
Subject: Violet mics?

Posted by [DT](#) on Sat, 13 Aug 2005 15:38:18 GMT

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st of our research and development, are still managed by Martins Saulespurens in Latvia. Most importantly, all our products are still Blue's unique designs.

Finally, Juris Zarins and Scruples had nothing to do with Blue's restoration service. Our restoration service particularly inhibited the production output of our Bottle microphone; we therefore discontinued the service in order to fully concentrate on the Bottle and other Blue products. We can only guess that JZ Equipment says they offer restoration services because that's what Blue had done.

We hope this information has proven helpful, and would like to thank you all very much for your interest in what the future holds for Blue Microphones. For our part, we are very proud to have served this industry for ten years now, and can't wait to bring even better solutions to the recording industry for another ten years ? and beyond!

Thanks,
Ari Soudak

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:42fe36ca@linux...

> Dedic.....here's the complete skinny on this whole Blue vs Violet
> thing from Blue's perspective. Sounds pretty legit to me.

>
>

<http://www.a>

Subject: Re: Violet mics?

Posted by [Deej \[1\]](#) on Sat, 13 Aug 2005 18:08:53 GMT

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udio-forum.net/pro/BLUE_mic_vs_Violet_the_official_response_1033
> 051.html

>
>

> "DTerry" <dterry@no_spamkeyofd.net> wrote in message
> news:BF23700A.3A49%dterry@no_spamkeyofd.net...

> > Anyone tried Violet's line of mics? The maker claims to be the original
> Blue
> > mic designer - apparently a falling out, and they seem to be at war now.
> >
> > I checked out the site and now get newsletter emails from them. Here's
an
> > excerpt:
> >
> > "Indeed, yesterday we set up a 10-day eBay auction for Violet Design
> > Flamingo Junior. Starting bid was \$0.01 We got over 30 bids on this item
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> > had many, many watchers!
> >
> > Today this eBay item was removed because blue decided that they can use
> eBay
> > VeRO program to remove anyone who tries to be competition to their "new
> > great sounding Chinese" knock-offs. Sorry guys, but we do not compete
with
> > Chinese manufactures. A Rolls-Royce is a Rolls and a Hyundai is just
that.
> > Please, do not devalue JZ's designs with 10-dollar Chinese capsules.
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> > And by the way, the Flamingo Junior was released early in 2005; quite a
> > while after JZ's factory stopped sales to the Blue. Now, it seems that
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> > and Martins Saulspurens is trying to claim rights to anything their
> > ex-employer Juris Zarins has designed or will ever design to be blue
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inhuman,
> > immoral and utterly wrong?"
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> > Any truth to this (in that it only implies either great mics, or illegal
> > copies on one side or the other)? Either way I'm more interested in
> quality
> > mics than turf wars. I've always liked Blue mics, but only recently
heard
> > of Violet.
> >
> > Regards,
> > Dedic
> >
>
>Thanks

Subject: Re: Violet mics?
Posted by [Deej \[1\]](#) on Sat, 13 Aug 2005 19:29:12 GMT

oday because of stem cell treatment he received a few years ago.

Best

> wishes for you both.

>

> On 12-Aug-2005, "DJ" <animix_spam-this-ahole_@animas.net> wrote:

>

> > I have talked to John Peluso about these mics. He mentioned that the

> > design

> > was based on a Shoeps circuit (CMC 5 amp IIRC). He said that they are

> > getting a lot of use on film sets where the Shoeps mics have been a staple

> > item for years.....sorta' suck actually. I'

I'm getting ready to do my first full album mix using this technique. I'm

batch processing a 14 song project, song by song across a network using Wavelab 5.0.

what this involves is:

1. Editing the tracks and then rendering all .paf's in each song to have 00:00:00 start points.

2. Batch processing them to .wav files in WL

3. Importing each .wav file into the appropriate track in a Cubase SX project so that it's playing back through the Paris submix I want so that I can take advantage of my outboard reverbs which are patched in digitally *per submix*. (the patchbay setups to stream from SX to Paris are already saved as templates in the respective programs so that's not a big deal)

4. Deleting the Tracks in the SX project I'm not using (again.....no big deal, but another step nonetheless).

Once this is done, it's just a matter of bringing up the faders in SX, applying my processors and I'm ready to start mixing.

The advantages to this are that all of my outboard and UAD-1 and other VST plugins are automatically delay compensated.

The disadvantages are that it takes about 2 - 3 hours to get ready to mix a project of this size whereas I could be up and running in much less time if I was using the UAD-1 cards in my Paris rig. Still, there would be manual delay compensation issues galore with UAD-1 and using external gear on the inserts because there is mic bleed all over the tracks in this project.

Maybe the time spent getting the project ready for mixing in SX > Paris would be a wash when taking into account all of the manual delay compensation moves I would have to do per track/per song in Paris using UAD

plugs and external gear, but it sure seems like a long setup process.....but I guess not nearly as long as splicing and then spooling up multiple reels of 2" tape.

But anyway.....it's a bit of a hassle.....gripe..... grumble.

Deej the curmudgeon.It's funny about cables. I've got my entire rack wired with Mogami and was running Mogami direct from my mics to my preamps. Should be an optimal situation with mic to pre runs of 50' max, right? Well, I tried an experiment wth an old (circa 70's?) Whirlwind Medusa 100' long from my preamp inputs to a stage box out in my tracking room. I mean, this thing is *old*, but is in great shape and built like a brick shithouse. I bought it out of a club in NYC where it had been part of a permanent install. I'm liking the sound of this 100' Medusa cable run plus the actual distance of the mic cables that are feeding it as much or better than I was getting from the Mogami cable feeding directly from the mics to the preamps. Go figure.

I'll probably wire myself up a similar stage box using 24 pair Mogami at some point in the future, but I'm wondering if it will sound any better

Deej

"DC" <DC@cablehell.org> wrote in message news:42fbf4c0\$1@linux...

>

> Hah!

>

> Hey a client of ours actually specified a 300 foot run of Canare

> Quad in front of the mic pres...

>

> Think he's got anything at all over 10K? Think there's any

> group delay?

>

> arrgghhhh

>

> But the client is always right, right?

>

> DC

>

>

> EK Sound <spamnot.info@eksoundNO.com> wrote:

> >That's a good thing though... it'll smooth out them screeeechy fiddles

> >you record! ;-)

> >

> >David.

> >

> >DC wrote:

> >> We are moving away from Canare because of the high capacitance.

> >> At long runs, it rolls off the extreme highs.

> >>
> >> For 25' mic cords it shouldn't be an issue.
> >>
> >> DC
> >>
> >>
> >> "W. Mark Wilson" <wmarkwilson@verizon.net> wrote:
> >>
> >>>Markertek's got the L4E6S Canare Quad Star at almost half the price of
> the
> >>
> >>
> >>>W2549 Mogami; priced by the foot.
> >>>
> >>>Dubya
> >>>
> >>>"DC" <DC@steenkingbadgers.com> wrote in message
news:42f86edd\$1@linux...
> >>>
> >>>>The source, receiving unit, and input/output impedance are
> >>>>much more important than the cable. With mics, with proper
> >>>>termination, cables don't make as big a difference as with guitars.
> >>>>
> >>>>Having said that, recording orchestras will show you quickly that
> >>>>even a little change can make a difference.
> >>>>
> >>>>I like Cardas, Zaolla, and Mogami mic cables, but I would look at the
> >>>>whole signal chain before buying an expensive cable. (the Mogami
> >>>>W2549 is not expensive and is very good, the others are good but
> >>>>very expensive)
> >>>>
> >>>>Where can I find good Greek food in Los Angeles??
> >>>>
> >>>>:-]
> >>>>
> >>>>DC
> >>>>
> >>>>
> >>>>Dlmitrios <musurgio@otenet.gr> wrote:
> >>>>
> >>>>>I have used for the last 4 years Ramtech cable and I am striving to
> get
> >>>>
> >>>>>that warm sound I used to get when I was using in my older studio
Klotz
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> >>>>>cable.
> >>>>>I am definitely sure that the cabling is responsible for that.

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>> >>>>>I get now this trebly zingy kind of sound when with Klotz I had a
>> >>>>>flatter warmer sound.
>> >>>>>Anyone sharing any thoughts tests on this matter ?
>> >>>>>Any suggestion as per c

Subject: Re: Violet mics?

Posted by [Deej \[1\]](#) on Sun, 14 Aug 2005 08:35:18 GMT

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//www.3daudioinc.com/cgi-bin/ultimatebb.cgi?ubb=get_topic&f=1&t=001396" target="_blank">

http://www.3daudioinc.com/cgi-bin/ultimatebb.cgi?ubb=get_top ic&f=1&t=001396
>
>
>
>
> "DTerry" <dterry@no_spamkeyofd.net> wrote in message
> news:BF23D358.3A58%dterry@no_spamkeyofd.net...
>> Thanks DJ. That does sound legit. As long as Blue's quality and designs
>> are as consistent as pre 2004, that's enough for me.
>>
>> Regards,
>> Dedic
>>
>> On 8/13/05 12:08 PM, in article 42fe36ca@linux, "DJ"
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Posted by [DT](#) on Sun, 14 Aug 2005 16:07:09 GMT
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DAT
> like that without clocking.
>
>Hi,

been running Paris on 98 / ME since 1998 and have done several installs (probably about 8 on ME/98 SE), but this is my first XP boot (actually second, since

1) With 1 card running, the system was unstable. It would sometimes crash, particularly when opening a project after having closed another project. Sometimes a crash would trigger the machine to reboot (i.e. just reset it). Equally (perhaps even more!) frustratingly, EDS effects presets (even in the main library) would not save when Paris was rebooted. Other than that, everything was fine.

Error 2/2 messages when I start Paris. On a few occasions the 2/2 message did not appear, but once Paris was started no audio would play back from the project. Audio on Card A would show on the meters (channel, submix and master); audio on Card B would show on the channel meters, but not in the submix or master meters).

the 16 pin ones are in an X. For all ribbon cables, the cable that would

the left of the slot of one card to the left of the slot of the other card
(hope that makes sense!).

and then launching Paris. I either get Error 2/2 (on one card) or Error 1/1
(on the other).

In the meantime, I may try removing the disabled Oasys cards and putting
the EDS cards in different PCI slots, testing one at a time with the MEC
to see if the work.

System:

1 MEC (8 in, 8 out, adapt); Windows XP Pro; Asus A7V880; 1 Gig ram; Athlon
3000 XP; Radeon VE dual-head agp graphics; Eds cards installed in PCI slots
2 and 3. Slot 4 has Korg Oasys (disabled). Other slots (including PCI slot
1) empty. I also have a 442 but this is not plugged into the system.

Many thanks in advance for any advice or suggestions.

DanielNo problem. Assuming I can get my presets to actually save from reboot to
reboot in XP, in about a week or so I'll e-mail Mike a ppj with the presets
in. There won't be any new ones, just a couple of reverb and comp settings
collected from the NG over the years.

Dan

"Ted Fay" <ted@8x.com> wrote:

>I'd be very interested.

>

>Thanks!

>

>-ted

>

>"db" <daniel_burneNOSPAM@yahoo.com> wrote in message

>news:42f734d7\$1@linux...

>>

>> Spotted this

>> (<http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&>

amp;group=IDEA.EMUEnsoniqPARIS&item=127221&utag=
>> - about FX presets not saving when re-opening Paris on XP) on the Paris

>> newsgroup
>> from about 18 months ago. Now that I've migrated to XP I'm having the same
>> problem, and was wondering if anyone (Manic?) found a way to solve it.
>>
>> Since I've now lost a bunch of my presets, I'm also keen to get hold of

>> some
>> new ones. It'd be great if you got any tasty ones to share - I know Mike
>> Audet has set up a sharing resource for Paris presents, and could forward
>> them on to him if you'd like. I've also collected the reverb presets from
>> the group over the years and could post them as a ppj if anyone's
>> interested.
>>
>>
>> Many thanks in advance for any assistance.
>>
>> Best wishes,
>>
>> Daniel
>
> Jason, whose playing with you? I'm up in Albany but will try to make a trip down.

Ciao,
Rich

Man count thy days,
and if perchance they fly too fast,
for thy dull thoughts to count,
count every day thy last.

Henton Londini - Anno Dom 1605

"Jason Miles" <Jmiles45@aol.com> wrote in message news:42f194d2\$1@linux...
>
> Don't know whether anybody here lives in NY or Philly but I'm playing live
> every thursday Night in August at The Makor in NYC
> 4,11,18,25 at 8PM-we play the songs from My Cd Miles to Milles,
> In the Spirit of Miles Davis (recorded and mixed on Paris)
> 35 west 67th street
> also At The World Cafe Live in Phil,Pa on August 17th. The band is
> totally Killer with the best musicians that We have in NYC
> JMThi