

CUSTOMER COMMENTS PAGE

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Subj: Re: battery and mic enquiry

Date: 11/20/02 4:10:30 AM Pacific Standard Time
From: gil@sxxxxxxx-cxxxx.com
To: GuySonic@aol.com
Sent from the Internet

Dear Leonard and Debbie,

Just a quick note to say that I'm *really* pleased with my new microphone!

It made an incredible job of recording the (amplified) folk concert. I've compared it with other recordings made, and they don't come anywhere near the quality of the DSM-6/M. Clean, clear, vibrant sounds across the whole frequency spectrum. Brilliant.

I would recommend you and your products to anyone.

Thanks and regards,

Gil

In a message dated 7/24/02 5:21:37 PM Pacific Daylight Time, YesTor writes:

<< Subj: DSM mics

Date: 7/24/02 5:21:37 PM Pacific Daylight Time
From: YesTxxxx
To: GuySonic

Dear Leonard,

My name is Dian Lxx... I purchased a pair of DSM-6 back in 94 and you also mod-ed my D7 at that time.

I recorded about 10 Yes shows that summer and got great results until toward the end of the tour, when my (brand new) deck flaked out. I put it aside for the next... uh 8 years.

Having given up temporarily on DAT, I last summer went the MD route. I used a Sony MZR70 (not the best choice I realize, but it was a Christmas gift) and alternated between the DSM's and CSB's with bass roll-off.

I found the CSB's/rolloff to give a rather sterile, dry sounding recording. The DSM's were definitely better however I ran into problems with Squire's bass pedals. In either case, operating the MD (two annoying disc swaps while trying to stay stealth, AND the recording level issues) was a pain in the you-know-what.

This year I decided to give the DAT a go again. You very kindly referred me to ProDigital in Broomall (only 30 minutes away) and they completely tuned up my deck for \$200. Well worth it!!! Plus I made a friend down there who bailed me out the day before I needed the deck, when it ate a bad tape and jammed up.

I just returned from recording the first 4 gigs of the tour and am extremely pleased with the results!! I now realize that DAT/DSM is the way to go, especially given the fact that the deck is specifically modified for my microphones. The sound is incredible! Squire has not been using his bass pedals much this tour so overload is not a problem.

I just wanted to let you know how much I appreciate your products and services. I love these mics!! Yes, I tried MD and Core Sounds, but I have to say, my current setup blows the other one away... now I am a true believer!

I will certainly recommend you to any people I run into who are seriously interested in taping. Thanks again.

Dian Lxxx
Philadelphia

>>

Hello Dian,

Thank you for taking the time to write about your experiences and for passing the good word about our products here.

You might want to read the tips on deck settings on the site at: <http://www.sonicstudios.com/tips.htm>

Pop/Rock shows are a lot better sounding than 10 years ago, but now at higher volume levels especially more bass sounds at times. The PA-6LC or one of the other bass filters should help record a cleaner sound that is not so buried in bass.

Another consideration is if your DSM mic is now too sensitive (equivalent DSM model as in the chart) for current Rock recording levels. I cannot tell you for sure unless you have the original INVOICE NUMBER so I can look up the calibration records on your set. I now model batch mics and mark the sensitivity model on the mic cable label, but was not doing this when you purchased years ago. I did sell you a set meant for Rock recording, as it was many years ago, so it is probably at least a DSM-6S/M, but would be better if it is a DSM-6S/L equivalent for typical much louder bass venues.

See DSM model chart on page: <http://www.sonicstudios.com/dsm.htm>

Let me know if you want to try out a PA-6LCxx (\$125 or more depending on model) mic powering bass reduction filter, or just wanting to ask a few questions.

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

Subj: Re: some DSM questions

In a message dated 7/23/02 12:33:45 PM Pacific Daylight Time, crouch@jwfc.jfcom.mil writes:

<< Subj: some DSM questions
Date: 7/23/02 12:33:45 PM Pacific Daylight Time
From: cxxxxxxh@jwfc.xxxx.mil (Cxxxxxxx)
To: guysonic@aol.com ('guysonic@aol.com')

Greetings!

My name is Kevin Cxxxxh, I bought a DSM microphone set from you a few years ago. They are still awesome!! I have recorded concerts, Broadway shows, done some sound effects work with them, and now I have a new application. . . I want to use them in my side business of shooting wedding videos. I've already used them during the ceremony by hiding them with a Sony M1 DAT up close to the bride, groom, and minister (very nice sound). But I've been hesitant to plug them (with the powering/bass rolloff unit) into my Canon GL-1 camera for covering receptions without asking you about it first. Should this work well without damaging anything?

REPLY: No harm to anything to try this directly into the camera with or without the PA adapter (to see if the camera has mic power available). Just never connect DSM to anything with 12-48 Phantom Power inputs.

Also, last time we talked you were still working on the headphone-style band with windscreens. your WHB looks great (definitely less geek factor for when you're out in public places), but I have a question - what do I do about monitoring the audio being captured? If I wear my favorite open-back headphones then it'll bleed back into the mics and they'll physically get in the way of each other. Should I get some in-ear monitors (no band over the head)? If so, what kind? Have you thought about integrating something like that into your WHB headband? However, I'm always hesitant about putting a speaker in my ear without some kind of limiter in the circuit.

REPLY: Suggest Etymotic (or similar) type in the ear has near 29 dB isolation with suggested audiologist made exact ear canal molded inserts. ~\$400 completed.

Lastly, now that I'm shooting more video, have you considered developing a microphone adapter for camcorders like the Beachtek or the one from Studio1productions.com? I'm sure it would be much better than theirs (I own one of each).

REPLY: Maybe with built in VU meters, headphone jack w/amplifier, DSM mic power, bass filter switch, and whatever else wished for features?

Hope all is well - thanks for your time,
Kevin Cxxxxxh

Subj: a completely unbiased DSM review

Date: 7/24/02 9:47:30 AM Pacific Daylight Time
From: cxxxh@jwfc.xxxx..mil (Cxxxxx, Kxxxxx)
To: GuySonic@aol.com ('GuySonic@aol.com')

And I thought you would enjoy this:

If you want the most unbiased testimony to the realism of the sound captured with the DSMs: A few weeks ago I was playing back a DAT of a wedding ceremony I captured by placing the DSMs and Sony M1 DAT in a plant holder near where the bride, groom, and minister were standing. I turned up the volume and for the first time ever my dog (a lab named Pearl) got her hackles up, bared her teeth, and started barking like mad at the monitors. Took awhile to calm her down. Need I say more?

Kevin
>>

In a message dated 7/18/02 10:57:59 AM Pacific Daylight Time, eric@jxxxxxy.com writes:

<< Subj: Re: Lapel Mic for Dictation

Date: 7/18/02 10:57:59 AM Pacific Daylight Time
From: eric@jxxxty.com (Eric Gxxx)
To: GuySonic@aol.com

Hi Leonard:

Just wanted to let you know that I received the lapel mic last week, and have been using it now for a week--it works beautifully with the Sony IC recorder for speech recognition on IBM ViaVoice/Mac!

Recognition accuracy was a little dicey with the first speech training model I had been using with my Shure wireless mic setup, but I re-trained the ViaVoice program by talking on a "straight-through" basis by connecting the whole setup to ViaVoice and re-reading the training screens and turning down the volume a little, and accuracy shot way up in hardly any time at all.

It blows me away to be able to walk around with the unit on VOR and just talk whenever I want to, anywhere, then hook it up in the late afternoon and watch the type spray out on the screen. It eats a pair of AAA batteries every day, but with rechargeables I can get by with this. Too bad Sony didn't put an AC adaptor on the unit--otherwise I would have considered some kind of larger-capacity battery setup to attach to it, similar to what you have described.

FYI, the only modification I did was to fasten the mic by the gold hook with wire ties to a wooden clothespin, so I can hook it to the same spot each day on the front of my shirt, about 5-6" below my chin (consistent mic position is critical for speech recognition, as you know)--I guess it just didn't feel right to let the thing hang willy-nilly from a button hook on the side of my collar, but that's just me I suppose

Anyway, thanks for the help on this--you are truly the master of the microphone! -- and will keep in touch with you for any future ideas.

Eric

>>

Hello Eric,

Thank for taking the time to let me know that the lapel mic is working well for you and for describing the clothespin attachment.

Your use of a clothespin to best hold a position prompts me to look for a smaller 'clothespin' or similar for including with the lapel microphone. I refuse to use those metal alligator clips (I have hundreds of these unused) that tend to chew into everything.

Might find some compact sized film drying clips or stationery paper clip versions. Maybe a visit to Staples will find something suitable to include with the mic in the future.

Leonard

(NOTE: Thanks to Eric's comments, the lapel mic is now shipped with a secure and gentle plastic clip accessory)

In a message dated 7/8/02 6:21:55 PM Pacific Daylight Time, Talbot10 writes:

Subj: Just the greatest recordings I have ever heard

Date: 7/8/02 6:21:55 PM Pacific Daylight Time

From: Txxxxt10

To: GuySonic

As a singer songwriter trying to record with just two mics and good preamps I am stunned at the songs that I downloaded!! Wow! How you can get such incredible dynamics and still have such great presence is wonderful! Is there any limiting or compression at all in the mastering process? I am just stunned. Thanks for making the [mp3's](#) available. I will definately buy some of the CD's! It is the best recordings I have ever heard. I know Harvey Reid would appreciate this. You guys are really artists. Thanks so much

Bill Hxxl >>

Hello Bill,

Thank you for the nice comments about the [MP3](#) music posted. It's good to know that over 95% of the recording quality is due to the Microphones and how utilized. Therefore, the preamplifier and recording deck is much less important than the mic and method.

Most of the recordings have notes on the DSM model mics and other recording gear used to do the recordings. Some of the Session Recordings of acoustic groups have ONLY a bit of compression added later in post, but NO other special processing effects or sweetening before converting to MP3 files for you to hear.

In other words, these music files are naturally recorded and sound exceptional BECAUSE of the DSM microphones and not because I or my customers are particularly talented recording engineers.

Mostly, CD's of these groups are not available for purchase as marketing excellent sounding CDs are a separate issue. If you desire to record your own music compositions, I can suggest an appropriate recording system if knowing a little about your available portable recorder, type of music, and ambient or room(s) used for session or performance recording purpose.

Some URL's with information to view about this is at:

<http://www.sonicstudios.com/multitrk.htm>

<http://www.sonicstudios.com/reviews.htm>

<http://www.sonicstudios.com/dsm.htm>

<http://www.sonicstudios.com/liteguy.htm>

[FAQ PAGES](#)

<http://www.sonicstudios.com/tips.htm>

<http://www.sonicstudios.com/ordering.htm>

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

In a message dated 6/27/02 9:29:13 PM Pacific Daylight Time, redrocker@sbcglobal.net writes:

<< Subj: Thanks

Date: 6/27/02 9:29:13 PM Pacific Daylight Time

From: rxxxxr@sbcgxxxxl.net (Bob S)

To: GuySonic@aol.com

Hi Leonard,

I just want to let you know that I recorded my first show with the M1 and DSM6's that you recently sold me. The recording was fantastic!! The recorded sound was fuller and had more presence than any that I have previously made. This system is worth every penny. The show I did had a lot of bottom end to it, and your mics took it all in without a hint of distortion. I did have to roll off a little bit of bottom, since the bass was shaking the ceiling tiles. When I mastered the CD all I had to do was add a bit of compression to tighten up the bass.

I just wish I had found you 2 years ago, I would have never gone with my previous set up. It's great to see someone not only deliver on a promise, but to have it exceeded.

The only problem I had was with the supplied NiMH batteries. The manual states that they would last 4 hours. They lasted 15 minutes. Fortunately I brought a set of regular batteries, and that I check the DAT somewhat regular. I did lose about 10 minutes of the show.

Thanks again!!!

Bob S.

>>

Hello Bob,

Thank you for reporting satisfaction of your first recording experience with the DSM-6S/L and the upgraded M1 DAT deck system. Customer feedback like yours makes the extra effort and time that goes into making sure your recording interests and needs are

understood and that you only purchase the appropriate recording system that suits your interests.

As you are now realizing, the carefully designed and manufactured mics/upgraded decks takes us much more time and greater attention to component/system details to produce, but this extra effort and care usually results in exceptional customer satisfaction.

Both Debbie and I are most happy (as yourself) that you have discovered and trusted our tiny company to deliver as we guarantee. We may sell specialized audio recording equipment to make a (very) modest income, but our real joy and reward is hearing that we've succeeded in making our customers are very happy with our service and products.

The M1 DAT is NOT the easiest portable to power on AA cells. I suggest you read the battery care tips on the external DAT battery systems page (<http://www.sonicstudios.com/batsys98.htm>)

The M1 DAT will NOT run for much more than a 1.5 hours on regular Alkaline cells.

The Sony brand rechargeable NiMH cells (~1300 ma) included inside the M1 package are far from being the highest available capacity. Available now are 1800ma NiMH AA cells that could last well over 5 hours if charged and maintained correctly as suggested in the Battery TIPS section.

As a least a backup, the Eveready L91 Photo Lithium AA cells (camera department in stores) are NOT rechargeable, but will last (at least) 5 hours per set. These pricey cells can provide very dependable powering of your M1 in emergencies or on a regular basis for recording important events where NiMH rechargeable are found too unreliable or troublesome.

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

In a message dated 4/29/02 3:33:31 PM Pacific Daylight Time, KvnDvd writes:

<< Subj: i've been using a friend's Sonics... wow

Date: 4/29/02 3:33:31 PM Pacific Daylight Time
From: KxxDxxxxd
To: GuySonic

hey - my name is kevin

i got hooked up with a customer of yours from Alaska - the very kind and generous Steve Hxxxxr - who sent me his sonics to tape a few shows here in NYC - and now i can't live w/out them (semi embarassed to admit i was using a sony ecm condenser mic)

i use minidisc - and from what i understand from most tapers/traders i deal with most md users use cheap mics - (bad mics + md = tinny crappy sound)

the sound on my md w/ your mics is astounding...i tape 2/3 shows a week now...

but i can't keep these mics forever...

money is sort of tight now -

i was wondering - you have the dsm-6 at a 'lower cost' - how much lower???

i think i'm using the dsm-6 now... - but they have been used (a lil abused?) since steve 1st got them in 95(?? 96?)and a 'new' pair for me may do the trick

i may be able to swing the dsm-6 a bit easier moneywise too

i am a 'serious' buyer -

and i will purchase from you.

thanks

kevin dxxxxxd

>>

Hello David,

What deck are you using?

If a Sharp MD, then just plugging in a DSM-6/L (\$350 a lower precision matched low sensitivity mic) should be all you need. See: <http://www.sonicstudios.com/dsm.htm>

See Sharp MD at: [Best Sharp MiniDISC Models Past and Present](#)

However,

using any other deck demands the mic powering be done with a PA adapter, better with one like steve's [PA-6LC3](#) with bass filters(?) for \$200, but let me know the deck or give me a call to determine quickly what your best options might be.

If using a Sony DAT deck, then [MOD-2](#) might be considered.

Please see: http://www.sonicstudios.com/pa_x.htm

Payment/Shipping options at: <http://www.sonicstudios.com/ordering.htm>

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

In a message dated 2/4/02 8:27:44 AM Pacific Standard Time, piers@gn.apc.org writes:

<< Subj: Delighted!

Date: 2/4/02 8:27:44 AM Pacific Standard Time
From: pxxxx@gn.xxxx.org (Piers Gxxxx)
To: GuySonic@aol.com

Deeply impressed with your DSM 1M mic's
Clean crisp, warm and friendly sound for human voice - and extraordinary
stereo.

You are right - people smile when they hear the sound.

Am still a little worried as to what I shall do to even up the difference in
levels between me and the interviewee - as a radio newby I have no idea how
easy this is to do in say protocols...if there is background noise will that
end up sounding pumped up and down?

Presumably your PBS radio customer has found a way round this or does he
really take the mic's off and hold 'em under the interviewee's nose? Seems a
shame to lose that glorious stereo..

Anyway thanks again, they are great

Best
Piers
>>

Hello Piers,

Thank you for the note on good initial impressions with the system sent.

The word for bringing loud and soft sounds naturally closer together is "compression." This is not volume adjustment, but a tool in
available in pure analog domain as a separate effects box (vacuum tube devices are most favored here) and pure digital audio
domain as a software tool in most professional editing suites.

I have used "compression/expansion" functions to good effect in music and voice recordings where loud and soft is at too much
distance in levels for a "full sound" that's accessible to most casual listeners.

An example (30 sec clips) of extreme compression use is labeled as "Bonus" example of compression 'before and after' on
selection "Christmas on Christmas Island" at:
<http://www.sonicstudios.com/zumwald.htm>

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

In a message dated 10/23/01 1:16:27 PM Pacific Daylight Time, jphendriks@yahoo.com writes:

<< **Subj: Feedback on the Mic**

Date: 10/23/01 1:16:27 PM Pacific Daylight Time
From: jpxxxxxs@yahoo.com (Jan-Paul Hxxxxxxxs)
To: GuySonic@aol.com

Hello Leonard,

I just want to let you know I am very very happy with mics (DSM 6S/L). So far I have made two recordings. The first one was at an outdoor festival. I was really astonished about the quality of the recording.

I had the impression that the sound was rather good for an outdoor festival. But the recording really was unbelievable good, it seemed if the recording was better than what i heard.

I also used the bass filter with the highest bass reduction (I expected the loud rock needed much bass reduction) but this turned out to be somewhat too much.

The second recording was in a small theatre of about 300 people. The music was not too loud so I didn't use the bass filter. Again, the sound quality was extremely good. I had my friends listening to the recordings and said to wait for the end of the track to hear if this was really a live recording (in stead of a studio one).

Many thanks for your great quality product! It is really worth the money. I wish I had bought it much earlier.

Kind regards,

Jan-Paul Hxxxxxxxs
>>

Hello Jan-Paul,

Thank you for letting me know the mic system is working out to your highest expectations. Your taking time to express satisfaction makes the extra time and efforts taken here in making these products rewarding in the truest sense.

Best Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo, Owners

In a message dated 3/19/01 8:09:44 AM Pacific Standard Time, peter@redrice.net writes:

<< Subj: return from egypt

Date: 3/19/01 8:09:44 AM Pacific Standard Time

From: peter@rxxxxe.net (peter sxxxxxn)

To: guysonic@aol.com

dear leonard and debbie:

just to say i'm back from egypt, where i had a wonderful time with the sharp MD and the DMSs. thanks again for getting them to me in time for the trip. my film projects didnt work out, but i wasnt that worried, as i spent hours a day just taping everyday noises, all over cairo, and along the red sea coast. ocean waves, kinfe grinders, urban collage, interviews with sufi sheikhs: a real patchwork of my experience of egypt, condensed into about a bag full of minidisks.

all the friends i shared them with raw where blown away by the realism of the recordings. i still have a lot to learn in terms of how to get the best results - and how to recognise them! - but i had so much fun this far, i imagine that the learning curve is going to be fun, even if rather steep. my DAW should be ready in about a month's time, and then i can really get down to work, pruning, editing, arranging.

i've one question that intrigues me, which i dont know if you can shed any light on: why is that when you listen to waves crashing against a beach from standing, you hear the nearest sounds louder than those further away; whereas if you lie down, your head almost level with the ground, the close-by (treble) crash of wave on sand recedes, and the distant (bass) roar of huge masses of water in motion from a few hundred metres out becomes more audible? is this the implementation of a general acoustic law about how different frequencies travel and are emphasised? or was it something peculiar to the shape and context of that specific stretch of beach i was recording on?

thanks again for helping open the door on a whole new world for me, hope this finds you both well,

all good wishes,

peter

peter sxxxxn
gourna films
brussels/cairo

>>

Hello Peter,

Sorry with having such phone trouble (I think this was my wireless phone 'arm-wrestling for channel frequencies' with a wireless speaker transmitter recently left on and operating) and also for not being coherently fully awake when you called this morning. But always good to hear from you whatever my condition.

Thank you for the news of having enjoyed recording many exotic sounds.

Long distance 'Boundary layer' sound propagation over water surface is common. Thermal differences in air near the water's surface and a few feet or more height will channel sound between water and air layer(s) without much loss (for miles in some cases) depending on local conditions. Used this to record many simultaneous sounds occurring around and over small isolated

lakes (especially good in the dead of night with no wind and small surrounding valley) that traveled 100 meters or more, but sounds like right next to you!

Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo

In a message dated 3/12/01 6:36:57 PM Pacific Standard Time, fiske@mediaone.net writes:

<< Subj: Great Mics, Thanks

Date: 3/12/01 6:36:57 PM Pacific Standard Time
From: fxxx@mxxxxxe.net (Larry Fxxxx)
To: GuySonic@aol.com

Hello Leonard,

I ordered a pair of DSM-6S/L mics with the PA6LC3 powering adapter. So far, I have recorded two shows with them, using the 45Hz setting for both. I am VERY happy with the mics. I played back one of the recordings for some friends, and one of them refused to believe it was my recording, he insisted that costly studio mics (earthworks or neumanns) were used!!!!

I plan on getting the MOD-2 upgrade done eventually, so I can try using the mics without filtering any bass.

Another satisfied customer,
Larry Fxxxx
<http://www.jxxxxxe.net/~fxxx/>

>>
Hello Larry,

Thank you for one of the best customer satisfaction feedback responses I've had in recent years! This may make the customer feedback section of the FAQ pages when I can get around to expanding the content.

Let me know when the MOD-2 upgrade is desired anytime.

Thank you again for ordering and the feedback on getting excellent results.

Regards in Sound & Music Recording,
Leonard (& Debbie) Lombardo

Subj: good luck with ss in india

Date: 2/8/01 7:08:16 PM Pacific Standard Time
From: dxxxh@nwlinc.com (d. hxxxxe)
To: GuySonic@aol.com

hey, doug hxxxx calling out to you. just back from a month in northern india. went to the Khuma Mela (major pilgrimage to the ganges).

Extreme conditions and i had excellent performance from my ss pair and and the modified pcm-m1. Lovely recordings in windy conditions with the double pair of windsocks. Very confident with this set-up during the trip and listening back now is satisfying.

Thanks for the excellent work Leonard. -d

Subj: Mics Sound Great

Date: 12/11/01 5:16:50 PM Pacific Standard Time
From: mxxxx.ssssssss@exxs.com.au
To: GuySonic@aol.com

Hi Leonard,

I've done some recording with the DSM mics and the sound exceeds my expectations. The clarity and definition is fantastic. They certainly are sensitive. Nature sounds are unbelievable.

When we were listening to the recording, my wife was telling my daughter to be quiet so we could hear the results, except that she was actually recorded speaking on the tape. The sound is so lifelike.

I also recorded some acoustic guitar at a range of about 15 feet, and it's the best sounding recording of an acoustic guitar that I have ever heard.

Hope you have a great Christmas.
Milton

Mxxx Sxxxxxxx
Xxxx Energy

"It's not strength that matters, it's focus." - Bruce Lee.

<< Subj: Happy Conductor

Date: 98-06-09 02:49:43 EDT
From: (Frederick)
Reply-to: Axxx@prodigy.net
To: GuySonic@aol.com (Leonard Lombardo)

Dear Leonard,

Recorded a local choral group with the DSMs on Sunday eve. Played the tapes back for the conductor today in his office. He flipped out! He immediately called a friend who's been recording the group for years and started to discuss the problems they've been having in getting a good-sounding recording. They recently hired - perhaps he volunteered - a professional recordist who's in demand in the Rock industry to see if they could get a better sound. He has made some recordings with which they've been quite happy. The conductor said that maybe they have to re-think their approach - that what he heard on my tapes was much closer to what he hears when he's up there on the podium. He wants me to get together with their recordist as soon as possible. Do I smell a sale or two? I'll keep you posted.

Remember our discussions about Patent sub-licensing? I may be closer to some venture capital than I was the last time we spoke. Let's talk. Call between 10:00 PM & 11:00 PM, or 8:30 AM & 10:00 AM and we'll chew the fat. Just had a great internet idea that might make some money (but I'm not about to discuss it in a piece of email). One of my venture capital guys likes it! Hope all is well on your end.

Best regards,

Frederick

P.S. I think I already told you that I like your web site, didn't I?

>>

Hello Federick & Audrey,

Thank for the kind words on the web site and also news of the good impression you've made..... there are quite a few choral groups & several composers working with choral groups that seem very pleased with DSM use for their work. One is using and SBM-1 and DSM-GUY head mounted system to good use.

=====

Subj: DSM mics

Date: 12/6/01 12:42:15 PM Pacific Standard Time

From: Enekezara

To: GuySonic

Dear Leonard,

I purchased your DSM mics to use for field recording in Africa last year. I have returned from my trip and wanted to let you know the mics were terrific! The recordings came out really nice, and it was very convenient to use. I am now in London doing my PHD in ethnomusicology.



I have put some of the recordings in the British Library(like our Library of Congress) sound archive. They are very interested in your mics and I gave them your web site. I am also doing presentations of my fieldwork and recommending your mics to everyone. Hopefully you will get contacts from this- I really believe your mic set up is the easiest to use and gets the best results.

Here is a pic from me in the field using the mics to record a traditional ceremony in Ghana.

Stay in touch,

James Burns

=====

<< Subj: Ornette Coleman!

Date: 98-06-19 14:33:11 EDT

From: (Corey)

Sender:

To: guysonic@aol.com

Hi Leonard,

Hope all is well with you, and that you're selling lots of mikes. We've gotten so much feedback from that review -- people seem to really be psyched about getting into recording. We're going to cover quite a bit of home studio recording gear this year in Audio, and your mikes will be featured prominently when we use them in the course of a project.

I got a call from Ornette Coleman the jazz legend last night -- his keyboard player is a reader of mine -- and Ornette wants to try the DSM mikes with the intention of buying them if they work out for him. It sounds like he really dug the review and wants to try recording his own stuff by himself, and he's intrigued by the DSMs. If you're cool with sending him a pair (plus power supply, as I'm guessing he doesn't have a modded DAT with your phantom upgrade) plus a bill, that would be great -- and who knows, you might get a very cool endorsee. His shipping address:

Ornette Coleman
St.
NY, NY 100XX

Again, thanks for the use of these DSM mikes, Leonard, and I hope you're getting some good mileage from the Audio review. Talk to you soon --

Best,
Corey G
Audio

>>

Hello Corey,

Yes, your DSM review generated about 200-250 circled reader requests for and at least 3-5 dozen actual sales so far..... this is a remarkable response ... and more people who were originally prompted by that fine article, are finally getting around to call in an order even at this late date..... a lasting impression on the ease of personal sound recording was made for sure.

I now have a high content (low eyecandy) web site listed below..... that also includes .MP3 downloadable DSM recordings of different material collected over the years. Let others know about this sometime.

I would be very motivated to work with Ornette on getting a DSM system up and working for him (or his keyboardist)..... however, I need to talk to whomever is going to be attempting this as most have only studio type experience and will not be very good at making the transition to ambient style recording..... this has been an uphill battle for many years now trying to work with those of close mic'ing and multitrack mentality. Just giving a mic to them is a good recipe for disappointment as their technique and ability to work within ambients are exceedingly poor..... they've not learned how to listen (or trust their ears) for the acoustical mix of instruments and ambient space..... being musicians helps this considerably as they've not necessarily learned all the standard (poor) mic techniques as sacred techno gospel.

Please..... Have whomever give me a call sometime or supply a contact phone..... Jazz is what prompted this mic invention..... it would be great to see it being utilized more to best benefit for this music style at least. A portable DAT deck is almost a necessity to allow full flexibility to work within different spaces of opportunity..... they should be willing to invest in getting a TCD-D100 or PCM-M1 if really

serious in succeeding at this..... A jazz musician/composer of low profile..... Jim Dukey..... has geared up with a complete system including the GUY head mount..... his results have been astonishing..... occasionally works at Skywalker doing orchestral work..... his results seem a step better than their best within the same environment..... their recording equipment cost is about \$250,000 (at least).....!!!!!!!

Sony has been shipping both the TCD-D100 and PCM-M1 decks that have none of the limitations of the D8 models..... a truly great and unexpected event..... both decks are identical, but the M1 is a pro version without SCMS and some accessories supplied with the consumer version..... dual 20 bit A/D and the SBM-1 mic preamplifier design..... full editing..... seperate line & heavier phones output jacks..... full +4 dbu pro-level line input without clipping and much more..... give it a look for including in your review..... MOD-2 upgrade of these models is \$85..... I stock these now at \$850 with upgrade.....audibly improved to where using the SBM-1 is much less attractive this new deck is at least 80% of the SBM-1 in audible quality improvement over just using the D8 (which is very good).

**Best Regards in Sound & Music Recording,
Leonard Lombardo**

=====

<< Subj: dsm6 mics

Date: 98-07-15 14:16:06 EDT
From: Jxxxxx1
To: GuySonic

My buddy Johnny Bxxxn has some of your DSM 6 mics and I use them occasionally, like last nite, with my d100. I was 15'-20' back from the second stage at the Gov't Mule set at HORDE last nite, with the -20db switch set. I run the levels kind of hot, between -6 and -2db. The vocals and guitar were okay, but the bass and drums were terribly distorted. Popping, etc. and the tape was not above "0".

The same thing happened at a joe satriani show a couple months ago. I ran the levels much lower though, around the -12db range with -20db pad, and the distortion is awful-guitar, bass, drums. I didn't hear it through the stacks, so it's on the tape only. Again about 15-20' from the stage, centered between the stacks.

He doesn't have the bass roll-off mod, and said that last nite at mule I needed to be out of what I perceived to be the sweet spot because it was too loud for the mics to handle. I don't like the distant sound that results from being too far back.

I've been following the posts on datheads re:levels and settings, and I know to use -0 for soft, -20 to medium/loud, and I was wondering about going line in or any other suggestions.

Thanks for making a really useful and good product, and thanks too for any help you may offer.

Brian M
>>

Hello Brian,

I tried to look up John Colin's set and I have no found record of this particular set..... his original invoice number may help find the calibration sensitivity of this set..... John's music tastes included Rock and Rock'a'billy venues when he purchased the mic in 1995?..... however, make sure you are not using the limiter..... just use the manual setting which I assume you are anyway.

The other issue (other than this set being too sensitive for an overly loud show?) is that John's D7 has been upgraded to properly power the DSM with the MOD-2 upgrade to Sony's Plug-in-Powering feature. The D100 has far too little current available..... needs to be upgraded with the MOD-2 (\$85) so that the mic is operating properly. You cannot use the line input..... for two reasons..... one: no mic powering feature exists with line input..... two: the DSM is designed with very low output and matches the deck's mic input only..... line level input demands a much higher output and self powered mic to work at all.

Rock shows in general have been getting much louder with the use of higher power amps and more efficient PA speakers..... mic sensitivity for current Rock Concert venues has been lowered to reflect the times..... see my web site and DSM mic chart page for the different DSM-6 Mic sensitivity ranges and suitable recording situations for each.

I do have a series of mic powering adapters, ones that just properly power the mic (with or without the MOD-2) and models that do this with Bass reduction for reducing the exaggerated bass more common in rock venues these days. The PA-6LC2 gives the most useful 65 cycle bass reduction (can be switched off for full bass sounds) and will power the mic properly..... this may solve the distortion problem providing the mic is not overly sensitive..... which I feel its not likely to be.

Let me know if any of this makes sense..... see if John has that original invoice & number somewhere..... and the mics Serial number is on the cord..... let me know that..... I can also do a less effective search based on the serial number if the invoice number cannot be found.

**Best Regards in Sound & Music Recording,
Leonard Lombardo**

<< Subj: Satisfied customer

Date: 98-07-21 16:04:28 EDT
From: (Michael C)
To: GuySonic@aol.com

Hey Leonard,
I bought the Sonic Studios dsm6/L from you back in early June and I just wanted to let you know that i'm very happy with it. I've taped a few different shows with it, both theatre and ampitheatre and i'm happy with the results at both. The best part about the recording(aside of course from the sound quality of the music)is the balance they allow between the music and the audience noise. I've tried other mics that either allow the audience to interfere with the recording, or cut the audience out to such an extent that you wouldn't even believe the trecording was live.
However you were right about the bass. While i've had no problems with it at a theatre or club show it does tend to be a little overpowering at the bigger shows. You can expect my order for one of your bass rolloff filters in the near future.

Sincerely,
Michael Cxxxts

>>

Hello Michael,

Thank you for taking the time to tell me how it's going with the new mics..... I appreciate hearing about what they are doing well for you..... and about your affirmation about the concert bass being generally too heavy for good recording balance.

I noticed that I didn't know what deck you're using..... probably are using a D7 or D8? without upgraded mic power..... this will make the louder concert bass a bit less tight sounding anyway.

If you want the option of having bass rolloff and also turning this off, then the PA-6LC2 (\$165) will properly power the DSM mics with an AA cell AND has an ON/OFF switchable 65 cycle bass reduction filter. This sounds like a good addition to get the most out of any mini-deck with your present mic set.

Let me know, when you're ready..... or any questions about the available options.

**Best Regards in Sound & Music Recording,
Leonard Lombardo**

Subj: I am Never Going To Doubt You Again Leonard

Date: 11/2/98 3:07:20 PM Pacific Standard Time

From: (Sol)

To: GuySonic@aol.com

Leonard,

The club where Grover Washington played Saturday night, The Blue Note, is in Greenwich Village on 3rd street right off 6th Ave. When I made reservations I was not thinking that Saturday the 31st was Halloween. On Halloween night there is a parade several miles long along 6th avenue. It was estimated that there were 1 million people along the parade route. It took my companion and I one half of an hour to push our way through the crowd from the subway station at 3rd street and 6th avenue to the Blue Note which was a half block away.

The show was scheduled to go on at 9PM sharp. It didn't start until 9:45 PM. Several of Grover's musicians got caught up in that parade route crowd also. I had the preamp and the PA-10PFC in the inside left pocket of my leather Detroit Lions football jacket. I had the WMD6C in a small attache case as I entered the club. I also had 5 Stanley Turrentine cassette and a pair of Sony headphones in the attache case. In case someone had asked about the cassette recorder I was prepared to say that I had to listen to some music while waiting for the show to start.

The first seats we were shown were two rows from the stage, direct center and equidistant between the two speaker stacks that were on

either side of the stage. That was the perfect location for recording. However, I turned those seats down because I feared that Grover or one of his musicians might look down and spot that green ready light on the preamp that was just inside my leather jackets. The tables we were sitting at were perpendicular to the stage. We had to turn our heads at a 90 degree angle to look at Grover and his musicians. I accepted seats that were two rows behind the first seats that we

were offered. I had my companion sit directly to my right so as to block the view that Grover and his musicians had at my open leather jacket.

We sat down and ordered drinks (non-alcoholic beer). I took out the WMD6C and the Stanley Turrentine tapes and the Sony Headphones and placed them on the table. I put the headphones on and plugged it into the headphone jack of the WMD6C and pretended to listen to Stanley Turrentine. Back at home I had loaded the WMD6C with a blank tape.

Near showtime I placed the WMD6C on my lap. I reached from under the bottom of my jacket and pulled down the patch cord and plugged it into the line-in jack of the WMD6C. I then connected the DSM6 to the PA-10. I then looked inside my jacket and turned on the preamp.

The lights were dimmed just prior to showtime. The announcer said over the PA system that flash photography, video and audio recording were forbidden. I said to myself, "You got to catch me Jack". The preamp was set at 40db and the recording level at 7. At the first sound of music I glanced at the vu meter on the WMD6C and almost had a heart attack. The vu meter was totally RED from top to bottom. I thought, "goddamn, Leonard was right. Live music sound is different from the sound of a train". I quickly turned the recording level down. I reached into my jacket without looking at the preamp and moved the db button to the extreme left to 20db. I then turned the recording level back up to an acceptable level. I couldn't see exactly where the recording level was since there was not enough light. I had a very bright small flashlight with me but didn't use it. I glanced at the vu meter from time to time during the one hour and twenty minute show and everything looked cool. At the 45 minute mark I had to turn the tape over. I fumbled with the tape about a whole minute before I could get it out of the WMD6C and turn it over. During this time I also managed to move the noise level indicator from type c to type b. I was able to, in the dark, move it back to type c before pressing the record button.

The show was great. Grover and his musicians turned the place out. I am still not sure if it was worth the \$50.00 cover and \$5.00 minimum.

Next friday, on November 6 (my birthday), Grover is appearing in New Haven Connecticut. The ticket prices are just \$18.00. However, I think the place in New Haven is a lot larger than the Bluenote. The Bluenote can only hold several hundred people.

At the first chance I got I looked at the recording level. It was set at 10. Does that sound right Leonard? We got home around 1 AM. I then proceeded to listen to the tape. It sounded great. I listened to it 4 times straight in it's entirety. I could make copies and sell them for \$15.00 apiece. I am not going to do that though.

You've looked over the specs for the preamp Leonard. How can it be improved?

Sol >>

Hello Sol,

Wow! What a story! Happy for you that it turned out well.

Probably better to not display having any audio equipment at all as this may catch the attention of security that keeps an eye out for any type of equipment as many portable cassette player machines can also record these days. Having everything already plugged in, checked out, and ready to record before walking in is easier on the nerves.

I would not suggest altering the preamplifier as this would void the warranty. Performance should be much better than what's inside the D6C deck. Get some more experience with the stock unit. Changing the gain switch to 20, 33, 48 db might be better if you find not enough gain in 20 and find 40 too much a jump.

I'd need a better detailed copy of the schematic as the fax is too coarse to tell the component values clearly.

**Best Regards in Sound & Music Recording,
Leonard Lombardo**

<< Subj: Splendid.

Date: 12/10/98 12:27:21 PM Pacific Standard Time

From: (Jason)

To: guysonic@aol.com

Leonard,

The mics came today. I put them on and walked straight to one of our music halls. My friend the harpist was there on concert harp. These little wonders sound amazing. She listened to the recording I made and was very impressed with the tonal quality. (We also tried placing the mics inside the harp. She'd like to know if you could make her a

single channel pickup mic for surface mounting inside the sounding chamber. It would need to terminate with a lo-z balanced 1/4 TRS plug to run into her pre-amp. What do you think? I don't know what the SPL is inside.) My one quib is my (I think) puny pre-amp in the mini-disc recorder. I had to crank it way up (even though she was playing at concert volume) to get much gain and ended up with quite a bit of noise. Any suggestions?

I'll continue to experiment. Let me know when you get the COD.

Again, thank you so much.

Jason

>>

Hello Jason,

The floor harps recordings I've done were in less than 1000 Sq. Ft room and nestled into an alcove of the larger room. A DSM-6S/M mic with almost 5 db less gain (than your present model) was used for those sessions at a distance of no more than 3 feet from the harp. Noise was barely noticeable in the quiet times using a good preamplifier

Harp is not a loud instrument and for best recording with no or little noticeable noise, much closer than 12 foot distance is recommended. Try distances within 6 ft. especially when in a very large room.

I can supply a single or dual channel mic for trying inside the harp. The pickups should be mounted by the rubber loops and suspended (not touching anything) within the body in some manner yet undetermined.

A dual channel would allow either a stereo type output, or a choice of two different Mono sounds from choosing one or the other inside mic placement as preferred for particular arrangements.

A harpist can also wear these mics, but the downside is that fingering sounds and other noises are bound to be also recorded with this method. Worth a try as different harpists have variations on fingering sounds that may work out well if extraneous sounds are controllable.

Best Regards in Sound & Music Recording,

Leonard & Debbie Lombardo

=====

<< Subj: mic

Date: 1/22/99 5:47:59 AM Pacific Standard Time
From: RxxL@compuserve.com (RxxxI E. x)
Sender: .com (RusxxxII)
To: GuySonic@AOL.com (Leonard)

Leonard,

Thanks for your call. I'm still up in Canada (until the end of next week). I tried to call you yesterday but your number doesn't work from up here. The mics and the Lite-GUY are working fantastic. I used

them for all ten of the albums songs for drum ambience and I've been experimenting using them for electric guitars. I am not sure if I got the best sensitivity model. I haven't had any problems overloading the mics and there have been times I wished I could see quite a bit more level out of them. Also, I still haven't used them to record into my mini-disc, I have only used the mini to xlr adapter (which hasn't had any of the potential noise problems you warned me it might have). All of the recording so far has been through my Hardy Pre-Amps. I'll look forward to hearing from you soon.

Cheers,
RUSS LONG

>>

Hello Russ,

Thank you for the welcome good news of how the mic system is working for you so far.

A 2 or 4 db higher gain DSM-6S/H or EH model might seem better for doing some work. The concern is with SPL handling and if the noise level of the medium gain mic is getting in the way too much for some purposes. External mic preamplifier gains set at 20 or 30 db are usually optimal, but most preamps seem to only provide 20 or 40 db selections

Gong through the Hardy preamps and into the DA-P1 line inputs would seem to eliminate any potential ground loop problems with DA-P1 mic stages for sure.

If you need to try a higher gain model for any reason, please let me know.

**Best Regards in Sound & Music Recording,
Leonard & Debbie Lombardo**

Subj: Ignacio from Uruguay.

Date: 9/9/01 7:23:03 PM Pacific Daylight Time
From: xxxx@guia-mercosur.com (Ignacio xxx)
To: GuySonic@aol.com

Hello Leonard,

I think you remember me, i'm Ignacio, from Montevideo, Uruguay, i bought from you the DSM-6S/L to use with my Sony Minidisc MZ-R70. Do you remember? i had a battery box from Sound Professionals and we didn't know if the mics worked fine with the 9 volt system. So this e-mail is for telling you the info after tape some shows.

1) The mics connected to the battery box and the battery box to the LINE IN of the minidisc does not work. The Minidisc record near 10 secs. and start again and again recording only 10 secs..... It not work with the mics.

2) Now i use your mics connected directly to MIC IN of the minidisc and it not overload as my Coresound. Your mics have lower input so are the best for me.

At the moment i´m very very happy, haw can i tell you what i think about your mics, are the best, the thing i was looking for, aftyer tape shows in Clubs and Stadiums i test them and are really GREAT!!!! I´m 100% satisfied with your product. One of my best recordings is in a Megastore very near to the speakers is near a Soundboard quality. The mics capture the sound you heard crystal clear without distortion.

I think the only problem is the wind with the mics, i use the foam from the headfones and put in the mics a piece of it. It work very well without distort the sound.

So, thats all,

My best regards

Ignacio.

Subj: DSM in Africa!

Date: 10/22/01 7:48:50 AM Pacific Daylight Time
From: lxxxxxn@cpinternet.com (xxxxxxx)
Reply-to: lxxxxn@cpinternet.com
To: GuySonic@aol.com

Dear Leonard,

In August, I was looking into doing some recording of Masai tribal music in Africa and I needed equipment that would be easy to manage.

Masai Music

Audio Coming Soon [Look](#)

Hans Johnson is taking an extended break from college. But he's keeping busy. He's not running a chair lift at a ski hill. He's not waiting on tables. He's making field recordings of the music of the Masai people in Kenya. Hans Johnson lives in Duluth. He built a small studio in his house where he's produced a CD of Masai music. Minnesota Public Radio's Chris Julin has the story.

After viewing your web site I decided to give a ring your way and inquire about the DSM microphone system. Being strictly a studio sound guy, I had many questions about portable sound recording and found your experienced

advice very helpful. In fact, I decide to go with your system.

One month later I was living in mud and dung huts and walking all over the Rift Valley, with my DSM microphones and Sharp MD-MT 90. Not only was I able



to capture the Masai music with remarkable accuracy but I was able to do it with absolutely no difficulty.

The WHB wind screen headband was an invaluable device for my situation. It was able to protect the microphones from numerous sand storms, being sat upon and keeping moderate winds out of my recordings.

Whether it was a large group of people or an old woman singing

milking songs, listening back, I close my eyes and it feels like I am right there! I really could not believe it at first, but the proof is in the sound quality.

Thank you for all your assistance.

Hans Johnson
Duluth, MN



GET "music of the Masai" CD

by Hans Johnson

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(~5 MEG) / This is a 6 Sample Clip Compilation from the CD's 15 selections

Subj: Mics

Date: 10/23/01 11:00:36 AM Pacific Daylight Time
From: Rxxxxx@ci.south-pasadena.ca.us (Rxx xxxxx)
To: GuySonic@aol.com ('GuySonic@aol.com')

Leonard,

Just wanted to thank you for the quality microphones that I purchased from you. I bought the DSM-6S/L mics and have them mounted inside a loose weave Panama hat. The results from the first few recordings that I have made have exceeded my highest expectations. How can something so small capture so much sound? I must admit that I felt that the mics were a bit pricey when I first purchased them. After hearing the results of my on location recordings I know now that they are worth every cent that I paid for them. The only limitations I see are with the quality of the sound system that you record from. There seem to be no limitations with the microphones. Thanks once again for a quality product backed with good old fashion service

What's on Sonic Studios Web Site *(HINT: Click Photos/Underlined Text)*

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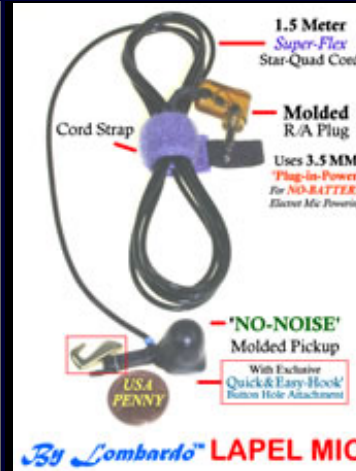
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