
Subject: Paris setup questions

Posted by [Edna Sloan](#) on Sun, 13 Nov 2005 03:38:16 GMT

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to be back.

> Happy Holidays.

>

> Kent

>

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

> news:439f5a2d\$1@linux...

>> It's probably an EDS effect. Bypass 'em all, I've noted that some are

> heavy

>> to one side.

>> That get it?

>>

>> AA

>>

>>

>> "RK" <kent510745@hotmail.com> wrote in message news:439f0b0e@linux...

>> > With all pans set to center (fader, aux, master, global) I still get a

>> > heavier signal to the left side. Haven't worked in Paris for awhile

>> > and

>> > don't remember that being the case before. Th

Subject: Re: Paris setup questions

Posted by [Deej \[1\]](#) on Sun, 13 Nov 2005 05:25:18 GMT

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emember that being the case before. Thanks for any comments.

> >> >

> >> > Kent

> >> >

> >> >

> >>

> >>

> >

> >

>

>I tried .sd2 Is there another SDII extension?

I also tried .au .raw .aif .oaq & .pcm. No go.

Thanks for the quick reply!

CL

"Kim" <hiddensounds@hotmail.com> wrote in message news:439faaab\$1@linux...

>

>
> Bet your mate uses a mac. ;o) Mac's don't use PC extentions.
>
> I'd try SDII next...
>
> Cheers,
> Kim.
>
> "Chris Latham" <latham_c@bellsouth.net> wrote:
> >Hey all,
> >
> >I just got a disk of a bluegrass record that I'm going to master for a
buddy
> >of mine. The engineer mixed it on a PTHD system, and burned me this disk
> of
> >the final mixes. There are no file extensions. I asked for wavs, so I
> >tried adding .wav, and all the other obvious extensions, to the files to
> try
> >to open them either in Wavelab or Sound Forge. No luck, yet. Any
> >ideas????.... Anyone????.....
> >
> >Thanks for any light you might shine,
> >
> >CL
> >
> >
>Is there any way to bounce tracks after you record them
on a Paris 2.1 setup?

Step by step Please.

ThanksThis is a multi-part message in MIME format.

-----=_NextPart_000_0053_01C6004C.99167C60

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

Content-Transfer-Encoding: quoted-printable

Kent,

I find that when effects are lop-sided in the auxs I switch to a mono
rather than stereo send. This often is a quick fix but not always =
possible.

Psuedo does this to me often.

Tom

"RK" <kent510745@hotmail.com> wrote in message news:439fab23@linux...

Thank you sir, may I have 'another'! So many undocumented 'features' =
there

should be a document to feature them. Speaking of document, sweet job =

on
the DVD with the Tank.

Happy compensating.

Regards,

Kent

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:439fa41a\$1@linux...

> Glad to help man - I'm a stereo field JUNKIE and noticed this almost

> immediately upon using paris at my place. Room verb is 'real' heavy =
to one

> side I've found and some of the plugs that were in developme

Subject: Re: Paris setup questions

Posted by [Edna Sloan](#) on Sun, 13 Nov 2005 18:58:12 GMT

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t,

> especially when they have a winge about it. ;o)

>

> Anyhow, there's quite a number of jazz festivals I can go to next year, so

> with any luck I'll hit the jackpot with them. Unfortunately there don't
seem

> to be any where you camp in the bush and watch bands on a stage, which I

> liked with Meredith, but hey, you can camp at the beach and drive to town

> to see bands, and camping at the beach aint too shabby. Does stop you
drinking

> if you have to drive though. Ah well... maybe my liver will last longer.

> ;o)

>

> Cheers,

> Kim.

>

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

> > suspect the truth is though that I'm just over rock. Pity. Rock and I
had

> >some fun. ;o)

> >

> >I wouldn't call what passes for rock these days to be rock. More like

> >overcompressed pink noise punctuated by unoriginal boring angstlyric.

> >

> >Rock was Led Zeppelin, Rock was Queen,. Rock is (or at least can be) the

> >Eagles, Rock is Motley Crue, Rock is Aerosmith, Rock is The Stones. There

> >are some new bands coming along that I've heard recently that are really

> >good and who actually use keyboards and write melodic compositions and

know

> >more than 3 chords. Rock is not and never was Green Day, Nine Inch Nails

> and

> >the grungeclones that succeeded Nirvana.

> >

> >;o)

> >

> >

> >"Kim" <hiddensounds@hotmail.com> wrote in message
news:439f4a41\$1@linux...

> >>

> >>

> >> Perhaps I'm just getting old.

> >>

> >> Perhaps I'm out of touch.

> >>

> >> Perhaps I'm just no up with the in thing any more.

> >>

> >> Perhaps I'm just over rock music.

> >>

> >> Or perhaps this year's festival was just boring.

> >>

> >> Perhaps a little of all of the above.

> >>

> >> Meredith has been my favourite festival for many years. I first went in
> >1994,

> >> and have attended, even if only for a couple of hours on occassion (due
> to

> >> gig commitments), every year since with the exception of one. One of my
> >favourite

> >> things about the festival has always been the variety of bands they
pull

> >> out, and the taste with which they seemed to schedule the program,

> >ensuring

> >> that you never got too much of one thing, and that the festival would
> lift

> >> and relax at appropriate moments on appropriate days.

> >>

> >> This year the festival seemed to have just one music type. Bland
mid-paced

> >> alterative rock. Sure there was a certain amount of variation within
that

> >> description, but with very few exceptions that was all that was heard.

> >Gone

> >> was the idea of having some nice cruisy spaced out bands to fill the
later

> >> part of Saturday afternoon, and then upping the pace as the night came

> >about.

> >> Saturday afternoon sounded much like Saturday midday, which sounded much
> >> like Sunday afternoon, which sounded pretty similar to 9pm Friday night,
> >> which bore a striking resemblance to Sunday morning, which, in turn,
> >sounded
> >> much like Saturday night. There was no weird unexpected acts breaking
> up
> >> the program. Well, there was Architecture in Helsinki on Saturday arvo
> who
> >> at least had brass, but certainly maintained a mid paced rock element.
> >Overall
> >> variation was hard to find.
> >>
> >> But perhaps, in part, this is because I'm changing and moving on in my
> >tastes.
> >> I got home and, after a shower and a moment in a "real" toilet (whew!),
> >promptly
> >> jumped on the net. www.google.com. "Jazz Festival Victoria".
> >>
> >> Suffice to say I came back a little dissappointed. I feel like, for me
> at
> >> least, an era may have just come to an end. I kinda thought that I'd be
> >going
> >> to Meredith still in twenty years, but this year I felt it was over for
> >me.
> >> I'm not sure I'll go again. Depends on the program I guess. It's kinda
> >annoying
> >> also given that I have

Subject: Re: Paris setup questions

Posted by [audioguy_nospam_](#) on Sun, 13 Nov 2005 20:00:02 GMT

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gt; Maybe I'll go one more time, just in case it was a one off...

> >>

> >> I suspect the truth is though that I'm just over rock. Pity. Rock and

> I

> >had

> >> some fun. ;o) I've known I'm tired of rock for a while, but not enjoying

> >> Meredith has really made me feel the sense of loss.

> >>

> >> Oh well, there's plenty of other styles to explore. :o)

> >>

> >> Cheers,

> >> Kim.

> >

> >

>.....yeah, and I'm still pissed that you sold that one you had after three years of my dillydallying around making up my mind to buy it.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message news:439f9697@linux...

> A very underrated mic IMHO... we have several, they are great!

>

> David.

>

> Brandon wrote:

> > Hey DeeJ I just listened to your mp3 postings off the mic shootout1.

> > I fell in love with the AKG C460B.

> > Is it just me?

> > These were all dry un altered tracks correct?

> > What capsule was on those? They accomodate different capsules right?

> > I can not even find good info on those on the internet.

> > Can't even find a price.

> > Thanks,

> >

> > BrandonMmm... not aif either. No other SDII extension far as I know. Even if their is I would expect it to work on either. Obviously you don't have a mac handy to try them on. I assume they do have a proper size to them that sounds reasonable? Are they a size matched stereo pair? They're not stuffit compressed or something are they? That's always possible????....

Cheers,

Kim.

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

-----=_NextPart_000_007F_01C6003A.CBD0F4D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Pseudo is dog leggin' left with me too. Thanks for the tip.

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:439fba6d\$1@linux...

Kent,
I find that when effects are lop-sided in the auxs I switch to a mono
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Happy compensating.

Regards,

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"Aaron Allen" <nospam@not_here.dude> wrote in message
news:439fa41a\$1@linux...

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almost

> immediately upon using paris at my place. Room verb is 'real' =
heavy to one

> side I've found and some of the plugs that were in development =
also had

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> issue. I am not sure why that is, but it definitely is at my =
place. I

> typically end up panning up the verb return to compensate. After a =
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> just get used to it and use things to offset the lopsided signal, =
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> it to your advantage in certain situations. I have not noted =
anything like

> this in the VST/DX area, just EDS.

> Another undocumented Paris 'feature', perhaps?

>

> AA

>

> "RK" <kent510745@hotmail.com> wrote in message =
news:439f8e4e@linux...

> > Whoa, no shit! EDS Compress Opto has a "pan-fried" mind of it's =
own.

> > Even

> > when bypassed, it weighs left, but if recorded without and EDS, =
it's

right

> &

Subject: Re: Paris setup questions

Posted by [Deej \[1\]](#) on Sun, 13 Nov 2005 20:56:39 GMT

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 > >> >
 > >>
 > >>
 > >
 > >
 > >
 >
 >

-----=_NextPart_000_007F_01C6003A.CBD0F4D0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Pseudo is dog leggin' left with me =
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Thanks for the tip.</DIV>

<DIV> </DIV>

<DIV>Kent</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" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
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Thanks a bunch for the help. And it's good to be back.
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Subject: Re: Paris setup questions
Posted by [Edna Sloan](#) on Sun, 13 Nov 2005 23:51:28 GMT
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ently doing increasingly well overseas,
and
>> they kinda sound great, but in context of the festival, after two nights
>> observing just how lifeless modern rock sounds to me, they were simply

a
>> flashing neon sign on stage that said "All the good stuff was years ago.
>> It's over. Move on". Hearing this precise emulation of the old days did
>nothing
>> other than remind me that we've run out of places to go with it.
>>
>> I sat there listening, fully aware of why this band were headlining, but
>> simply unable to overlook the simple fact that, much as they might be
a
>nice
>> copy, they simply weren't Led Zeppelin. Despite the fact that they used
>70's
>> lighting, camera angles and video effects for the on stage screen which
>was
>> hugely remenisant of something off that new Zeppelin DVD they released
a
>while
>> back. They had it all going on, but all it did was remind me that really,
>> honesly, it all went down in 1972.
>>
>> Of course I still do enjoy listening to a Beatles CD, or Zep, Queen,
>Bowie,
>> Doors, whatever. I'm not so over rock that I never want to hear it again.
>> It's just that I've heard all the tricks, and for me tricks only work
a
>few
>> times, then they lose their magic. There are still some great bands about.
>> There's some band called The Beta Band about recently who have all the
>right
>> ingredients, but all it does is remind me that I'm not listening to the
>actual
>> originators of rock.
>>
>> I need to go out and find music which has tricks in it that I haven't
>heard
>> so much.
>>
>> One of the other things I found irritating, is that aside from the
>festival
>> being dissapointing, one of my mates had a go at me for complaining about
>> it, and I'm like "Look dude, I would have loved to like the festival,
but
>> I didn't. What am I supposed to do? Lie?". It's frustrating to not only
>have
>> to deal with a bad festival, but also look around at all the other people
>> who are actually for some reason not seeming to see things in the same
>light,
>> especially when they have a winge about it. ;o)

>>
>> Anyhow, there's quite a number of jazz festivals I can go to next year,
>> so
>> with any luck I'll hit the jackpot with them. Unfortunately there don't
>> seem
>> to be any where you camp in the bush and watch bands on a stage, which
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 >> >> I'm not sure I'll go again. Depends on the program I guess. It's kinda
 >> >annoying
 >> >> also given that I have always enjoyed the way Meredith sets me up for
 >> the
 >> >> holiday season. Usually second weekend in December, being just at the
 >> >start
 >> >> of our summer, it gives you something to look forward to before
 >christmas
 >> >> to kick off the festivities. You come away from the festival and go
 >"Gee,
 >> >> I forgot, it's almost Christmas!"
 >> >>
 >> >> Maybe I'll go one more time, just in case it was a one off...
 >> >>
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 >> >> Cheers,
 >> >> Kim.
 >> >
 >> >
 >>
 >
 >I had four of these mics with different capsules in the early eighties. I
 also had two C414EB but preferred to use C460B on most of the trackings, both
 acoustic guitars, grand piano and voice. There was a special capsule made
 for voice that I liked well, not so fat as C414 but with better definition

to my ears. So it was my favorite vocalmic to use in those days. The only problem I could see they had was to change the capsules. If you wasn't absolute correct when setting a new capsule on, there could be real mechanical problems.

Erling

&q

Subject: Re: Paris setup questions

Posted by [Deej \[1\]](#) on Mon, 14 Nov 2005 00:59:11 GMT

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uot;DJ" <animix_spam-this-ahole_@animas.net> skrev i melding
news:439f8a28\$1@linux...

> They do sound nice, don't they? Funny, the C460B's got a bad rap years ago
> because some of the units exhibited distortion in the head amp and
> required

> a mod to fix it. Jim Williams does a pretty well known mod to these mics
> that is supposed to help them along. I never heard a problem with mine
> (purchased in 1997) and I like whatever it is that the circuitry imparts
> to

> a source, though it may be that there is a little harmonic
> distortion.....it doesn't seem to impart anything nasty, at least with
> the units I have here. The C460B's were discontinued.. The newer
> incarnation

> is the C480. The capsule is a cardioid capsule labelled CK1.

>
>

> "Brandon" <Mymyandmyown@sha.com> wrote in message news:439f6c7a\$1@linux...

>>

>> Hey Deej I just listened to your mp3 postings off the mic shootout1.

>> I fell in love with the AKG C460B.

>> Is it just me?

>> These were all dry un altered tracks correct?

>> What capsule was on those? They accomidate different capsules right?

>> I can not even find good info on those on the internet.

>> Can't even find a price.

>> Thanks,

>>

>> Brandon

>

>yeah, check out his ears.

\On Tue, 13 Dec 2005 19:44:27 -0700, "DJ"

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

>"John" <no@no.com> wrote in message news:439f72be@linux...
>> ahhhh, much better, but now my hair is caught in the trackball
>>
>> rick wrote:
>> > you have to put the mouse up to your ear...silly.
>
>.....you still have hair?
>
>that was looser not loser you boozier. you were holding the mouse to
loose you goose.

On Mon, 12 Dec 2005 19:40:00 -0500, John <no@no.com> wrote:

>WOO HOO !!!!!!! I'm a winner !!!!!!! See rick, I told you I wasn't a
>loser !!!!!!!
>
>Thanks Morgan !
>John
>
>Morgan wrote:
>> Hi John,
>> You have just won the Dual Chrome reverse,
>> Polyphase Hyperbolating anti-wobbling,
>> smoke shifting piston return spring.
>>
>> In addition - you also get the most outrageous
>> audio device ever conceived by man or woman !
>> The Rane PI 14 !!
>> <http://www.rane.com/pi14.html>
>>
>> I find this combo absolutely astonishing when playing ,
>> House of the rising smoke on the stairway to freebird :)
>>
>> < G >
>> Morgan
>>
>>
>>
>>
>> John wrote:
>>
>>> What did I win?
>>>
>>> Morgan wrote:
>>>
>>>> Greetings ,

>>>> Here is the Answer Key
>>>>
>>>> Congratulations Chris Wargo - and CUJO !
>>>> you properly identified the U47 !
>>>> Please contact me for your Prizes :)
>>>>
>>>>
>>>> Roger Nichols Comments and Order :
>>>>
>>>> TUBE MIC SHOOT-OUT 5.25.2005
>>>>
>>>> - EACH .WAV FILE HAS FIVE EXAMPLES.
>>>> - THEY ARE IN ORDER OF THE MICS BELOW NUMBER 1 - 5.
>>>> - THE TONAL CHARACTERISTICS DESCRIBED CAN BE HEARD
>>>> PRETTY CLEARLY IN ALL THE EXAMPLES.
>>>>
>>>>
>>>> 1. SE 5600A
>>>> LO-MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
>>>>
>>>> 2. TELEFUNKEN U47 (BLUE)
>>>> LO-MID TONAL CENTER, FLAT HIGHS, BELOW AVERAGE REACH.
>>>>
>>>> 3. SE GEMINI
>>>> HI-MID TONAL CENTER, EXTENDED HIGHS, VERY GOOD REACH.
>>>>
>>>> 4. SOUNDELUX U95 (AKG C12)
>>>> MID TONAL CENTER, EXTENDED HIGHS, AVERAGE REACH.
>>>>
>>>> 5. SE ICIS
>>>> MID TONAL CENTER, EXTENDED HIGHS, GOOD REACH.
>>>>
>>>> John wrote:
>>>>
>>>>> Too quiet, I can't hear them. Sorry
>>>>>
>>>>> Morgan wrote:
>>>>>
>>>>> Greetings ,
>>>>>
>>>>> Since no one has successfully put the mics in order
>>>>> so far .
>>>>> Listen to the files and guess which one is the
>>>>> Holy grail of mics - the U47 :)
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>>>>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>>>>
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I love the sound of it as much as I love the sound of my two MXL v69's.
After spending some time over the space of a week A/Bing the two mics, with
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> should be a document to feature them. Speaking of document, sweet job on
> the DVD with the Tank.
>
> Happy compensating.
>
> Regards,
>
> Kent
> "Aaron Allen" <nospam@not_here.dude> wrote in message
> news:439fa41a\$1@linux...
>> Glad to help man - I'm a stereo field JUNKIE and noticed this almost
>> immediately upon using paris at my place. Room verb is 'real' heavy to one
>> side I've found and some of the plugs that were in development also had
> this
>> issue. I am not sure why that is, but it definitely is at my place. I

>> typically end up panning up the verb return to compensate. After a while
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>> this in the VST/DX area, just EDS.
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>>> Even
>>> when bypassed, it weighs left, but if recorded without and EDS, it's
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>>>>> and
>>>>> don't remember that being the case before. Thanks for any comments.
>>>>>
>>>>> Kent
>>>>>
>>>>>
>>>>
>>>
>>
>
>Exactly what do you mean by bounce?

Don

"Joseph Kouri" <knotepro@dwx.com> wrote in message news:439fb093\$1@linux...

>

> Is there any way to bounce tracks after you record them

> on a Paris 2.1 setup?

>

> Step by step Please.

>

> ThanksSorry guys, just realised the mic I was referring to was a U67.

I take it back.... Never tried a U47.

Kim

"Kim W." <no@way.asswipe> wrote:

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>Ahh, the U47.

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Subject: Re: Paris setup questions

Posted by [Aaron Allen](#) on Mon, 14 Nov 2005 01:08:12 GMT

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>>

>>Morgan

>>

>Hi, all.

All this talk of the Rane PI14 reminded me of an April fool's joke review that I actually fell for in the early 80's. (hell... I was young, and this was around the time when the development of

digital sampling, and synths in general, was progressing in leaps and bounds). I think it was "Electronic Musician", that reviewed the cumbersome looking machine, which could tap into your brain, (via electrodes, I think,) and could produce an approximation of any sound you could be imagining at the time.

Alas, I loaned my copy of the mag to someone, and never saw it again.

Regards,

KimJohn <no@no.com> wrote:

>so basically you guys are saying EDS effects are craptastic? It's like

>the closer we look the more warts there are. hmm

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>RK wrote:

>> Thank you sir, may I have 'another'? So many undocumented 'features' there

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>>>>>>
>>>>>
>>>>
>>>
>>
>>To me, it's about the lack of songwriting skills and talent. I am
amazed at the crap that never should have seen the light of day that gets
released simply because there isn't anything better.

Some of us concentrate on instrumental chops, others on using
interesting sounds in clever ways, others on getting things perfect,
others on what's hip and where the scene is headed, and it's all
bollocks. It's about the song, and there is no substitute.

For every 10, 000 hot players and hip producers there is one
great songwriter.

We rarely see artists today who can put out a whole disc of great
writing, but a killer song does come around now and then.

Check this out:

<http://www.mutemath.com/epsite/>

Play with the buttons on the lower right until the song "Control" comes up. Man, I wish I had written that one.

Cobain was a great songwriter BTW. No one who followed him was. Too bad. The Beatles generated dozens of bands with great writers in them. This doesn't happen much any more.

I think it's because people do not want to learn the music theory involved and wrestle with writing great melodies and lyrics. It's too much work.

best,

DCI find that toggling the stereo/mono switch in the return section, centres the effect.

Whenever I recall a saved mix, first thing I do is to toggle EVERY effects return in all submixes.

This is a bug, but workable once you are aware of it.

I thought more people new about this "feature".

Kim

John <no@no.com> wrote:

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>>>>>>
>>>>>> Kent
>>>>>>
>>>>>>
>>>>>
>>>>
>>>
>>
>>Yip,
hey where have you been?
Give me a call!

"Phil Aiken" <paiken@partners.org> wrote:

>

>Chris - Are your ins set to +4?

>

>"cujo" <chris@nospamapplemanstudio.com> wrote:

>>

>>

>>

>>I'll give it a go,

>>but I am curious that no one else has had this issue.

>>

>>Am I the only one with 500 series pres that are so h

Subject: Re: Paris setup questions

Posted by [Aaron Allen](#) on Mon, 14 Nov 2005 01:21:31 GMT

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ot? Or it could be

this

>>8 in was set wrong in the first place.

>>

>>"erlilo" <erlilo@online.no> wrote:

>>>If you have CoolEditPro or Adobe Audition(or something similar program

>>that

>>>can do the job), you can make your own playback testtones at exactly the

>>

>>>volume you want to test with. From older days, to trim tape-recorders,

>we

>>

>>>used testtapes. They had sinus testtones at 1000 and 10,000 hrtz to make

>>the

>>>playback-heads correct. at 0 and -10db. When the playback-heads was correct

>>

>>>we used a sinus-tone generator to trim the recording head at 1000 and

10,000

>>

>>>hrtz, to show the correct playback volume in both frequencies.

>>>So here you are; you need a kind of sinustone generator to do the job.

>Be

>>

>>>sure the channel faders in Paris are staying at 0db. Import a 440 or 1000

>>

>>>hertz sinus-file you know are staying at 0db into Paris(made by a program

>>as

>>>CoolEdit etc.), just to control that Paris is showing the correct 0db

>>>playback-volume(it will, but just to be sure). Then use a sinustone
>>>generator with exactly the same hrtz as used as playback to record with
>>and
>>>use the recording trimpots to get 0db on each of the channels. So, I think
>>
>>>that will do the job perfect for you.
>>>
>>>Erling
>>>.
>>>"cujo" <chris@nospamapplemanstudio.com> skrev i melding
>>>news:439dbc74\$1@linux...
>>>>
>>>>
>>>> I am finding that with my BAE and OSA pres the sigal is way too hot
into
>>>> Paris.
>>>> What is the best wey to set the inputs in the 8 in? is there a problem
>>
>>>> with
>>>> just tuning em way down? Are they detended? I dontl want to touch em
>ti
>>
>>>> find
>>>> out.
>>>> Should I run a tone trough em and even em all out?
>>>>
>>>> Thanks.
>>>> C
>>>
>>>Kim, are your MXL's modded?

"Kim W." <no@way.com> wrote:

>
>Sorry guys, just realised the mic I was referring to was a U67.
>I take it back.... Never tried a U47.
>Kim
>
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>No.
They are standard Mogami edition mics, from two different batches, about
nine months apart.
The second one I bought had a bit of very low level "motorboating"
noise, (not major), which I cured by changing the valve.
I didn't expect much when I bought the first one, but when I heard it, I
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>>Hi,
My guess would have been .aif as well.
But it doesn't really matter, d/l the demo of Awave, it will
work it out for you (with or without extension).
I actually had some mac files earlier in the year which turned
out to be .aif. I had to convert them using Awave Audio before I could use
them. (I didn't want to install quicktime).
Try the demo here: (the demo works for 30 days and has no batch
processing etc, but otherwise should work for you.)
<http://www.fmjsoft.com/awframe.html>

"Kim" <hiddensounds@hotmail.com> wrote:

>
>

>Mmm... not aif either. No other SDII extension far as I know. Even if their
>is I would expect it to work on either. Obviously you don't have a mac handy
>to try them on. I assume they do have a proper size to them that sounds
reasonable?
>Are they a size matched stereo pair? They're not stuffit compressed or something

>are they? That's always possible????....

>

>Cheers,

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>

>"Chris Latham" <latham_c@bellsouth.net> wrote:

>>I tried .sd2 Is there another SDII extension?

>>I also tried .au .raw .aif .oaq & .pcm. No go.

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>>Thanks for the quick reply!

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>>> Bet your mate uses a mac. ;o) Mac's don't use PC extentions.

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>>> >

>>> >I just got a disk of a bluegrass record that I'm going to master for

>a

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>disk

>>> of

>>> >the final mixes. There are no file extensions. I asked for wavs, so

>I

>>> >tried adding .wav, and all the other obvious extensions, to the files

>to

>>> try

>>> >to open them either in Wavelab or Sound Forge. No luck, yet. Any

>>> >ideas????.... Anyone???.....

>>> >

>>> >Thanks for any light you might shine,

>>> >

>>> >CL

>>> >

>>> >

>>>

>>

>>

>Tank turned me on to Awave when I first got

into Paris, and it has been a big help on many occasions, especially loading Mac files onto the PC. I think the full version was less than 50 bucks :)

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Subject: Re: Paris setup questions
Posted by [Edna Sloan](#) on Mon, 14 Nov 2005 01:37:11 GMT
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>>>>I love the sound of it as much as I love the sound of my two MXL v69's.
>>>>After spending some time over the space of a week A/Bing the two mics,
>>with
>>>>a variety of sources, I really wanted to hate the V69, but I couldn't.
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>>>>The two sounded sooo similar, but the V69 was quieter.
>>>>My Rode Classic II wasn't in the league.
>>>>....Ouch.... watch the flames begin....
>>>>
>>>>
>>>>Morgan <morganp@ntplx.net> wrote:
>>>>>Greetings ,
>>>>>
>>>>>Since no one has successfully put the mics in order
>>>>>so far .
>>>>>Listen to the files and guess which one is the
>>>>>Holy grail of mics - the U47 :)
>>>>>
>>>>> [http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con test/](http://www.mercysakes.com/paris/Morgan%20Pettinato/Mic%20Con%20test/)
>>>>>
>>>>>Good Luck - Prizes will still stand !

>>>>>info on my previous post (Listening challenge @ the File vault)
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>Hi, Cujo.
Actually, my terminology (motorboating)is probably wrong.
The noise I had was almost like filtered pink noise. (not much above, say
500hz), but a constant background rumble of no fixed pitch.
Kim

"cujo" <chris@nospamapplemanstudio.com> wrote:

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>Hmmm, could you describe that "motorboating" sound? I sometimes get a " the
>langoliers are coming" sound from my tube mics.

>
>
>"Kim W." <no@way.com> wrote:

>>
>>No.
>>They are standard Mogami edition mics, from two different batches, about
>>nine months apart.
>>The second one I bought had a bit of very low level "motorboating"
>>noise, (not major), which I cured by changing the valve.
>>I didn't expect much when I bought the first one, but when I heard it,
I
>>just had to get a second one.

>>Kim

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>>"cujo" <chris@nospamapplemanstudio.com> wrote:

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>>>Kim, are your MXL's modded?

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>>orry guys, just realised the mic I was referring to was a U67.
>>>>I take it back.... Never tried a U47.
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Changing the tube helped?

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