

---

Subject: Why did I bother with that gig...???

Posted by [Doug Wellington](#) on Mon, 26 Feb 2007 04:00:46 GMT

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

---

Well, my Sunday afternoon live recording session has come and gone.  
Where to start...?

OK, as always, things change. I get there and find out that I've got piano, cello, flute, soprano singer and poet reading poetry. Now I need another mic so I give up on using a pair on the piano. Poet is most picky about microphone and placement. We try a couple mics and end up using the 4033 on him. Room is boomy yet nasty bright, and poet likes to stay back from mic and speak softly. Feedback hell - rode the fader the whole time. (I'm supposed to keep the poet louder than everyone else of course...)

Because room is so loud, musicians tell me, "I don't need a mic..." I ask them if they want to be recorded? Of course they do! Well, apparently they forget this, and since it's a rotating lineup, they move around for each piece! Luckily the room is so bright and boomy that they bleed through fairly well. This is gonna be a nightmare to mix...

I didn't care for the 421 - I think I need some kind of nuclear preamp for that thing! The up side is that I didn't have any problems with feedback from that one. I'm gonna see if I can trade that one back in on something else - maybe that EV...

Sigh...

On the bright side, the composer/pianist was appreciative. And he knew how to use a mic too!

Doug

<http://www.parisfaqs.com>

---

---

Subject: Re: Why did I bother with that gig...???

Posted by [Deej \[4\]](#) on Mon, 26 Feb 2007 04:17:46 GMT

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

---

I feel for ya'. I just love it when someone who comes here to record gets annoyed because the mic is in the way or because he/she wants to be \*natural\* and move around a lot so I have to put up multiple mics to make sure I've got him/her in the zone somehow and then all the micws are in the way. Makes me want to cram a cable up their arse so's I can DI their bullshit.

;o)

"Doug Wellington" <doug@parisfaqs.com> wrote in message  
news:45e25ba6\$1@linux...

> Well, my Sunday afternoon live recording session has come and gone. Where  
> to start...?

>

> OK, as always, things change. I get there and find out that I've got  
> piano, cello, flute, soprano singer and poet reading poetry. Now I need  
> another mic so I give up on using a pair on the piano. Poet is most picky  
> about microphone and placement. We try a couple mics and end up using the  
> 4033 on him. Room is boomy yet nasty bright, and poet likes to stay back  
> from mic and speak softly. Feedback hell - rode the fader the whole time.  
> (I'm supposed to keep the poet louder than everyone else of course...)

>

> Because room is so loud, musicians tell me, "I don't need a mic..." I ask  
> them if they want to be recorded? Of course they do! Well, apparently  
> they forget this, and since it's a rotating lineup, they move around for  
> each piece! Luckily the room is so bright and boomy that they bleed  
> through fairly well. This is gonna be a nightmare to mix...

>

> I didn't care for the 421 - I think I need some kind of nuclear preamp for  
> that thing! The up side is that I didn't have any problems with feedback  
> from that one. I'm gonna see if I can trade that one back in on something  
> else - maybe that EV...

>

> Sigh...

>

> On the bright side, the composer/pianist was appreciative. And he knew  
> how to use a mic too!

>

> Doug

>

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

---

Subject: Re: Why did I bother with that gig...???

Posted by [Jamie K](#) on Mon, 26 Feb 2007 04:54:59 GMT

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

---

Sounds like a frustrating gig, Doug.

If you ever do it again, maybe a wireless lav on the poet? Might be able  
to clip wireless mics on some of the instruments, too. Dunno if it'd be  
worth the hassle but it might at least be more consistent to mix.

Cheers,  
-Jamie

Doug Wellington wrote:

- > Well, my Sunday afternoon live recording session has come and gone.
- > Where to start...?
- >
- > OK, as always, things change. I get there and find out that I've got
- > piano, cello, flute, soprano singer and poet reading poetry. Now I need
- > another mic so I give up on using a pair on the piano. Poet is most
- > picky about microphone and placement. We try a couple mics and end up
- > using the 4033 on him. Room is boomy yet nasty bright, and poet likes
- > to stay back from mic and speak softly. Feedback hell - rode the fader
- > the whole time. (I'm supposed to keep the poet louder than everyone
- > else of course...)
- >
- > Because room is so loud, musicians tell me, "I don't need a mic..." I
- > ask them if they want to be recorded? Of course they do! Well,
- > apparently they forget this, and since it's a rotating lineup, they move
- > around for each piece! Luckily the room is so bright and boomy that
- > they bleed through fairly well. This is gonna be a nightmare to mix...
- >
- > I didn't care for the 421 - I think I need some kind of nuclear preamp
- > for that thing! The up side is that I didn't have any problems with
- > feedback from that one. I'm gonna see if I can trade that one back in
- > on something else - maybe that EV...
- >
- > Sigh...
- >
- > On the bright side, the composer/pianist was appreciative. And he knew
- > how to use a mic too!
- >
- > Doug
- >
- > <http://www.parisfaqs.com>

---

Subject: Re: Why did I bother with that gig...???

Posted by [Neil](#) on Mon, 26 Feb 2007 15:17:52 GMT

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

---

"DJ" <[www.aarrrrggghhh!!!.com](http://www.aarrrrggghhh!!!.com)> wrote:

- >I feel for ya'. I just love it when someone who comes here to record gets
- >annoyed because the mic is in the way or because he/she wants to be
- >\*natural\* and move around a lot so I have to put up multiple mics to make
- >sure I've got him/her in the zone somehow and then all the micws are in

the

>way. Makes me want to cram a cable up their arse so's I can DI their  
>bullshit.

One word: "OMNI'S"

Neil

---

---

Subject: Re: Why did I bother with that gig...???

Posted by [neil\[1\]](#) on Mon, 26 Feb 2007 15:22:00 GMT

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

---

Doug, the 421 shouldn't be significantly softer than any other dynamic... sounds like you were using condensers for the other stuff, though (you mentined the 4033, plus I think you said you got some NT5's, yes?), so it WILL be less hot than yer average condenser mic, but compare it to some other dynamics before you shitcan it (or determine if it's broken) - they're pretty useful mics; you don't have several of 'em so I'm not gonna tell you to try it on toms, but a 421 paired with an SM-57 makes a great guitar amp combination!

Neil

Doug Wellington <doug@parisfaqs.com> wrote:

>Well, my Sunday afternoon live recording session has come and gone.

>Where to start...?

>

>OK, as always, things change. I get there and find out that I've got  
>piano, cello, flute, soprano singer and poet reading poetry. Now I need

>another mic so I give up on using a pair on the piano. Poet is most  
>picky about microphone and placement. We try a couple mics and end up  
>using the 4033 on him. Room is boomy yet nasty bright, and poet likes  
>to stay back from mic and speak softly. Feedback hell - rode the fader

>the whole time. (I'm supposed to keep the poet louder than everyone  
>else of course...)

>

>Because room is so loud, musicians tell me, "I don't need a mic..." I  
>ask them if they want to be recorded? Of course they do! Well,  
>apparently they forget this, and since it's a rotating lineup, they move

>around for each piece! Luckily the room is so bright and boomy that  
>they bleed through fairly well. This is gonna be a nightmare to mix...

>

>I didn't care for the 421 - I think I need some kind of nuclear preamp  
>for that thing! The up side is that I didn't have any problems with  
>feedback from that one. I'm gonna see if I can trade that one back in  
>on something else - maybe that EV...  
>  
>Sigh...  
>  
>On the bright side, the composer/pianist was appreciative. And he knew  
  
>how to use a mic too!  
>  
>Doug  
>  
><http://www.parisfaqs.com>

---

---

Subject: Re: Why did I bother with that gig...???  
Posted by [Doug Wellington](#) on Mon, 26 Feb 2007 16:40:33 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"Jamie K" <[Meta@Dimensional.com](mailto:Meta@Dimensional.com)> wrote in message [news:45e26833@linux...](mailto:news:45e26833@linux...)  
> Sounds like a frustrating gig, Doug.

Well, the music itself was very nice! I really like Michael's compositions and his piano playing is very tasteful and I'm amazed at how nice he is for having been the big record exec. I talked to him afterwards, and it turns out his son is a techie like me - we are both the kinds of people that are taken for granted when things go well, but if anything is wrong, we are the first to be blamed...

> If you ever do it again, maybe a wireless lav on the poet?

I had talked with him before the performance, asking how he wanted to work. Large diaphragm condenser was the ONLY thing he'd use. No handheld, no wireless, no dynamic, no lav...

Doug

<http://www.parisfaqs.com>

---