >>afraid to=3D20
>> > >> >>get any closer than about 4" from them.</DIV>
>> > >> >><DIV>Delicate little buggers
>you
>> =
>> >know.=20
>> > =3D
>> > >> >>Of course I=3D20
>> > >> >>used a popper stopper for safety</DIV>
>> > >> >><DIV>which darkens the sound
>a =
>> >bit too.
>> > =3D
>> > >> >></DIV>

>> > >> >><DIV> </DIV>
>> > >> >><DIV>At \$700 or so for the
=
>> >matched =3D
>> > >> >>pair.<FONT=3D20
>> > >> >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>> >compared to =3D
>> > >> >></DIV>
>> > >> >><DIV>the R121s etc. The
>>Lundahls
>> =
>> >=3D
>> > >> >><FONT=3D20
>> > >> >>face=3D3DArial size=3D3D2>are supposed to give them more clarity
>> =
>> >across
>> > >the=3D20
>> > >> >>board.</DIV>
>> > >> >><DIV>Natural is what I call
>
>>them.
>> =
>> >=3D
>> > >> >><FONT=3D20
>> > >> >>face=3D3DArial size=3D3D2>Not a bad choice if your looking
for
>=
>> >=3D
>> > >> >>ribbons.</DIV>
>> > >> >><DIV> </DIV>
>> > >> >><DIV>Thanks to John Macy for
>=
>> >turning us
>> > on
>> > >> =3D
>> > >> >>to them. Jon,=3D20
>> > >> >>the owner of Shiny Box</DIV>
>> > >> >><DIV>was very helpful throughout
>> =
>> >the
>> > >buying=3D20
>> > >> >>process. He also took great care in first</DIV>
>> > >> >><DIV>matching mics then matching
>> =
>> >=3D
>> > >> >>transformers then=3D20
>> > >> >>matching the mics w/transformers.</DIV>
>> > >> >><DIV>Painstaking I would say.


```

> |
>> =
>> >know =3D
>> > >> >>it took him=3D20
>> > >> >>at least a day or so.</FONT></DIV>
>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT>
>></DIV></BODY></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>Dale and Cujo,</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>Heres what I can tell you about the=20
>> >46Ls:</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> ><DIV><FONT face=3DArial size=3D2>I haven't any ribbons to AB them
=
>> >with. My=20
>> >experience with</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>Beyer M-160s was less than stellar
>so
>>|
>> =
>> >am=20
>> >certainly biased.</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>The information </FONT><FONT =
>> >face=3DArial size=3D2>I=20
>> >got from Jon at Shiny Box is that the Lundahls make the</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>mics more clear from top to =
>> >bottom. I know=20
>> >John Macy is </FONT><FONT face=3DArial size=3D2>preferring the =
>> >standard</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>46s over his Royer 121s on e. =
>> >gtrs. I am=20
>> >going to hammer</FONT></DIV>

```

```

>> ><DIV><FONT face=3DArial size=3D2>them tonight with some crunch guitars
>
>>=
>> >for yours and=20
>> >my benefit.</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>I'll A-B them with a 57, 421 414
so
>
>>you
>> =
>> >have some=20
>> >basis for my</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>comments. I'll gain match too =
>> >using the same=20
>> >pre.</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> ><DIV><FONT face=3DArial size=3D2>Maybe I'll post a short mp3 too.
=
>> >It's so=20
>> >subjective with all the variables.</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>I'll give you my gut feeling =
>> >though.</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> ><BLOCKQUOTE=20
>> >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
=
>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> > <DIV>"cujo" <<A=20
>> > =
>> >href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>> >.com</A>>=20
>> > wrote in message <A=20
>> > =
>> >href=3D"news:4365146f$1@linux">news:4365146f$1@linux</A>...</DIV><BR><BR>=
>> >I saw a=20
>> > pair of the SE ribbons at a dealer. <BR>They do look really well
>=
>> >constructed,=20
>> > and I guess they are supposed to be<BR>a tad more airy than the

>>Royer.
>> =
>> >They=20
>> > aint super cheap though as are the shiny..<BR>I really do want to
>
>>know
>> =

```

>> >about=20
>> > the diff in the tranny of the Shiny box mics,
I am thinking a
>pair
>> =
>> >of these=20
>> > may fit the bill as room mics. Of course you
afiten get what
you
>=
>> >pay=20
>> > for
I also want to know how they sound on a crunchy master gain=20
>> > marshall.

I heard a clip of DJ's gemini in action, how does
>
>>the
>> =
>> >5000=20
>> > compare?

"DJ" <<A=20
>> > =
>> >href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
>> >_@animas.net>=20
>> > wrote:
>I can't wait to give one of these SE ribbons a try. I'm
>=
>> >very=20
>> > impressed with
>the SE stuff. We just used a matched pair of
=
>> >SE3's on=20
>> > some guitar overdubs.
>We compared them to a matched pair of
=
>> >Neumann KM=20
>> > 184's and a pair of AKG
>C460B's before we committed to them.
>=
>> >The SE3's=20
>> > sound great. I think this
>company is hitting some home =
>> >runs with=20
>> > some high quality products at very
>good=20
>> > prices.
>
>Deej
>
>"Dale" <<A=20
>> > =
>> >href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>> >>=20
>> > wrote in =
>> >message
>news:4364187c\$1@linux...
>>
>> A=20
>> > buncha questions about these "ShinyBox" mics I hear tell=20
>> > of...
>>
>> So how does the ShinyBox sound compared =
>> >with=20
>> > Beyer M160 & Royer (both
>of
>> which I have used)? =
>> >Does a \$310=20
>> > mic (46L) really outperform a Royer?!?
>>
>> I just =
>> >scanned=20
>> > the shinybox.com, but didn't see much description of=20

>> > the
>practical
>> difference between the 46, 46C, & =
>> >46L=20
>> > except about the transformers. How
>> are the spendier ones=20
>> > better?
>>
>> I don't suppose anyone has got one of =
>> >the new=20
>> > SE Electronics Ribbon mics
>> to report on? I have one of =
>> >their tube=20
>> > mics (SE 5000) which I like a lot.
>>
>> =
>> >thanks,
>>=20
>> > Dale
>>
>>
>>
>> "John Macy" =
>> ><<A=20
>> > =
>> >href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=
>> >t;=20
>> > wrote:
>> >
>> >Glad you like them, Tom. =
>> >I think=20
>> > they are
>> >a fantastic value. I use my 46's over =
>> >my=20
>> > Royers
>> >all the time, especially on electric =
>> >guitars. =20
>> > I
>> >know Darren Rahn for the group here got a =
>> >pair
>>=20
>> > >also and is verry pleased, too. Even the =
>> >unmatched,
>>=20
>> > >stock transformer 46's are pretty nice :)
>> =
>> >>
>>=20
>> > >
>> >"Tom Bruhl" <<A=20
>> > href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net=20
>> > wrote:
>> >>
>> >>
>> =
>> >>>Had a=20
>> > project that called for tenor sax, vocals
>> >>and a =
>> >little egg=20
>> > shakin'.
>> >>
>> >>Used 'em on =
>> >everything=20
>> > through the Precision 8
>> >>with really great=20
>> > results.
>> >>
>> >>The best words to =
>> >describe=20
>> > they are natural and not hyped.
>> >>to remove the room =
>> >coming=20
>> > off the backside of the figure 8.
>> >>Vocals didn't =
>> >need=20
>> > compression. I was singing and watching
>> =
>> >>>levels so=20
>> > that made this possible. They did seem slightly
>>=20
>> > >>compressed sounding though. Even when the wave =
>> >got
>>=20
>> > >>squared off in Paris it didn't gack or even sound =
>> >clipped.
>>=20

>> > >>I rerecorded those spots because they looked =
>> >bad...
>>=20
>> > >>Odd but kinda cool. =3D20
>> >>
>>=20
>> > >>Vocals in the mix need lots of high end. Not a problem=20
>> > either.
>> >>It was a disco thing with that sizzly =
>> >sound that=20
>> > only a condensor
>> >>should get. What I found was that =
>> >these=20
>> > things took Paris' eq=3D20
>> >>sweetly. The =
>> >esses didn't=20
>> > go over the edge and tone was smooth
>> >>as =
>> >silk. I did=20
>> > use La2a's across them at mixdown though. The eggs
>>=20
>> > >>recorded nicely and again sounded natural. One on each =
>> >side of=20
>> > the
mic.
>> >=3D
>> >>=3D20
>>=20
>> > >>
>> >>These are the first ribbons I've used =
>> >except for=20
>> > some Beyer M160s way
=3D
>> >>back.
>> =
>> >>>These=20
>> > are floating my boat right now. I think they will rock on=20
>> > brass
>> =3D
>> >>and=3D20
>> =
>> >>>crunch=20
>> > guitar. I'll find out about that when a 7 horn band comes=20
>> > in
=3D
>> >>soon.
>> >>They needed a =
>> >lot of=20
>> > gain. I was afraid to get any closer than =
>> >about
4"
>>=20
>> > >=3D
>> >>from them.
>> >>Delicate =
>> >little=20
>> > buggers you know. Of course I used a popper =
>> >stopper
for
>>=20
>> > >=3D
>> >>safety
>> >>which darkens =
>> >the sound a=20
>> > bit too.=3D20
>> >>
>> >>At \$700 or so =
>> >for the=20
>> > matched pair.I think this is quite a bargain =3D
>> =
>> >>>compared=20
>> > to=3D20
>> >>the R121s etc. The Lundahls are =
>> >supposed to=20
>> > give them more clarity
=3D
>> >>across the =
>> >board.
>>=20
>> > >>Natural is what I call them. Not a bad choice if your =
>> >looking=20
>> > for =3D
>> >>ribbons.
>> >>
>>=20
>> > >>Thanks to John Macy for turning us on to them. Jon, the owner
>> =
>> >of=20

```

>> > Shiny<BR>>> =3D<BR>>> >>Box<BR>>> >>was =
>> >very=20
>> > helpful throughout the buying process. He also took=20
>> > great<BR>care<BR>>> >=3D<BR>>> >>in =
>> >first<BR>>>=20
>> > >>matching mics then matching transformers then matching the =
>> >mics=20
>> > =3D<BR>>> >>w/transformers.<BR>>> =
>> >>>Painstaking I would=20
>> > say. I know it took him at least a day or so.<BR>>>=20
>> > >>Tom<BR>>> >><BR>>> >><BR>>>=20
>> > >><BR>>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
>> >HTML 4.0=20
>> > Transitional//EN"><BR>>> =
>> >>><HTML><HEAD><BR>>>=20
>> > >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
>> >=3D<BR>>>=20
>> > >>charset=3D3Diso-8859-1"><BR>>> >><META=20
>> > content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR><BR>>> =
>> >
>> > >><STYLE></STYLE><BR>>>=20
>> > >></HEAD><BR>>> >><BODY=20
>> > bgColor=3D3D#ffffff><BR>>> >><DIV><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2>Had a project that called for tenor<BR>=3D<BR>>>=20
>> > >>sax,=3D20<BR>>>=20
>> > >>vocals</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>and a little =
>> >egg=20
>> > shakin'.</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>Used 'em on =
>> >everything=20
>> > through the<BR>=3D<BR>>> >>Precision=3D20<BR>>>=20
>> > >>8</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>with really great=20
>> > results.</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>The best =
>> >words to=20
>> > describe =3D<BR>>> >>them are natural=3D20<BR>>> =
>> >>>and not=20
>> > hyped.</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>Made the sax sound just like the =

```

>> >=3D
>>=20
>> > >>sax. Had to=3D20
>> >>be fairly=20
>> > close</DIV>
>> >><DIV><FONT =
>> >
>> > face=3D3DArial size=3D3D2>to remove the room coming off the =
>> >=3D
>>=20
>> > >>backside of the=3D20
>> >>figure=20
>> > 8.</DIV>
>> >><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>Vocals didn't need =3D
>>=20
>> > >>compression. I was=3D20
>> >>singing and=20
>> > watching</DIV>
>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>levels so that made this =3D
>>=20
>> > >>possible. They did=3D20
>> >>seem=20
>> > slightly</DIV>
>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>compressed sounding though. Even =
>> >=3D
>>=20
>> > >>when the=3D20
>> >>wave=20
>> > got</DIV>
>> >><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>squared off in Paris it didn't =
>> >gack
or
>>=20
>> > >=3D
>> >>even sound=3D20
>>=20
>> > >>clipped.</DIV>
>>=20
>> > >><DIV>I rerecorded =
>> >those spots=20
>> > because they
>> =3D
>> =
>> >>>looked=3D20
>>=20
>> > >>bad...</DIV>
>>=20
>> > >><DIV>Odd but kinda =
>> >cool. =20
>> > </DIV>
>> >><DIV><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2> </DIV>
>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>Vocals in the mix need lots of =
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=3D
>>=20
>> > >>end. Not=3D20
>> >>a problem=20
>> > either.</DIV>
>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>It was a disco thing with that =
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>>=20
>> > =3D
>> >>sound that=3D20
>> >>only a=20
>> > condensor</DIV>
>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>should get. What I found was that =
>> >these
>>=20
>> > >=3D
>> >>things took=3D20
>> =


```

>> >>>Paris' eq=20
>> > </FONT></DIV><BR>>> >><DIV><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2>sweetly. The esses didn't go =
>> >over<BR>=3D<BR>>>=20
>> > >>the=3D20<BR>>> >>edge and tone was=20
>> > smooth</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>as silk. I did use La2a's across =
>> >=3D<BR>>>=20
>> > >>them at=3D20<BR>>> >>mixdown though. The=20
>> > eggs</FONT></DIV><BR>>> >><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>recorded nicely and again sounded =
>> >=3D<BR>>>=20
>> > >>natural. =3D20<BR>>> >>One on each side of the =
>> >mic. =20
>> > </FONT></DIV><BR>>> >><DIV><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2></FONT> </DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>These are the first ribbons I've =
>> >used<BR>>>=20
>> > =3D<BR>>> >>except for=3D20<BR>>> >>some Beyer =
>> >M160s way=20
>> > back.</FONT></DIV><BR>>> >><DIV><FONT =
>> >
>> > face=3D3DArial size=3D3D2>These are floating my boat right =
>> >=3D<BR>>>=20
>> > >>now. I think=3D20<BR>>> >>they will rock on =
>> >brass and=20
>> > </FONT></DIV><BR>>> >><DIV><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2>crunch guitar. I'll find out =3D<BR>>>=20
>> > >>about=3D20<BR>>> >></FONT><FONT =
>> >face=3D3DArial=20
>> > size=3D3D2>that when a 7 horn band comes in=3D20<BR>>>=20
>> > >>soon.</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>They needed a lot of gain. I was =
>> >=3D<BR>>>=20
>> > >>afraid to=3D20<BR>>> >>get any closer than about =
>> >4" from=20
>> > them.</FONT></DIV><BR>>> >><DIV><FONT =
>> >
>> > face=3D3DArial size=3D3D2>Delicate little buggers you know. =
>> ><BR>=3D<BR>>>=20
>> > >>Of course I=3D20<BR>>> >>used a popper stopper for =
>> >

```

```

>> > safety</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>which darkens the sound a bit =
>> >too.<BR>=3D<BR>>>=20
>> > >></FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>At $700 or so =
>> >for the=20
>> > matched =3D<BR>>> =
>> >>>pair.</FONT><FONT=3D20<BR>>>=20
>> > >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>> >compared to=20
>> > =3D<BR>>> >></FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>the R121s =
>> >etc. The=20
>> > Lundahls =3D<BR>>> =
>> >>></FONT><FONT=3D20<BR>>>=20
>> > >>face=3D3DArial size=3D3D2>are supposed to give them more =
>> >clarity=20
>> > across<BR>>the=3D20<BR>>>=20
>> > >>board.</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>Natural is =
>> >what I call=20
>> > them. =3D<BR>>> =
>> >>></FONT><FONT=3D20<BR>>>=20
>> > >>face=3D3DArial size=3D3D2>Not a bad choice if your looking =
>> >for=20
>> > =3D<BR>>> >>ribbons.</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
>> >
>> > </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
>> > size=3D3D2>Thanks to John Macy for turning us<BR>on<BR>>> =
>> >=3D<BR>>>=20
>> > >>to them. Jon,=3D20<BR>>> >>the owner of Shiny=20
>> > Box</FONT></DIV><BR>>> >><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>was very helpful throughout=20
>> > the<BR>>buying=3D20<BR>>> >>process. He also took =
>> >great=20
>> > care in first</FONT></DIV><BR>>> =
>> >>><DIV><FONT=20
>> > face=3D3DArial size=3D3D2>matching mics then matching =
>> >=3D<BR>>>=20
>> > >>transformers then=3D20<BR>>> >>matching the mics=20
>> > w/transformers.</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I =
>> >would=20
>> > say. I know =3D<BR>>> >>it took him=3D20<BR>>> =

```

```
>> >>>at=20
>> > least a day or so.</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial=20
>> > size=3D3D2>Tom</FONT></DIV><BR>>>=20
>> > >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
>> >
>> > </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
>> > size=3D3D2></FONT> =
>> ></DIV></BODY></HTML><BR>>>=20
>> > >><BR>>> >><BR>>>=20
>> >><BR>>><BR>>><BR>>></BLOCKQUOTE></BODY></HTML>
>> >
>> >
>>
>>
```

>When I click on the files a dialog box comes up asking me if I want to open or save the file. You should be able to right click on a file and choose "save target as" from the pop up window. Anyone else have any ideas.

Tony

"Dale" <dalebradleycello@yahoo.com> wrote in message
news:4368cbc7\$1@linux...

```
>
> Thanks guys!
>
> Now if I can just figure out how to download the files. Hey, no
> problem--I'll
> get my kids to help me (if I can pry them away from myspace for a few
> minutes)
>
> A ribbon mic shootout--I love it
>
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>You might want to try AIM to zap the files over.
>>
>>James
>>
>>"Tony Benson" <tony@standinghampton.com> wrote:
>>>Tom,
>>>
>>>If you want, you can email them to me and I'll put them on my web site
> so
>>
>>>anyone can go download them. I've got extra space and bandwidth right
```

>>>now,
>>
>>>so it's no big deal. Let me know.
>>>
>>> Email me here: tony@mercysakes.com
>>>
>>>Tony
>>>
>>>
>>>"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43672bab@linux...
>>>Okay I did the mic shoot out but the files are way too large to
>>>post here. It's 6 Meg. 16 tracks in all. If you want 'em I can email
>>>them to you unless you have another way. I don't really want to be
>>>printing disks.
>>>Tom
>>>
>>>
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
>>> news:4365791b@linux...
>>> Cujo,
>>> I know what you're saying about the hi-gain sounds. The
>>> 414 is always abressive here. I have been a 57 lover from
>>> the getgo but am always fighting to reproduce what's coming from
>>> the amp in the control room.
>>>
>>> If the 121s can be murky maybe that will be true with the Shiny Box
>>> also. I can say they accept paris high end eq very gracefully. Not
>>> like a 57 or a 414.
>>>
>>> The jury is in session as we speak...
>>> Tom
>>>
>>> "cujo" <chris@nospamapplemanstudio.com> wrote in message
>>>news:436568a1\$1@linux...
>>>
>>>
>>> Cool, one thing I really harp on wiht bands about guitars is less is
>>
>>>more.
>>> So many great guitar bands (Led Zep, The Who, zz Top, Hendix, and
>>> even
>>
>>>more
>>> modern stuff like The Smiths, or the Clash) did not use that JCM800
>>type
>>> marshall sound but often used cleaner sounds and less wall of guitar
>>
>>>overdubs

>>> for sure than say Foo Fighters or something of that nature. so it
>>> seems
>>
>>>that
>>> many of the LDC's or even 57's can sound pretty abrasive with them,
>>but
>>>these
>>> High Gain amos can sound cool for sure, the ribbon may be just the
>
>>>trick.,I
>>> know the 121s do ok for this, but I do think they sound at tad murky
>>
>>>too.
>>>
>>>
>>> "Tom Bruhl" <arpegio@comcast.net> wrote:
>>> >
>>> >
>>> >Dale and Cujo,
>>> >Heres what I can tell you about the 46Ls:
>>> >
>>> >I haven't any ribbons to AB them with. My experience with
>>> >Beyer M-160s was less than stellar so I am certainly biased.
>>> >The information I got from Jon at Shiny Box is that the Lundahls
>>> make
>>=
>>> >the
>>> >mics more clear from top to bottom. I know John Macy is preferring
>>the
>>> =
>>> >standard
>>> >46s over his Royer 121s on e. gtrs. I am going to hammer
>>> >them tonight with some crunch guitars for yours and my benefit.
>>> >I'll A-B them with a 57, 421 414 so you have some basis for my
>>> >comments. I'll gain match too using the same pre.
>>> >
>>> >Maybe I'll post a short mp3 too. It's so subjective with all the
> =
>>> >variables.
>>> >I'll give you my gut feeling though.
>>> >Tom
>>> >
>>> > "cujo" <chris@nospamapplemanstudio.com> wrote in message =
>>> >news:4365146f\$1@linux...
>>> >
>>> >
>>> > I saw a pair of the SE ribbons at a dealer.=20
>>> > They do look really well constructed, and I guess they are

>>> supposed
>>
>>>to
>>> =
>>> >be
>>> > a tad more airy than the Royer. They aint super cheap though as
> are
>>=
>>> >the shiny..
>>> > I really do want to know about the diff in the tranny of the Shiny
>>
>>>box
>>> =
>>> >mics,
>>> > I am thinking a pair of these may fit the bill as room mics. Of
>
>>>course
>>> =
>>> >you
>>> > afiten get what you pay for
>>> > I also want to know how they sound on a crunchy master gain
>>> marshall.
>>> >
>>> > I heard a clip of DJ's gemini in action, how does the 5000
>>> compare?
>>> >
>>> >
>>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> > >I can't wait to give one of these SE ribbons a try. I'm very =
>>> >impressed with
>>> > >the SE stuff. We just used a matched pair of SE3's on some guitar
>>=
>>> >overdubs.
>>> > >We compared them to a matched pair of Neumann KM 184's and a pair
>>of
>>> =
>>> >AKG
>>> > >C460B's before we committed to them. The SE3's sound great. I
> think
>>> =
>>> >this
>>> > >company is hitting some home runs with some high quality products
>>at
>>> =
>>> >very
>>> > >good prices.
>>> > >
>>> > >Deej

>>> > >
>>> > >"Dale" <dalebradleycello@yahoo.com> wrote in message
>>> > >news:4364187c\$1@linux...
>>> > >>
>>> > >> A buncha questions about these "ShinyBox" mics I hear tell
>>> of....
>>> > >>
>>> > >> So how does the ShinyBox sound compared with Beyer M160 & Royer
>>=
>>> >(both
>>> > of
>>> > >> which I have used)? Does a \$310 mic (46L) really outperform a
>>=
>>> >Royer?!?
>>> > >>
>>> > >> I just scanned the shinybox.com, but didn't see much
>>> description
>>
>>>of
>>> =
>>> >the
>>> > >practical
>>> > >> difference between the 46, 46C, & 46L except about the =
>>> >transformers. How
>>> > >> are the spendier ones better?
>>> > >>
>>> > >> I don't suppose anyone has got one of the new SE Electronics
>
>>>Ribbon
>>> =
>>> >mics
>>> > >> to report on? I have one of their tube mics (SE 5000) which I
>>like
>>> =
>>> >a lot.
>>> > >>

Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [Tony Benson](#) on Wed, 02 Nov 2005 16:33:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
>>> > >> thanks,
>>> > >> Dale
>>> > >>
>>> > >>
>>> > >>

>>> > >> "John Macy" <spamlessjohn@johnmacy.com> wrote:
>>> > >> >
>>> > >> >Glad you like them, Tom. I think they are
>>> > >> >a fantastic value. I use my 46's over my Royers
>>> > >> >all the time, especially on electric guitars. I
>>> > >> >know Darren Rahn for the group here got a pair
>>> > >> >also and is verry pleased, too. Even the unmatched,
>>> > >> >stock transformer 46's are pretty nice :)
>>> > >> >
>>> > >> >
>>> > >> >"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>> > >> >>
>>> > >> >>
>>> > >> >>>Had a project that called for tenor sax, vocals
>>> > >> >>>and a little egg shakin'.
>>> > >> >>
>>> > >> >>>Used 'em on everything through the Precision 8
>>> > >> >>>with really great results.
>>> > >> >>
>>> > >> >>>The best words to describe them are natural and not hyped.
>>> > >> >>>to remove the room coming off the backside of the figure 8.
>>> > >> >>>Vocals didn't need compression. I was singing and watching
>>> > >> >>>levels so that made this possible. They did seem slightly
>>> > >> >>>compressed sounding though. Even when the wave got
>>> > >> >>>squared off in Paris it didn't gack or even sound clipped.
>>> > >> >>>I rerecorded those spots because they looked bad...
>>> > >> >>>Odd but kinda cool. =3D20
>>> > >> >>
>>> > >> >>>Vocals in the mix need lots of high end. Not a problem
>>> either.
>>> > >> >>>It was a disco thing with that sizzly sound that only a
>>>>condensor
>>> > >> >>>should get. What I found was that these things took Paris'
> =
>>> >eq=3D20
>>> > >> >>>sweetly. The esses didn't go over the edge and tone was
>>> smooth
>>> > >> >>>as silk. I did use La2a's across them at mixdown though.
> The
>>=
>>> >eggs
>>> > >> >>>recorded nicely and again sounded natural. One on each side
>>of
>>>=
>>> >the
>>> > mic.
>>> > >> >=3D
>>> > >> >>=3D20

>>> > >> >>
>>> > >> >>>These are the first ribbons I've used except for some Beyer
>>
>>>M160s
>>> =
>>> >way
>>> > =3D
>>> > >> >>>back.
>>> > >> >>>These are floating my boat right now. I think they will rock
>>on
>>> =
>>> >brass
>>> > >> =3D
>>> > >> >>>and=3D20
>>> > >> >>>crunch guitar. I'll find out about that when a 7 horn band
>>
>>>comes
>>> =
>>> >in
>>> > =3D
>>> > >> >>>soon.
>>> > >> >>>They needed a lot of gain. I was afraid to get any closer
> than
>>
>>>=
>>> >about
>>> > 4"
>>> > >> >>=3D
>>> > >> >>>from them.
>>> > >> >>>Delicate little buggers you know. Of course I used a popper
>>=
>>> >stopper
>>> > for
>>> > >> >>=3D
>>> > >> >>>safety
>>> > >> >>>which darkens the sound a bit too.=3D20
>>> > >> >>
>>> > >> >>>At \$700 or so for the matched pair.I think this is quite a
> =
>>> >bargain =3D
>>> > >> >>>compared to=3D20
>>> > >> >>>the R121s etc. The Lundahls are supposed to give them more
>>=
>>> >clarity
>>> > =3D
>>> > >> >>>across the board.
>>> > >> >>>Natural is what I call them. Not a bad choice if your
>>> looking

```

>>=
>>> >for =3D
>>> > >> >>ribbons.
>>> > >> >>
>>> > >> >>Thanks to John Macy for turning us on to them. Jon, the owner
>>of
>>> =
>>> >Shiny
>>> > >> =3D
>>> > >> >>Box
>>> > >> >>was very helpful throughout the buying process. He also took
>>=
>>> >great
>>> > care
>>> > >> >=3D
>>> > >> >>in first
>>> > >> >>matching mics then matching transformers then matching the
> mics
>>
>>>=
>>> >=3D
>>> > >> >>w/transformers.
>>> > >> >>Painstaking I would say. I know it took him at least a day
>>or =
>>> >so.
>>> > >> >>Tom
>>> > >> >>
>>> > >> >>
>>> > >> >>
>>> > >> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0
>>> Transitional//EN">
>>> > >> >><HTML><HEAD>
>>> > >> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>> > >> >>charset=3D3Diso-8859-1">
>>> > >> >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>> > >> >><STYLE></STYLE>
>>> > >> >></HEAD>
>>> > >> >><BODY bgColor=3D3D#ffffff>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Had a project that
>>> called
>>=
>>> >for tenor
>>> > =3D
>>> > >> >>sax,=3D20
>>> > >> >>vocals</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>and a little egg =
>>> >shakin'.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>

```

```
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Used 'em on everything
>>=
>>> >through the
>>> > =3D
>>> > >> >>Precision=3D20
>>> > >> >>8</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>with really great =
>>> >results.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>The best words to
>>> describe
>>
>>>=
>>> >=3D
>>> > >> >>they are natural=3D20
>>> > >> >>and not hyped.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Made the sax sound just
>>
>>>like
>>> =
>>> >the =3D
>>> > >> >>sax. Had to=3D20
>>> > >> >>be fairly close</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>to remove the room
>>> coming
>>=
>>> >off the =3D
>>> > >> >>backside of the=3D20
>>> > >> >>figure 8.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Vocals didn't need =3D
>>> > >> >>compression. I was=3D20
>>> > >> >>singing and watching</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>levels so that made this
>>
>>>=3D
>>> > >> >>possible. They did=3D20
>>> > >> >>seem slightly</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>compressed sounding
>>> though.
>>> =
>>> >Even =3D
>>> > >> >>when the=3D20
>>> > >> >>wave got</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>squared off in Paris it
>>=
>>> >didn't gack
>>> > or
>>> > >> >>=3D
```

>>> > >> >>even sound=3D20
>>> > >> >>clipped.</DIV>
>>> > >> >><DIV>I rerecorded those spots
>>=
>>> >because they
>>> > >> =3D
>>> > >> >>looked=3D20
>>> > >> >>bad...</DIV>
>>> > >> >><DIV>Odd but kinda cool. =
>>> ></DIV>
>>> > >> >><DIV> </DIV>
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>>lots
>>> =
>>> >of high
>>> > =3D
>>> > >> >>end. Not=3D20
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>>> > >> =3D
>>> > >> >>sound that=3D20
>>> > >> >>only a condensor</DIV>
>>> > >> >><DIV>should get. What I found
>>
>>>was
>>> =
>>> >that these
>>> > >> >=3D
>>> > >> >>things took=3D20
>>> > >> >>Paris' eq </DIV>
>>> > >> >><DIV>sweetly. The esses
>>> didn't
>>
>>>=
>>> >go over
>>> > =3D
>>> > >> >>the=3D20
>>> > >> >>edge and tone was smooth</DIV>
>>> > >> >><DIV>as silk. I did use
>>> La2a's
>>
>>>=
>>> >across =3D
>>> > >> >>them at=3D20
>>> > >> >>mixdown though. The eggs</DIV>

>>> > >> >><DIV>recorded nicely and
>>> again
>>>=
>>> >sounded =3D
>>> > >> >>natural. =3D20
>>> > >> >>One on each side of the mic. </DIV>
>>> > >> >><DIV> </DIV>
>>> > >> >><DIV>These are the first
>>> ribbons
>>> =
>>> >I've used
>>> > >> =3D
>>> > >> >>except for=3D20
>>> > >> >>some Beyer M160s way back.</DIV>
>>> > >> >><DIV>These are floating my
> boat
>>
>>>=
>>> >right =3D
>>> > >> >>now. I think=3D20
>>> > >> >>they will rock on brass and </DIV>
>>> > >> >><DIV>crunch guitar. I'll
>>> find
>>>=
>>> >out =3D
>>> > >> >>about=3D20
>>> > >> >>that when a 7 horn
>>> band
>>>=
>>> >comes in=3D20
>>> > >> >>soon.</DIV>
>>> > >> >><DIV>They needed a lot of
>>> gain.
>>> =
>>> >I was =3D
>>> > >> >>afraid to=3D20
>>> > >> >>get any closer than about 4" from them.</DIV>
>>> > >> >><DIV>Delicate little buggers
>>you
>>> =
>>> >know.=20
>>> > =3D
>>> > >> >>Of course I=3D20
>>> > >> >>used a popper stopper for safety</DIV>
>>> > >> >><DIV>which darkens the sound
>>a =
>>> >bit too.
>>> > =3D

>>> > >> >></DIV>
>>> > >> >><DIV> </DIV>
>>> > >> >><DIV>At \$700 or so for the
> =
>>> >matched =3D
>>> > >> >>pair.<FONT=3D20
>>> > >> >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>>> >compared to =3D
>>> > >> >></DIV>
>>> > >> >><DIV>the R121s etc. The
>>>Lundahls
>>> =
>>> >=3D
>>> > >> >><FONT=3D20
>>> > >> >>face=3D3DArial size=3D3D2>are supposed to give them more
>>> clarity
>>> =
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>>> > >the=3D20
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>>> =
>>> > =3D
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> for
>>=
>>> >=3D
>>> > >> >>ribbons.</DIV>
>>> > >> >><DIV> </DIV>
>>> > >> >><DIV>Thanks to John Macy for
>>=
>>> >turning us
>>> > on
>>> > >> =3D
>>> > >> >>to them. Jon,=3D20
>>> > >> >>the owner of Shiny Box</DIV>
>>> > >> >><DIV>was very helpful
>>> throughout
>>> =
>>> >the
>>> > >buying=3D20
>>> > >> >>process. He also took great care in first</DIV>
>>> > >> >><DIV>matching mics then
>>> matching
>>> =


```

>>> >=3D
>>> > >> >>transformers then=3D20
>>> > >> >>matching the mics w/transformers.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I would say.
>> I
>>> =
>>> >know =3D
>>> > >> >>it took him=3D20
>>> > >> >>at least a day or so.</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> > >> >><DIV><FONT face=3D3DArial size=3D3D2></FONT>
>>></DIV></BODY></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>Dale and Cujo,</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>Heres what I can tell you about
>>> the=20
>>> >46Ls:</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>> ><DIV><FONT face=3DArial size=3D2>I haven't any ribbons to AB them
> =
>>> >with. My=20
>>> >experience with</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>Beyer M-160s was less than stellar
>>>so
>>>I
>>> =
>>> >am=20
>>> >certainly biased.</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>The information </FONT><FONT =
>>> >face=3DArial size=3D2>I=20
>>> >got from Jon at Shiny Box is that the Lundahls make the</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>mics more clear from top to =
>>> >bottom. I know=20

```

```

>>> >John Macy is </FONT><FONT face=3DArial size=3D2>preferring the =
>>> >standard</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>46s over his Royer 121s on e. =
>>> >gtrs. I am=20
>>> >going to hammer</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2>them tonight with some crunch
>>> guitars
>>
>>>=
>>> >for yours and=20
>>> >my benefit.</FONT></DIV>
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>>
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>>> >basis for my</FONT></DIV>
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>>> ><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>> ><BLOCKQUOTE=20
>>> >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
> =
>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> > <DIV>"cujo" <<A=20
>>> > =
>>>
>>> >href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
>>> >.com</A>>=20
>>> > wrote in message <A=20
>>> > =
>>>
>>> >href=3D"news:4365146f$1@linux">news:4365146f$1@linux</A>...</DIV><BR><BR>=
>>> >I saw a=20
>>> > pair of the SE ribbons at a dealer. <BR>They do look really well
>>=
>>> >constructed,=20
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```

>
>>>Royer.
>>> =
>>> >They=20
>>> > aint super cheap though as are the shiny..
I really do want to
>>
>>>know
>>> =
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>>pair
>>> =
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> you
>>=
>>> >pay=20
>>> > for
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>>> gain=20
>>> > marshall.

I heard a clip of DJ's gemini in action, how does
>>
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>>> =
>>> >5000=20
>>> > compare?

"DJ" <<A=20
>>> > =
>>>
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>>> >_@animas.net>=20
>>> > wrote:
>I can't wait to give one of these SE ribbons a try. I'm
>>=
>>> >very=20
>>> > impressed with
>the SE stuff. We just used a matched pair of
> =
>>> >SE3's on=20
>>> > some guitar overdubs.
>We compared them to a matched pair of
> =
>>> >Neumann KM=20
>>> > 184's and a pair of AKG
>C460B's before we committed to them.
>>=
>>> >The SE3's=20
>>> > sound great. I think this
>company is hitting some home =
>>> >runs with=20
>>> > some high quality products at very
>good=20
>>> > prices.
>
>Deej
>
>"Dale" <<A=20
>>> > =
>>>
>>> >href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=

>>> >>=20
>>> > wrote in =
>>> >message
>news:4364187c\$1@linux...
>>
>> A=20
>>> > buncha questions about these "ShinyBox" mics I hear tell=20
>>> > of...
>>
>> So how does the ShinyBox sound compared =
>>> >with=20
>>> > Beyer M160 & Royer (both
of
>> which I have used)? =
>>> >Does a \$310=20
>>> > mic (46L) really outperform a Royer?!?
>>
>> I just =
>>> >scanned=20
>>> > the shinybox.com, but didn't see much description of=20
>>> > the
>>practical
>> difference between the 46, 46C, & =
>>> >46L=20
>>> > except about the transformers. How
>>> are the spendier ones=20
>>> > better?
>>
>> I don't suppose anyone has got one of =
>>> >the new=20
>>> > SE Electronics Ribbon mics
>>> to report on? I have one of =
>>> >their tube=20
>>> > mics (SE 5000) which I like a lot.
>>
>> =
>>> >thanks,
>>=20
>>> > Dale
>>
>>
>>
>> "John Macy" =
>>> ><<A=20
>>> > =
>>>
>>> >href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=
>>> >t;=20
>>> > wrote:
>> >
>> >Glad you like them, Tom. =
>>> >I think=20
>>> > they are
>> >a fantastic value. I use my 46's over =
>>> >my=20
>>> > Royers
>> >all the time, especially on electric =
>>> >guitars. =20
>>> > I
>> >know Darren Rahn for the group here got a =
>>> >pair
>>=20
>>> > >also and is verry pleased, too. Even the =
>>> >unmatched,
>>=20
>>> > >stock transformer 46's are pretty nice :)
>> =
>>> >>
>>=20
>>> > >
>> >"Tom Bruhl" <<A=20
>>> > href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
>>> > wrote:
>> >>
>> >>
>> =
>>> >>>Had a=20
>>> > project that called for tenor sax, vocals
>> >>and a =
>>> >little egg=20
>>> > shakin'.
>> >>
>> >>Used 'em on =
>>> >everything=20
>>> > through the Precision 8
>> >>with really great=20
>>> > results.
>> >>
>> >>The best words to =

>>> >describe=20
>>> > them are natural and not hyped.
>> >>to remove the room =
>>> >coming=20
>>> > off the backside of the figure 8.
>> >>Vocals didn't =
>>> >need=20
>>> > compression. I was singing and watching
>> =
>>> >>>levels so=20
>>> > that made this possible. They did seem slightly
>>=20
>>> > >>compressed sounding though. Even when the wave =
>>> >got
>>=20
>>> > >>squared off in Paris it didn't gack or even sound =
>>> >clipped.
>>=20
>>> > >>I rerecorded those spots because they looked =
>>> >bad...
>>=20
>>> > >>Odd but kinda cool. =3D20
>> >>
>>=20
>>> > >>Vocals in the mix need lots of high end. Not a problem=20
>>> > either.
>> >>It was a disco thing with that sizzly =
>>> >sound that=20
>>> > only a condensor
>> >>should get. What I found was that =
>>> >these=20
>>> > things took Paris' eq=3D20
>> >>sweetly. The =
>>> >esses didn't=20
>>> > go over the edge and tone was smooth
>> >>as =
>>> >silk. I did=20
>>> > use La2a's across them at mixdown though. The eggs
>>=20
>>> > >>recorded nicely and again sounded natural. One on each =
>>> >side of=20
>>> > the
mic.
>> >=3D
>> >>=3D20
>>=20
>>> > >>
>> >>These are the first ribbons I've used =
>>> >except for=20
>>> > some Beyer M160s way
=3D
>> >>back.
>> =
>>> >>>These=20
>>> > are floating my boat right now. I think they will rock on=20
>>> > brass
>> =3D
>> >>and=3D20
>> =
>>> >>>crunch=20
>>> > guitar. I'll find out about that when a 7 horn band comes=20
>>> > in
=3D
>> >>soon.
>> >>They needed a =
>>> >lot of=20
>>> > gain. I was afraid to get any closer than =
>>> >about
4"
>>=20
>>> > >=3D
>> >>from them.
>> >>Delicate =
>>> >little=20
>>> > buggers you know. Of course I used a popper =
>>> >stopper
for
>>=20
>>> > >=3D
>> >>safety
>> >>which darkens =
>>> >the sound a=20
>>> > bit too.=3D20
>> >>
>> >>At \$700 or so =
>>> >for the=20

```

>>> > matched pair.I think this is quite a bargain =3D<BR>>> =
>>> >>>compared=20
>>> > to=3D20<BR>>> >>the R121s etc. The Lundahls are =
>>> >supposed to=20
>>> > give them more clarity<BR>=3D<BR>>> >>across the =
>>> >board.<BR>>>=20
>>> > >>Natural is what I call them. Not a bad choice if your =
>>> >looking=20
>>> > for =3D<BR>>> >>ribbons.<BR>>> >><BR>>>=20
>>> > >>Thanks to John Macy for turning us on to them. Jon, the owner
> =
>>> >of=20
>>> > Shiny<BR>>> =3D<BR>>> >>Box<BR>>> >>was =
>>> >very=20
>>> > helpful throughout the buying process. He also took=20
>>> > great<BR>care<BR>>> >=3D<BR>>> >>in =
>>> >first<BR>>>=20
>>> > >>matching mics then matching transformers then matching the =
>>> >mics=20
>>> > =3D<BR>>> >>w/transformers.<BR>>> =
>>> >>>Painstaking I would=20
>>> > say. I know it took him at least a day or so.<BR>>>=20
>>> > >>Tom<BR>>> >><BR>>> >><BR>>>=20
>>> > >><BR>>> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD =
>>> >HTML 4.0=20
>>> > Transitional//EN"><BR>>> =
>>> >>><HTML><HEAD><BR>>>=20
>>> > >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =
>>> >=3D<BR>>>=20
>>> > >>charset=3D3Diso-8859-1"><BR>>> >><META=20
>>> > content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR><BR>>> =
>>> >
>>> > >><STYLE></STYLE><BR>>>=20
>>> > >></HEAD><BR>>> >><BODY=20
>>> > bgColor=3D3D#ffffff><BR>>> >><DIV><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2>Had a project that called for tenor<BR>=3D<BR>>>=20
>>> > >>sax,=3D20<BR>>>=20
>>> > >>vocals</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>and a little =
>>> >egg=20
>>> > shakin'.</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>Used 'em on =
>>> >everything=20
>>> > through the<BR>=3D<BR>>> >>Precision=3D20<BR>>>=20
>>> > >>8</FONT></DIV><BR>>> =

```

```

>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>with really great=20
>>> > results.</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2></FONT> </DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>The best =
>>> >words to=20
>>> > describe =3D<BR>>> >>them are natural=3D20<BR>>> =
>>> >>>and not=20
>>> > hyped.</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>Made the sax sound just like the =
>>> >=3D<BR>>>=20
>>> > >>sax. Had to=3D20<BR>>> >>be fairly=20
>>> > close</FONT></DIV><BR>>> >><DIV><FONT =
>>> >
>>> > face=3D3DArial size=3D3D2>to remove the room coming off the =
>>> >=3D<BR>>>=20
>>> > >>backside of the=3D20<BR>>> >>figure=20
>>> > 8.</FONT></DIV><BR>>> >><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>Vocals didn't need =3D<BR>>>=20
>>> > >>compression. I was=3D20<BR>>> >>singing and=20
>>> > watching</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>levels so that made this =3D<BR>>>=20
>>> > >>possible. They did=3D20<BR>>> >>seem=20
>>> > slightly</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>compressed sounding though. Even =
>>> >=3D<BR>>>=20
>>> > >>when the=3D20<BR>>> >>wave=20
>>> > got</FONT></DIV><BR>>> >><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>squared off in Paris it didn't =
>>> >gack<BR>or<BR>>>=20
>>> > >=3D<BR>>> >>even sound=3D20<BR>>>=20
>>> > >>clipped.</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>I rerecorded =
>>> >those spots=20
>>> > because they<BR>>> =3D<BR>>> =
>>> >>>looked=3D20<BR>>>=20
>>> > >>bad...</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>Odd but kinda =
>>> >cool. =20
>>> > </FONT></DIV><BR>>> >><DIV><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2></FONT> </DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>Vocals in the mix need lots of =

```



```

>>> >high<BR>=3D<BR>>>=20
>>> > >>end. Not=3D20<BR>>> >>a problem=20
>>> > either.</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>It was a disco thing with that =
>>> >sizzly<BR>>>=20
>>> > =3D<BR>>> >>sound that=3D20<BR>>> >>only a=20
>>> > condensor</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>should get. What I found was that =
>>> >these<BR>>>=20
>>> > >=3D<BR>>> >>things took=3D20<BR>>> =
>>> >>>Paris' eq=20
>>> > </FONT></DIV><BR>>> >><DIV><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2>sweetly. The esses didn't go =
>>> >over<BR>=3D<BR>>>=20
>>> > >>the=3D20<BR>>> >>edge and tone was=20
>>> > smooth</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>as silk. I did use La2a's across =
>>> >=3D<BR>>>=20
>>> > >>them at=3D20<BR>>> >>mixdown though. The=20
>>> > eggs</FONT></DIV><BR>>> >><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>recorded nicely and again sounded =
>>> >=3D<BR>>>=20
>>> > >>natural. =3D20<BR>>> >>One on each side of the =
>>> >mic. =20
>>> > </FONT></DIV><BR>>> >><DIV><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2></FONT> </DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>These are the first ribbons I've =
>>> >used<BR>>>=20
>>> > =3D<BR>>> >>except for=3D20<BR>>> >>some Beyer =
>>> >M160s way=20
>>> > back.</FONT></DIV><BR>>> >><DIV><FONT =
>>> >
>>> > face=3D3DArial size=3D3D2>These are floating my boat right =
>>> >=3D<BR>>>=20
>>> > >>now. I think=3D20<BR>>> >>they will rock on =
>>> >brass and=20
>>> > </FONT></DIV><BR>>> >><DIV><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2>crunch guitar. I'll find out =3D<BR>>>=20
>>> > >>about=3D20<BR>>> >></FONT><FONT =
>>> >face=3D3DArial=20
>>> > size=3D3D2>that when a 7 horn band comes in=3D20<BR>>>=20

```

>>> > >>soon.</DIV>
>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>They needed a lot of gain. I was =
>>> >=3D
>>=20
>>> > >>afraid to=3D20
>> >>get any closer than about =
>>> >4" from=20
>>> > them.</DIV>
>> >><DIV><FONT =
>>> >
>>> > face=3D3DArial size=3D3D2>Delicate little buggers you know. =
>>> >
=3D
>>=20
>>> > >>Of course I=3D20
>> >>used a popper stopper for =
>>> >
>>> > safety</DIV>
>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>which darkens the sound a bit =
>>> >too.
=3D
>>=20
>>> > >></DIV>
>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2> </DIV>
>>=20
>>> > >><DIV>At \$700 or so =
>>> >for the=20
>>> > matched =3D
>> =
>>> >>>pair.<FONT=3D20
>>=20
>>> > >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
>>> >compared to=20
>>> > =3D
>> >></DIV>
>>=20
>>> > >><DIV>the R121s =
>>> >etc. The=20
>>> > Lundahls =3D
>> =
>>> >>><FONT=3D20
>>=20
>>> > >>face=3D3DArial size=3D3D2>are supposed to give them more =
>>> >clarity=20
>>> > across
>the=3D20
>>=20
>>> > >>board.</DIV>
>>=20
>>> > >><DIV>Natural is =
>>> >what I call=20
>>> > them. =3D
>> =
>>> >>><FONT=3D20
>>=20
>>> > >>face=3D3DArial size=3D3D2>Not a bad choice if your looking =
>>> >for=20
>>> > =3D
>> >>ribbons.</DIV>
>>=20
>>> > >><DIV> =
>>> >
>>> > </DIV>
>> >><DIV><FONT face=3D3DArial=20
>>> > size=3D3D2>Thanks to John Macy for turning us
on
>> =
>>> >=3D
>>=20
>>> > >>to them. Jon,=3D20
>> >>the owner of Shiny=20
>>> > Box</DIV>
>> >><DIV><FONT=20

```

>>> > face=3D3DArial size=3D3D2>was very helpful throughout=20
>>> > the<BR>>buying=3D20<BR>>> >>process. He also took =
>>> >great=20
>>> > care in first</FONT></DIV><BR>>> =
>>> >>><DIV><FONT=20
>>> > face=3D3DArial size=3D3D2>matching mics then matching =
>>> >=3D<BR>>>=20
>>> > >>transformers then=3D20<BR>>> >>matching the mics=20
>>> > w/transformers.</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I =
>>> >would=20
>>> > say. I know =3D<BR>>> >>it took him=3D20<BR>>> =
>>> >>>at=20
>>> > least a day or so.</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial=20
>>> > size=3D3D2>Tom</FONT></DIV><BR>>>=20
>>> > >><DIV><FONT face=3D3DArial size=3D3D2></FONT> =
>>> >
>>> > </DIV><BR>>> >><DIV><FONT face=3D3DArial=20
>>> > size=3D3D2></FONT> =
>>> ></DIV></BODY></HTML><BR>>>=20
>>> > >><BR>>> >><BR>>>=20
>>> >><BR>><BR>><BR>></BLOCKQUOTE></BODY></HTML>
>>> >
>>> >
>>>
>>>
>>Hello guys.. Just bought a new MOBO.. and need to see if any has an opinion
about it..

```

MOBO = Abit AV8 - 3RD EYE. (Socket 939 Based AMD 64 CPU.)

Chipset : VIA K8T800 PRO/ VT 8237

2 SATA 150 PORTS.

Up to 4 Gigas of DUAL CHANNEL DDR (1) RAM..

(Choosing between AMD 64 3200+ (2 G.H)- OR 3500+ (2.2 G.H)

intending to put 4 EDS cards ob board..

AND .. YES.. AND a 002 rack(which the MOBO meets the requirements of)
(the MOBO has a firewire port built in)

the QUESTION IS.. WHEN it comes to Paris .. running WIN XP and all ..Should

I take it back to the store and find another one ? or ???What the heck is an ogg file? Some sort of mac format or something?

"Tony Benson" <tony@standinghampton.com> wrote:

>I posted Tom's files up on my web site for anyone who wants to take a
>listen.

>

>www.mercysakes.com/paris/tbruhl110105

>

>Tony

>

>

>"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43673193@linux...

>Here's what I did on the mic shootout.

>

>I set all mics 6" from center of speakers

>for the Twin and 4" from the Rocktron.

>2x12s in each setup. Two mics on each facing

>center from very close to center. Sent all mics

>through the Precision 8 pre and matched gain

>by eye on the meters then later by eye in the

>editor. One performance for each of four tracks.

>Shure 57, Senn 421, AKG 414 ULS and Shiny Box 46L.

>Used a Rocktron Taboo Twin for hi gain with a Guild

>Strat/Jackson type with Seymour Duncans. Used a

>'61 Jazz Master through a '82 tube Twin for jazz and blues.

>

>Track 1. 57 Jazz

> 2. 421 Jazz

> 3. 414 Jazz

> 4 . 46L Jazz

>

> 5. 57 Blues

> 6. 421 Blues

> 7. 414 Blues

> 8. 46L Blues

>

> 9. 57 Hi gain Rhythm

>10. 421 Hi gain Rhythm

>11. 414 Hi gain Rhythm

>12. 46L Hi gain Rhythm

>

>13. 57 Higher gain Lead

>14. 421 Higher gain Lead

>15. 414 Higher gain Lead

>16. 46L Higher gain Lead

>

>The mic placement is obviously not right for all sounds and mics

>in any of the scenarios. It is however consistent. You can make your
>own decisions about sounds, placement, mic choice after listening.
>
>Again, If you want to hear the shootout I have 192k mp3s of the whole thing.
>They are Ogg Vorbis or .ogg . Winamp has no problem playing them.
>The difference from mic to mic is quite obvious so a .wav is not needed.
>
>I'll post my opinions after a few others have chimed in.
>Glad to be of service,
>Tom
>
>
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43672bab@linux...
> Okay I did the mic shoot out but the files are way too large to
> post here. It's 6 Meg. 16 tracks in all. If you want 'em I can email
> them to you unless you have another way. I don't really want to be
> printing disks.
> Tom
>
>Ogg Vorbis is an open source audio compression similar to mp3, etc. If you
do a search for Ogg Vorbis on Google you'll find several free players or
plugins for players that work well. Winamp works great on the PC side and I
found a plugin called Ogg Drop X for iTunes on the Mac side that works well.
Ogg Vorbis compression sounds very good, much better than mp3 IMHO, but not
quite as good as AAC on the Mac. Anyway, that's it in a nutshell.

Tony

"PaulN" <paul@nc.com> wrote in message news:43690b54\$1@linux...
>
> What the heck is an ogg file? Some sort of mac format or something?
>
> "Tony Benson" <tony@standinghampton.com> wrote:
>>I posted Tom's files up on my web site for anyone who wants to take a
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>>
>>Tony
>>
>>
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>>
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>>center from very close to center. Sent all mics
>>through the Precision 8 pre and matched gain
>>by eye on the meters then later by eye in the
>>editor. One performance for each of four tracks.
>>Shure 57, Senn 421, AKG 414 ULS and Shiny Box 46L.
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>>Strat/Jackson type with Seymour Duncans. Used a
>>'61 Jazz Master through a '82 tube Twin for jazz and blues.
>>
>>Track 1. 57 Jazz
>> 2. 421 Jazz
>> 3. 414 Jazz
>> 4 . 46L Jazz
>>
>> 5. 57 Blues
>> 6. 421 Blues
>> 7. 414 Blues
>> 8. 46L Blues
>>
>> 9. 57 Hi gain Rhythm
>>10. 421 Hi gain Rhythm
>>11. 414 Hi gain Rhythm
>>12. 46L Hi gain Rhythm
>>
>>13. 57 Higher gain Lead
>>14. 421 Higher gain Lead
>>15. 414 Higher gain Lead
>>16. 46L Higher gain Lead
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>> post here. It's 6 Meg. 16 tracks in all. If you want 'em I can email
>> them to you unless you have another way. I don't really want to be
>> printing disks.
>> Tom
>>
>>
>Looking for opinions on the Daking pre/eq if anyone has used
it.

TIA,
Petel remember DJ had done some mic comparisons a while back and some other
various test recordings, etc. I'm sure others have done similar
"experiments". If anyone has any audio files, songs, pictures, instructions,
tips, heck anything they'd like to post on the net for easy access by
others, I'm offering space on my web server to host the files. I've got a
good hosting package and don't use anywhere close to my bandwidth or storage
limits. Anyway, anyone who wants to make basically anything (music and/or
PARIS related that is) available through the web, send me an email. If the
files aren't too big (10 megs or smaller) you can just email them and I'll
create a folder on my site for you and post a link back here on the group.
If they're big files, you can send me a disc and I'll post it up.

Email me at this address: tony@mercysakes.com. This address can handle
bigger files.

Tony

Check out Tom Bruhl's mic shootout files here:

<http://www.mercysakes.com/paris/tbruhl1101051> bought Russ Long's Guide to Nashville Recoding
DVD a while back and he has
a rack of the Daking EQ's. He spoke highly of them. I know it's third party
twice removed info, but there it is for what it's worth.

Tony

PS - As far as the DVD goes, I basically learned that I know more than I
thought I did. :->) The one tip I didn't know and am going to try this week
is using a figure-eight pattern mic on the hi hat placed parallel to the
floor (hats), four inches or so off the top and an inch or two in. As long
as you don't mind some room sound on the track, he said the figure-eight
pattern is tighter off axis and rejects more of the other drums. Now all I
need is \$30,000 to duplicate his preamp and EQ racks and I'm all set! ;>)

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
news:43691536\$1@linux...

>

Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [Tony Benson](#) on Wed, 02 Nov 2005 19:18:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;> David.

>>

>> Don Nafe wrote:

>>

>> > But last in spelling...right?

>> >

>> > ;-)

>> >

>> > dcn

>> >

>> > "Brandon" <brandon_goodwin@REMOVETHISsbcglobal.net> wrote in =
message

>> > news:4365a87e@linux...

>> >

>> >> Pour Grammor!!!!????? Me???

>> >> My Ass!!!!

>> >> I graduate top onners at me scoool !!!!

>> >>

>> >>

>> >> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

>> >> news:4363adea@linux...

>> >>

>> >>> That's a problem with an international forum... subtleties get =
lost in

>> >>> translation. Yes, Rick WAS joking at Brandon's poor grammar! =
:-)

>> >>>

>> >>> David.

>> >>>

>> >>> TC wrote:

>> >>>

>> >>>> Hey Dimitrios,

>> >>>>

>> >>>> I think he was joking, it was a pun at Brandon's wording of "I =
will

>buy

>> >>>> Dimitrios"

>> >>>>

>> >>>> Meaning he will purchase you, Dimitrios, with cash money, not
> anything
>> >>>> to do with wormhole..
>> >>>>
>> >>>> Cheers,
>> >>>>
>> >>>> TC
>> >>>>
>> >>>> Dimitrios wrote:
>> >>>>
>> >>>>
>> >>>>> Dear Rick,
>> >>>>> I am really dissapointed in your post.
>> >>>>> If you don't care buying thats ok but saying that it is =
slavery to
> buy
>> >>>>> something
>> >>>>> that is so innovative for Paris and not only and considering =
the som
>> >>
>> >> many
>> >>
>> >>>>> hours spent to make things smooth for Paris and wormhole as =
much as
>> >>>>> possible
>> >>>>> without me being involved at all in the sales of this plugin =
that
>> >>
>> >> really
>> >>
>> >>>>> makes me feel sad.
>> >>>>> I was hoping that you at least would appreciatte all the =
efoorts here
>> >>
>> >> and
>> >>
>> >>>>> that would be supporting those nice and cheap plugins that =
help
> Paris
>> >>
>> >> .
>> >>
>> >>>>> I see people here payinmg 250 \$ for a single adat card so for =
3 adat
>> >>>>> cards
>> >>>>> 750 \$.
>> >>>>> plus a Mec 150\$ almost a 1000 \$ to just have 24 adat 20 bit =
tracks

>> >>>>>from one
>> >>>>>PC to another.
>> >>>>>Now a simple plugin lets you have 24 bit (or 32bit floating =
until you
>> >>
>> >>use
>> >>
>> >>>>>Paris dsp) of 24 audio track

Subject: Re: Got the Shiny Box 46L matched pair last week.
Posted by [PaulN](#) on Wed, 02 Nov 2005 19:54:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

ning and another tonight. I'll be
publicly announcing one off's within the next week in a new topic/thread,
but in the meantime those interested that didn't get one of the original
DVD's with Brian Tankersley should contact me directly at parispro AT cox
DOT net .

AA

"Eugene B" <martinlancer@hotmail.com> wrote in message
news:43693ea8\$1@linux...

>
> Aaron did you get my email about my interest in
> the BT oneoffs?
> Eugene This is a multi-part message in MIME format.

-----=_NextPart_000_00EC_01C5E005.16929290
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I would buy Wormhole if I saw any benefit to my situation but I'm not =
sure
it will help me. I like staying in Paris. The only thing that would
help me is to use a second computer with Cubase to send softsynths
to Paris and/or process outboard DX/VST effects for Paris global
or even inserts if extra dsp was needed. =20

From what I know it won't help me greatly for any of these things =
without
tying down the CPU and still have latency issues. I'd do better using
realtime ADAT in/out and I already have that.

If I'm wrong tell me why. With Paris being the mother ship I don't see =
any

great options here. On the other hand I'd be glad to buy a latency =
compensating
version of Paris when that comes down the pike. I won't hold my breath =
waiting
though.=20

Thanks Dimitrios for your work. I'm sure many will still benefit from =
your effort.
Tom

"rick" <parnell68@hotmail.com> wrote in message =
news:7v5hm11t9g90b9p2hg0ndje8guo7qk385e@4ax.com...
yoor sole got mie ass in trubble

On Tue, 1 Nov 2005 17:06:54 -0600, "Brandon"
<brandon_goodwin@REMOVETHISsbcglobal.net> wrote:

>You guys just don't appreciate the ART of language.
>It doesn't have to be technically correct at all times you =
know??....!!!
>It's an expression of ones soul...open your minds and take it in...
>so simple.. yet so comprehensible..
>yeah.....;-)
>
>
>
>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>news:4367d87c@linux...
>> At "Peggy's Cove" Elementary by the sounds of it... ;-)
>>
&
