
Subject: Removing unused files, compacting.
Posted by [John \[1\]](#) on Sun, 11 Dec 2005 13:36:10 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
>>
>>> Yeah he totally left us. You'd think he would pop in now and then.
>>>
>>> DJ wrote:
>>>
>>>> That's true for sure. I miss Brian T.
>>>> ;o)
>>>>
>>>> "Tom Bruhl" <arpegio@comcast.net <mailto:arpegio@comcast.net>> wrote
>>>> in message news:43bb6d33@linux...
>>>>

Subject: Re: Removing unused files, compacting.
Posted by [Aaron Allen](#) on Sun, 11 Dec 2005 19:20:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

h
>> (Ctrl-R)
>> * use the name of the project for your recording path
>> * save with looping enabled
>>
>> During Playback or Recording
>>
>> DON'T
>> * change inserts (native or eds)
>> * move loop or punch points
>> * enable or disable loop or punch
>>
>> Rendering
>> DON'T
>> * render tracks with different lengths
>>
>> NoLimit
>>
>> DON'T
>> * use 0 or 50 values
Please make that "great day!"!!!

"Mark McDermott" <mark@stateofwail.com> wrote:
>
> Hey Pete,
>

>I picked up a 32" Samsung LCD a couple of months ago and absolutely love
>it. Got it for \$1595 and I believe I paid another \$105 for a two year, full
>

Subject: Re: Removing unused files, compacting.
Posted by [John \[1\]](#) on Mon, 12 Dec 2005 12:38:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

get="_blank"> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMix er.pdf
>>>>>>>>

>>>>>>>>Any comments? It appears to me that the signals are recorded at
24

>>>>>>>>bit, then processed at whatever bit rate the plugin on the channel

>>>>>>>>has,

>>>>>>>>including dither, or not, then reprocessed to 24 bit, then these

>>>>>>>>channels

>>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get this

>>>>

>>>>

>>>>>>>>feeling

>>>>>>>>that this reprocessing *per channel* is the reason the TDM systems

>>>>>>>>seem

>>>>>>

>>>>>>to

>>>>>>

>>>>>>

>>>>>>>>start sounding gnarly as more and more tracks are summed.

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>

>>>>>>>

>>>>

>>

>>

>

>Now that sucks!

dc

Subject: Re: Removing unused files, compacting.
Posted by [John \[1\]](#) on Mon, 12 Dec 2005 13:10:50 GMT

; could
> >>>find basically zero difference in anything. Maybe I'm deaf, but if you
> >were
> >>>to double blind me I don't think I could pick out individual mixes
consistently.
> >>>Since that was (if I recall) a 24 track mix that was big and loud and
> R&B/rock/gospel
> >>>I would think that would argue against this idea. However, it's a
little
> >>>like the audiophile world sometimes where when the tests seem to
disprove
> >>>personal experience the test is faulted instead of the experience.
That's
> >>>fine, ears are very fine instruments and some are just better than
others.
> >>>
> >>>
> >>>That said, I now work a good bit of my time in the finance world where
> >fortunes
> >>>are made and lost according to the certitude of people in their
experiences
> >>>or mathematical models. Over time this has lead me to believe more in
emperical
> >>>results than my experience. So if I do my own blind tests with the
Nashville
> >>>CD and can't generate statistically significant data that DAWs sound
different
> >>>then *I* will believe they sound the same. This could mean a flawed
test
> >>>or flawed ears but that's my belief until someone can present me with
> more
> >>>convincing data.
> >>>
> >>>But hey, that's just me. I've also done mixes of 30+ tracks in SX and
> think
> >>>they sound quite nice.
> >>>
> >>>TCB
> >>>
> >>>"LaMont" <jjdpro@ameritech.net> wrote:
> >>>>
> >>>>Hey guys,
> >>>>
> >>>>I know that this is an old thread, but I have to disagree with
assessments
> >>>>on Pro Tools sound quality.
> >>>>

> >>>>First, I mix with Pro Tools HD at our Church's studio for major
release
> >>>Gospel
> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts and
> >ITB
> >>>>(in the Box) or summed to the SSL,
> >>>>
> >>>>At my home studio, I

Subject: Re: Removing unused files, compacting.
Posted by [Rob Arsenault](#) on Mon, 12 Dec 2005 13:12:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

th
>>>> * save with looping enabled
>>>>
>>>>During Playback or Recording
>>>>
>>>> DON'T
>>>> * change inserts (native or eds)
>>>> * move loop or punch points
>>>> * enable or disable loop or punch
>>>>
>>>>Rendering
>>>> DON'T
>>>> * render tracks with different lengths
>>>>
>>>>NoLimit
>>>>
>>>> DON'T
>>>> * use 0 or 50 values
>>
>>One thing that they didn't do on that DAW summing CD was to push the
respective systems. I think a lot more would have been revealed had this
been done and Brian could have used the various gain staging options
available in Paris.

"LaMont" <jjdpro@ameritech.net> wrote in message news:43bc03c4\$1@linux...
>
> Agreed :)
> LaMont
>
> "TCB" <nobody@ishere.com> wrote:
> >
> >I wasn't thinking you were slamming SX or native stuff in general. In
fact,

> >in theory native mixes should sound better because of the necessary latencies
> >in many hardware based computer systems. And I agree that different systems
> >need to be worked differently to sound good--I think a lot of what makes
> >PARIS sound good is that it takes abuse artfully, maybe even aesthetically.
> >But I was shocked at how little difference there was on that DAW CD.
> >
> >TCB
> >
> >"La" <jjdpro@ameritech.net> wrote:
> >>
> >>Good Post Thad..
> >>

Subject: Re: Removing unused files, compacting.
Posted by [pauln\[2\]](#) on Mon, 12 Dec 2005 15:32:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

have PT LE & Nuendo and while I love Nuendo's elegant
> >>>editing and nice soft sound, it's 32 bit floating mixer in a major pain
> >>>in
> >>>>!@# to mix aggressive Rock, R &B, Hip hop with. On the other hand, those
> >>>same
> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after 30
> >tracks,
> >>>>things start's getting "smeared" and tracks levels tends to get lost
> >or
> >>>>they don't sit right.
> >>>>
> >>>>However, in PT Le, (same songs, tracks are not smeared, levels stay intact),
> >>>>and the overall mix sounds very professional, just like mixes in Paris..
> >>>>
> >>>>Some local Engineer friends in the area(Motown), have been in discussions
> >>>>about the state of current DAWs and what's working and what's not. Opinions
> >>>>varied, but the one constant opinion that was stated was how difficult
> >it
> >>>was

> >>>>to mix in Cubase and Nuendo on mixes over 30 tracks. No matter what
i/o
> >>>>converters(Apogee, Lucid, Motu,
> >>>>RME) mixing Rock , R&B, Hip-Hop is a difficult chore in
SX/Nuendo..Where
> >>>>as mixing in Paris and Pro Tools is not..
> >>>>Hey, Just one Engineer's opinon.
> >>>>
> >>>>P.S
> >>>>Jsut for geekdum sakes, the new Sonar 5 uses a newly coded 64 to
32bit
> >>>>floating
> >>>>point mixer..
> >>>>
> >>>>"Martin Harrington" <lendan@bigpond.net.au> wrote:
> >>>>>Yukkk,
> >>>>>Don't do it..PT I mean.
> >>>>>I've just been playing with PT M-Powered 6.8, using my Delta 1010,
and
> >>>>I
> >>>>>
> >>>>>have to say...I don't like it.
> >>>>>The interface is (IMNSHO), horrible, confusing, and convoluted.
> >>>>>Moves that come easily in Paris, and more easily in Nuendo, are
tiresome
> >>>>>in
> >>>>>PT, apart from the reagon tool...taht has always been good, right
from
> >>>>the
> >>>>>
> >>>>>Session 8 days, but not much else.
> >>>>>And..it only plays .MOV video files, which in my case is a no-no,
(the
> >>>>full
> >>>>>
> >>>>>TDM version may play the others but I don't think so).
> >>>>>To top it off, playing one of my projects from Nuendo, (reassembled),
> >>>>it
> >>>>>

Subject: Re: Removing unused files, compacting.
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 16:10:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

any advice.
>>
>> I'm really eyeing the Sony 42" projection LCD pretty good right

>> now.

>>

>> TIA,

>> Pete

>

>I forgot to mention that the preamp was a Great River MP2-MH and the converters were RME Multiface A/D's.

Deej

"Tony Benson" <tony@standinghampton.com> wrote in message
news:43bbf93d@linux...

> DJ sent me some new SE mic example files and they're up on the PARIS File

> Vault site:

>

> [http://www.mercysakes.com/paris/Doug%20Joyce/More%20SE%20Exa mples/](http://www.mercysakes.com/paris/Doug%20Joyce/More%20SE%20Examples/)

>

> Enjoy!

>

> Tony

>

>Rod,

I was playing around with this last night myself. I like it too. A nice
weapon to have in the arsenal, so to speak.

;o)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:43bbe145\$1@linux...

>

> I've been messing with the UAD Multiband comp demo, and, I think I'll have
> to buy it. I've been mixing a live dixieland album, and really like the
mixes

> I have, (using the paris comp, freak Q in the master inserts). Thought I'd
> try the Multiband on it.(the stereo mixed files) At first I was put out
that

> it clipped so easy (all the UAD stuff does that though, my only gripe). I
> then remixed with the subs at a lower level and ran that mix thru the UAD.
> WOAHA...sounded incredible, every thing got even bigger and more open.

Just

> really great IMO.

> On the other hand, so far I've been under impressed with the results I've
> been able to achieve with Har-bal. Maybe I just don't know how to use it
> yet.

> RodBrian is still using Paris integrated with Nuendo last I heard.

Deej

"John" <no@no.com> wrote in message news:43bbf7e6@linux...
> Yeah, he and Edmund told us how great it was and then bailed on us.
> Right? Tell me if I'm wrong.
>
> Edna wrote:
> > Curious as to what he moved to from Paris. From what I've read of his
older
> > posts, and the fact he made an instructional video, seemed like he was
> > pretty happy with Paris.
> > Edna
> >
> > "erlilo" <erlilo@online.no> wrote in message news:43bbf0ce@linux...
> >
> >> Maybe that was the problem. I think the man BrianT just wanted a real
> >
> > life,
> >
> >> not only breathing here with his pen, year after year ;-)
> >>
> >> Erling
> >>
> >> "Don Nafe" <dnafe@magma.ca> skrev i melding news:43bbc437\$1@linux...
> >>
> >>> And after all the things we did for that schmuck...made him the EA he
is
> >>> today....sheesh!
> >>>
> >>> Don
> >>>
> >>> ;-)
> >>>
> >>>
> >>
> >>
> >
> >
> > OY!!!!.....dude!!!! What a drag ;o(

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:43bbfab2\$1@linux...
> Don't "undo record" while Paris is in the middle of creating overviews
> for 32 audio tracks 1.5 hours long.... BOOM! ;-)
>
> David.
>
> John wrote:
> > Can

Subject: Re: Removing unused files, compacting.
Posted by [Deej \[1\]](#) on Mon, 12 Dec 2005 16:16:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

anyone add or clarify my new list of Paris no nos ?

> >

> >

> >

> > Things to keep you from crashing.

> >

> >

> > In STOP mode

> >

> > DON'T

> > * select a new Native Effect if the current one is open

> > * enter record mode without first setting your record path

(Ctrl-R)

> > * use the name of the project for your recording path

> > * save with looping enabled

> >

> > During Playback or Recording

> >

> > DON'T

> > * change inserts (native or eds)

> > * move loop or punch points

> > * enable or disable loop or punch

> >

> > Rendering

> >

> > DON'T

> > * render tracks with different lengths

> >

> > NoLimit

> >

> > DON'T

> > * use 0 or 50 valuesI tried the EPOX 8RDA+ and had a terrible time with it on a larger system

with Matrox video cards. Erling has had good luck with this mobo. I am still using an ASUS A7V8X-LAN mobo with my Paris system with an AMD XP2800 CPU. It's the most stable Paris DAW I've ever built. Highly recommended here.

Deej

"Edna" <edna@texomaonline.com> wrote in message news:43bc01b3@linux...

> Going to get another MB for my barton core 2500+ cpu. The ECS pile I had

> finally expired. Have been looking at possibly ASUS ABIT MSI Shuttle and

> EPOX. I can get a new feature loaded EPOX 8RDA3+ pretty reasonable or look

> for the others used on ebay - prices in \$70 range. Also can pick up a new

> nVidia FX5200 dual head video card cheap, or a MM G450 real cheap. The
> nVidia chipset boards have a little better performance, and I've had good
> luck with their video cards. Any tips on what works well or not with
> PARIS?

>
>It's a nice unit and pretty versatile as a bus comp. It can get a little
dirty on a full mix, and it does some wierd stuff on drum overheads. I
usually use it on the kick/snare/tom bus and add the OHs uncompressed. It's
also nice on a vocal bus if you're looking for some grunge. I generally use
the drawmer 1968 on the mix bus.

"LaMont" <jjdpro@ameritech.net> wrote in message news:43bb5798\$1@linux...

>
> Hey Guys,
>
> Is anyone using a Fatso unit? If, what do like about it and what does it
> do for your mixes? ThanksRemember to check several different TV's also. Sometimes the
display model's
picture settings can be pretty screwed up. If you get up close to both the
DLP and LCD, you should see much less noticeable pixilation on the DLP.
That's been my experience anyway. Also, watch some action shots on both
units. Ther

Subject: Re: Removing unused files, compacting.
Posted by [David L](#) on Wed, 14 Dec 2005 18:27:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

-----=_NextPart_000_009C_01C61190.FCEB9C20
Content-Type: multipart/alternative;
boundary="-----_NextPart_001_009D_01C61190.FCEB9C20"

-----=_NextPart_001_009D_01C61190.FCEB9C20
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

=20
Dimitrios posted this a while back.

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

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Tra
```

[illegible]

Subject: Re: Removing unused files, compacting.
Posted by [Deej](#) [1] on Thu, 15 Dec 2005 17:43:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

Page 12 of 14 ---- Generated from The PARIS Forums

tdbntdbntdbntdbntdbntdbnrc7eIL3We63OWpStQoStQoStWpStQoStWpy9 Wpy9Y5y1a6W9hLXO
IL3Wrc7erc7etdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnrc7e rc7erc7erc7epcbe
pcbecpcbecpcbecberc7erc7erc7erc7etdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbn2vP4ADIKtdbntdbntdbntdbntdbn2vP4ADIKtdbntdbn 2vP4ADIKtdbn2vP4
ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKADIKADIKtdbntdbn2vP4tdbnADIK ADIKADIKADIKtdbn
2vP4ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKADIKADIKADIKtdbn2vP4 tdbnADIKADIKADIK
ADIKtdbn2vP4ADIKtdbntdbn2vP4ADIKtdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnrc7eIL3W e63OWpStQoStQoSt
WpStQoStWpy9Wpy9Y5y1a6W9hLXOIL3Wrc7erc7etdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbnrc7erc7erc7erc7epcbepecpcbepecpcberc7erc7erc7erc7e tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn2vP4ADIKtdbntdbn tdbntdbn2vP4ADIK
tdbn2vP4ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKtdbn2vP4ADIKtdbntdbn 2vP4ADIKtdbn2vP4
ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKtdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnAAAAd7vxu/3xu/3tdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbnrc7epcbelL3WhLXOa6W9WpStWpStWpStWpy9Y5y1 e63OjL3Opcberc7e
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbnrc7e
rc7erc7etdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbn2vP4ADIKtdbntdbntdbntdbntdbn2vP4ADIKtdbntdbn2vP4 ADIKtdbn2vP4ADIK
tdbntdbn2vP4ADIKtdbn2vP4ADIK2vP4ADIKtdbntdbntdbn2vP42vP42vP4 2vP4ADIKtdbn2vP4
ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIK2vP42vP42vP4ADIKtdbntdbn2vP4 2vP42vP42vP4ADIK
tdbn2vP4ADIKtdbntdbn2vP4ADIKtdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnrc7epcbelL3W hLXOa6W9WpStWpSt
WpStWpy9Y5y1e63OjL3Opcberc7etdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbnrc7erc7erc7etdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn2vP4ADIKtdbntdbntdbn tdbn2vP4ADIKtdbn
2vP4ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKtdbn2vP4ADIKtdbntdbn2vP4 ADIKtdbn2vP4ADIK
tdbntdbn2vP4ADIKtdbn2vP4ADIKtdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnAAAAd7vxu/3xu/3tdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbnrc7erc7epcbelL3WIL3WjL3OhLXOhLXOjL3OIL3WIL3W pcberc7etdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbn2vP4ADIKtdbntdbntdbntdbntdbn2vP4ADIKtdbntdbn2vP4ADIK tdbn2vP4ADIKtdbn
tdbn2vP4ADIKtdbn2vP4ADIK2vP4tdbnADIKtdbntdbnADIKtdbntdbn2vP4 ADIKtdbn2vP4ADIK
ADIKtdbn2vP4ADIKtdbn2vP4ADIKtdbntdbn2vP4ADIKtdbntdbnADIKtdbn tdbn2vP4ADIKtdbn
2vP4ADIKtdbntdbnADIKADIKtdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnrc7erc7epcbelL3W IL3WjL3OhLXOhLXO
jL3OIL3WIL3Wpcberc7etdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn2vP4ADIKtdbntdbntdbntdbn 2vP4ADIKtdbn2vP4
ADIKtdbntdbn2vP4ADIKtdbn2vP4ADIKtdbn2vP4ADIKADIKtdbn2vP4ADIK tdbn2vP4ADIKtdbn
tdbn2vP4ADIKtdbn2vP4ADIKtdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnAAAAd7vxu/3xu/3tdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbnrc7erc7epcbepecpcbepecpcberc7erc7erc7e tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn

tdbn2vP4ADIKtdbntdbntdbntdbntdbn2vP4tdbnADIKADIKADIKtdbntdbn 2vP4tdbnADIKADIK
ADIKtdbntdbn2vP4ADIKtdbn2vP4tdbnADIK2vP4tdbnADIKADIKADIKtdbn tdbn2vP4ADIKtdbn
ADIKADIKtdbntdbn2vP4tdbnADIKADIKADIKtdbntdbn2vP4tdbnADIKADIK ADIKtdbntdbn2vP4
tdbnADIKADIK2vP4ADIKtdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbnrc7erc7e pcbepcbepcbepcbe
rc7erc7erc7etdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbn tdbntdbntdbntdbn
tdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn2vP4ADIKtdbntdbntdbntdbn2vP4 ADIKtdbn2vP4ADIK
tdbntdbn2vP4ADIKtdbnADIKADIKADIK2vP4ADIKtdbnADIKADIKtdbntdbn 2vP4ADIKtdbntdbn
2vP4ADIKtdbnADIKADIKADIKtdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbntdbn tdbntdbntdbntdbn
tdbn tdbntdbntdbntdbn
tdbn tdbntdbntdbntdbn
tdbn tdbntdbntdbntdbn
tdbn tdbntdbntdbntdbn
2vP4ADIKtdbntdbntdbntdbntdbntdbn2vP42vP42vP4tdbntdbntdbntdbn 2vP42vP42vP4tdbn
tdbntdbn2vP4ADIKtdbntdbn2vP4tdbntdbn2vP42vP42vP4tdbntdbntdbn 2vP4A
