
Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Tom Bruhl](#) on Tue, 18 Dec 2007 06:26:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

ferred going 16 bit all the way in PARIS. So he wasn't dithering really. I like to track at 24 bit for the simple and largely unforgivable reason that I think it lets me be a little bit sloppier with levels. That is, at 16 bit I really want to be getting right up there at 0 dbfs on the converter, where with 24 bit files I think I can go a little easier and add gain later on.

Spent all last night tracking acoustic guitars. Used a borrowed auditorium sized Martin on three tunes. Used the Claytor you sold me, and an SE ribbon. The Claytor went through the Langevin DVC and the ribbon through the Sytek (quiet guitar, the DVC didn't have enough gain with the ribbon unless it was stuck right on top of the sound hole) and then into the linen inputs on a Presonus firewire box. I was astonished at how good everything sounded once we got the mics in the right spots. I really think all of the 16 vs. 24 bit and higher sample rates is not important for 85-90 percent of the people recording out there. I think better/smarter mic choices and pres make far more difference. But I'm recording in a closet next to a garage, so obviously I'm going to think like that.

TCB

"Neil" <IOUOI@OIU.com> wrote:

>

>"BR" <nospam@nospam.com> wrote:

>

>>For evaluating mixes. But I do believe Brian T once >said "dithering is >for sissys".

>

>Sissys who like their mixes properly represented, without >distorted truncation artifacts, perhaps.

>

>:)

>

>Neil

>

>NeilNeil,

Nice mix! Felt it, rock'd to it (or should I say I was bobbin' my head). Very full sound. All players did a great job.

Wayne

"Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...

>
> Another really nice performance from our Mr. Rod Lincoln on the
> percussively-smacked-thingies.
>
> Probably a little on the "overcooked" side in terms of
> compression & some channel EQ - just a quickie rough, really;
> mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
> ...fuck, I used the term "overcoooked" - opens the door for
> Jamie to turn this into another Global Warming thread.
>
> Just use the cracked version "TCB" <nobody@ishere.com> wrote:
> I really think all of the 16 vs.
> 24 bit and higher sample rates is not important for 85-90 percent of the
> people recording out there. I think better/smarter mic choices and pres
make
> far more difference.

It's like I've been saying on & off in other threads for awhile
now - it's not about ONE thing making an amazing difference...
the more I work with digital, the more I realize it's all about
incremental gains at various stages of production. So, you're
obviously right about the mics & pres making a difference in
terms of picking the right combination for the sound you're
trying to get, but it IS also about wordlengths & samplerates
& using plugins that process well, instead of adding
undesireable artifacts, and whether to dither or not to dither,
etc, etc, as well.

IOW, is a 16-bit, 44.1k truncated mix going to automatically
sound like shit vs a 24-bit 88.2k or 96k recording that was
dithered upon mixdown or mastering? I'm not saying that's
a "gimme" that it will - i'm just saying that each of those
factors contributes to something that's "a little bit better"
at each stage of the process.

Neil There are NO Mac cracks for Paris AFAIK

Martin Harrington

On 9/2/08 1:32 PM, in article 47ad02b8\$1@linux, "John" <no@no.com> wrote:

>
> Just use the cracked versionAre we talking about the same Max that used to work for Emu?
Shouldn't he get like a lifetime free pass

Subject: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 06:42:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

in message news:47acb256\$1@linux...
>
> If you mi at 16bit then would you do a mastering on that ?
> Regards,
> Dimitrios
>
> "BR" <nospam@nospam.com> wrote:
> >If it's a paris mix, just do it the Brian T way, bounce it directly to 16
> >bit.
> >
> >Bjorn R
> >
> >"cujo" <chris@applemanstudio.

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 15:05:15 GMT
[View Forum Message](#) <> [Reply to Message](#)

anyone.
That's the official word.

That DVD was a lot of work, but it was a love labor on my part and frankly all I cared about was to cover my expenses, help fund the Skunkworks effort and the side bonus was the ultra cool hang time with BT. Brian wouldn't take a dime, and his gift was his time/knowledge in case anyone didn't know. He is truly a great dude. After all this time I just couldn't see charging for a dead platform how to video that was years old to boot. I don't see a new one being made at this point, so there is nothing to update. Maybe someday "soon" will come, but I'm not holding my breath.

Copy on with my blessings, Paris users. I saw this day coming, that's why I didn't protect it.

AABrian tracked to 16.. but he mixed to 24.

AA

"BR" <nospam@nospam.com> wrote in message news:47ac6d4b\$1@linux...

> If it's a paris mix, just do it the Brian T way, bounce it directly to 16

> bit.

>

> Bjorn R

>

> "cujo" <chris@applemanstudio.com> wrote in message

> news:47ac6093\$1@linux...

>>

>>

>>

>> How are you guys getting your 24 bits to 16 for evaluating mixes?

>>

>> I've been using CEP for a long time. And I wonder if the dithering is

> messing

>> with the sound too much, clouding the stereo image a tad and just adding

>> a haze that is really not there.

>

> Sounds like everyone would like to get a copy of this DVD, maybe we can host it on some free public ftp somewhere for usergroups here and put up the paypal donation tag so we can help out the writers with some loving donation :-)

Just a thought, theres a website I think that offers free file hosting of files up to 100mb. If the image of this DVD is larger than 100mb, you can use winrar to rar up the files into many 100mb files making up the archive of the entire image. Anyways, if someone wants to send me a copy of the DVD image I will be more than happy to post it to a free file hosting website and post the link here along with a .txt file with the image stating that donations are appreciated and I would put in the paypal account of the writers.

It's always worth sharing, but at the same time, those who benefit from the product should donate and show their appreciation.

Sincerely,

Johnny Blaze

"Steve Foust" <steve.foust@okstate.edu> wrote:

>

> Does anyone have this DVD ??

> Could I please Have Copy??

> Thanks,

>Steve Foust

>
>
>

>"Henry" <hm_jenkins@yahoo.com> wrote:

>>

>>I know it is no longer sold, but is it possible to get a generic copy (burned)
>>from someone. Willing to pay if this will not cause an issue with BT and/or
>>Chuck.

>>

>>Thanks.

>Anyone hear the rumor from more than one independant source that Apple might
be (or may have already) selling it's Pro Apps division (Thompson/Grass
Valley being the rumored buyer).

Again, just a net rumor, so it might have been started by Sasquatch, or
those guys that mess with Sasquatch on the beef jerky commercials. Damn, I hope not. Anything
can happen. Apple sure seem to be cutting back
on things like FW, maybe this is a sign.

Dedric Terry <dterry@keyofd.net> wrote:

>Anyone hear the rumor from more than one independant source that Apple might
>be (or may have already) selling it's Pro Apps division (Thompson/Grass
>Valley being the rumored buyer).

>

>Again, just a net rumor, so it might have been started by Sasquatch, or
>those guys that mess with Sasquatch on the beef jerky commercials.
>I haven't heard that one, Dedric. What's the source on that?

I'd be surprise if it were true. Apple sells a lot of their priciest
hardware based on having production-ready software available. It makes
the Mac a viable platform for the media production market, a market
where people spend for speed. Jobs is also into that market from other
angles, with Pixar and as a distributor of content via iTunes. It all
fits together.

But if it were true, i

Subject: Re: UAD 4.9 ...unexpected but great results

Posted by [Cujjo](#) on Tue, 18 Dec 2007 16:38:49 GMT

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

t would be interesting if the new company would
port the Pro Apps to Linux...

Cheers,
-Jamie

James McCloskey wrote:

> Damn, I hope not. Anything can happen. Apple sure seem to be cutting back
> on things like FW, maybe this is a sign.

>

> Dedric Terry <dterry@keyofd.net> wrote:

>> Anyone hear the rumor from more than one independant source that Apple might
>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>> Valley being the rumored buyer).

>>

>> Again, just a net rumor, so it might have been started by Sasquatch, or
>> those guys that mess with Sasquatch on the beef jerky commercials.

>>

>If you don't have all the right data to get reauthorized in your
request, you will be ignored. Happened for me some years ago. Better
take a phone call and ask what's happening with your request.

Erling

On 9 Feb 2008 04:43:28 +1000, "max howarth" <max@nosпамhere.com>
wrote:

>

>hi chaps

>

>submitted an auth request on the 30th jan and hoped that i might have a response
>by now. had anyone recently had an authorisation? if so how long did it take?

>

>many thanks

>maxHaven't heard that rumor, but I'm out of the loop these days. That said, it
makes some business sense. Apple has long since hitched its business wagon
to consumer products, the high end stuff might be taking up a lot of time/effort
for marginal returns. Who knows? Just be sure to buy a new iPhone ASAP.

TCB

Dedric Terry <dterry@keyofd.net> wrote:

>Anyone hear the rumor from more than one independant source that Apple might
>be (or may have already) selling it's Pro Apps division (Thompson/Grass
>Valley being the rumored buyer).

>

>Again, just a net rumor, so it might have been started by Sasquatch, or
>those guys that mess with Sasquatch on the beef jerky commercials.

>Here's the original source from this week:

http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/

and another from the same author, though earlier last year:

<http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>

It may just be fueled, or even originated simply on Apple's (then rumored, now confirmed) pull out from NAB (which likely means nothing in and of itself).

I could see it from a pure business standpoint in that Apple's mainstay really is products like the iPod, iTunes, iPhone, etc. The pro market is a boost in reputation, but likely doesn't compare to iTunes sales. However, as you noted, Apple is about selling a package, and to split a pro package doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

Dedric

On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K" <Meta@Dimensional.com> wrote:

>
> I haven't heard that one, Dedric. What's the source on that?
>
> I'd be surprise if it were true. Apple sells a lot of their priciest
> hardware based on having production-ready software available. It makes
> the Mac a viable platform for the media production market, a market
> where people spend for speed. Jobs is also into that market from other
> angles, with Pixar and as a distributor of content via iTunes. It all
> fits together.
>
> But if it were true, it would be interesting if the new company would
> port the Pro Apps to Linux...
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> James McCloskey wrote:
>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting back
>> on things like FW, maybe this is a sign.
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> Anyone hear the rumor from more than one independant source that Apple might
>>> be (or may have already) selling it's Pro Apps

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 16:45:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

division (Thompson/Grass

>>> Valley being the rumored buyer).

>>>

>>> Again, just a net rumor, so it might have been started by Sasquatch, or

>>> those guys that mess with Sasquatch on the beef jerky commercials.

>>>

>>I agree with all of that, but in this case what I am talking about is listening to the same mixes in the same room not 10 minutes difference in time. Playin in Paris sounds wide open and huge..lush lush...then burn dithered CD plug into the same Dynaudio speakers..same freakin room and it sounds small, stereo image not as defined and less "in your face"

Pf course to trouble shoot it could be the CD player...but commercial CD's sound fin through it.

By the way..I touch my mixes with a Drawmer 1968 merc and a pair of BAE312's but that is aall in the listening chain as well.

Also to the 16 bit thing..for a while I thought 16 sounded better..but with the BM15's you can hear a difference..24 seems richer and more 3d or something like that..and yes it is not that much of a difference..but the game is a battle of inches.

"Neil" <OIUOI@OI.com> wrote:

>

>"TCB" <nobody@ishere.com> wrote:

>>I really think all of the 16 vs.

>>24 bit and higher sample rates is not important for 85-90 percent of the

>>people recording out there. I think better/smarter mic choices and pres

>make

>>far more difference.

>

>It's like I've been saying on & off in other threads for awhile

>now - it's not about ONE thing making an amazing difference...

>the more I work with digital, the more I realize it's all about

>incremental gains at various stages of production. So, you're

>obviously right about the mics & pres making a difference in

>terms of picking the right combination for the sound you're

>trying to get, but it IS also about wordlengths & samplerates

>& using plugins that process well, instead of adding

>undesireable artifacts, and whether to dither or not to dither,

>etc, etc, as well.

>

>IOW, is a 16-bit, 44.1k truncated mix going to automatically

>sound like shit vs a 24-bit 88.2k or 96k recording that was
>dithered upon mixdown or mastering? I'm not saying that's
>a "gimme" that it will - i'm just saying that each of those
>factors contributes to something that's "a little bit better"
>at each stage of the process.
>

>NeilJamie are you a scientist? From what theories or rather maybe fantasies do you concoct your "scientific", and I use the term loosely, rantings. It is the height of narcissistic paranoia and ignorance to claim global warming is irrefutably anthropogenic. There is no consensus among all scientists, that is a fact. There is only a consensus among those who would like to shove their ideology and mantra and polemic down the throats of those who disagree. There is only a consensus that there is no consensus.

Michael Crichton said it best:

"Historically, the claim of consensus has been the first refuge of scoundrels; it is a way to avoid debate by claiming that the matter is already settled. Whenever you hear the consensus of scientists agrees on something or other, reach for your wallet, because you're being had.

"Let's be clear: the work of science has nothing whatever to do with consensus.

"Consensus is the business of politics. Science, on the contrary, requires only one investigator who happens to be right, which means that he or she has results that are verifiable by reference to the real world. In science consensus is irrelevant. What is relevant is reproducible results. The greatest scientists in history are great precisely because they broke with the consensus."

<http://www.globalwarmingskeptics.info/>

In an article published in the Wall Street Journal Prof. Lindzen, Alfred P. Sloan Professor of Atmospheric Science at MIT, discusses the controversy around global warming. He was involved with the IPCC Report, by the way he was a contributor to Chapter 4 of the "IPCC Second Assessment"

<http://www.opinionjournal.com/extra/?id=110008220>

Here's a little pattern called the Milankovich Variation, which can explain the variations in ice ages every 100,000 and 400,000 years.

http://www.space.com/scienceastronomy/planetearth/iceage_orb_it_wg.html

An interesting and complicated discussion by regarding a letter published in the journal Nature, discloses how really biased and unscientific some arguments are regarding climate change data. And how the publishing editors are colossal morons in disregarding criticism of colossal scientific errors,

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Tue, 18 Dec 2007 16:55:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

by rejecting such criticism outright.
<http://www.climateaudit.org/?p=782>

Here's some more cherry picked info for ya Jamie. Oh, excuse me it was written by a conservative congressman. It must be suspect! Oh and worse yet, he's optimistic. What a stooge.
http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml

Just keeping it real,
Rich

"Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

> Neil wrote:

> > Jamie K <Meta@Dimensional.com> wrote:

> >> LOL You're kidding, right?

> >

> > Of course not - I'm actually just trying to put things in

> > perspective... it's winter, meaning: sometimes it snows in

> > some areas - sometimes it snows a lot. What I find amazing is

> > that if it snows only a little, you're gonna say it's due to

> > global warming... if it snows a lot - global warming.

>

> That's not at all what I said. Maybe it's what you expected me to say?

>

> What I said in my last post to you was:

>

> "And, again, no specific weather event can be tied to the current

> climate change event. But over time we can look for patterns."

>

> Which is the opposite of what you think I said. Weird.

>

> Before that I wrote:

>

> "An increase in extreme weather events is predicted by climate

> scientists as a consequence of the current climate change event.

>

> It may seem counter-intuitive until you really think about it.

>

> Warmer ocean water, more evaporation, more energy in weather systems to

> carry the moisture farther, this can bring more snow over the mountains.

>

> (And again, any single weather event can't be linked to the current

> climate change by itself. But over time we can measure patterns.)"

>

>

> Read that last paragraph again.

>

>

> > Do I think that, knowing that emissions of various types affect

> > the atmosphere in a negative way, we should ignore it & not try

> > to do something about it? No.

>

> Agreed.

>

>

> > But I also don't think we should

> > slaughter every cow in India just because their aggregate

> > greenhouse gas output in the form of methane surpasses that

> > of the five or six largest cities on the planet combined;

>

> I haven't heard anyone suggest slaughtering every cow in India. Who is

> proposing that one?

>

> Also what is the source for your methane statistic?

>

>

> > and

> > when you tend to blame everything on global warming, from the

> > fact that it's snowing in Durango, to the problem someone's

> > having with their PC overheating when they try to run five EDS

> > cards in it, you've kinda gone way past the "cry wolf" zone in

> > terms of credibility.

>

> Right. Except you're wrong. Maybe you're not reading what I wrote

> because I haven't been saying that.

>

> Maybe you're thinking of someone else. I believe it was Don N. who

> implied that DJ's snow was a result of GW, but he was being completely

> facetious.

>

> So no, I didn't blame the snow in Durango on global warming. Nor the

> thunder snow here. We won't know that about any specific event until we

> can look back and see what the pattern is, and take into account other

> cycles and patterns like (for North America) El Nino, La Nina, etc.

>

> However, it is true that an increase in extreme weather events is one

> possible consequence of the current climate change event. It's just that

> we can't look at a specific weather event and say, yeah, that one is

> from climate change.

>

> What we can do is keep track of the data and look for longer term trends.

>

> And finally, I'm pretty sure that running 5 EDS cards in one computer is

> THE major contributor to the current climate change event. FOR GOD'S
> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>
> LOL! ;^)
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
> > Neil
> >It's all about the music. I'm making this big Halion String arrangement in
in Cubase. I compose a track to underline a solo part. It works perfect when
played back in Cubase, but when rendered and played back in Paris, it
doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the mix.
I this case I want that plastic, thin, native sound. Sometimes the vibe of
the song is more important than doing it right. (But I guess you must know
the right way, to do it wrong... the right way :-)

Bjorn R

"Cujo" <chris@applemanstudio.com> wrote in message news:47ade757\$1@linux...
>
>
> I agree with all of that, but in this case what I am talking about is
listening
> to the same mixes in the same room not 10 minutes difference in time.
Playin
> in Paris sounds wide open and huge.lush lush...then burn dithered CD plug
> into the same Dynaudio speakers..same freakin room and it sounds small,
stereo
> image not as defined and less "in your face"
>
> Pf course to trouble shoot it could be the CD player...but commercial CD's
> sound fin through it.
>

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Cujjo](#) on Wed, 19 Dec 2007 00:06:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

> By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
BAE312's

> but that is aall in the listening chain as well.
>
> Also to the 16 bit thing..for a while I thought 16 sounded better..but
with
> the BM15's you can hear a difference..24 seems richer and more 3d or
something
> like that..and yes it is not that much of a difference..but the game is a
> battle of inches.
>
>
> "Neil" <OIUOI@OI.com> wrote:
> >
> >"TCB" <nobody@ishere.com> wrote:
> >>I really think all of the 16 vs.
> >>24 bit and higher sample rates is not important for 85-90 percent of the
> >>people recording out there. I think better/smarter mic choices and pres
> >make
> >>far more difference.
> >
> >It's like I've been saying on & off in other threads for awhile
> >now - it's not about ONE thing making an amazing difference...
> >the more I work with digital, the more I realize it's all about
> >incremental gains at various stages of production. So, you're
> >obviously right about the mics & pres making a difference in
> >terms of picking the right combination for the sound you're
> >trying to get, but it IS also about wordlengths & samplerates
> >& using plugins that process well, instead of adding
> >undesireable artifacts, and whether to dither or not to dither,
> >etc, etc, as well.
> >
> >IOW, is a 16-bit, 44.1k truncated mix going to automatically
> >sound like shit vs a 24-bit 88.2k or 96k recording that was
> >dithered upon mixdown or mastering? I'm not saying that's
> >a "gimme" that it will - i'm just saying that each of those
> >factors contributes to something that's "a little bit better"
> >at each stage of the process.
> >
> >Neil
>yes I agree with all that too..But still not exactly my point.
Hmm..ok, what I mean is we make cd's to evaluate mixes and pass around to
band and manager..but if we are making changes in the mix that may be more
related to
the CD itself than the 24 bit mix the Mastering guys is gonna get...we can
go in circles forever. What I should do is I guess open up a mix listening
project in Paris..bring the 16 bit files in there and listen there..just
to test it..and AB them next to the 24 bit un-ditherd files.

Also not talking about mixes translating outside my room..that would most

likely be bad room acoustics..mixing too loud whatever. I know I have those issues and so it;s been in every studio with every producer I have ever worked with. Never 100% satisfied with mix translation.

Also curious if dithering makes no difference..why are there so many noise shaping choices?

"BR" <nospam@nospam.com> wrote:

>It's all about the music. I'm making this big Halion String arrangement in

>in Cubase. I compose a track to underline a solo part. It works perfect when

>played back in Cubase, but when rendered and played back in Paris, it

>doesn't work. It sounds richer, fuller, more 3d, but doesn't fit in the mix.

>In this case I want that plastic, thin, native sound. Sometimes the vibe of

>the song is more important than doing it right. (But I guess you must know

>the right way, to do it wrong... the right way :-)

>

>Bjorn R

>

>

>

>"Cujo" <chris@applemanstudio.com> wrote in message news:47ade757\$1@linux...

>>

>>

>> I agree with all of that, but in this case what I am talking about is

>listening

>> to the same mixes in the same room not 10 minutes difference in time.

>Playin

>> in Paris sounds wide open and huge.lush lush...then burn dithered CD plug

>> into the same Dynaudio speakers..same freakin room and it sounds small,

>stereo

>> image not as defined and less "in your face"

>>

>> Perhaps course to trouble shoot it could be the CD player...but commercial CD's

>> sound fine through it.

>>

>> By the way..I touch my mixes with a Drawmer 1968 merc and a pair of

>BAE312's

>> but that is all in the listening chain as well.

>>

>> Also to the 16 bit thing..for a while I thought 16 sounded better..but

>with
>> the BM15's you can hear a difference..24 seems richer and more 3d or
>something
>> like that..and yes it is not that much of a difference..but the game is
a
>> battle of inches.
>>
>>
>> "Neil" <OIUOI@OI.com> wrote:
>> >
>> >"TCB" <nobody@ishere.com> wrote:
>> >>I really think all of the 16 vs.
>> >>24 bit and higher sample rates is not important for 85-90 percent of
the
>> >>people recording out there. I think better/smarter mic choices and pres
>> >make
>> >>far more difference.
>> >
>> >It's like I've been saying on & off in other threads for awhile
>> >now - it's not about ONE thing making an amazing difference...
>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 00:50:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

quot; <OIUOI@OI.com> wrote:
> > >
> > >"TCB" <nobody@ishere.com> wrote:
> > >>I really think all of the 16 vs.
> > >>24 bit and higher sample rates is not important for 85-90 percent of
the
> > >>people recording out there. I think better/smarter mic choices and
pres
> > >make
> > >>far more difference.
> > >
> > >It's like I've been saying on & off in other threads for awhile
> > >now - it's not about ONE thing making an amazing difference...
> > >the more I work with digital, the more I realize it's all about
> > >incremental gains at various stages of production. So, you're
> > >obviously right about the mics & pres making a difference in
> > >terms of picking the right combination for the sound you're
> > >trying to get, but it IS also about wordlengths & samplerates
> > >& using plugins that process well, instead of adding
> > >undesireable artifacts, and whether to dither or not to dither,
> > >etc, etc, as well.

> > >
> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
> > >sound like shit vs a 24-bit 88.2k or 96k recording that was
> > >dithered upon mixdown or mastering? I'm not saying that's
> > >a "gimme" that it will - i'm just saying that each of those
> > >factors contributes to something that's "a little bit better"
> > >at each stage of the process.
> > >
> > >Neil
> >
>
>What about an Alesis Master Link? I can SPDIF directly out of Paris
digitally into it at 16 or 24 bit and it does a great job of converting to
16 bit for burning to cd. It's really a time saver for me and real seamless.

Rich

"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...
>
>
>
> How are you guys getting your 24 bits to 16 for evaluating mixes?
>
> I've been using CEP for a long time. And I wonder if the dithering is
messing
> with the sound too much, clouding the stereo image a tad and just adding
> a haze that is really not there.Is there a Mac version of Anti Pace? I'm on a PC and I think I have
a
version somewhere if you need it.

Rich

"max howarth" <max@nosпамhere.com> wrote in message news:47ac94c0\$1@linux...
>
> hi chaps
>
> submitted an auth request on the 30th jan and hoped that i might have a
response
> by now. had anyone recently had an authorisation? if so how long did it
take?
>
> many thanks
> maxNice mix, synth sounds are kind of thick though, maybe overpowering. I
might have done something less bright. did you get yourself plowed out of
there yet?

Rich

"Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...

>
> Another really nice performance from our Mr. Rod Lincoln on the
> percussively-smacked-thingies.
>
> Probably a little on the "overcooked" side in terms of
> compression & some channel EQ - just a quickie rough, really;
> mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
> ...fuck, I used the term "overcoooked" - opens the door for
> Jamie to turn this into another Global Warming thread.
>
> Oh that was DeeJ that was suffering the effects of global warming :-)

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47adfc4d@linux...

> Nice mix, synth sounds are kind of thick though, maybe overpowering. I
> might have done something less bright. did you get yourself plowed out of
> there yet?
>
> Rich
>
> "Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...
> >
> > Another really nice performance from our Mr. Rod Lincoln on the
> > percussively-smacked-thingies.
> >
> > Probably a little on the "overcooked" side in terms of
> > compression & some channel EQ - just a quickie rough, really;
> > mainly posting it for your percussively-derived enjoyment.
> >
> >
> > [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
> >
> >
> > ...fuck, I used the term "overcoooked" - opens the door for
> > Jamie to turn this into another Global Warming thread.
> >
> >
>
> I have thought about that... Seems like it may be quickly obsolete though... Speaking
of obsolete:

I was even thinking of hooking my ole Panasonic 3700 up to listen back to a DAT in my room..

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>What about an Alesis Master Link? I can SPDIF directly out of Paris

>digitally into it at 16 or 24 bit and it does a great job of converting to

>16 bit for burning to cd. It's really a time saver for me and real seamless.

>

>Rich

>

>"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

>>

>>

>>

>> How are you guys getting your 24 bits to 16 for evaluating mixes?

>>

>> I've been using CEP for a long time. And I wonder if the dithering is

>messing

>> with the sound too much, clouding the stereo image a tad and just adding

>> a haze that is really not there.

>

>Oh..Wow..Off topic..but I think London Calling is pretty much flawless in almost every way..Way ahead of other stuff from that era.. To me the verb adds to the excitement. That stuff is so subjective anyway..

I just want to make sure I am making adjustments to bass and drum levels for the right reasons..will do some A/B tests..we are going to try running mixes through the 1/4" inputs of my BAE312s and test em against goin into the mic inputs via Avedis' line pads..gould be too much transformer color. Also the BAE's gain knobs are not stepped so could be that the stereo image is off.

Although..it aint when listening in Paris.

"BR" <nospam@nospam.com> wrote:

>Not that I know the right way, I'm trying to learn :-) Another example, my

>personal opinion. The song "London Calling" by The Clash, a good song, but

>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen, too

>much reverb the right way.

>

>Bjorn R

>

>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...

>> It's all about the music. I'm making this big Halion String arrangement

>in
 >> in Cubase. I compose a track to underline a solo part. It works perfect
 >when
 >> played back in Cubase, but when rendered and played back in Paris, it
 >> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
 >mix.
 >> I this case I want that plastic, thin, native sound. Sometimes the vibe
 of
 >> the song is more important than doing it right. (But I guess you must
 know
 >> the right way, to do it wrong... the right way :-)
 >>
 >> Bjorn R
 >>
 >>
 >>
 >> "Cujo" <chris@applemanstudio.com> wrote in message
 >news:47ade757\$1@linux...
 >> >
 >> >
 >> > I agree with all of that, but in this case what I am talking about is
 >> listening
 >> > to the same mixes in the same room not 10 minutes difference in time.
 >> Playin
 >> > in Paris sounds wide open and huge.lush lush...then burn dithered CD
 >plug
 >> > into the same Dynaudio speakers..same freakin room and it sounds small,
 >> stereo
 >> > image not as defined and less "in your face"
 >> >
 >> > Pf course to trouble shoot it could be the CD player...but commercial
 >CD's
 >> > sound fin through it.
 >> >
 >> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
 >> BAE312's
 >> > but that is aall in the listening chain as well.
 >> >
 >> > Also to the 16 bit thing..for a while I thought 16 sounded better..but
 >> with
 >> > the BM15's you can hear a difference..24 seems richer and more 3d or
 >> something
 >> > like that..and yes it is not that much of a difference..but the game
 is
 >a
 >> > battle of inches.
 >> >
 >> >

>> > "Neil" <OIUOI@OI.com> wrote:
 >> > >
 >> > >"TCB" <nobody@ishere.com> wrote:
 >> > >>I really think all of the 16 vs.
 >> > >>24 bit and higher sample rates is not important for 85-90 percent
 of
 >the
 >> > >>people recording out there. I think better/smarter mic choices and
 >pres
 >> > >make
 >> > >>far more difference.
 >> > >
 >> > >It's like I've been saying on & off in other threads for awhile
 >> > >now - it's not about ONE thing making an amazing difference...
 >> > >the more I work with digital, the more I realize it's all about
 >> > >incremental gains at various stages of production. So, you're
 >> > >obviously right about the mics & pres making a difference in
 >> > >terms of picking the right combination for the sound you're
 >> > >trying to get, but it IS also about wordlengths & samplerates
 >> > >& using plugins that process well, instead of adding
 >> > >undesireable artifacts, and whether to dither or not to dither,
 >> > >etc, etc, as well.
 >> > >
 >> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
 >> > >sound like shit vs a 24-bit 88.2k or 96k recording that was
 >> > >dithered upon mixdown or mastering? I'm not saying that's
 >> > >a "gimme" that it will - i'm just saying that each of those
 >> > >factors contributes to something that's "a little bit better"
 >> > >at each stage of the process.
 >> > >
 >> > >Neil
 >> >
 >>
 >>
 >
 >Many times there is some truth to the rumors. I see through the anti Mac
 bias in this article of minimizing Apples importance to NAB, and the kool-Aid
 comment and the employees are getting ready to abandon ship stuff, also a
 bit of a bash of FCP, which makes me suspicious. There are people that still
 want to belittle Apple as being a toy company with their mickey mouse computers,
 not a serious computer company. At the same time this article could be
 true.

I don't know why Apple would do this, it's not like they need the money,
 but if they are losing money, I guess they would sell. So will they sell
 off QuickTime also? Unfortunately many times these rumors end up being true.
 Apple has been making moves that are geared towards consumer products.

Apple did stop development on Claris Works (Apple Works). Apple did spin off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything is possible. I guess it's time to buy the latest versions of FCP and Logic before the prices go way up.

Dedric Terry <dterry@keyofd.net> wrote:

>

>Here's the original source from this week:

> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/

>

>and another from the same author, though earlier last year:

> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>

>bly-not/

>

>It may just be fueled, or even originated simply on Apple's (then rumored, now confirmed) pull out from NAB (which likely means nothing in and of itself).

>

>I could see it from a pure business standpoint in that Apple's mainstay really is products like the iPod, iTunes, iPhone, etc. The pro market is

a

>boost in reputation, but likely doesn't compare to iTunes sales. However, as you noted, Apple is about selling a package, and to split a pro package doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

>

>Dedric

>

>

>On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"

><Meta@Dimensional.com> wrote:

>

>>

>> I haven't heard that one, Dedric. What's the source on that?

>>

>> I'd be surprise if it were true. Apple sells a lot of their priciest hardware based on having production-ready software available. It makes the Mac a viable platform for the media production market, a market where people spend for speed. Jobs is also into that market from other angles, with Pixar and as a distributor of content via iTunes. It all fits together.

>>

>> But if it were true, it would be interesting if the new company would port the Pro Apps to Linux...

>>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>>

>>
 >> James McCloskey wrote:
 >>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting back
 >>> on things like FW, maybe this is a sign.
 >>>
 >>> Dedric Terry <dterry@keyofd.net> wrote:
 >>>> Anyone hear the rumor from more than one independant source that Apple might
 >>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
 >>>> Valley being the rumored buyer).
 >>>>
 >>>> Again, just a net rumor, so it might have been started by Sasquatch,
 or
 >>>> those guys that mess with Sasquatch on the beef jerky commercials.
 >>>>
 >>>
 >Yes, very off topic, sorry bout that. But I just saw a documentary of the
 british punk scene the other day, and they started with the original London
 Calling track, and switched to a live recording of the same song. Much less
 reverb, and it sounded much better (in my opinion).
 The Springsteen-track is breaking every rule in use of reverb in modern
 music. A long, loud reverb-tail that mashes into the background vocals. And
 it works just fine.
 (And I think I'll have to get one of those Masterlink thingies :-)

Bjorn R

"Cujo" <chris@applemanstudio.com> wrote in message news:47ae0732\$1@linux...
 >
 >
 > Oh..Wow..Off topic..but I think London Calling is pretty much flawless in
 > almost every way..Way ahead of other stuff from that era.. To me the verb
 > adds to the excitement. That stuff is so subjective anyway..
 >
 > I just want to make sure I am making adjustments to bass and drum levels
 > for the right reasons..will do some A/B tests..we are going to try running
 > mixes through the 1/4" inputs of my BAE312s and test em against goin into
 > the mic inputs via Avedis' line pads..gould be too much transformer color.
 > Also the BAE's gain knobs are not stepped so could be that the stereo
 image
 > is off.
 > Although..it aint when listening in Paris.
 >
 > "BR" <nospam@nospam.com> wrote:
 > >Not that I know the right way, I'm trying to learn :-) Another example,
 > my
 > >personal opinion. The song "London Calling" by The Clash, a good song,

but

> >too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,

> too

> >much reverb the right way.

> >

> >Bjorn R

> >

> >"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...

> >> It's all about the music. I'm making this big Halion String arrangement

> >in

> >> in Cubase. I compose a track to underline a solo part. It works perfect

> >when

> >> played back in Cubase, but when rendered and played back in Paris, it

> >> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the

> >mix.

> >> I this case I want that plastic, thin, native sound. Sometimes the vibe

> of

> >> the song is more important than doing it right. (But I guess you must

> know

> >> the right way, to do it wrong... the right way :-)

> >>

> >> Bjorn R

> >>

> >>

> >>

> >> "Cujo" <chris@applemanstudio.com> wrote in message

> >news:47ade757\$1@linux...

> >> >

> >> >

> >> > I agree with all of that, but in this case what I am talking about is

> >> listening

> >> > to the same mixes in the same room not 10 minutes difference in time.

> >> Playin

> >> > in Paris sounds wide open and huge.lush lush...then burn dithered CD

> >plug

> >> > into the same Dynaudio speakers..same freakin room and it sounds small,

> >> stereo

> >> > image not as defined and less "in your face"

> >> >

> >> > Pf course to trouble shoot it could be the CD player...but commercial

> >CD's

> >> > sound fin through it.

> >> >

> >> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of

> >> BAE312's

> >> > but that is aall in the listening chain as well.

> > >
> > > Also to the 16 bit thing..for a while I thought 16 sounded better..but
> > with
> > > the BM15's you can hear a difference..24 seems richer and more 3d or
> > something
> > > like that..and yes it is not that much of a difference..but the game
> is
> >a
> > > battle of inches.
> > >
> > >
> > > "Neil" <OIUOI@OI.com> wrote:
> > > >
> > > >"TCB" <nobody@ishere.com> wrote:
> > > >>I really think all of the 16 vs.
> > > >>24 bit and higher sample rates is not important for 85-90 percent
> of
> >the
> > > >>people recording out there. I think better/smarter mic choices and
> >pres
> > > >make
> > > >>far more difference.
> > > >
> > > >It's like I've been saying on & off in other threads for awhile
> > > >now - it's not about ONE thing making an amazing difference...
> > > >the more I work with digital, the more I realize it's all about
> > > >incremental gains at various stages of production. So, you're
> > > >obviously right about the mics & pres making a difference in
> > > >terms of picking the right combination for the sound you're
> > > >trying to get, but it IS also about wordlengths & samplerates
> > > >& using plugins that process well, instead of adding
> > > >undesireable artifacts, and whether to dither or not to dither,
> > > >etc, etc, as well.
> > > >
> > > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
> > > >sound like shit vs a 24-bit 88.2k or 96k recording that was
> > > >dithered upon mixdown or mastering? I'm not saying that's
> > > >a "gimme" that it will - i'm just saying that each of those
> > > >factors contributes to something that's "a little bit better"
> > > >at each stage of the process.
> > > >
> > > >Neil
> > > >
> > >
> > >
> >
> >
> >
> >

>Well, did some A/B tests this afternoon...Same mix run 4 ways
1 into my 312 via the mic input at 16 bits truncated in Paris
2 into my 312 via the mic input at 24 Bits dithered cool edit
3 Into 312 by the 1/4" input 24 Bits dithered cool edit
4 Into 312 by the 1/4" input 16 bits truncated in Paris

First off the big difference is that the input transformer seemed to be the culprit on some of the haze..the mixes into the 1/4" input were much bigger more open and 3d! with better stereo separation..The other way did have a cool tape saturation type of thing going on..but too much..I'll speak to Avedis about this. We even asked my wife to come in and listen to the 2 mixes without telling her what was different..she nailed it with the second one has more air to it.

Weird thing about this is that I got the Avedis line pads a few weeks ago and really didn't notice the haze till listening back to a compiled CD. Lesson learned..test out gear first. the Avedis pads may work great on his MA5's though

Secondly the dithering was definitely audible but way more subtle. The truncated mixes seemed a tiny bit louder and the cymbals were more open...less hashy.

I don't know if I could pick that out on its own but with the AB test..both of us working on the mix could tell. So from now on I'll bounce my test mixes at 16 even though it takes longer.

"CUjo" <chis@applemanstudio.com> wrote:

>
>

>I have thought about that...Seems like it may be quickly obsolete though...Speaking of obsolete:

>I was even thinking of hooking my old Panasonic 3700 up to listen back to
>a DAT in my room..

>
>
>

>"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>>What about an Alesis Master Link? I can SPDIF directly out of Paris

>>digitally into it at 16 or 24 bit and it does a great job of converting

>to

>>16 bit for burning to cd. It's really a time saver for me and real seamless.

>>

>>Rich

>>

>>"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...
>>>
>>>
>>>
>>> How are you guys getting your 24 bits to 16 for evaluating mixes?
>>>
>>> I've been using CEP for a long time. And I wonder if the dithering is
>>messing
>>> with the sound too much, clouding the stereo image a tad and just adding
>>> a haze that is really not there.
>>
>>
>Rich,

To try and keep this channel clear for music topics I've responded on general:

http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.emuensoniqparis-general&item=3074&uta_g=

Cheers,
Kim.

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>Jamie are you a scientist? From what theories or rather maybe fantasies
do
>you concoct your "scientific", and I use the term loosely, rantings. It
is
>the height of narcissistic paranoia and ignorance to claim global warming
is
>irrefutably anthropogenic. There is no consensus among all scientists, that
>is a fact. There is only a consensus among those who would like to shove
>their ideology and mantra and polemic down the throats of those who
>disagree. There is only a consensus that there is no consensus.
>
>Michael Crichton said it best:
>
>"Historically, the claim of consensus has been the first refuge of
>scoundrels; it is a way to avoid debate by claiming that the matter is
>already settled. Whenever you hear the consensus of scientists agrees on
>something or other, reach for your wallet, because you're being had.
>
>"Let's be clear: the work of science has nothing whatever to do with
>consensus.
>
>"Consensus is the business of politics. Science, on the contrary, requires
>only one investigator who happens to be right, which means that he or she
>has results that are verifiable by reference to the real world. In science
>consensus is irrelevant. What is relevant is reproducible results. The
>greatest scientists in history are great precisely because they broke with

>the consensus."

><http://www.globalwarmingskeptics.info/>

>

>In an article published in the Wall Street Journal Prof. Lindzen, Alfred P.

>Sloan Professor of Atmospheric Science at MIT, discusses the controversy

>around global warming. He was involved with the IPCC Report, by the way

he

>was a contributor to Chapter 4 of the "IPCC Second Assessment"

><http://www.opinionjournal.com/extra/?id=110008220>

>

>Here's a little pattern called the Milankovich Variation, which can explain

>the variations in ice ages every 100,000 and 400,000 years.

> http://www.space.com/scienceastronomy/planetearth/iceage_orbit_wg.html

>

>An interesting and complicated discussion by regarding a letter published

in

>the journal Nature, discloses how really biased and unscientific some

>arguments are regarding climate change data. And how the publishing editors

>are colossal morons in disregarding criticism of colossal scientific errors,

>by rejecting such criticism outright.

><http://www.climateaudit.org/?p=782>

>

>Here's some more cherry picked info for ya Jamie. Oh, excuse me it was

>written by a conservative congressman. It must be suspect! Oh and worse

yet,

>he's optimistic. What a stooge.

> <http://archive.newsmax.com/archives/articles/2001/6/13/190522.shtml>

>

>Just keeping it real,

>Rich

>

>"Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

>> Neil wrote:

>> > Jamie K <Meta@Dimensional.com> wrote:

>> >> LOL You're kidding, right?

>> >

>> > Of course not - I'm actually just trying to put things in

>> > perspective... it's winter, meaning: sometimes it's snows in

>> > some areas - sometimes it snows a lot. What I find amazing is

>> > that if it's snows only a little, you're gonna say it's due to

>> > global warming... if it snows a lot - global warming.

>>

>> That's not at all what I said. Maybe it's what you expected me to say?

>>

>> What I said in my last post to you was:

>>

>> "And, again, no specific weather event can be tied to the current

>> climate change event. But over time we can look for patterns."
>>
>> Which is the opposite of what you think I said. Weird.
>>
>> Before that I wrote:
>>
>> "An increase in extreme weather events is predicted by climate
>> scientists as a consequence of the current climate change event.
>>
>> It may seem counter-intuitive until you really think about it.
>>
>> Warmer ocean water, more evaporation, more energy in weather systems to
>> carry the moisture farther, this can bring more snow over the mountains.
>>
>> (And again, any single weather event can't be linked to the current
>> climate change by itself. But over time we can measure patterns.)"
>>
>>
>> Read that last paragraph again.
>>
>>
>> > Do I think that, knowing that emissions of various types affect
>> > the atmosphere in a negative way, we should ignore it & not try
>> > to do something about it? No.
>>
>> Agreed.
>>
>>
>> > But I also don't think we should
>> > slaughter every cow in India just because their aggregate
>> > greenhouse gas output in the form of methane surpasses that
>> > of the five or six largest cities on the planet combined;
>>
>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>> proposing that one?
>>
>> Also what is the source for your methane statistic?
>>
>>
>> > and
>> > when you tend to blame everything on global warming, from the
>> > fact that it's snowing in Durango, to the problem someone's
>> > having with their PC overheating when they try to run five EDS
>> > cards in it, you've kinda gone way past the "cry wolf" zone in
>> > terms of credibility.
>>
>> Right. Except you're wrong. Maybe you're not reading what I wrote
>> because I haven't been saying that.

>>
>> Maybe you're thinking of someone else. I believe it was Don N. who
>> implied that DJ's snow was a result of GW, but he was being completely
>> facetious.
>>
>> So no, I didn't blame the snow in Durango on global warming. Nor the
>> thunder snow here. We won't know that about any specific event until we
>> can look back and see what the pattern is, and take into account other
>> cycles and patterns like (for North America) El Nino, La Nina, etc.
>>
>> However, it is true that an increase in extreme weather events is one
>> possible consequence of the current climate change event. It's just that
>> we can't look at a specific weather event and say, yeah, that one is
>> from climate change.
>>
>> What we can do is keep track of the data and look for longer term trends.
>>
>> And finally, I'm pretty sure that running 5 EDS cards in one computer
is
>> THE major contributor to the current climate change event. FOR GOD'S
>> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>>
>> LOL! ;^)
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>> > Neil
>> >
>
>Hey Rich,

Thanks for asking.

Rich Lamanna wrote:

> Jamie are you a scientist?

No, although I have some scientific education and plenty of curiosity
about many things.

How about you?

> From what theories or rather maybe fantasies do

> you concoct your "scientific", and I use the term loosely, rantings.

Heh. Rantings. Fantasies. Concoct. Nice. :^)

I now concede that you are right about everything and have now put me in my place. ;^)

> It is

> the height of narcissistic paranoia and ignorance to claim global warming is

> irrefutably anthropogenic.

If you actually read my "rantings" you'll see that I agree with the consensus, which is that the scientific evidence shows a strong possibility that we are contributing to the current climate change event.

There's no narcissistic paranoia and ignorance there. Maybe you're projecting. Or maybe you have me confused with someone else.

Ignorance would be to ignore the entire breadth of scientific evidence (a hallmark of many denialists).

Paranoia would be, for example, to think that the only reason for policy changes is to transfer wealth from the USA to third world countries (seems to be one of the main fears of some denialists).

Narcissism would be to prioritize the short term profits of a few companies over the long term benefit of everyone (possibly why certain fossil fuel companies fund denialist FUD).

> There is no consensus among all scientists, that

> is a fact.

If your plan is to wait for ALL scientists to agree about everything, you will wait forever.

I haven't heard anyone claim that the consensus on climate change means that every scientist agrees. Science is always full of disagreement on various levels. Which leads to more research, generally leading to more certainty, but rarely 100% agreement.

Where we are now is at a point where the overall evidence shows a strong possibility for human contribution to the current climate change event.

If you want to count up who agrees with that, you'll find that it includes most of the scientific organizations around the world. And even, at this point, major parts of the fossil fuels industry such as Shell and BP.

> There is only a consensus among those who would like to shove
> their ideology and mantra and polemic down the throats of those who
> disagree. There is only a consensus that there is no consensus.

That's the main meme of the lobbying effort, to "teach the controversy."
It's a distraction from decades of research that already exists.

I've seen plenty of "polemic" style of debate from denialists. Although
I'll grant you there is some of that from some of the more strident
environmental organizations.

As far as ideology goes, none of that matters to the physical processes
being studied. What matters, in studying what's actually happening, is
the data.

Ideology is more appropriately considered in the solutions debate, as
part of the pesky political side of that.

> Michael Crichton said it best:

Michael Chrichton is not a scientist. Now why would you believe him
instead of me? :^)

Or better yet, why would you believe him instead of the National Science
Foundation or the long list of other mainstream scientific organizations?

Could it be your own confirmation bias that prevents you from looking at
ALL the evidence?

> "Historically, the claim of consensus has been the first refuge of
> scoundrels;

Actually, the claim of "controversy" is a better candidate as the first
refuge of scoundrels.

For example the Tobacco industry used that exact same delaying tactic by
denying the demonstrated health hazards of smoking. They attacked
research, amplified contrarian views and spread money around to keep the
FUD going.

> it is a way to avoid debate by claiming that the matter is
> already settled. Whenever you hear the consensus of scientists agrees on
> something or other, reach for your wallet, because you're being had.

Yes, right, absolutely. LOL!

The discovery of microbes as a source of disease, and the effort to get doctors to wash their hands in hospitals, was a horrible attempt to steal from the public. Not.

The ozone layer consensus and change in policy to keep from losing our protection from UV radiation was a mere grab for your money. Not.

Also, what's with this whole gravity thing? Obviously a clever con by those evil, evil scientists. Heh.

Chrichton is not making much sense here. He's overreaching.

And BTW scientists do not deserve such general vilification.

> "Let's be clear: the work of science has nothing whatever to do with
> consensus.

In fact, science is a process of posing hypotheses and testing them. And then testing the results. Of course this creates consensus and a body of knowledge that has survived repeated testing.

If there were no consensus on how processes work, airplanes would not fly.

> "Consensus is the business of politics. Science, on the contrary, requires
> only one investigator who happens to be right, which means that he or she
> has results that are verifiable by reference to the real world. In science
> consensus is irrelevant.

He's redefining words to suit his purpose. In science, consensus is the result of testing and evidence. And it never implies that there is zero disagreement.

> What is relevant is reproducible results. The
> greatest scientists in history are great precisely because they broke with
> the consensus."
> <http://www.globalwarmingskeptics.info/>

What he's saying is that consensus can be wrong. This is correct but he draws the wrong conclusion from it.

For example, it was wrong when the consensus was based on an interpretation of Catholicism that claimed earth had to be the center of

the universe. Contrary evidence was available at the time (1616) but those in power felt the truth threatened the Catholic church, and so it was repressed. The Pope didn't come around until 1992!

From:

<http://query.nytimes.com/gst/fullpage.html?res=9E0CE1DA1F31F932A35752C1A964958260>

"Moving formally to rectify a wrong, Pope John Paul II acknowledged in a speech today that the Roman Catholic Church had erred in condemning Galileo 359 years ago for asserting that the Earth revolves around the Sun.

The address by the Pope before the Pontifical Academy of Sciences closed a 13-year investigation into the Church's condemnation of Galileo in 1633, one of history's most notorious conflicts between faith and science. Galileo was forced to recant his scientific findings to avoid being burned at the stake and spent the remaining eight years of his life under house arrest.

John Paul said the theologians who condemned Galileo did not recognize the formal distinction between the Bible and its interpretation.

"This led them unduly to transpose into the realm of the doctrine of the faith, a question which in fact pertained to scientific investigation."

Back to the climate change topic: The consensus _used to be_ that we could pump greenhouse gases into the atmosphere as much as we want with no repercussions to the climate system.

It now looks like THAT consensus was wrong, based on the evidence. And because of the compelling evidence for human contribution to the current climate change event, the consensus has changed.

And yet Chrichton missed this latest validation of the one thing he's right about (so far, from your quotes).

Ironic...

> In an article published in the Wall Street Journal

Science central.

> Prof. Lindzen, Alfred P.

> Sloan Professor of Atmospheric Science at MIT, discusses the controversy

> around global warming. He was involved with the IPCC Report, by the way he

> was a contributor to Chapter 4 of the "IPCC Second Assessment"

> <http://www.opinionjournal.com/extra/?id=110008220>

First, scientists ought not be intimidated merely because they hold a particular theory. But any theory has to stand up on its own feet.

If you want to talk about intimidation of scientists, you don't have to look too hard to find the opposite complaint. Scientists claiming to have been attacked for political reasons, reports edited by non-scientist political appointees to water down the conclusions, that sort of thing. As long as you're looking for a conspiracy against scientists, look into that one, too.

BTW, Lindzen is one of the most well known and oft quoted contrarians on climate change. You're welcome to agree with him, but you should know that most climate scientists do not, based on the evidence. Opposite of the assertion of his article, Lindzen hasn't been "intimidated" into silence about his position. And obviously he wasn't shut out of IPCC participation.

> Here's a little pattern called the Milankovich Variation, which can explain
> the variations in ice ages every 100,000 and 400,000 years.
> http://www.space.com/scienceastronomy/planetearth/iceage_orbit_wg.html

"A little pattern" - good one. :^) The Milankovich Variation is a long term pattern in terms of human life spans. It is one of many factors climate scientists look at when considering what is happening now.

The MV doesn't explain the current climate change event. But if you want to talk about when the next ice age may be coming, the MV could be a factor. We may want to save some of our fossil fuels so that 50,000 years from now our descendants can burn them to counter the Milankovich Variation with some good old anthropogenic global warming. :^)

<http://www.ncdc.noaa.gov/paleo/milankovitch.html>

"Astronomical calculations show that 65N summer insolation should increase gradually over the next 25,000 years, and that no 65N summer insolation declines sufficient to cause an ice age are expected in the next 50,000 - 100,000 years (Hollan 2000, Berger 2002)."

> An interesting and complicated discussion by regarding a letter published in
> the journal Nature, discloses how really biased and unscientific some
> arguments are regarding climate change data. And how the publishing editors
> are colossal morons in disregarding criticism of colossal scientific errors,
> by rejecting such criticism outright.
> <http://www.climateaudit.org/?p=782>

Interesting. The disputes between McIntyre and Mann go back a few years.

But if this is really about questioning the "hockey stick" graph, then read:

<http://www.realclimate.org/index.php?p=11>

> Here's some more cherry picked info for ya Jamie.

You oughta make a pie! ;^)

> Oh, excuse me it was

> written by a conservative congressman. It must be suspect! Oh and worse yet,

> he's optimistic. What a stooge.

> http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml

That was a fun read. :^)

First, after the missile stuff, he confuses CO₂ output with other forms of pollution. Weird. The rest of his attempted scientific arguments seems to have a similar uniformed grasp on the science. The most accurate statement in his rambling discourse is "I do not know."

Second, he's defending Bush for denying human contributions to the current climate change event. But in 2001, Bush himself said this:

<http://www.whitehouse.gov/news/releases/2001/06/20010611-2.html>
"The issue of climate change respects no border. Its effects cannot be reined in by an army nor advanced by any ideology. Climate change, with its potential to impact every corner of the world, is an issue that must be addressed by the world."

"My Cabinet-level working group has met regularly for the last 10 weeks to review the most recent, most accurate, and most comprehensive science. They have heard from scientists offering a wide spectrum of views. They have reviewed the facts, and they have listened to many theories and suppositions. The working group asked the highly-respected National Academy of Sciences to provide us the most up-to-date information about what is known and about what is not known on the science of climate change.

First, we know the surface temperature of the earth is warming. It has risen by .6 degrees Celsius over the past 100 years. There was a warming trend from the 1890s to the 1940s. Cooling from the 1940s to the 1970s. And then sharply rising temperatures from the 1970s to today.

There is a natural greenhouse effect that contributes to warming.

Greenhouse gases trap heat, and thus warm the earth because they prevent a significant proportion of infrared radiation from escaping into space. Concentration of greenhouse gases, especially CO₂, have increased substantially since the beginning of the industrial revolution. And the National Academy of Sciences indicate that the increase is due in large part to human activity."

If you read on, you'll see that Bush's main objection to Kyoto was that China and India were treated differently than the USA:

"Our country, the United States is the world's largest emitter of manmade greenhouse gases. We account for almost 20 percent of the world's man-made greenhouse emissions. We also account for about one-quarter of the world's economic output. We recognize the responsibility to reduce our emissions. We also recognize the other part of the story -- that the rest of the world emits 80 percent of all greenhouse gases. And many of those emissions come from developing countries.

This is a challenge that requires a 100 percent effort; ours, and the rest of the world's. The world's second-largest emitter of greenhouse gases is China. Yet, China was entirely exempted from the requirements of the Kyoto Protocol.

India and Germany are among the top emitters. Yet, India was also exempt from Kyoto. These and other developing countries that are experiencing rapid growth face challenges in reducing their emissions without harming their economies. We want to work cooperatively with these countries in their efforts to reduce greenhouse emissions and maintain economic growth."

You could accuse Bush of dragging his feet on policy. But based on his speech you can't say he's denying the current climate change event or the strong chance that we are contributing to it. He listens to the National Academy of Sciences, something you might consider.

From: <http://nationalacademies.org/onpi/06072005.pdf>

"Climate change is real
There will always be uncertainty in understanding a system as complex as significant global warming is occurring¹.

The evidence comes from direct measurements of rising surface air temperatures and subsurface ocean temperatures and from phenomena such as increases in average global sea levels, retreating glaciers, and

changes to many physical and biological systems.

It is likely that most of the warming in recent decades can be attributed to human activities (IPCC 2001)². This warming has already led to changes in the Earth's climate.

The existence of greenhouse gases in the atmosphere is vital to life on centigrade degrees lower than they are today. But human activities are well above pre-industrial levels.

Carbon dioxide levels have increased from 280 ppm in 1750 to over 375 measured (i.e. in the last 420,000 years). Increasing greenhouse gases approximately 0.6 centigrade degrees over the twentieth century.

The Intergovernmental Panel on Climate Change (IPCC) projected that the average global surface temperatures will continue to increase to between 1.4 centigrade degrees and 5.8 centigrade degrees above 1990 levels, by 2100."

Consider that.

> Just keeping it real,

"Real" means looking at ALL the evidence. Anything less is surreal.

Cheers,
-Jamie
www.JamieKrutz.com

> Rich

>

> "Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...

>> Neil wrote:

>>> Jamie K <Meta@Dimensional.com> wrote:

>>>> LOL You're kidding, right?

>>> Of course not - I'm actually just trying to put things in

>>> perspective... it's winter, meaning: sometimes it's snows in

>>> some areas - sometimes it snows a lot. What I find amazing is

>>> that if it's snows only a little, you're gonna say it's due to

>>> global warming... if it snows a lot - global warming.

>> That's not at all what I said. Maybe it's what you expected me to say?
>>
>> What I said in my last post to you was:
>>
>> "And, again, no specific weather event can be tied to the current
>> climate change event. But over time we can look for patterns."
>>
>> Which is the opposite of what you think I said. Weird.
>>
>> Before that I wrote:
>>
>> "An increase in extreme weather events is predicted by climate
>> scientists as a consequence of the current climate change event.
>>
>> It may seem counter-intuitive until you really think about it.
>>
>> Warmer ocean water, more evaporation, more energy in weather systems to
>> carry the moisture farther, this can bring more snow over the mountains.
>>
>> (And again, any single weather event can't be linked to the current
>> climate change by itself. But over time we can measure patterns.)"
>>
>>
>> Read that last paragraph again.
>>
>>
>>> Do I think that, knowing that emissions of various types affect
>>> the atmosphere in a negative way, we should ignore it & not try
>>> to do something about it? No.
>> Agreed.
>>
>>
>>> But I also don't think we should
>>> slaughter every cow in India just because their aggregate
>>> greenhouse gas output in the form of methane surpasses that
>>> of the five or six largest cities on the planet combined;
>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>> proposing that one?
>>
>> Also what is the source for your methane statistic?
>>
>>
>>> and
>>> when you tend to blame everything on global warming, from the
>>> fact that it's snowing in Durango, to the problem someone's
>>> having with their PC overheating when they try to run five EDS
>>> cards in it, you've kinda gone way past the "cry wolf" zone in
>>> terms of credibility.

>> Right. Except you're wrong. Maybe you're not reading what I wrote
>> because I haven't been saying that.
>>
>> Maybe you're thinking of someone else. I believe it was Don N. who
>> implied that DJ's snow was a result of GW, but he was being completely
>> facetious.
>>
>> So no, I didn't blame the snow in Durango on global warming. Nor the
>> thunder snow here. We won't know that about any specific event until we
>> can look back and see what the pattern is, and take into account other
>> cycles and patterns like (for North America) El Nino, La Nina, etc.
>>
>> However, it is true that an increase in extreme weather events is one
>> possible consequence of the current climate change event. It's just that
>> we can't look at a specific weather event and say, yeah, that one is
>> from climate change.
>>
>> What we can do is keep track of the data and look for longer term trends.
>>
>> And finally, I'm pretty sure that running 5 EDS cards in one computer is
>> THE major contributor to the current climate change event. FOR GOD'S
>> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>>
>> LOL! ;^)
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>>> Neil
>>>
>
>Hey Rich,

Kim's right, so go ahead and move this to General, if you want to continue.

I'll look for your next reply there.

Thanks,
-Jamie
www.JamieKrutz.com

Kim wrote:

> Rich,
>

> To try and keep this channel clear for music topics I've responded on general:
>
> http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.emuensoniqparis-general&item=3074&uta_g=
>
> Cheers,
> Kim.
> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>> Jamie are you a scientist? From what theories or rather maybe fantasies
> do
>> you concoct your "scientific", and I use the term loosely, rantings. It
> is
>> the height of narcissistic paranoia and ignorance to claim global warming
> is
>> irrefutably anthropogenic. There is no consensus among all scientists, that
>> is a fact. There is only a consensus among those who would like to shove
>> their ideology and mantra and polemic down the throats of those who
>> disagree. There is only a consensus that there is no consensus.
>>
>> Michael Crichton said it best:
>>
>> "Historically, the claim of consensus has been the first refuge of
>> scoundrels; it is a way to avoid debate by claiming that the matter is
>> already settled. Whenever you hear the consensus of scientists agrees on
>> something or other, reach for your wallet, because you're being had.
>>
>> "Let's be clear: the work of science has nothing whatever to do with
>> consensus.
>>
>> "Consensus is the business of politics. Science, on the contrary, requires
>> only one investigator who happens to be right, which means that he or she
>> has results that are verifiable by reference to the real world. In science
>> consensus is irrelevant. What is relevant is reproducible results. The
>> greatest scientists in history are great precisely because they broke with
>> the consensus."
>> <http://www.globalwarmingskeptics.info/>
>>
>> In an article published in the Wall Street Journal Prof. Lindzen, Alfred
> P.
>> Sloan Professor of Atmospheric Science at MIT, discusses the controversy
>> around global warming. He was involved with the IPCC Report, by the way
> he
>> was a contributor to Chapter 4 of the "IPCC Second Assessment"
>> <http://www.opinionjournal.com/extra/?id=110008220>
>>
>> Here's a little pattern called the Milankovich Variation, which can explain
>> the variations in ice ages every 100,000 and 400,000 years.
>> http://www.space.com/scienceastronomy/planetearth/iceage_orb_it_wg.html

>>
>> An interesting and complicated discussion by regarding a letter published
> in
>> the journal Nature, discloses how really biased and unscientific some
>> arguments are regarding climate change data. And how the publishing editors
>> are colossal morons in disregarding criticism of colossal scientific errors,
>> by rejecting such criticism outright.
>> <http://www.climateaudit.org/?p=782>
>>
>> Here's some more cherry picked info for ya Jamie. Oh, excuse me it was
>> written by a conservative congressman. It must be suspect! Oh and worse
> yet,
>> he's optimistic. What a stooge.
>> http://archive.newsmax.com/archives/articles/2001/6/13/19052_2.shtml
>>
>> Just keeping it real,
>> Rich
>>
>> "Jamie K" <Meta@Dimensional.com> wrote in message news:47a8c1bd\$1@linux...
>>> Neil wrote:
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>> LOL You're kidding, right?
>>>>> Of course not - I'm actually just trying to put things in
>>>>> perspective... it's winter, meaning: sometimes it's snows in
>>>>> some areas - sometimes it snows a lot. What I find amazing is
>>>>> that if it's snows only a little, you're gonna say it's due to
>>>>> global warming... if it snows a lot - global warming.
>>> That's not at all what I said. Maybe it's what you expected me to say?
>>>
>>> What I said in my last post to you was:
>>>
>>> "And, again, no specific weather event can be tied to the current
>>> climate change event. But over time we can look for patterns."
>>>
>>> Which is the opposite of what you think I said. Weird.
>>>
>>> Before that I wrote:
>>>
>>> "An increase in extreme weather events is predicted by climate
>>> scientists as a consequence of the current climate change event.
>>>
>>> It may seem counter-intuitive until you really think about it.
>>>
>>> Warmer ocean water, more evaporation, more energy in weather systems to
>>> carry the moisture farther, this can bring more snow over the mountains.
>>>
>>> (And again, any single weather event can't be linked to the current
>>> climate change by itself. But over time we can measure patterns.)"

>>>
>>>
>>> Read that last paragraph again.
>>>
>>>
>>>> Do I think that, knowing that emissions of various types affect
>>>> the atmosphere in a negative way, we should ignore it & not try
>>>> to do something about it? No.
>>> Agreed.
>>>
>>>
>>>> But I also don't think we should
>>>> slaughter every cow in India just because their aggregate
>>>> greenhouse gas output in the form of methane surpasses that
>>>> of the five or six largest cities on the planet combined;
>>> I haven't heard anyone suggest slaughtering every cow in India. Who is
>>> proposing that one?
>>>
>>> Also what is the source for your methane statistic?
>>>
>>>
>>>> and
>>>> when you tend to blame everything on global warming, from the
>>>> fact that it's snowing in Durango, to the problem someone's
>>>> having with their PC overheating when they try to run five EDS
>>>> cards in it, you've kinda gone way past the "cry wolf" zone in
>>>> terms of credibility.
>>> Right. Except you're wrong. Maybe you're not reading what I wrote
>>> because I haven't been saying that.
>>>
>>> Maybe you're thinking of someone else. I believe it was Don N. who
>>> implied that DJ's snow was a result of GW, but he was being completely
>>> facetious.
>>>
>>> So no, I didn't blame the snow in Durango on global warming. Nor the
>>> thunder snow here. We won't know that about any specific event until we
>>> can look back and see what the pattern is, and take into account other
>>> cycles and patterns like (for North America) El Nino, La Nina, etc.
>>>
>>> However, it is true that an increase in extreme weather events is one
>>> possible consequence of the current climate change event. It's just that
>>> we can't look at a specific weather event and say, yeah, that one is
>>> from climate change.
>>>
>>> What we can do is keep track of the data and look for longer term trends.
>>>
>>> And finally, I'm pretty sure that running 5 EDS cards in one computer
> is

>>> THE major contributor to the current climate change event. FOR GOD'S
>>> SAKE, NEIL, UNPLUG THAT PARIS BOX!!!
>>>
>>> LOL! ;^)
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>>
>>>> Neil
>>>>
>>
>Jamie K <Meta@Dimensional.com> wrote:
>
>Hey Rich,
>
>Kim's right, so go ahead and move this to General, if you want to continue.

Thanks Jamie. :o)

Cheers,
Kim.http://www.videofantastica.com/view_video/31903/first, i'm not bashing apple as they are not doing what any large company does (or did) when buying another company...do what you can minimally to maximize profits then sell.

On 10 Feb 2008 07:08:51 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>Many times there is some truth to the rumors. I see through the anti Mac
>bias in this article of minimizing Apples importance to NAB, and the kool-Aid
>comment and the employees are getting ready to abandon ship stuff, also a
>bit of a bash of FCP, which makes me suspicious. There are people that still
>want to belittle Apple as being a toy company with their mickey mouse computers,
>not a serious computer company. At the same time this article could be
>>true.
>
>I don't know why Apple would do this, it's not like they need the money,
>but if they are losing money, I guess they would sell. So will they sell
>off QuickTime also? Unfortunately many times these rumors end up being true.
> Apple has been making moves that are geared towards consumer products.
>
>Apple did stop development on Claris Works (Apple Works). Apple did spin
>off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything

>is possible. I guess it's time to buy the latest versions of FCP and Logic
>before the prices go way up.
>
>Dedric Terry <dterry@keyofd.net> wrote:
>>
>>Here's the original source from this week:
>> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/
>>
>>and another from the same author, though earlier last year:
>> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapps-division-probably-not/>
>>
>>It may just be fueled, or even originated simply on Apple's (then rumored,
>>now confirmed) pull out from NAB (which likely means nothing in and of
>>itself).
>>
>>I could see it from a pure business standpoint in that Apple's mainstay
>>really is products like the iPod, iTunes, iPhone, etc. The pro market is
>a
>>boost in reputation, but likely doesn't compare to iTunes sales. However,
>>as you noted, Apple is about selling a package, and to split a pro package
>>doesn't make sense on its' own. Rumors are what they are - rumors. ;-)
>>
>>Dedric
>>
>>
>>On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"
>><Meta@Dimensional.com> wrote:
>>
>>>
>>> I haven't heard that one, Dedric. What's the source on that?
>>>
>>> I'd be surprise if it were true. Apple sells a lot of their priciest
>>> hardware based on having production-ready software available. It makes
>>> the Mac a viable platform for the media production market, a market
>>> where people spend for speed. Jobs is also into that market from other
>>> angles, with Pixar and as a distributor of content via iTunes. It all
>>> fits together.
>>>
>>> But if it were true, it would be interesting if the new company would
>>> port the Pro Apps to Linux...
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>> James McCloskey wrote:

>>>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting
>back
>>>> on things like FW, maybe this is a sign.
>>>>
>>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>>> Anyone hear the rumor from more than one independant source that Apple
>might
>>>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>>>>> Valley being the rumored buyer).
>>>>>
>>>>> Again, just a net rumor, so it might have been started by Sasquatch,
>or
>>>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>>>
>>>>
>>i had something to say but...it went away...oh yeah, too few macs for
the hackers to care about at that time...you know...bragging rights.
and macs were pt at the time. i worked on pt back then and i still
don't know why it survived and paris didn't. for all it's numbers
ther is still nothing magical about pt...except it's survival.

On Sat, 9 Feb 2008 13:59:40 -0600, "Rich Lamanna"
<richard.lamanna@verizon.net> wrote:

>Is there a Mac version of Anti Pace? I'm on a PC and I think I have a
>version somewhere if you need it.
>
>Rich
>
>"max howarth" <max@nosпамhere.com> wrote in message news:47ac94c0\$1@linux...
>>
>> hi chaps
>>
>> submitted an auth request on the 30th jan and hoped that i might have a
>response
>> by now. had anyone recently had an authorisation? if so how long did it
>take?
>>
>> many thanks
>> max
>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>
>http://www.videofantastica.com/view_video/31903/

Too funny!Damn, a little late to the party.
Thanks for the listen Neil. Very very nice work. Did you do the vocals

-too? Loved the guitar tracks, and of course, the drums were crazy good.

Progrockon.
MR

"Neil" <OI0I@OIU.com> wrote:

>
>Another really nice performance from our Mr. Rod Lincoln on the
>percussively-smacked-thingies.
>
>Probably a little on the "overcooked" side in terms of
>compression & some channel EQ - just a quickie rough, really;
>mainly posting it for your percussively-derived enjoyment.
>
>
> [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
>
>
>...fuck, I used the term "overcoooked" - opens the door for
>Jamie to turn this into another Global Warming thread.
>
>True - there was a bit of bashing to the article which doesn't help
credibility. The only credibility it might have is that it's a video editor
blog (I believe), but even that is suspect.

From a purely business standpoint, I can see it making sense - Apple really doesn't need FCP, Logic or the pro market to thrive, and may just see a way to streamline and do what they do even better, esp. if they are being chased by Thompson to buy it, rather than seeking to unload it. FCP is hardly a marginal success (more like a massive success) but that's how we would see it - to consumers it's pretty much an unknown (just as are Avid, Cubase, Quantel, ProTools, the idea of audio/video editing in general, etc).

When it comes to long term profitability most every company has to look at the larger consumer and hobby market as the pro market (as in audio/video production, not corp/business in general) is just way too small to make a ripple in the ocean of consumer and business sales. That's not a knock of the consumer products in the least - Apple has an impressive and highly successful line, and I'm not saying Mac Pros are "consumer" systems since they cover the bases from consumer to high end easily, where FCP just isn't a consumer app by any stretch, even FCLE is more than an average consumer needs.

Actually if Thompson/Grass Valley were to buy the division, I would kind of fear for Logic's future (not FCP's though), but that's one speculation built on top of a wild rumor, which is a bit like bull riding on a glacier. ;-))
Fun to speculate, but hardly meaningful unless someone signs on the dotted

line and Apple prints it on the website's front page.

Regards,
Dedric

On 2/9/08 2:08 PM, in article 47ae0853\$1@linux, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
> Many times there is some truth to the rumors. I see through the anti Mac
> bias in this article of minimizing Apples importance to NAB, and the kool-Aid
> comment and the employees are getting ready to abandon ship stuff, also a
> bit of a bash of FCP, which makes me suspicious. There are people that still
> want to belittle Apple as being a toy company with their mickey mouse
> computers,
> not a serious computer company. At the same time this article could be
> true.
>
> I don't know why Apple would do this, it's not like they need the money,
> but if they are losing money, I guess they would sell. So will they sell
> off QuickTime also? Unfortunately many times these rumors end up being true.
> Apple has been making moves that are geared towards consumer products.
>
> Apple did stop development on Claris Works (Apple Works). Apple did spin
> off FileMaker Pro, Apple also damaged iMovie by dumbing it down, so anything
> is possible. I guess it's time to buy the latest versions of FCP and Logic
> before the prices go way up.
>
> Dedric Terry <dterry@keyofd.net> wrote:
>>
>> Here's the original source from this week:
>> http://provideocoalition.com/index.php/fcapria/story/apple_a_vid_and_nab/
>>
>> and another from the same author, though earlier last year:
>> <http://www.capria.tv/2007/09/21/apple-looking-to-sell-proapp-s-division-probably-not/>
>>
>> It may just be fueled, or even originated simply on Apple's (then rumored,
>> now confirmed) pull out from NAB (which likely means nothing in and of
>> itself).
>>
>> I could see it from a pure business standpoint in that Apple's mainstay
>> really is products like the iPod, iTunes, iPhone, etc. The pro market is
> a
>> boost in reputation, but likely doesn't compare to iTunes sales. However,
>> as you noted, Apple is about selling a package, and to split a pro package
>> doesn't make sense on its' own. Rumors are what they are - rumors. ;-)

>>
>> Dedic
>>
>>
>> On 2/9/08 1:06 AM, in article 47ad6238@linux, "Jamie K"
>> <Meta@Dimensional.com> wrote:
>>
>>>
>>> I haven't heard that one, Dedic. What's the source on that?
>>>
>>> I'd be surprise if it were true. Apple sells a lot of their priciest
>>> hardware based on having production-ready software available. It makes
>>> the Mac a viable platform for the media production market, a market
>>> where people spend for speed. Jobs is also into that market from other
>>> angles, with Pixar and as a distributor of content via iTunes. It all
>>> fits together.
>>>
>>> But if it were true, it would be interesting if the new company would
>>> port the Pro Apps to Linux...
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>> James McCloskey wrote:
>>>> Damn, I hope not. Anything can happen. Apple sure seem to be cutting
> back
>>>> on things like FW, maybe this is a sign.
>>>>
>>>> Dedic Terry <dterry@keyofd.net> wrote:
>>>>> Anyone hear the rumor from more than one independant source that Apple
> might
>>>>> be (or may have already) selling it's Pro Apps division (Thompson/Grass
>>>>> Valley being the rumored buyer).
>>>>>
>>>>> Again, just a net rumor, so it might have been started by Sasquatch,
> or
>>>>> those guys that mess with Sasquatch on the beef jerky commercials.
>>>>>
>>>>
>>
>I think this makes waterboarding look like a vacation on the Riviera.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47ae5034\$1@linux...
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>>
>>http://www.videofantastica.com/view_video/31903/
>
> Too funny!Wow. I like it. :) That must've been awesome in person.

S

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:47ae433b@linux...

>
> http://www.videofantastica.com/view_video/31903/If you're going to dither, please, do it in
private. Nobody needs to see
that.

S

"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

>
>
>
> How are you guys getting your 24 bits to 16 for evaluating mixes?
>
> I've been using CEP for a long time. And I wonder if the dithering is
> messing
> with the sound too much, clouding the stereo image a tad and just adding
> a haze that is really not there.I want to send the click track to a separate mono bus that can be
controlled
by an external mixer. I can't seem to find a routing option for it. Can I
divorce it from the main stereo bus somehow?

thanks,

DeeJ dunno about C4, since i only have v3, but can't you still set
up a separate output for that in "VST Connections" and send
that track out via it's own dedicated output cahnnel?

Neil

"Deej" <noway@jose.net> wrote:

>I want to send the click track to a separate mono bus that can be controlled

>by an external mixer. I can't seem to find a routing option for it. Can

I

>divorce it from the main stereo bus somehow?

>

>thanks,

>

>Deej

>

>Totally agree, Neil, oddly enough I think we agree about this sort of thing more than we disagree. I 'went native' a long time ago and there's a massive penalty for me going to higher sample rates because I use a lot of software synths and native f/x. For me, 24 bit files at 44.1 sound really, really good and give me a lot of options for real time processing when it comes time to mix.

In a few years, we'll be using dual eight core processors (or more) and will forget the 'Great 44.1 v. 96k Debate' and we'll all use higher sample rates automatically, just like we now record to 24 bit files because we can and they give us an incremental improvement in sound quality.

Fun day of recording for me today, just loud distorted guitars. I used both my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold me, both about 12 inches off the speaker pointed straight at the cone a few inches from center, both mics went into the Langevin DVC. The amps were on a piano bench and in the sweetest spot in the room. Got all of the tracks for three songs in one day. Now that is a work rate I like!

TCB

"Neil" <OIUOI@OI.com> wrote:

>

>"TCB" <nobody@ishere.com> wrote:

>>I really think all of the 16 vs.

>>24 bit and higher sample rates is not important for 85-90 percent of the

>>people recording out there. I think better/smarter mic choices and pres

>make

>>far more difference.

>

>It's like I've been saying on & off in other threads for awhile

>now - it's not about ONE thing making an amazing difference...

>the more I work with digital, the more I realize it's all about

>incremental gains at various stages of production. So, you're

>obviously right about the mics & pres making a difference in

>terms of picking the right combination for the sound you're

>trying to get, but it IS also about wordlengths & samplerates

>& using plugins that process well, instead of adding

>undesireable artifacts, and whether to dither or not to dither,

>etc, etc, as well.

>

>IOW, is a 16-bit, 44.1k truncated mix going to automatically

>sound like shit vs a 24-bit 88.2k or 96k recording that was

>dithered upon mixdown or mastering? I'm not saying that's

>a "gimme" that it will - i'm just saying that each of those

>factors contributes to something that's "a little bit better"

>at each stage of the process.

>

>Neil"Cujo" <chris@applemanstudio.com> wrote:

>Secondly the dithering was definitely audible but way more subtle. The truncated

>mixes seemed a tiny bit louder and the cymbals were more open...less hashy.

Just like an exciter might do, in other words? I'm telling you, the truncation is adding distortion... try a different dither algo if you don't like the type of noise-shaping that the one in Cool Edit offers.

Neil"Neil" <OIUOI@OI.com> wrote in message news:47aea8dc\$1@linux...

>

>

> I dunno about C4, since i only have v3, but can't you still set

> up a separate output for that in "VST Connections" and send

> that track out via it's own dedicated output cahnnel?

>

> Neil

there's no option that I can find to route the click to a VST output. I did find this though:

http://www.dehaupt.com/SynthEdit/DH_Metronome.htm

Works like a charm, synce right up to Cubase and the tone is not obnoxious. I have some samples set for my metronome that I like to use, but these require the players to be hearing the mix off the stereo bus. I can do that, but it mixes the click back into the tracks that are being played (naturally) so it's impossible for each musician to have a separate control over click track level with the Cubase metronome. This VSTi can be routed to a mono track on my HDS-16/HRM-16 cue system and everyone can have a separate click level.

I wish I could load my own samples, but as I said, it doesn't totally suck."TCB" <nobody@ishere.com> wrote:

>

>Totally agree, Neil, oddly enough I think we agree about this sort of thing

>more than we disagree. I 'went native' a long time ago and there's a massive

>penalty for me going to higher sample rates because I use a lot of software

>synths and native f/x. For me, 24 bit files at 44.1 sound really, really

>good and give me a lot of options for real time processing when it comes

>time to mix.

16-bit audio has 65,536 discrete steps to it... 24-bit has over 16 Million... that's a BIG difference in what even the most robust CPU's can handle, so yeah if you're using a lot of major stressors like softsynths/VSTi's, 16-bit makes more sense

in a lot of cases.... frankly, I'm amazed that we can even RUN
30 or 40 tracks of 24-bit!

>In a few years, we'll be using dual eight core processors (or more) and
will forget the 'Great 44.1 v. 96k Debate'

No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)

>Fun day of recording for me today, just loud distorted guitars. I used both
>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
me,
>both about 12 inches off the speaker pointed straight at the cone a few
inches
>from center, both mics went into the Langevin DVC. The amps were on a piano
>bench and in the sweetest spot in the room. Got all of the tracks for three
>songs in one day. Now _that_ is a work rate I like!

Interesting, because today I tried my first-ever recording
of a ribbon mic on guitar... picked up a couple of those Nady
\$69 ribbons on special at Guitar Center a few weeks ago & today
we started setting up for another batch of songs with a band I
did a demo for a few months ago - tried one of the ribbons
through a couple of pre's & settled on the Grace 101 - then
paired it with an Audix i5 through the Focusrite Red, which
sounded enough like the ribbon/Grace combo to perhaps track it
in "pseudo-stereo" that way. Those two combinations have some
very similar characteristics, but are slightly different enough
to provide a definite split image.

NeilHey Mike - thanks, glad you liked it... and yes, i did the
vocals on that one, too.

Neil

"Mike R" <emarenot@yahoo.com> wrote:

>

>Damn, a little late to the party.

>Thanks for the listen Neil. Very very nice work. Did you do the vocals

>-too? Loved the guitar tracks, and of course, the drums were crazy good.

>

>Progrockon.

>MR

>

>

>"Neil" <OIUI@OIU.com> wrote:

>>
>>Another really nice performance from our Mr. Rod Lincoln on the
>>percussively-smacked-thingies.
>>
>>Probably a little on the "overcooked" side in terms of
>>compression & some channel EQ - just a quickie rough, really;
>>mainly posting it for your percussively-derived enjoyment.
>>
>>
>> <http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLincolnDrums.mp3>
>>
>>
>>...fuck, I used the term "overcooked" - opens the door for
>>Jamie to turn this into another Global Warming thread.
>>
>>
>BFD2 is really the best click track. You can just find some grooves that
work or build your own. It's pretty hard to find grooves that aren't
overplayed. The drummers who created the grooves like to embellish wayyyyyy
too much for most grooves to be useful as click tracks but it's possible to
DIY or edit an existing groove and loop it to get something straight ahead
and unembellished. I've located a company called Groovemonkey that makes some
killer grooves for BFD2. I like them much better than the grooves that come
with the program and it's stupid simple to just route the output to a mono
bus and you're good to go with a click.

"Deej" <noway@jose.net> wrote in message news:47aeb046@linux...
>
> "Neil" <OIUOI@OI.com> wrote in message news:47aea8dc\$1@linux...
>>
>>
>> I dunno about C4, since I only have v3, but can't you still set
>> up a separate output for that in "VST Connections" and send
>> that track out via its own dedicated output channel?
>>
>> Neil
>
> there's no option that I can find to route the click to a VST output. I
> did find this though:
>
> http://www.dehaupt.com/SynthEdit/DH_Metronome.htm
>
> Works like a charm, since right up to Cubase and the tone is not
> obnoxious. I have some samples set for my metronome that I like to use,
> but these require the players to be hearing the mix off the stereo bus. I
> can do that, but it mixes the click back into the tracks that are being
> played (naturally) so it's impossible for each musician to have a separate
> control over click track level with the Cubase metronome. This VSTi can be

> routed to a mono track on my HDS-16/HRM-16 cue system and everyone can
> have a separate click level.
>
> I wish I could load my own samples, but as I said, it doesn't totally
> suck.
>
>
> You can setup submixes in the Control room and assign the click to any one
you want so you don't have to listen to it in the control room, but drummer
gets it, singer doesn't, etc.

I am thinking you should be able to use the Control Room just to send to a
separate output buss even if you are monitoring/submixing headphone feeds
externally or in Totalmix - just use it as a submixer for click.

On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "Deej" <noway@jose.net>
wrote:

> I want to send the click track to a separate mono bus that can be controlled
> by an external mixer. I can't seem to find a routing option for it. Can I
> divorce it from the main stereo bus somehow?

>
> thanks,

>
> Deej
>

> "Neil" <OIUOIU@OI.com> wrote:

>
> "TCB" <nobody@ishere.com> wrote:
>>

>> Totally agree, Neil, oddly enough I think we agree about this sort of thing
>> more than we disagree. I 'went native' a long time ago and there's a massive
>> penalty for me going to higher sample rates because I use a lot of software
>> synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>> good and give me a lot of options for real time processing when it comes
>> time to mix.

>
> 16-bit audio has 65,536 discrete steps to it... 24-bit has over
> 16 Million... that's a BIG difference in what even the
> most robust CPU's can handle, so yeah if you're using a lot of
> major stressors like softsynths/VSTi's, 16-bit makes more sense
> in a lot of cases.... frankly, I'm amazed that we can even RUN
> 30 or 40 tracks of 24-bit!

>
>
>> In a few years, we'll be using dual eight core processors (or more) and
> will forget the 'Great 44.1 v. 96k Debate'
>

>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>
>
>>Fun day of recording for me today, just loud distorted guitars. I used both
>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold me,
>>both about 12 inches off the speaker pointed straight at the cone a few inches
>>from center, both mics went into the Langevin DVC. The amps were on a piano bench and in the sweetest spot in the room. Got all of the tracks for three songs in one day. Now that is a work rate I like!
>
>Interesting, because today I tried my first-ever recording of a ribbon mic on guitar... picked up a couple of those Nady \$69 ribbons on special at Guitar Center a few weeks ago & today we started setting up for another batch of songs with a band I did a demo for a few months ago - tried one of the ribbons through a couple of pre's & settled on the Grace 101 - then paired it with an Audix i5 through the Focusrite Red, which sounded enough like the ribbon/Grace combo to perhaps track it in "pseudo-stereo" that way. Those two combinations have some very similar characteristics, but are slightly different enough to provide a definite split image.
>
>Neil

I picked up one of the Nady ribbons from DeeJ. They're really weird mics. My first start with guitar sounds in the 'Steve Albini Pair' approach. One dark mic (the ribbon) and one bright mic (the Claytor you sold me, the Baby Bottle you sold me, or a pencil condenser maybe), both about a foot off the speaker, very close to each other, pointed pretty close to the center of the speaker. I move things around from there. The thing about the Nady mics is that--at least the one I have-- is really dark. I read somewhere that they packed the capsule full of junk to keep them from breaking when some idiot blows in them to see if they're working. Can't confirm or deny this, but it makes a little sense considering how they sound.

TCBYeah, I did notice right off the bat that the Nady is a bit dark-ish, but it might work out OK for this, since it's your typical Mesa Triple-Rectumfryer shred tone. The rolloff of the mic takes off some of the "fizz".

Still gotta mess with placement a little more - we didn't have time yesterday to toy with that very much, but the guitarist liked what he heard right away... anyway, we'll see how it ends up working out. I noticed it has pretty good gain for a ribbon, though... didn't have the amp super-cranked, yet I

also didn't have to max out the gain on any of the preamps I tried it through - 36-40 db of gain on the pre gives a decent, useable level to record with, without the mic sounding too "driven". More than that & it sounds like you're kind of driving the mic too hard... at least in this particular application.

Neil

"TCB" <nobody@ishere.com> wrote:

>

>"Neil" <OIUOIU@OI.com> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>Totally agree, Neil, oddly enough I think we agree about this sort of thing

>>>more than we disagree. I 'went native' a long time ago and there's a massive

>>>penalty for me going to higher sample rates because I use a lot of software

>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really

>>>good and give me a lot of options for real time processing when it comes

>>>time to mix.

>>

>>16-bit audio has 65,536 discrete steps to it... 24-bit has over

>>16 Million... that's a BIG difference in what even the

>>most robust CPU's can handle, so yeah if you're using a lot of

>>major stressors like softsynths/VSTi's, 16-bit makes more sense

>>in a lot of cases.... frankly, I'm amazed that we can even RUN

>>30 or 40 tracks of 24-bit!

>>

>>

>>>In a few years, we'll be using dual eight core processors (or more) and

>>will forget the 'Great 44.1 v. 96k Debate'

>>

>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)

>>

>>

>>>Fun day of recording for me today, just loud distorted guitars. I used

>both

>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold

>>me,

>>>both about 12 inches off the speaker pointed straight at the cone a few

>>inches

>>>from center, both mics went into the Langevin DVC. The amps were on a piano

>>>bench and in the sweetest spot in the room. Got all of the tracks for three

>>>songs in one day. Now _that_ is a work rate I like!
>>
>>Interesting, because today I tried my first-ever recording
>>of a ribbon mic on guitar... picked up a couple of those Nady
>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>we started setting up for another batch of songs with a band I
>>did a demo for a few months ago - tried one of the ribbons
>>through a couple of pre's & settled on the Grace 101 - then
>>paired it with an Audix i5 through the Focusrite Red, which
>>sounded enough like the ribbon/Grace combo to perhaps track it
>>in "pseudo-stereo" that way. Those two combinations have some
>>very similar characteristics, but are slightly different enough
>>to provide a definite split image.
>>
>>Neil
>
>I picked up one of the Nady ribbons from DeeJ. They're really weird mics.
>My first start with guitar sounds in the 'Steve Albini Pair' approach. One
>dark mic (the ribbon) and one bright mic (the Claytor you sold me, the Baby
>Bottle you sold me, or a pencil condenser maybe), both about a foot off
the
>speaker, very close to each other, pointed pretty close to the center of
>the speaker. I move things around from there. The thing about the Nady mics
>is that--at least the one I have-- is _really_ dark. I read somewhere that
>they packed the capsule full of junk to keep them from breaking when some
>idiot blows in them to see if they're working. Can't confirm or deny this,
>but it makes a little sense considering how they sound.
>
>TCBWould seem to me that you could also just do a pre-fader
"send" to a group, and then select that group to output
to a different VST Output - depends how he's got the cans'
mix set up, though, i guess.

Neil

Dedric Terry <dterry@keyofd.net> wrote:

>You can setup submixes in the Control room and assign the click to any one
>you want so you don't have to listen to it in the control room, but drummer
>gets it, singer doesn't, etc.
>
>I am thinking you should be able to use the Control Room just to send to
a
>separate output buss even if you are monitoring/submixing headphone feeds
>externally or in Totalmix - just use it as a submixer for click.
>
>On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "Deej" <noway@jose.net>
>wrote:

>
>> I want to send the click track to a separate mono bus that can be controlled
>> by an external mixer. I can't seem to find a routing option for it. Can
I
>> divorce it from the main stereo bus somehow?
>>
>> thanks,
>>
>> DeeJ
>>
>>
>In order to use the control room function you cannot use ASIO direct
monitoring.

DJ

"Neil" <OIUOIU@OIU.com> wrote in message news:47af3e67\$1@linux...

>
> Would seem to me that you could also just do a pre-fader
> "send" to a group, and then select that group to output
> to a different VST Output - depends how he's got the cans'
> mix set up, though, i guess.
>
> Neil
>
>
> Dedric Terry <dterry@keyofd.net> wrote:
>>You can setup submixes in the Control room and assign the click to any one
>>you want so you don't have to listen to it in the control room, but
>>drummer
>>gets it, singer doesn't, etc.
>>
>>I am thinking you should be able to use the Control Room just to send to
> a
>>separate output buss even if you are monitoring/submixing headphone feeds
>>externally or in Totalmix - just use it as a submixer for click.
>>
>>On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "DeeJ" <noway@jose.net>
>>wrote:
>>
>>> I want to send the click track to a separate mono bus that can be
>>> controlled
>>> by an external mixer. I can't seem to find a routing option for it. Can
> I
>>> divorce it from the main stereo bus somehow?
>>>
>>> thanks,
>>>

>>> Deej
>>>
>>>
>>
>I'm with you Cujo. Of course I almost always am :-)

Radio nowhere, while I enjoy the song, sounds to me like bruce doing the killers doing bruce. Of course my old bandmates disagree with me on that call, they like to refer to it as 8675309 nowhere.

Chuck

"Cujo" <chris@applemanstudio.com> wrote:

>
>
>Oh..Wow..Off topic..but I think London Calling is pretty much flawless in
>almost every way..Way ahead of other stuff from that era.. To me the verb
>adds to the excitement. That stuff is so subjective anyway..
>
>I just want to make sure I am making adjustments to bass and drum levels
>for the right reasons..will do some A/B tests..we are going to try running
>mixes through the 1/4" inputs of my BAE312s and test em against goin into
>the mic inputs via Avedis' line pads..gould be too much transformer color.
>Also the BAE's gain knobs are not stepped so could be that the stereo image
>is off.

>Although..it aint when listening in Paris.

>
>"BR" <nospam@nospam.com> wrote:
>>Not that I know the right way, I'm trying to learn :-) Another example,
>my
>>personal opinion. The song "London Calling" by The Clash, a good song,
but
>>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,
>too
>>much reverb the right way.

>>
>>Bjorn R

>>
>>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...
>>> It's all about the music. I'm making this big Halion String arrangement
>>in
>>> in Cubase. I compose a track to underline a solo part. It works perfect
>>when
>>> played back in Cubase, but when rendered and played back in Paris, it
>>> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
>>mix.
>>> I this case I want that plastic, thin, native sound. Sometimes the vibe
>of
>>> the song is more important than doing it right. (But I guess you must

>know
 >>> the right way, to do it wrong... the right way :-)
 >>>
 >>> Bjorn R
 >>>
 >>>
 >>>
 >>> "Cujo" <chris@applemanstudio.com> wrote in message
 >>news:47ade757\$1@linux...
 >>> >
 >>> >
 >>> > I agree with all of that, but in this case what I am talking about
 is
 >>> listening
 >>> > to the same mixes in the same room not 10 minutes difference in time.
 >>> Playin
 >>> > in Paris sounds wide open and huge.lush lush...then burn dithered CD
 >>plug
 >>> > into the same Dynaudio speakers..same freakin room and it sounds small,
 >>> stereo
 >>> > image not as defined and less "in your face"
 >>> >
 >>> > Pf course to trouble shoot it could be the CD player...but commercial
 >>CD's
 >>> > sound fin through it.
 >>> >
 >>> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
 >>> BAE312's
 >>> > but that is aall in the listening chain as well.
 >>> >
 >>> > Also to the 16 bit thing..for a while I thought 16 sounded better..but
 >>> with
 >>> > the BM15's you can hear a difference..24 seems richer and more 3d or
 >>> something
 >>> > like that..and yes it is not that much of a difference..but the game
 >is
 >>a
 >>> > battle of inches.
 >>> >
 >>> >
 >>> > "Neil" <OIUOI@OI.com> wrote:
 >>> > >
 >>> > >"TCB" <nobody@ishere.com> wrote:
 >>> > >>I really think all of the 16 vs.
 >>> > >>24 bit and higher sample rates is not important for 85-90 percent
 >of
 >>the
 >>> > >>people recording out there. I think better/smarter mic choices and

>>pres
>>> > >make
>>> > >>far more difference.
>>> > >
>>> > >It's like I've been saying on & off in other threads for awhile
>>> > >now - it's not about ONE thing making an amazing difference...
>>> > >the more I work with digital, the more I realize it's all about
>>> > >incremental gains at various stages of production. So, you're
>>> > >obviously right about the mics & pres making a difference in
>>> > >terms of picking the right combination for the sound you're
>>> > >trying to get, but it IS also about wordlengths & samplerates
>>> > >& using plugins that process well, instead of adding
>>> > >undesireable artifacts, and whether to dither or not to dither,
>>> > >etc, etc, as well.
>>> > >
>>> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically
>>> > >sound like shit vs a 24-bit 88.2k or 96k recording that was
>>> > >dithered upon mixdown or mastering? I'm not saying that's
>>> > >a "gimme" that it will - i'm just saying that each of those
>>> > >factors contributes to something that's "a little bit better"
>>> > >at each stage of the process.
>>> > >
>>> > >Neil
>>> >
>>>
>>>
>>
>>
>Neil, that do you think of the ribbon mics?

"Neil" <OIUOIU@OI.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>Totally agree, Neil, oddly enough I think we agree about this sort of thing
>>more than we disagree. I 'went native' a long time ago and there's a massive
>>penalty for me going to higher sample rates because I use a lot of software
>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>good and give me a lot of options for real time processing when it comes
>>time to mix.
>
>16-bit audio has 65,536 discrete steps to it... 24-bit has over
>16 Million... that's a BIG difference in what even the
>most robust CPU's can handle, so yeah if you're using a lot of
>major stressors like softsynths/VSTi's, 16-bit makes more sense
>in a lot of cases.... frankly, I'm amazed that we can even RUN
>30 or 40 tracks of 24-bit!
>

>
>>In a few years, we'll be using dual eight core processors (or more) and
>will forget the 'Great 44.1 v. 96k Debate'
>
>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>
>
>>Fun day of recording for me today, just loud distorted guitars. I used
both
>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
>me,
>>both about 12 inches off the speaker pointed straight at the cone a few
>inches
>>from center, both mics went into the Langevin DVC. The amps were on a piano
>>bench and in the sweetest spot in the room. Got all of the tracks for three
>>songs in one day. Now _that_ is a work rate I like!
>
>Interesting, because today I tried my first-ever recording
>of a ribbon mic on guitar... picked up a couple of those Nady
>\$69 ribbons on special at Guitar Center a few weeks ago & today
>we started setting up for another batch of songs with a band I
>did a demo for a few months ago - tried one of the ribbons
>through a couple of pre's & settled on the Grace 101 - then
>paired it with an Audix i5 through the Focusrite Red, which
>sounded enough like the ribbon/Grace combo to perhaps track it
>in "pseudo-stereo" that way. Those two combinations have some
>very similar characteristics, but are slightly different enough
>to provide a definite split image.
>
>Neill mailed a copy of that to a friend of mine who plays violin in Ritchie
Blackmore's band "Blackmore'sNight"...She hasn't gotten a reply yet,but it
would be interesting to see what kind of royalties they would possibly owe
Ritchie...
"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:47ae433b@linux...
>
> http://www.videofantastica.com/view_video/31903/I have one of those Shiny Box 23c's
(cinemasg tranny) which I think is just
a mod Nady or close to it. Have not liked it on my Marshall yet but works
great on a vintage Champ. where it seems to shine is string things..fiddle
sounds great through it.

"Neil" <OIUOIU@OI.com> wrote:
>
>Yeah, I did notice right off the bat that the Nady is a bit
>dark-ish, but it might work out OK for this, since it's your
>typical Mesa Triple-Rectumfryer shred tone. The rolloff of the
>mic takes off some of the "fizz".

>
>Still gotta mess with placement a little more - we didn't have
>time yesterday to toy with that very much, but the guitarist
>liked what he heard right away... anyway, we'll see how it
>ends up working out. I noticed it has pretty good gain for a
>ribbon, though... didn't have the amp super-cranked, yet I
>also didn't have to max out the gain on any of the preamps I
>tried it through - 36-40 db of gain on the pre gives a decent,
>useable level to record with, without the mic sounding
>too "driven". More than that & it sounds like you're kind of
>driving the mic too hard... at least in this particular
>application.
>
>Neil
>
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>"Neil" <OIUOIU@OI.com> wrote:
>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>Totally agree, Neil, oddly enough I think we agree about this sort of
>thing
>>>>more than we disagree. I 'went native' a long time ago and there's a
massive
>>>>penalty for me going to higher sample rates because I use a lot of software
>>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>>>good and give me a lot of options for real time processing when it comes
>>>>time to mix.
>>>
>>>16-bit audio has 65,536 discrete steps to it... 24-bit has over
>>>16 Million... that's a BIG difference in what even the
>>>most robust CPU's can handle, so yeah if you're using a lot of
>>>major stressors like softsynths/VSTi's, 16-bit makes more sense
>>>in a lot of cases.... frankly, I'm amazed that we can even RUN
>>>30 or 40 tracks of 24-bit!
>>>
>>>
>>>>In a few years, we'll be using dual eight core processors (or more) and
>>>will forget the 'Great 44.1 v. 96k Debate'
>>>
>>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>>>
>>>
>>>>Fun day of recording for me today, just loud distorted guitars. I used
>>both
>>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold

>>>me,
>>>>both about 12 inches off the speaker pointed straight at the cone a few
>>>inches
>>>>from center, both mics went into the Langevin DVC. The amps were on a
>piano
>>>>bench and in the sweetest spot in the room. Got all of the tracks for
>three
>>>>songs in one day. Now _that_ is a work rate I like!
>>>
>>>Interesting, because today I tried my first-ever recording
>>>of a ribbon mic on guitar... picked up a couple of those Nady
>>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>>we started setting up for another batch of songs with a band I
>>>did a demo for a few months ago - tried one of the ribbons
>>>through a couple of pre's & settled on the Grace 101 - then
>>>paired it with an Audix i5 through the Focusrite Red, which
>>>sounded enough like the ribbon/Grace combo to perhaps track it
>>>in "pseudo-stereo" that way. Those two combinations have some
>>>very similar characteristics, but are slightly different enough
>>>to provide a definite split image.
>>>
>>>Neil
>>
>>I picked up one of the Nady ribbons from DeeJ. They're really weird mics.
>>My first start with guitar sounds in the 'Steve Albini Pair' approach.
One
>>dark mic (the ribbon) and one bright mic (the Claytor you sold me, the
Baby
>>Bottle you sold me, or a pencil condenser maybe), both about a foot off
>the
>>speaker, very close to each other, pointed pretty close to the center of
>>the speaker. I move things around from there. The thing about the Nady
mics
>>is that--at least the one I have-- is _really_ dark. I read somewhere that
>>they packed the capsule full of junk to keep them from breaking when some
>>idiot blows in them to see if they're working. Can't confirm or deny this,
>>but it makes a little sense considering how they sound.
>>
>>TCB
>That DH metronome doesn't show up for me in Cubase 4.12. Any tips?I still have one of those
DAT's, an old Sony A7 which I bought to archive my
Session8 recordings. I even still use it from time to time to bring in some
older sessions for production. It still sounds pretty damn good.

Rich

--

'Any 20 year-old who isn't a liberal doesn't have a heart,

and any 40 year-old who isn't a conservative doesn't have a brain.'

- Winston Churchill

"CUjo" <chis@applemanstudio.com> wrote in message news:47ae02e5\$1@linux...

>

>

> I have thought about that...Seems like it may be quickly obsolete though...SPeaking

> of obsolete:

> I was even thinking of hooking my ole Panasonic 3700 up to listen back to

> a DAT in my room..

>

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> >What about an Alesis Master Link? I can SPDIF directly out of Paris

> >digitally into it at 16 or 24 bit and it does a great job of converting

> to

> >16 bit for burning to cd. It's really a time saver for me and real seamless.

> >

> >Rich

> >

> >"cujo" <chris@applemanstudio.com> wrote in message news:47ac6093\$1@linux...

> >>

> >>

> >>

> >> How are you guys getting your 24 bits to 16 for evaluating mixes?

> >>

> >> I've been using CEP for a long time. And I wonder if the dithering is

> >messing

> >> with the sound too much, clouding the stereo image a tad and just adding

> >> a haze that is really not there.

> >

> >

>Sarah, just like a nurse :-)

Rich

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47ae98b4@linux...

> If you're going to dither, please, do it in private. Nobody needs to see > that.

>

> S

>

> "cujo" <chris@applemanstudio.com> wrote in message
news:47ac6093\$1@linux...
> >
> >
> >
> > How are you guys getting your 24 bits to 16 for evaluating mixes?
> >
> > I've been using CEP for a long time. And I wonder if the dithering is
> > messing
> > with the sound too much, clouding the stereo image a tad and just adding
> > a haze that is really not there.
>
> Thanks Chuck.
I do drive my band mates a bit nutz with The Clash.
Of course they all loved it when we got to work with Mikey Dread (who is
not doing well right now)

Oh another great one from that time is The Jam's All Mod COns

"chuck duffy" <c@c.com> wrote:
>
> I'm with you Cujo. Of course I almost always am :-)
>
> Radio nowhere, while I enjoy the song, sounds to me like bruce doing the
> killers doing bruce. Of course my old bandmates disagree with me on that
> call, they like to refer to it as 8675309 nowhere.
>
> Chuck
> "Cujo" <chris@applemanstudio.com> wrote:
>>
>>
>> Oh..Wow..Off topic..but I think London Calling is pretty much flawless
in
>> almost every way..Way ahead of other stuff from that era.. To me the verb
>> adds to the excitement. That stuff is so subjective anyway..
>>
>> I just want to make sure I am making adjustments to bass and drum levels
>> for the right reasons..will do some A/B tests..we are going to try running
>> mixes through the 1/4" inputs of my BAE312s and test em against goin into
>> the mic inputs via Avedis' line pads..gould be too much transformer color.
>> Also the BAE's gain knobs are not stepped so could be that the stereo image
>> is off.
>> Although..it aint when listening in Paris.
>>
>> "BR" <nospam@nospam.com> wrote:
>>> Not that I know the right way, I'm trying to learn :-) Another example,
>> my

>>>personal opinion. The song "London Calling" by The Clash, a good song,
>but
>>>too much reverb the wrong way. The song "Radio Nowhere" by Springsteen,
>>too
>>>much reverb the right way.
>>>
>>>Bjorn R
>>>
>>>"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...
>>>> It's all about the music. I'm making this big Halion String arrangement
>>>in
>>>> in Cubase. I compose a track to underline a solo part. It works perfect
>>>when
>>>> played back in Cubase, but when rendered and played back in Paris, it
>>>> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the
>>>mix.
>>>> I this case I want that plastic, thin, native sound. Sometimes the vibe
>>of
>>>> the song is more important than doing it right. (But I guess you must
>>know
>>>> the right way, to do it wrong... the right way :-)
>>>>
>>>> Bjorn R
>>>>
>>>>
>>>>
>>>> "Cujo" <chris@applemanstudio.com> wrote in message
>>>>news:47ade757\$1@linux...
>>>> >
>>>> >
>>>> > I agree with all of that, but in this case what I am talking about
>is
>>>> listening
>>>> > to the same mixes in the same room not 10 minutes difference in time.
>>>> Playin
>>>> > in Paris sounds wide open and huge.lush lush...then burn dithered
CD
>>>plug
>>>> > into the same Dynaudio speakers..same freakin room and it sounds small,
>>>> stereo
>>>> > image not as defined and less "in your face"
>>>> >
>>>> > Pf course to trouble shoot it could be the CD player...but commercial
>>>CD's
>>>> > sound fin through it.
>>>> >
>>>> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of
>>>> BAE312's

>>>> > but that is aall in the listening chain as well.

>>>> >

>>>> > Also to the 16 bit thing..for a while I thought 16 sounded better..but

>>>> with

>>>> > the BM15's you can hear a difference..24 seems richer and more 3d

or

>>>> something

>>>> > like that..and yes it is not that much of a difference..but the game

>>is

>>>a

>>>> > battle of inches.

>>>> >

>>>> >

>>>> > "Neil" <OIUOI@OI.com> wrote:

>>>> > >

>>>> > >"TCB" <nobody@ishere.com> wrote:

>>>> > >>I really think all of the 16 vs.

>>>> > >>24 bit and higher sample rates is not important for 85-90 percent

>>of

>>>the

>>>> > >>people recording out there. I think better/smarter mic choices and

>>>pres

>>>> > >make

>>>> > >>far more difference.

>>>> > >

>>>> > >It's like I've been saying on & off in other threads for awhile

>>>> > >now - it's not about ONE thing making an amazing difference...

>>>> > >the more I work with digital, the more I realize it's all about

>>>> > >incremental gains at various stages of production. So, you're

>>>> > >obviously right about the mics & pres making a difference in

>>>> > >terms of picking the right combination for the sound you're

>>>> > >trying to get, but it IS also about wordlengths & samplerates

>>>> > >& using plugins that process well, instead of adding

>>>> > >undesireable artifacts, and whether to dither or not to dither,

>>>> > >etc, etc, as well.

>>>> > >

>>>> > >IOW, is a 16-bit, 44.1k truncated mix going to automatically

>>>> > >sound like shit vs a 24-bit 88.2k or 96k recording that was

>>>> > >dithered upon mixdown or mastering? I'm not saying that's

>>>> > >a "gimme" that it will - i'm just saying that each of those

>>>> > >factors contributes to something that's "a little bit better"

>>>> > >at each stage of the process.

>>>> > >

>>>> > >Neil

>>>> >

>>>>

>>>>

>>>>

>>>
>>
>Phil Alken and I have a friend here in Boston who mixed Radiohead's The Bends.
Apparently they chose the Dat safety over the 1/2" to master from.

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>I still have one of those DAT's, an old Sony A7 which I bought to archive
my
>Session8 recordings. I even still use it from time to time to bring in some
>older sessions for production. It still sounds pretty damn good.
>
>Rich
>
>--
>'Any 20 year-old who isn't a liberal doesn't have a heart,
>and any 40 year-old who isn't a conservative doesn't have a brain.'
>
>- Winston Churchill
>
>"CUjo" <chis@applemanstudio.com> wrote in message news:47ae02e5\$1@linux...
>>
>>
>> I have thought about that...Seems like it may be quickly obsolete
>though...SPeaking
>> of obsolete:
>> I was even thinking of hooking my ole Panasonic 3700 up to listen back
to
>> a DAT in my room..
>>
>>
>>
>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>> >What about an Alesis Master Link? I can SPDIF directly out of Paris
>> >digitally into it at 16 or 24 bit and it does a great job of converting
>> to
>> >16 bit for burning to cd. It's really a time saver for me and real
>seamless.
>> >
>> >Rich
>> >
>> >"cujo" <chris@applemanstudio.com> wrote in message
>news:47ac6093\$1@linux...
>> >>
>> >>
>> >>
>> >> How are you guys getting your 24 bits to 16 for evaluating mixes?
>> >>
>> >> I've been using CEP for a long time. And I wonder if the dithering

is
>> >messing
>> >> with the sound too much, clouding the stereo image a tad and just
>adding
>> >> a haze that is really not there.
>> >
>> >
>>
>
>Funny, I'm experiencing that also, too often, how thoughts seem to just seem
to disappear into the ether :-)

Rich

"rick" <parnell68@hotmail.com> wrote in message
news:4qgsq39h4jsfr8rro6rmjkq3hvvi4ueahr@4ax.com...
> i had something to say but...it went away...oh yeah, too few macs for
> the hackers to care about at that time...you know...bragging rights.
> and macs were pt at the time. i worked on pt back then and i still
> don't know why it survived and paris didn't. for all it's numbers
> ther is still nothing magical about pt...except it's survival.
>
>
>
> On Sat, 9 Feb 2008 13:59:40 -0600, "Rich Lamanna"
> <richard.lamanna@verizon.net> wrote:
>
> >Is there a Mac version of Anti Pace? I'm on a PC and I think I have a
> >version somewhere if you need it.
> >
> >Rich
> >
> >"max howarth" <max@nosпамhere.com> wrote in message
news:47ac94c0\$1@linux...
> >>
> >> hi chaps
> >>
> >> submitted an auth request on the 30th jan and hoped that i might have a
> >response
> >> by now. had anyone recently had an authorisation? if so how long did it
> >take?
> >>
> >> many thanks
> >> max
> >
>I used a DAT to master from for Introspective, that wasn't too long ago
either. The thing I like about the Master Link is its ability to burn right
to cd easily and quickly. I think just about everyone has a cd player, but

not so for a DAT.

Rich

"Cujo" <chris@applemanstudio.com> wrote in message news:47af7efb\$1@linux...

>

>

> Phil Alken and I have a friend here in Boston who mixed Radiohead's The Bends.

> Apparently they chose the Dat safety over the 1/2" to master from.

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> >I still have one of those DAT's, an old Sony A7 which I bought to archive

> my

> >Session8 recordings. I even still use it from time to time to bring in some

> >older sessions for production. It still sounds pretty damn good.

> >

> >Rich

> >

> >--

> >'Any 20 year-old who isn't a liberal doesn't have a heart,

> >and any 40 year-old who isn't a conservative doesn't have a brain.'

> >

> >- Winston Churchill

> >

> >"CUjo" <chis@applemanstudio.com> wrote in message news:47ae02e5\$1@linux...

> >>

> >>

> >> I have thought about that...Seems like it may be quickly obsolete

> >>though...SPeaking

> >> of obsolete:

> >> I was even thinking of hooking my ole Panasonic 3700 up to listen back > to

> >> a DAT in my room..

> >>

> >>

> >>

> >> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> >> >What about an Alesis Master Link? I can SPDIF directly out of Paris

> >> >digitally into it at 16 or 24 bit and it does a great job of converting

> >> to

> >> >16 bit for burning to cd. It's really a time saver for me and real

> >> seamless.

> >> >

> >> >Rich

> > >
> > >"cujo" <chris@applemanstudio.com> wrote in message
> >news:47ac6093\$1@linux...
> > >
> > >
> > >
> > > How are you guys getting your 24 bits to 16 for evaluating mixes?
> > >
> > > I've been using CEP for a long time. And I wonder if the dithering
> is
> > >messing
> > > with the sound too much, clouding the stereo image a tad and just
> >adding
> > > a haze that is really not there.
> > >
> > >
> > >
> >
> >
> >
>By the way, I should mention, I thought the drums, guitar and vocal tracks
all sounded killer.

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47adfc4d@linux...
> Nice mix, synth sounds are kind of thick though, maybe overpowering. I
> might have done something less bright. did you get yourself plowed out of
> there yet?
>
> Rich
>
> "Neil" <OI@OIU.com> wrote in message news:47a93924\$1@linux...
> >
> > Another really nice performance from our Mr. Rod Lincoln on the
> > percussively-smacked-thingsies.
> >
> > Probably a little on the "overcooked" side in terms of
> > compression & some channel EQ - just a quickie rough, really;
> > mainly posting it for your percussively-derived enjoyment.
> >
> >
> > [http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3](http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco%20InDrums.mp3)
> >
> >
> > ...fuck, I used the term "overcoooked" - opens the door for
> > Jamie to turn this into another Global Warming thread.
> >

> >

>

>You got a nice set of cords man.

MR

"Neil" <OIUOI@OI.com> wrote:

>

>Hey Mike - thanks, glad you liked it... and yes, i did the

>vocals on that one, too.

>

>Neil

>

>

>"Mike R" <emarenot@yahoo.com> wrote:

>>

>>Damn, a little late to the party.

>>Thanks for the listen Neil. Very very nice work. Did you do the vocals

>>-too? Loved the guitar tracks, and of course, the drums were crazy good.

>>

>>Progrockon.

>>MR

>>

>>

>>"Neil" <OIUI@OIU.com> wrote:

>>>

>>>Another really nice performance from our Mr. Rod Lincoln on the

>>>percussively-smacked-thingies.

>>>

>>>Probably a little on the "overcooked" side in terms of

>>>compression & some channel EQ - just a quickie rough, really;

>>>mainly posting it for your percussively-derived enjoyment.

>>>

>>>

>>> <http://saqqararecords.com/MiscAudio/Conquest1stRoughW-RLinco InDrums.mp3>

>>>

>>>

>>>...fuck, I used the term "overcoooked" - opens the door for

>>>Jamie to turn this into another Global Warming thread.

>>>

>>>

>>

>HI Deej,

You sure about that?

Seems to be working for me.

How are you setting it up?

Chris

Deej wrote:

> In order to use the control room function you cannot use ASIO direct
> monitoring.

>

> DJ

>

> "Neil" <OIUOIU@OIU.com> wrote in message news:47af3e67\$1@linux...

>

>> Would seem to me that you could also just do a pre-fader

>> "send" to a group, and then select that group to output

>> to a different VST Output - depends how he's got the cans'

>> mix set up, though, i guess.

>>

>> Neil

>>

>>

>> Dedric Terry <dterry@keyofd.net> wrote:

>>

>>> You can setup submixes in the Control room and assign the click to any one

>>> you want so you don't have to listen to it in the control room, but

>>> drummer

>>> gets it, singer doesn't, etc.

>>>

>>> I am thinking you should be able to use the Control Room just to send to

>>>

>> a

>>

>>> separate output buss even if you are monitoring/submixing headphone feeds

>>> externally or in Totalmix - just use it as a submixer for click.

>>>

>>> On 2/9/08 11:49 PM, in article 47aea1e4\$1@linux, "Deej" <noway@jose.net>

>>> wrote:

>>>

>>>

>>>> I want to send the click track to a separate mono bus that can be

>>>> controlled

>>>> by an external mixer. I can't seem to find a routing option for it. Can

>>>>

>> I

>>

>>>> divorce it from the main stereo bus somehow?

>>>>

>>>> thanks,

>>>>

>>>> Deej

>>>>

>>>>

>>>>

>

>

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762 "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47afa5a5@linux...

> HI DeeJ,

> You sure about that?

>

> Seems to be working for me.

> How are you setting it up?

> Chris

>

Well, that's what it says in the manual. How are you setting it up? HI DeeJ,
Two different way I do it.

1.

Go to Vst connections and VST Outputs. Open up the window enough to see
the row that say click. on what ever stereo or mono bus channels you
want to have the click track go out too.

Control the output level with total mix. The draw back is you can't
control the click level other than globally in the metronome setup. But
in general this work fine. Sense you can use these buses for audio such
as headphone sends, etc you can pick and choose who hears the click.

2.

Using the control room can give you more volume control options but
technically more limited in the number of channels you can send the
click track too.

In my outputs setup this way. Using a fire face 800

analog 1/2 - main stereo bus to studio monitors

analog 3/4 - for misc external crap send/return

analog 5/6 control room studio 1 - to shitty PC monitors

analog 7/8 control room studio 2 - to home stereo system

analog 9/10 control phones out w/ click ON

You can use both these methods at once sense the control locks out those
outputs. You can send a click track to every output your have if you are
so inclined this way and with out total mix.

Chris

Deej wrote:

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

> news:47afa5a5@linux...

>

>> HI Deej,

>> You sure about that?

>>

>> Seems to be working for me.

>> How are you setting it up?

>> Chris

>>

>>

>

> Well, that's what it says in the manual. How are you setting it up?

>

>

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762 Not knocking the Nady at all, it's a very decent mic for the (small) money.

There are some guys in the interweb who have mods for them to remove a bit of the muffling, but I haven't been that brave yet.

With the SE ribbon the gain has been dependent on the source. With a fairly loud guitar cab the DVC works great. With acoustic guitar or percussion (tambourines sound _lovely_ with it) I have to use the Syteks just because they have a lot more gain. I have to admit, I like the Syteks more and more as I use them. Simple design, really cheap on a 'per pre' basis, and they do a simple job very well. They make stuff louder. I might pick up two more so I have 12 channels all the time.

Anywho, good luck with the Nadys, I can see them sounding great on a shredding Mesa triple + cab setup. Plenty of high end there anyway, so the rolloff might help.

TCB

"Neil" <OIUOIU@OI.com> wrote:

>

>Yeah, I did notice right off the bat that the Nady is a bit
>dark-ish, but it might work out OK for this, since it's your
>typical Mesa Triple-Rectumfryer shred tone. The rolloff of the
>mic takes off some of the "fizz".
>
>Still gotta mess with placement a little more - we didn't have
>time yesterday to toy with that very much, but the guitarist
>liked what he heard right away... anyway, we'll see how it
>ends up working out. I noticed it has pretty good gain for a
>ribbon, though... didn't have the amp super-cranked, yet I
>also didn't have to max out the gain on any of the preamps I
>tried it through - 36-40 db of gain on the pre gives a decent,
>useable level to record with, without the mic sounding
>too "driven". More than that & it sounds like you're kind of
>driving the mic too hard... at least in this particular
>application.
>
>Neil
>
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>"Neil" <OIUOIU@OI.com> wrote:
>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>>
>>>>Totally agree, Neil, oddly enough I think we agree about this sort of
>thing
>>>>more than we disagree. I 'went native' a long time ago and there's a
massive
>>>>penalty for me going to higher sample rates because I use a lot of software
>>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really
>>>>good and give me a lot of options for real time processing when it comes
>>>>time to mix.
>>>
>>>16-bit audio has 65,536 discrete steps to it... 24-bit has over
>>>16 Million... that's a BIG difference in what even the
>>>most robust CPU's can handle, so yeah if you're using a lot of
>>>major stressors like softsynths/VSTi's, 16-bit makes more sense
>>>in a lot of cases.... frankly, I'm amazed that we can even RUN
>>>30 or 40 tracks of 24-bit!
>>>
>>>
>>>>In a few years, we'll be using dual eight core processors (or more) and
>>>>will forget the 'Great 44.1 v. 96k Debate'
>>>
>>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)
>>>

>>>
>>>>Fun day of recording for me today, just loud distorted guitars. I used
>>both
>>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold
>>>me,
>>>>both about 12 inches off the speaker pointed straight at the cone a few
>>>inches
>>>>from center, both mics went into the Langevin DVC. The amps were on a
>piano
>>>>bench and in the sweetest spot in the room. Got all of the tracks for
>three
>>>>songs in one day. Now _that_ is a work rate I like!
>>>
>>>Interesting, because today I tried my first-ever recording
>>>>of a ribbon mic on guitar... picked up a couple of those Nady
>>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>>we started setting up for another batch of songs with a band I
>>>did a demo for a few months ago - tried one of the ribbons
>>>through a couple of pre's & settled on the Grace 101 - then
>>>paired it with an Audix i5 through the Focusrite Red, which
>>>sounded enough like the ribbon/Grace combo to perhaps track it
>>>in "pseudo-stereo" that way. Those two combinations have some
>>>very similar characteristics, but are slightly different enough
>>>to provide a definite split image.
>>>
>>>Neil
>>
>>I picked up one of the Nady ribbons from DeeJ. They're really weird mics.
>>My first start with guitar sounds in the 'Steve Albini Pair' approach.
One
>>dark mic (the ribbon) and one bright mic (the Claytor you sold me, the
Baby
>>Bottle you sold me, or a pencil condenser maybe), both about a foot off
>the
>>speaker, very close to each other, pointed pretty close to the center of
>>the speaker. I move things around from there. The thing about the Nady
mics
>>is that--at least the one I have-- is _really_ dark. I read somewhere that
>>they packed the capsule full of junk to keep them from breaking when some
>>idiot blows in them to see if they're working. Can't confirm or deny this,
>>but it makes a little sense considering how they sound.
>>
>>TCB
>just sayin'...I just read that Apple has a big press conference at the end of the month.
They may be headed in a different direction. Apple has dropped FW from
products. They dropped Computer from their name, which people thought they
wanted to be thought of as a consumer products company. Fasten your seat
belts, I have a feeling it's about to get bumpy.

Maybe all the time it took them to get Logic 8 out, took a toll on them.
Once again, the big companies can sell a lot more stuff to the masses then they can to a few pro and semi pro musicians / video guys.

Dedric Terry <dterry@keyofd.net> wrote:

>Hi Chris,

>

>I've heard speculation from video producers that Avid is putting more into
>their road show than trade shows, but there is also the minor issue of
>decreased earnings and bringing on a new CAO to forge a new direction for
>the company. I think they see the writing on the wall - they may be
>established, but they aren't gaining new ground - just maintaining, barely.

>

>Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>being bypassed for FCP on bigger and bigger projects here in the corporate
>and advertising markets.

>

>Regards,

>Dedric

>

>On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"

><chrisl@adkproaudio.com> wrote:

>

>> Hi Dedric,

>> Yes probably the case with Apple. I think Apple in general just don't
>> need ot every do trade shows.

>> They already have MacWorld and with Apple stores and resellers you can
>> pretty much find out or see anything you want so not much point.

>>

>>

>> For Avid it was probably the utter lack of a something worth while to
show.

>> Both Premiere, Final Cut and even Vegas are kicking their ass.

>> They have upgrade and support policies that make Waves and Digi seem
>> like Reaper in comparison.

>> Unlike Digi they do not have stable and compatible software hardware for
>> any current PC or MAC sense like version 5.2.

>> Premiere and Final Cut are sooo far ahead of them at this point it's silly.

>>

>> Chris

>>

>>

>>

>> Dedric Terry wrote:

>>> Trade shows seem to be losing too much ground to the net. Just quicker
and

>>> cheaper to reach customers that way than setting up a booth for mainly

other
 >>> companies to walk by.
 >>>
 >>> My guess anyway...
 >>>
 >>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
 >>> <excelsm@hotmail.com> wrote:
 >>>
 >>>
 >>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_conference.html
 >>>> nf
 >>>> erence.html
 >>>>
 >>>> <http://translate.google.com/translate?u=http%3A%2F%2Fwww.setteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8>
 >>>> %2
 >>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
 >>>>
 >>>>
 >>>
 >>>
 >he bores me as do the no talent grammysFW... as in firewire?

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
 news:47b018a6\$1@linux...

>
 > I just read that Apple has a big press conference at the end of the month.
 > They may be headed in a different direction. Apple has dropped FW from
 > products. They dropped Computer from their name, which people thought
 > they
 > wanted to be thought of as a consumer products company. Fasten your seat
 > belts, I have a feeling it's about to get bumpy.
 >
 > Maybe all the time it took them to get Logic 8 out, took a toll on them.
 > Once again, the big companies can sell a lot more stuff to the masses than
 > they can to a few pro and semi pro musicians / video guys.
 >
 > Dedric Terry <dterry@keyofd.net> wrote:
 >>Hi Chris,
 >>
 >>I've heard speculation from video producers that Avid is putting more into
 >>their road show than trade shows, but there is also the minor issue of
 >>decreased earnings and bringing on a new CAO to forge a new direction for
 >>the company. I think they see the writing on the wall - they may be
 >>established, but they aren't gaining new ground - just maintaining,
 >>barely.
 >>

>>Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>>being bypassed for FCP on bigger and bigger projects here in the corporate
>>and advertising markets.
>>
>>Regards,
>>Dedric
>>
>>On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"
>><chrisl@adkproaudio.com> wrote:
>>
>>> Hi Dedric,
>>> Yes probably the case with Apple. I think Apple in general just don't
>>> need ot every do trade shows.
>>> They already have MacWorld and with Apple stores and resellers you can
>>> pretty much find out or see anything you want so not much point.
>>>
>>>
>>> For Avid it was probably the utter lack of a something worth while to
> show.
>>> Both Premiere, Final Cut and even Vegas are kicking their ass.
>>> They have upgrade and support policies that make Waves and Digi seem
>>> like Reaper in comparison.
>>> Unlike Digi they do not have stable and compatible software hardware for
>>> any current PC or MAC sense like version 5.2.
>>> Premiere and Final Cut are sooo far ahead of them at this point it's
>>> silly.
>>>
>>> Chris
>>>
>>>
>>>
>>> Dedric Terry wrote:
>>>> Trade shows seem to be losing too much ground to the net. Just quicker
> and
>>>> cheaper to reach customers that way than setting up a booth for mainly
> other
>>>> companies to walk by.
>>>>
>>>> My guess anyway...
>>>>
>>>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
>>>> <excelsm@hotmail.com> wrote:
>>>>
>>>>
>>>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_conference.html
>>>>> nf
>>>>> erence.html
>>>>>

```
>>>>> http://translate.google.com/translate?u=http%3A%2F%2Fwww.set%2Fteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>>
>>>>>
>>>>
>>>>
>>
>Hey Neil,
```

Yeah, I don't have the firewire device yet (suppose to arrive today), but I just installed Cubase on my notebook (AMD Turion 64bit) and imported some wav's from my Paris... just wanted to play a little... to get a feel for Cubase. Well, I first ran into issues with converting from the Paris 24 bit. I normally use CoolEdit (older version). Of course, it brings Paris 24 bit files in as 32 bit. I am not sure why, but it does. But when I pulled up a converted 24 bit from Cubase, Cooledit started doing 24 bit. Don't ask.. cause I am clueless. However, I got my wav files finally converted to 24 bit properly and Cubase recognized them. It didn't like 32 bit files. So I brought them into a new project. I had to do one wav at a time because Cubase would sometimes crash after I imported a new one. Not everytime. So I had to import it, save it, play it, close it, open it, re-play it... and hopefully didn't crash again. There were about 9 wav files for this one song I was playing with and it took hours to just get the wav files in and levels adjusted. Since I am not recording yet, ASIO isn't an option... and playback were just through the speakers... Oh, it crashed almost everytime on certain plugins.

Anyway, I don't have my notebook tweaked for audio yet, so perhaps that is some of the cause... but from my little experiment... I have real concerns for Cubase stability. I'll keep playing... and get it tweaked... maybe I'll have better luck. i was just wondering if others had Cubase Studio 4.0 issues...

"Neil" <OIUOI@OIU.com> wrote:

>
>If you don't yet have your firewire interface, what are you
>using for playback? IOW, I wonder if it could be crashing
>because you don't have an ASIO-compliant soundcard/driver?
>
>I've had Cubase crash or lock up only a few times, but it's
>only been when I've inserted some new plugin I'm trying that
>happens to have poorly-written code, or is a CPU pig to the
>extent that it puts everything over the top & causes the lockup.
>I don't beleive I've ever had it crash on on a stable rig under
>any other circumstances (although on my last rig before this
>one - there were some mobo/chipset issues - it locked up a few
>times on that one, but then other funky things would

>happen that didn't occur on my current rig or the one prior to
>that intermediate one - like losing sync with word clock from
>time to time, for example, so there was some PC hardware funk
>goin' on there.)
>
>Neil
>
>"Ed" <askme@email.com> wrote:
>>
>>Thanks Chris! I am gonna play with it once I get my firewire device hooked
>>up. I was curious if others were using it and how reliable. Sounds like
>>it is worth trying.
>>
>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>Hi Ed,
>>>Use it all the time for trouble shooting . Its an awesome tool.
>>>
>>>It is great for finding what device is causing bus interrupts.
>>>
>>>Chris
>>>
>>>
>>>Ed wrote:
>>>> Hey folks... anyone familiar with this program?
>>>>
>>>> http://www.thesycon.de/deu/latency_check.shtml
>>>>
>>>> I recently purchased the Alesis io14 (firewire) that I am gonna try.
>
>>I need
>>>> a cheap something, but with at least 4 inputs. I tried to research,
>but
>>>> so few reviews... But the firmware/driver updates recommend this proggie...
>>>> Anyone?
>>>>
>>>
>>>--
>>>Chris Ludwig
>>>
>>>ADK Pro Audio
>>>(859) 635-5762
>>>www.adkproaudio.com
>>>chrisl@adkproaudio.com
>>
>Hey Chuck... are you saying your box version crashed, but then you downloaded
the updates and it stopped crashing? Weird.

I am trying the downloaded trial version. I would assume that it is the

most stable one. But not on my machine. The Cubase LE comes with this Firewire device... I hope it is more stable than what I experienced with the trial version I downloaded.

"chuck duffy" <c@c.com> wrote:

>

>Hi Ed,

>

>Cubase doesn't crash on my machine, and I didn't really do anything special
>to it. I would check the steiny site for the latest updates, as I do know
>that the 'out of the box' version I had did crash a bit.

>

>Chuck

>"Ed" <askme@email.com> wrote:

>>

>>Hey Chuck... that is strange. I just clicked on it and the page popped
>right

>>up. It was real important.. I was just kinda curious if anyone heard or
>>used it. Although I am still a Paris user... I am trying out new things
>>(within reason). I got the Cubase 4 (Studio) and imported some wav's to
>>play with.. I wanted to start learning before my firewire device gets here,
>>because I need to record in Cubase (or something). Anyway, is Cubase 4
>stable?

>> I haven't tweaked my notebook (AMD Turion 64, 1.6GB) on XP Pro... but
>I

>>am just trying to import some wav's from old projects... Sheesh... Cubase
>>crashes more than it is up and running. Just simple things like adding
>a

>>reverb on one vox track... sometimes it works, sometimes I get the error
>>to send... I hit don't send and it crashes. Anyone else experiencing these
>>kind of issues with Cubase? I am not sure I want to pay \$400 for a program
>>that crashes so much. Any other recommendations?

>>

>>

>>"chuck duffy" <c@c.com> wrote:

>>>

>>>Haven't heard of it.

>>>

>>>Tried to get to the link but got a 'page not found' error.

>>>

>>>I think the main thing is to run whatever test you are going to run for

>>a

>>>really long time. I know my system reports really low latency, and works
>>>great 99.9% of the time, but every once in a while there's a glitch and

>>it's

>>>byby take.

>>>

>>>Chuck
>>>
>>>
>>>
>>>"Ed" <askme@email.com> wrote:
>>>>
>>>>Hey folks... anyone familiar with this program?
>>>>
>>>>http://www.thesycon.de/deu/latency_check.shtml
>>>>
>>>>I recently purchased the Alesis io14 (firewire) that I am gonna try.

>I
>>>need
>>>>a cheap something, but with at least 4 inputs. I tried to research,
but
>>>>so few reviews... But the firmware/driver updates recommend this proggie...
>>>> Anyone?
>>>>
>>>
>>
>I can't speak for 4.0, as I'm still on v3, but I know very
few instances of people here complaining about Cubase being
unstable - you can probably move forward with confidence.
There was one version (beta) of the RME HDSP driver that both
Deej & I had some issues with - that caused some aberrations
with Cubase, but they cleared up with the driver rewrite/final
version of it.

Let's put it this way... JohnB RAVES about Cubase & how stable
it is - and he doesn't rave about ANYTHING.

:D

BTW, just curious - you're not running WinVista on your
notebook, are you?

Neil

"Ed" <askme@email.com> wrote:
>
>Hey Neil,
>
> Yeah, I don't have the firewire device yet (suppose to arrive today),
but
>I just installed Cubase on my notebook (AMD Turion 64bit) and imported some
>wav's from my Paris... just wanted to play a little... to get a feel for

>Cubase. Well, I first ran into issues with converting from the Paris 24
 >bit. I normally use CoolEdit (older version). Of course, it brings Paris
 >24 bit files in as 32 bit. I am not sure why, but it does. But when I
 pulled
 >up a converted 24 bit from Cubase, Cooledit started doing 24 bit. Don't
 >ask.. cause I am clueless. However, I got my wav files finally converted
 >to 24 bit properly and Cubase recognized them. It didn't like 32 bit files.
 > So I brought them into a new project. I had to do one wav at a time because
 >Cubase would sometimes crash after I imported a new one. Not everytime.

>So I had to import it, save it, play it, close it, open it, re-play it...
 >and hopefully didn't crash again. There were about 9 wav files for this
 >one song I was playing with and it took hours to just get the wav files
 in
 >and levels adjusted. Since I am not recording yet, ASIO isn't an option...
 >and playback were just through the speakers... Oh, it crashed almost everytime
 >on certain plugins.

>
 >Anyway, I don't have my notebook tweaked for audio yet, so perhaps that
 is
 >some of the cause... but from my little experiment... I have real concerns
 >for Cubase stability. I'll keep playing... and get it tweaked... maybe
 I'll
 >have better luck. i was just wondering if others had Cubase Studio 4.0
 issues...

>
 >
 >"Neil" <OIUOI@OIU.com> wrote:
 >>
 >>If you don't yet have your firewire interface, what are you
 >>using for playback? IOW, I wonder if it could be crashing
 >>because you don't have an ASIO-compliant soundcard/driver?
 >>
 >>I've had Cubase crash or lock up only a few times, but it's
 >>only been when I've inserted some new plugin I'm trying that
 >>happens to have poorly-written code, or is a CPU pig to the
 >>extent that it puts everything over the top & causes the lockup.
 >>I don't beleive I've ever had it crash on on a stable rig under
 >>any other circumstances (although on my last rig before this
 >>one - there were some mobo/chipset issues - it locked up a few
 >>times on that one, but then other funky things would
 >>happen that didn't occur on my current rig or the one prior to
 >>that intermediate one - like losing sync with word clock from
 >>time to time, for example, so there was some PC hardware funk
 >>goin' on there.)
 >>
 >>Neil
 >>

>>"Ed" <askme@email.com> wrote:
>>>
>>>Thanks Chris! I am gonna play with it once I get my firewire device hooked
>>>up. I was curious if others were using it and how reliable. Sounds like
>>>it is worth trying.
>>>
>>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>Hi Ed,
>>>>Use it all the time for trouble shooting . Its an awesome tool.
>>>>
>>>>It is great for finding what device is causing bus interrupts.
>>>>
>>>>Chris
>>>>
>>>>
>>>>Ed wrote:
>>>>> Hey folks... anyone familiar with this program?
>>>>>
>>>>> http://www.thesycon.de/deu/latency_check.shtml
>>>>>
>>>>> I recently purchased the Alesis io14 (firewire) that I am gonna try.
>>
>>>I need
>>>>> a cheap something, but with at least 4 inputs. I tried to research,
>>but
>>>>> so few reviews... But the firmware/driver updates recommend this proggie...
>>>>> Anyone?
>>>>>
>>>>>
>>>>>--
>>>>Chris Ludwig
>>>>
>>>>ADK Pro Audio
>>>>(859) 635-5762
>>>>www.adkproaudio.com
>>>>chrisl@adkproaudio.com
>>>
>>
>My favorite line of the night was from Vince Gill...

"I just got an award from a Beatle.

You had that happen yet, Kanye?"

:)

"John" <no@no.com> wrote:

>

>he bores me as do the no talent grammysHI Sarah,
Way better than the original!! I think.
Chris

Sarah wrote:

> Wow. I like it. :) That must've been awesome in person.

>

> S

>

>

> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
> news:47ae433b@linux...

>> http://www.videofantastica.com/view_video/31903/

>

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comI use LM7 for the click and just route the return to the output I need...

David.

Chris Ludwig wrote:

> HI DeeJ,

> Two different way I do it.

>

> 1.

>

> Go to Vst connections and VST Outputs. Open up the window enough to see
> the row that say click. on what ever stereo or mono bus channels you
> want to have the click track go out too.

> Control the output level with total mix. The draw back is you can't

> control the click level other than globally in the metronome setup. But

> in general this work fine. Sense you can use these buses for audio such

> as headphone sends, etc you can pick and choose who hears the click.

>

> 2.

> Using the control room can give you more volume control options but

> technically more limited in the number of channels you can send the

> click track too.

> In my outputs setup this way. Using a fire face 800
> analog 1/2 - main stereo bus to studio monitors
> analog 3/4 - for misc external crap send/return
> analog 5/6 control room studio 1 - to shitty PC monitors
> analog 7/8 control room studio 2 - to home stereo system
> analog 9/10 control phones out w/ click ON
>
> You can use both these methods at once sense the control locks out those
> outputs. You can send a click track to every output your have if you are
> so inclined this way and with out total mix.

>
> Chris

>
>
>
>
> DeeJ wrote:

>
>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>> news:47afa5a5@linux...

>>

>>

>>> HI DeeJ,
>>> You sure about that?

>>>

>>> Seems to be working for me.
>>> How are you setting it up?

>>> Chris

>>>

>>>

>>

>>

>> Well, that's what it says in the manual. How are you setting it up?

>>

>>

>

>Too early to really tell, James... so far, so good, though.
Like I said, we just slapped one up about a foot away from the
cabinet & ran it through one of the the Grace's & it sounded
pretty good right off the bat. Tried a couple other pre's, but
immediately went back to the Grace without even a debate.

Only tried it on the Mesa-shred tone so far... like I was
telling Thad, the rolloff on the mic seems to take off a lot of
the "fizz", so it might work out just fine for this application
(basic trax on rhythm guitar, coupled with an i5 through the
Mucusrite Red8)). I doubt i'll be able to use it for layering -
might need something with a bit more edge for that so the whole
thing doesn't turn into a murkfest (probably keep the i5 &

switch out the nady with a BLUE Ball & a guitar with P90's in it for layering stuff).

Neil
use

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>Neil, that do you think of the ribbon mics?

>

>"Neil" <OIUOIU@OI.com> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>Totally agree, Neil, oddly enough I think we agree about this sort of thing

>>>more than we disagree. I 'went native' a long time ago and there's a massive

>>>penalty for me going to higher sample rates because I use a lot of software

>>>synths and native f/x. For me, 24 bit files at 44.1 sound really, really

>>>good and give me a lot of options for real time processing when it comes

>>>time to mix.

>>

>>16-bit audio has 65,536 discrete steps to it... 24-bit has over

>>16 Million... that's a BIG difference in what even the

>>most robust CPU's can handle, so yeah if you're using a lot of

>>major stressors like softsynths/VSTi's, 16-bit makes more sense

>>in a lot of cases.... frankly, I'm amazed that we can even RUN

>>30 or 40 tracks of 24-bit!

>>

>>

>>>In a few years, we'll be using dual eight core processors (or more) and

>>will forget the 'Great 44.1 v. 96k Debate'

>>

>>No, no, no, it's 44.1 vs 88.2... 96k is really unnecessary ;)

>>

>>

>>>Fun day of recording for me today, just loud distorted guitars. I used

>both

>>>my Savage and my Top Hat, no f/x, an SE ribbon and the Claytor you sold

>>me,

>>>both about 12 inches off the speaker pointed straight at the cone a few

>>inches

>>>from center, both mics went into the Langevin DVC. The amps were on a piano

>>>bench and in the sweetest spot in the room. Got all of the tracks for three

>>>songs in one day. Now _that_ is a work rate I like!

>>
>>Interesting, because today I tried my first-ever recording
>>of a ribbon mic on guitar... picked up a couple of those Nady
>>\$69 ribbons on special at Guitar Center a few weeks ago & today
>>we started setting up for another batch of songs with a band I
>>did a demo for a few months ago - tried one of the ribbons
>>through a couple of pre's & settled on the Grace 101 - then
>>paired it with an Audix i5 through the Focusrite Red, which
>>sounded enough like the ribbon/Grace combo to perhaps track it
>>in "pseudo-stereo" that way. Those two combinations have some
>>very similar characteristics, but are slightly different enough
>>to provide a definite split image.
>>
>>Neil
>Hi David,
I used to do that with version 2 and 3 because VSTi would show up as a
output option for the MIDI out option of the metronome settings. They
don't seem to anymore with 4.0 So back to the normal click sadly.
It would be nice to have that feature back.

Chris

EK Sound wrote:

> I use LM7 for the click and just route the return to the output I need...
>
> David.
>
> Chris Ludwig wrote:
>> HI DeeJ,
>> Two different way I do it.
>>
>> 1.
>>
>> Go to Vst connections and VST Outputs. Open up the window enough to
>> see the row that say click. on what ever stereo or mono bus channels
>> you want to have the click track go out too.
>> Control the output level with total mix. The draw back is you can't
>> control the click level other than globally in the metronome setup.
>> But in general this work fine. Sense you can use these buses for audio
>> such as headphone sends, etc you can pick and choose who hears the click.
>>
>> 2.
>> Using the control room can give you more volume control options but
>> technically more limited in the number of channels you can send the
>> click track too.
>> In my outputs setup this way. Using a fire face 800

>> analog 1/2 - main stereo bus to studio monitors
>> analog 3/4 - for misc external crap send/return
>> analog 5/6 control room studio 1 - to shitty PC monitors
>> analog 7/8 control room studio 2 - to home stereo system
>> analog 9/10 control phones out w/ click ON
>>
>> You can use both these methods at once sense the control locks out
>> those outputs. You can send a click track to every output your have if
>> you are so inclined this way and with out total mix.

>>
>> Chris

>>
>>
>>
>>
>> DeeJ wrote:

>>
>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>> news:47afa5a5@linux...

>>>
>>>
>>>> HI DeeJ,
>>>> You sure about that?
>>>>
>>>> Seems to be working for me.
>>>> How are you setting it up?
>>>> Chris

>>>>
>>>>
>>>
>>>
>>> Well, that's what it says in the manual. How are you setting it up?
>>>
>>>
>>
>>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com"John Macy" <nospanjohn@johnmacy.com> wrote in message
news:47b06c63\$1@linux...

>
> My favorite line of the night was from Vince Gill...
>
> "I just got an award from a Beatle.

>
> You had that happen yet, Kanye?"
>
> :)
>
Heheheh!!!!.....too funny.
;o)"Ed" <askme@email.com> wrote:
>
>Hey Chuck... are you saying your box version crashed, but then you downloaded
>the updates and it stopped crashing? Weird.

yep, I did initially have a bunch of crashes and weird stuff with MIDI, but when I installed the updated app, and updated drivers for my MIA soundcard everything started gelling up right.

ChuckI don't expect Apple to exit the pro audio/video markets. Vertical integration has worked very well for them.

Back when I was writing for MacWEEK, Apple dropped out of NAMM one year. Which is to say they didn't have a booth. But they did have reps wandering around the show, and there were Macs in other booths. It didn't amount to them leaving the pro audio market.

So it's not unknown for them to skip having a booth at a major trade show. It may mean there are no big announcements this year for that market, no completely new products. And since Avid doesn't have a booth, there's less pressure for Apple to do so.

Announcements Apple had been rumored to make at NAB included a new descendant of Shake, a high end version of FCP, and the next Macbook Pro update. And maybe blu-ray support in DVD Studio Pro.

Shake's features are already making their way into Motion. I have doubts that there will be a "high-end" FCP - FCP itself just keeps getting better and better. Blu-ray support in DVD Studio Pro will probably will be added whenever Apple offers the option of Blu-ray drives on Macs. For those who need it, third party drives and burning software are out now.

The next Macbook Pro update will most likely be a typical quiet launch on a Tuesday (similar to the recent announcement of the updated iPhone and iPod Touch, and before that the announcement of new Mac Pros a few weeks before MacWorld Expo). That will probably happen within the next month or so. Expected changes include a slight speed bump, Penryn chip set, updated graphics, LED backlighting support in the 17", and a multi-touch trackpad like the Air.

The next Apple press conference is most likely about 3rd party developer support for the iPhone.

Switching from FW to USB on the iPod was probably a cost saving measure that also made it more accessible to more people. Not every computer has FW.

Not putting FW on the Macbook Air is a more curious choice, but that may be more about market positioning, (serving the needs of a very specific market), while not stealing sales from the more expensive Macbook Pro models. Plus it's one more (probably minor) way of making it smaller and lighter and hitting the weight target.

That's how I read the news and rumors right now. We shall see.

Cheers,
-Jamie
www.JamieKrutz.com

James McCloskey wrote:

> I just read that Apple has a big press conference at the end of the month.
> They may be headed in a different direction. Apple has dropped FW from
> products. They dropped Computer from their name, which people thought they
> wanted to be thought of as a consumer products company. Fasten your seat
> belts, I have a feeling it's about to get bumpy.

>

> Maybe all the time it took them to get Logic 8 out, took a toll on them.
> Once again, the big companies can sell a lot more stuff to the masses than
> they can to a few pro and semi pro musicians / video guys.

>

> Dedic Terry <dterry@keyofd.net> wrote:

>> Hi Chris,

>>

>> I've heard speculation from video producers that Avid is putting more into
>> their road show than trade shows, but there is also the minor issue of
>> decreased earnings and bringing on a new CAO to forge a new direction for
>> the company. I think they see the writing on the wall - they may be
>> established, but they aren't gaining new ground - just maintaining, barely.

>>

>> Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>> being bypassed for FCP on bigger and bigger projects here in the corporate
>> and advertising markets.

>>

>> Regards,

>> Dedic

>>

>> On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"

>> <chrisl@adkproaudio.com> wrote:

>>

>>> Hi Dedic,
>>> Yes probably the case with Apple. I think Apple in general just don't
>>> need ot every do trade shows.
>>> They already have MacWorld and with Apple stores and resellers you can
>>> pretty much find out or see anything you want so not much point.
>>>
>>>
>>> For Avid it was probably the utter lack of a something worth while to
> show.
>>> Both Premiere, Final Cut and even Vegas are kicking their ass.
>>> They have upgrade and support policies that make Waves and Digi seem
>>> like Reaper in comparison.
>>> Unlike Digi they do not have stable and compatible software hardware for
>>> any current PC or MAC sense like version 5.2.
>>> Premiere and Final Cut are sooo far ahead of them at this point it's silly.
>>>
>>> Chris
>>>
>>>
>>>
>>> Dedic Terry wrote:
>>>> Trade shows seem to be losing too much ground to the net. Just quicker
> and
>>>> cheaper to reach customers that way than setting up a booth for mainly
> other
>>>> companies to walk by.
>>>>
>>>> My guess anyway...
>>>>
>>>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
>>>> <excelsm@hotmail.com> wrote:
>>>>
>>>>
>>>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_conference.html
>>>>> nf
>>>>> erence.html
>>>>>
>>>>> <http://translate.google.com/translate?u=http%3A%2F%2Fwww.setteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8>
>>>>>
>>>>>
>>>>>
>Ah... I'm on N3 here... If that option is gone in N4, I will be hanging
out with N3 for a while longer...

David.

Chris Ludwig wrote:

> HI David,

> I used to do that with version 2 and 3 because VSTI would show up as a

> output option for the MIDI out option of the metronome settings. They

> don't seem to anymore with 4.0 So back to the normal click sadly.

> It would be nice to have that feature back.

>

>

> Chris

>

>

> EK Sound wrote:

>

>> I use LM7 for the click and just route the return to the output I need...

>>

>> David.

>>

>> Chris Ludwig wrote:

>>

>>> HI Deej,

>>> Two different way I do it.

>>>

>>> 1.

>>>

>>> Go to Vst connections and VST Outputs. Open up the window enough to

>>> see the row that say click. on what ever stereo or mono bus channels

>>> you want to have the click track go out too.

>>> Control the output level with total mix. The draw back is you can't

>>> control the click level other than globally in the metronome setup.

>>> But in general this work fine. Sense you can use these buses for

>>> audio such as headphone sends, etc you can pick and choose who hears

>>> the click.

>>>

>>> 2.

>>> Using the control room can give you more volume control options but

>>> technically more limited in the number of channels you can send the

>>> click track too.

>>> In my outputs setup this way. Using a fire face 800

>>> analog 1/2 - main stereo bus to studio monitors

>>> analog 3/4 - for misc external crap send/return

>>> analog 5/6 control room studio 1 - to shitty PC monitors

>>> analog 7/8 control room studio 2 - to home stereo system

>>> analog 9/10 control phones out w/ click ON

>>>

>>> You can use both these methods at once sense the control locks out

>>> those outputs. You can send a click track to every output your have

>>> if you are so inclined this way and with out total mix.

>>>

>>> Chris
>>>
>>>
>>>
>>> DeeJ wrote:
>>>
>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>> news:47afa5a5@linux...
>>>>
>>>>
>>>>> HI DeeJ,
>>>>> You sure about that?
>>>>>
>>>>> Seems to be working for me.
>>>>> How are you setting it up?
>>>>> Chris
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>> Well, that's what it says in the manual. How are you setting it up?
>>>>
>>>>
>>>
>>>
>>>
>Apple dropped FireWire from iPods, which sucked for anybody using older Macs,
>and they didn't put FW on their latest product, MacBook Air. It seems like
>they are going away from more pro features.

My guess is, the big announcement will be new iPhones and new carriers.

Jamie K <Meta@Dimensional.com> wrote:

>
>I don't expect Apple to exit the pro audio/video markets. Vertical
>integration has worked very well for them.
>
>Back when I was writing for MacWEEK, Apple dropped out of NAMM one year.

>Which is to say they didn't have a booth. But they did have reps
>wandering around the show, and there were Macs in other booths. It
>didn't amount to them leaving the pro audio market.
>
>So it's not unknown for them to skip having a booth at a major trade
>show. It may mean there are no big announcements this year for that
>market, no completely new products. And since Avid doesn't have a booth,

>there's less pressure for Apple to do so.
>
>Announcements Apple had been rumored to make at NAB included a new
>descendant of Shake, a high end version of FCP, and the next Macbook Pro

>update. And maybe blu-ray support in DVD Studio Pro.
>
>Shake's features are already making their way into Motion. I have doubts

>that there will be a "high-end" FCP - FCP itself just keeps getting
>better and better. Blu-ray support in DVD Studio Pro will probably will

>be added whenever Apple offers the option of Blu-ray drives on Macs. For

>those who need it, third party drives and burning software are out now.
>
>The next Macbook Pro update will most likely be a typical quiet launch
>on a Tuesday (similar to the recent announcement of the updated iPhone
>and iPod Touch, and before that the announcement of new Mac Pros a few
>weeks before MacWorld Expo). That will probably happen within the next
>month or so. Expected changes include a slight speed bump, Penryn chip
>set, updated graphics, LED backlighting support in the 17", and a
>multi-touch trackpad like the Air.
>
>The next Apple press conference is most likely about 3rd party developer

>support for the iPhone.
>
>Switching from FW to USB on the iPod was probably a cost saving measure

>that also made it more accessible to more people. Not every computer has

>FW.
>
>Not putting FW on the Macbook Air is a more curious choice, but that may

>be more about market positioning, (serving the needs of a very specific

>market), while not stealing sales from the more expensive Macbook Pro
>models. Plus it's one more (probably minor) way of making it smaller and

>lighter and hitting the weight target.
>
>That's how I read the news and rumors right now. We shall see.
>
>Cheers,
> -Jamie

> www.JamieKrutzcom
>
>
>James McCloskey wrote:
>> I just read that Apple has a big press conference at the end of the month.
>> They may be headed in a different direction. Apple has dropped FW from
>> products. They dropped Computer from their name, which people thought
they
>> wanted to be thought of as a consumer products company. Fasten your seat
>> belts, I have a feeling it's about to get bumpy.
>>
>> Maybe all the time it took them to get Logic 8 out, took a toll on them.
>> Once again, the big companies can sell a lot more stuff to the masses
then
>> they can to a few pro and semi pro musicians / video guys.
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> Hi Chris,
>>>
>>> I've heard speculation from video producers that Avid is putting more
into
>>> their road show than trade shows, but there is also the minor issue of
>>> decreased earnings and bringing on a new CAO to forge a new direction
for
>>> the company. I think they see the writing on the wall - they may be
>>> established, but they aren't gaining new ground - just maintaining, barely.
>>>
>>> Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>>> being bypassed for FCP on bigger and bigger projects here in the corporate
>>> and advertising markets.
>>>
>>> Regards,
>>> Dedric
>>>
>>> On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"
>>> <chrisl@adkproaudio.com> wrote:
>>>
>>>> Hi Dedric,
>>>> Yes probably the case with Apple. I think Apple in general just don't
>>>> need ot every do trade shows.
>>>> They already have MacWorld and with Apple stores and resellers you
can
>>>> pretty much find out or see anything you want so not much point.
>>>>
>>>>
>>>> For Avid it was probably the utter lack of a something worth while to
>> show.
>>>> Both Premiere, Final Cut and even Vegas are kicking their ass.

>>>> They have upgrade and support policies that make Waves and Digi seem
>>>> like Reaper in comparison.
>>>> Unlike Digi they do not have stable and compatible software hardware
for
>>>> any current PC or MAC sense like version 5.2.
>>>> Premiere and Final Cut are sooo far ahead of them at this point it's
silly.
>>>>
>>>> Chris
>>>>
>>>>
>>>>
>>>> Dedric Terry wrote:
>>>>> Trade shows seem to be losing too much ground to the net. Just quicker
>> and
>>>>> cheaper to reach customers that way than setting up a booth for mainly
>> other
>>>>> companies to walk by.
>>>>>
>>>>> My guess anyway...
>>>>>
>>>>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
>>>>> <excelsm@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_conference.html
>>>>>> nf
>>>>>> erence.html
>>>>>>
>>>>>> <http://translate.google.com/translate?u=http%3A%2F%2Fwww.setteb.it%2Fcontent%2Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8>
>>>>>> %2
>>>>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>>>
>>>>>>
>>>>>
>>>>>
>>No sir. I am still on XP...

We just bought a new laptop for the wife tho. We went with the Acer 5920 from WalMart. Awesome notebook.. but it comes with Vista. You almost can't find a new one without it. What pickles me is that XP is still out there being sold at original price in Best Buy and the other stores. Some places have marked it down a little... Folks in Best Buy claim Microsoft will stop support of XP soon... I told the lil youngin geek... I am not sure Microsoft is gonna force it on us this time. First, there are way too many issues with drivers that it is almost worthless! And just watching my wife play with it... it looks like it's got the resources constantly doing something, and the operator doing nothing.

I just received my Alesis io14 via UPS, but I have to wait until I get home from work to play! lol. Hopefully everything works out. I just need a simple firewire recording interface with 4 channels. It comes with Cubase LE, so I'll try that and stay away from the trial download. That is what I was playing with that was crashing so much...

"Neil" <OIUOIU@IO.com> wrote:

>

>I can't speak for 4.0, as I'm still on v3, but I know very
>few instances of people here complaining about Cubase being
>unstable - you can probably move forward with confidence.
>There was one version (beta) of the RME HDSP driver that both
>Deej & I had some issues with - that caused some aberrations
>with Cubase, but they cleared up with the driver rewrite/final
>version of it.

>

>Let's put it this way... JohnB RAVES about Cubase & how stable
>it is - and he doesn't rave about ANYTHING.

>

>:D

>

>BTW, just curious - you're not running WinVista on your
>notebook, are you?

>

>Neil

>

>

>"Ed" <askme@email.com> wrote:

>>

>>Hey Neil,

>>

>> Yeah, I don't have the firewire device yet (suppose to arrive today),
>but

>>I just installed Cubase on my notebook (AMD Turion 64bit) and imported
some

>>wav's from my Paris... just wanted to play a little... to get a feel for

>>Cubase. Well, I first ran into issues with converting from the Paris 24

>>bit. I normally use CoolEdit (older version). Of course, it brings Paris

>>24 bit files in as 32 bit. I am not sure why, but it does. But when I

>pulled

>>up a converted 24 bit from Cubase, Cooledit started doing 24 bit. Don't

>>ask.. cause I am clueless. However, I got my wav files finally converted

>>to 24 bit properly and Cubase recognized them. It didn't like 32 bit files.

>> So I brought them into a new project. I had to do one wav at a time because

>>Cubase would sometimes crash after I imported a new one. Not evetime.

>

>>So I had to import it, save it, play it, close it, open it, re-play it...
>>and hopefully didn't crash again. There were about 9 wav files for this
>>one song I was playing with and it took hours to just get the wav files
>in
>>and levels adjusted. Since I am not recording yet, ASIO isn't an option...
>>and playback were just through the speakers... Oh, it crashed almost everytime
>>on certain plugins.
>>
>>Anyway, I don't have my notebook tweaked for audio yet, so perhaps that
>is
>>some of the cause... but from my little experiment... I have real concerns
>>for Cubase stability. I'll keep playing... and get it tweaked... maybe
>I'll
>>have better luck. i was just wondering if others had Cubase Studio 4.0
>issues...
>>
>>
>>"Neil" <OIUOI@OIU.com> wrote:
>>>
>>>If you don't yet have your firewire interface, what are you
>>>using for playback? IOW, I wonder if it could be crashing
>>>because you don't have an ASIO-compliant soundcard/driver?
>>>
>>>I've had Cubase crash or lock up only a few times, but it's
>>>only been when I've inserted some new plugin I'm trying that
>>>happens to have poorly-written code, or is a CPU pig to the
>>>extent that it puts everything over the top & causes the lockup.
>>>I don't beleive I've ever had it crash on on a stable rig under
>>>any other circumstances (although on my last rig before this
>>>one - there were some mobo/chipset issues - it locked up a few
>>>times on that one, but then other funky things would
>>>happen that didn't occur on my current rig or the one prior to
>>>that intermediate one - like losing sync with word clock from
>>>time to time, for example, so there was some PC hardware funk
>>>goin' on there.)
>>>
>>>Neil
>>>
>>>"Ed" <askme@email.com> wrote:
>>>>
>>>>Thanks Chris! I am gonna play with it once I get my firewire device
hooked
>>>>up. I was curious if others were using it and how reliable. Sounds
like
>>>>it is worth trying.
>>>>
>>>>Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>>Hi Ed,

>>>>>Use it all the time for trouble shooting . Its an awesome tool.
>>>>>
>>>>>It is great for finding what device is causing bus interrupts.
>>>>>
>>>>>Chris
>>>>>
>>>>>
>>>>>Ed wrote:
>>>>>> Hey folks... anyone familiar with this program?
>>>>>>
>>>>>> http://www.thesycon.de/deu/latency_check.shtml
>>>>>>
>>>>>> I recently purchased the Alesis io14 (firewire) that I am gonna try.
>>>>
>>>>>I need
>>>>>> a cheap something, but with at least 4 inputs. I tried to research,
>>>>>but
>>>>>> so few reviews... But the firmware/driver updates recommend this
proggie...
>>>>>> Anyone?
>>>>>>
>>>>>
>>>>>--
>>>>>>Chris Ludwig
>>>>>
>>>>>>ADK Pro Audio
>>>>>>(859) 635-5762
>>>>>>www.adkproaudio.com
>>>>>>chrisl@adkproaudio.com
>>>>>
>>>>
>>
>James McCloskey wrote:
> Apple dropped FireWire from iPods, which sucked for anybody using older Macs,
> and they didn't put FW on their latest product, MacBook Air.

Right, the iPod thing was probably to standardize on USB since that's a port that both Macs and MSWindows boxes all have. The Air thing was probably what I mentioned below.

It seems like
> they are going away from more pro features.

I don't see a trend there.

To the contrary, they recently updated the Mac Pro desktop machines.
They just released a free pro apps update.

> My guess is, the big announcement will be new iPhones and new carriers.

Can they support new carriers already? Don't they have at least another year of exclusivity with AT&T, or are you talking about other markets?

Cheers,

-Jamie

www.JamieKrutz.com

> Jamie K <Meta@Dimensional.com> wrote:

>> I don't expect Apple to exit the pro audio/video markets. Vertical

>> integration has worked very well for them.

>>

>> Back when I was writing for MacWEEK, Apple dropped out of NAMM one year.

>

>> Which is to say they didn't have a booth. But they did have reps

>> wandering around the show, and there were Macs in other booths. It

>> didn't amount to them leaving the pro audio market.

>>

>> So it's not unknown for them to skip having a booth at a major trade

>> show. It may mean there are no big announcements this year for that

>> market, no completely new products. And since Avid doesn't have a booth,

>

>> there's less pressure for Apple to do so.

>>

>> Announcements Apple had been rumored to make at NAB included a new

>> descendant of Shake, a high end version of FCP, and the next Macbook Pro

>

>> update. And maybe blu-ray support in DVD Studio Pro.

>>

>> Shake's features are already making their way into Motion. I have doubts

>

>> that there will be a "high-end" FCP - FCP itself just keeps getting

>> better and better. Blu-ray support in DVD Studio Pro will probably will

>

>> be added whenever Apple offers the option of Blu-ray drives on Macs. For

>

>> those who need it, third party drives and burning software are out now.

>>

>> The next Macbook Pro update will most likely be a typical quiet launch

>> on a Tuesday (similar to the recent announcement of the updated iPhone

>> and iPod Touch, and before that the announcement of new Mac Pros a few

>> weeks before MacWorld Expo). That will probably happen within the next

>> month or so. Expected changes include a slight speed bump, Penryn chip

>> set, updated graphics, LED backlighting support in the 17", and a
>> multi-touch trackpad like the Air.
>>
>> The next Apple press conference is most likely about 3rd party developer
>
>> support for the iPhone.
>>
>> Switching from FW to USB on the iPod was probably a cost saving measure
>
>> that also made it more accessible to more people. Not every computer has
>
>> FW.
>>
>> Not putting FW on the Macbook Air is a more curious choice, but that may
>
>> be more about market positioning, (serving the needs of a very specific
>
>> market), while not stealing sales from the more expensive Macbook Pro
>> models. Plus it's one more (probably minor) way of making it smaller and
>
>> lighter and hitting the weight target.
>>
>> That's how I read the news and rumors right now. We shall see.
>>
>> Cheers,
>> -Jamie
>> www.JamieKruz.com
>>
>>
>> James McCloskey wrote:
>>> I just read that Apple has a big press conference at the end of the month.
>>> They may be headed in a different direction. Apple has dropped FW from
>>> products. They dropped Computer from their name, which people thought
> they
>>> wanted to be thought of as a consumer products company. Fasten your seat
>>> belts, I have a feeling it's about to get bumpy.
>>>
>>> Maybe all the time it took them to get Logic 8 out, took a toll on them.
>>> Once again, the big companies can sell a lot more stuff to the masses
> then
>>> they can to a few pro and semi pro musicians / video guys.
>>>
>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>> Hi Chris,
>>>>
>>>> I've heard speculation from video producers that Avid is putting more
> into
>>>> their road show than trade shows, but there is also the minor issue of

>>>> decreased earnings and bringing on a new CAO to forge a new direction
> for
>>>> the company. I think they see the writing on the wall - they may be
>>>> established, but they aren't gaining new ground - just maintaining, barely.
>>>>
>>>> Yes, you are right, FCP is kicking their butts royally. Avid rooms are
>>>> being bypassed for FCP on bigger and bigger projects here in the corporate
>>>> and advertising markets.
>>>>
>>>> Regards,
>>>> Dedic
>>>>
>>>> On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"
>>>> <chrisl@adkproaudio.com> wrote:
>>>>
>>>>> Hi Dedic,
>>>>> Yes probably the case with Apple. I think Apple in general just don't
>>>>> need ot every do trade shows.
>>>>> They already have MacWorld and with Apple stores and resellers you
> can
>>>>> pretty much find out or see anything you want so not much point.
>>>>>
>>>>>
>>>>> For Avid it was probably the utter lack of a something worth while to
>>> show.
>>>>> Both Premiere, Final Cut and even Vegas are kicking their ass.
>>>>> They have upgrade and support policies that make Waves and Digi seem
>>>>> like Reaper in comparison.
>>>>> Unlike Digi they do not have stable and compatible software hardware
> for
>>>>> any current PC or MAC sense like version 5.2.
>>>>> Premiere and Final Cut are sooo far ahead of them at this point it's
> silly.
>>>>> Chris
>>>>>
>>>>>
>>>>>
>>>>> Dedic Terry wrote:
>>>>>> Trade shows seem to be losing too much ground to the net. Just quicker
>>> and
>>>>>> cheaper to reach customers that way than setting up a booth for mainly
>>> other
>>>>>> companies to walk by.
>>>>>>
>>>>>> My guess anyway...
>>>>>>
>>>>>> On 2/7/08 9:18 PM, in article 47abca08\$1@linux, "James McCloskey"
>>>>>> <excelsm@hotmail.com> wrote:

```

>>>>>
>>>>>
>>>>>> http://www.appleinsider.com/articles/08/02/07/apple_pulls_out_of_2008_nab_co
>>>>>> nf
>>>>>> erence.html
>>>>>>
>>>>>> http://translate.google.com/translate?u=http%3A%2F%2Fwww.set.teb.it%2Fcontent
>>>>>> %2
>>>>>> Fview%2F3391&langpair=it%7Cen&hl=it&ie=UTF-8
>>>>>>
>>>>>>
>>>>>>
>http://sendstation.com

```

Turns out the audio coming out of the dock port is pre-headphone amp.

With one of these pocket docks you can get unbalanced audio out of an iPod w/o using the headphone jack.

I've got one on order. More to follow.

DC<http://www.youtube.com/watch?v=Tk4i7OKWSJw>You were aware of these?

<http://www.alesis.com/product.php?id=114>
_Integrated Universal Dock for iPod

- _48V phantom power
- _Aux sends and returns
- _Three band per channel EQ with high/low shelving and mid band pass/reject

<http://www.alesis.com/product.php?id=121>
_Integrated recording for iPod

- _48V phantom power
- _Built-in limiter to avoid distorted recordings
- _16-Bit / 44.1kHz and 48kHz recording to computer
- _Two guitar mic/line inputs
- _Aux sends and returns
- _100 on-board, 28-bit digital effects - Reverb, Chorus, Flange, Delay
- _3-band per channel EQ with high/low shelving and mid band pass/reject
- _Steinberg Cubase LE 4 recording software included

Being a long time fan of Alesis (er, that's PRE numark anyway) products, I have to mention the use of the word 'pro' probably doesn't apply here.. however, still great idea and especially for a songwriting station or a let's record a rehearsal kind of deal.

Cool feature is a video out for the vid iPods.

AA

"DC" <dc@spammersinhell.com> wrote in message news:47b0cdec\$1@linux...

>

> http://sendstation.com

>

> Turns out the audio coming out of the dock port is pre-headphone amp.

>

> With one of these pocket docks you can get unbalanced audio out of an

> iPod w/o using the headphone jack.

>

> I've got one on order. More to follow.

>

> DC

> Jamie K <Meta@Dimensional.com> wrote:

> James McCloskey wrote:

>> Apple dropped FireWire from iPods, which sucked for anybody using older
Macs,

>> and they didn't put FW on their latest product, MacBook Air.

>

> Right, the iPod thing was probably to standardize on USB since that's a

> port that both Macs and MSWindows boxes all have. The Air thing was

> probably what I mentioned below.

>

>

> It seems like

>> they are going away from more pro features.

>

> I don't see a trend there.

>

> To the contrary, they recently updated the Mac Pro desktop machines.

> They just released a free pro apps update.

>

>

>> My guess is, the big announcement will be new iPhones and new carriers.

>

> Can they support new carriers already? Don't they have at least another

> year of exclusivity with AT&T, or are you talking about other markets?

>

> Cheers,

> -Jamie

> www.JamieKrutz.com

>
>

I've heard rumors, but I think it's just speculation.

>

>> Jamie K <Meta@Dimensional.com> wrote:

>>> I don't expect Apple to exit the pro audio/video markets. Vertical
>>> integration has worked very well for them.

>>>

>>> Back when I was writing for MacWEEK, Apple dropped out of NAMM one year.

>>

>>> Which is to say they didn't have a booth. But they did have reps
>>> wandering around the show, and there were Macs in other booths. It
>>> didn't amount to them leaving the pro audio market.

>>>

>>> So it's not unknown for them to skip having a booth at a major trade

>>> show. It may mean there are no big announcements this year for that
>>> market, no completely new products. And since Avid doesn't have a booth,
>>

>>> there's less pressure for Apple to do so.

>>>

>>> Announcements Apple had been rumored to make at NAB included a new
>>> descendant of Shake, a high end version of FCP, and the next Macbook
Pro

>>

>>> update. And maybe blu-ray support in DVD Studio Pro.

>>>

>>> Shake's features are already making their way into Motion. I have doubts

>>

>>> that there will be a "high-end" FCP - FCP itself just keeps getting
>>> better and better. Blu-ray support in DVD Studio Pro will probably will

>>

>>> be added whenever Apple offers the option of Blu-ray drives on Macs.

For

>>

>>> those who need it, third party drives and burning software are out now.

>>>

>>> The next Macbook Pro update will most likely be a typical quiet launch

>>> on a Tuesday (similar to the recent announcement of the updated iPhone

>>> and iPod Touch, and before that the announcement of new Mac Pros a few

>>> weeks before MacWorld Expo). That will probably happen within the next

>>> month or so. Expected changes include a slight speed bump, Penryn chip

>>> set, updated graphics, LED backlighting support in the 17", and a
>>> multi-touch trackpad like the Air.
>>>
>>> The next Apple press conference is most likely about 3rd party developer
>>
>>> support for the iPhone.
>>>
>>> Switching from FW to USB on the iPod was probably a cost saving measure
>>
>>> that also made it more accessible to more people. Not every computer

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Rod Lincoln](#) on Wed, 19 Dec 2007 01:32:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

>the more I work with digital, the more I realize it's all about
>> >incremental gains at various stages of production. So, you're
>> >obviously right about the mics & pres making a difference in
>> >terms of picking the right combination for the sound you're
>> >trying to get, but it IS also about wordlengths & samplerates
>> >& using plugins that process well, instead of adding
>> >undesireable artifacts, and whether to dither or not to dither,
>> >etc, etc, as well.
>> >
>> >IOW, is a 16-bit, 44.1k truncated mix going to automatically
>> >sound like shit vs a 24-bit 88.2k or 96k recording that was
>> >dithered upon mixdown or mastering? I'm not saying that's
>> >a "gimme" that it will - i'm just saying that each of those
>> >factors contributes to something that's "a little bit better"
>> >at each stage of the process.
>> >
>> >Neil
>>
>
>What CD burning app are you using? What dither app are you using? It should
sound the same. Are your monitor level knobs on the C-16 set to Zero?
It COULD be CD player. Maybe commercial CD's sound OK because you don't have
the multitrack session of those songs to compare it to. Just a thought.
Rod
"Cujo" <chris@applemanstudio.com> wrote:
>
>
>I agree with all of that, but in this case what I am talking about is listening
>to the same mixes in the same room not 10 minutes difference in time. Playin
>in Paris sounds wide open and huge.lush lush...then burn dithered CD plug
>into the same Dynaudio speakers..same freakin room and it sounds small,

stereo

>image not as defined and less "in your face"

>

>Pf course to trouble shoot it could be the CD player...but commercial CD's

>sound fin through it.

>

>By the way..I touch my mixes with a Drawmer 1968 merc and a pair of BAE312's

>but that is aall in the listening chain as well.

>

>Also to the 16 bit thing..for a while I thought 16 sounded better..but with

>the BM15's you can hear a difference..24 seems richer and more 3d or something

>like that..and yes it is not that much of a difference..but the game is

a

>battle of inches.

>

>

>"Neil" <OIUOI@OI.com> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>I really think all of the 16 vs.

>>>24 bit and higher sample rates is not important for 85-90 percent of the

>>>people recording out there. I think better/smarter mic choices and pres

>>make

>>>far more difference.

>>

>>It's like I've been saying on & off in other threads for awhile

>>now - it's not about ONE thing making an amazing difference...

>>the more I work with digital, the more I realize it's all about

>>incremental gains at various stages of production. So, you're

>>obviously right about the mics & pres making a difference in

>>terms of picking the right combination for the sound you're

>>trying to get, but it IS also about wordlengths & samplerates

>>& using plugins that process well, instead of adding

>>undesireable artifacts, and whether to dither or not to dither,

>>etc, etc, as well.

>>

>>IOW, is a 16-bit, 44.1k truncated mix going to automatically

>>sound like shit vs a 24-bit 88.2k or 96k recording that was

>>dithered upon mixdown or mastering? I'm not saying that's

>>a "gimme" that it will - i'm just saying that each of those

>>factors contributes to something that's "a little bit better"

>>at each stage of the process.

>>

>>Neil

>Not that I know the right way, I'm trying to learn :-) Another example, my

personal opinion. The song "London Calling" by The Clash, a good song, but

too much reverb the wrong way. The song "Radio Nowhere" by Springsteen, too

much reverb the right way.

Bjorn R

"BR" <nospam@nospam.com> wrote in message news:47adf14c\$1@linux...

> It's all about the music. I'm making this big Halion String arrangement in

> in Cubase. I compose a track to underline a solo part. It works perfect when

> played back in Cubase, but when rendered and played back in Paris, it

> doesn't work. It sound richer, fuller, more 3d, but doesn't fit in the mix.

> In this case I want that plastic, thin, native sound. Sometimes the vibe of

> the song is more important than doing it right. (But I guess you must know

> the right way, to do it wrong... the right way :-)

>

> Bjorn R

>

>

>

> "Cujo" <chris@applemanstudio.com> wrote in message news:47ade757\$1@linux...

> >

> >

> > I agree with all of that, but in this case what I am talking about is

> listening

> > to the same mixes in the same room not 10 minutes difference in time.

> Playin

> > in Paris sounds wide open and huge.lush lush...then burn dithered CD plug

> > into the same Dynaudio speakers..same freakin room and it sounds small,

> stereo

> > image not as defined and less "in your face"

> >

> > Of course to trouble shoot it could be the CD player...but commercial CD's

> > sound fine through it.

> >

> > By the way..I touch my mixes with a Drawmer 1968 merc and a pair of

> BAE312's

> > but that is all in the listening chain as well.

> >

> > Also to the 16 bit thing..for a while I thought 16 sounded better..but

> with

> > the BM15's you can hear a difference..24 seems richer and more 3d or

> something

> > like that..and yes it is not that much of a difference..but the game is

a

> > battle of inches.

> >
> >
> > "Neil&

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [Neil](#) on Wed, 19 Dec 2007 02:20:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
has
>>
>>> FW.
>>>
>>> Not putting FW on the Macbook Air is a more curious choice, but that
may
>>
>>> be more about market positioning, (serving the needs of a very specific
>>
>>> market), while not stealing sales from the more expensive Macbook Pro

>>> models. Plus it's one more (probably minor) way of making it smaller
and
>>
>>> lighter and hitting the weight target.
>>>
>>> That's how I read the news and rum

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [DJ](#) on Wed, 19 Dec 2007 03:18:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

ors right now. We shall see.
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKruz.com
>>>
>>>
>>> James McCloskey wrote:
>>>> I just read that Apple has a big press conference at the end of the
month.
>>>> They may be headed in a different direction. Apple has dropped FW
from
>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 05:08:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

r issue

of

>>>> decreased earnings and bringing on a new CAO to forge a new direction

>> for

>>>> the company. I think they see the writing on the wall - they may be

>>>> established, but they aren't gaining new ground - just maintaining,
barely.

>>>>

>>>> Yes, you are right, FCP is kicking their butts royally. Avid rooms
are

>>>> being bypassed for FCP on bigger and bigger projects here in the corporate

>>>> and advertising markets.

>>>>

>>>> Regards,

>>>> Dedic

>>>>

>>>> On 2/7/08 9:57 PM, in article 47abe3f7\$1@linux, "Chris Ludwig"

>>>> <

Subject: Re: UAD 4.9 ...unexpected but great results
Posted by [Tom Bruhl](#) on Wed, 19 Dec 2007 06:29:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

k">chrisl@adkproaudio.com> wrote:

>>>>

>>>>> Hi Dedic,

>>>>> Yes probably the case with Apple. I think Apple in general just don't

>>>>> need ot every do trade shows.

>>>>> They already have MacWorld and with Apple stores and resellers you

>> can

>>>>> pretty much find out or see anything you want so not much point.

>>>>>

>>>>>

>>>>> For Avid it was probably the utter lack of a something worth while
to

>>>> show.

>>>>> Both Premiere, Final Cut and even Vegas are kicking their ass.

>>>>> They have upgrade and support policies that make Waves and Digi seem

>>>>> like Reaper in comparison.

>>>>> Unlike Digi they do not have stable and compatible software hardware

>> for

>>>>> any current PC or MAC sense like version 5.2.

>>>>> Premiere and Final Cut are sooo far ahead of them at this point it's

>_Two guitar mic/line inputs
>_Aux sends and returns
>_100 on-board, 28-bit digital effects - Reverb, Chorus, Flange, Delay
>_3-band per channel EQ with high/low shelving and mid band pass/reject
>_Steinberg Cubase LE 4 recording software included
>
>Being a long time fan of Alesis (er, that's PRE numark anyway) products,
I
>have to mention the use of the word 'pro' probably doesn't apply here..

>however, still great idea and especially for a songwriting station or a

>let's record a rehearsal kind of deal.
>
>Cool feature is a video out for the vid iPods.
>
>AA
>
>
>
>"DC" <dc@spammersinhell.com> wrote in message news:47b0cdec\$1@linux...
>>
>> <http://sendstation.com>
>>
>> Turns out the audio coming out of the dock port is pre-headphone amp.
>>
>> With one of these pocket docks you can get unbalanced audio out of an
>> iPod w/o using the headphone jack.
>>
>> I've got one on order. More to follow.
>>
>> DC
>>
>
>And for the DJ, there is all of these.

<http://www.google.com/products?client=safari&rls=en&q=iPod+DJ+mixer&ie=UTF-8&oe=UTF-8&um=1>

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>This ones been around for a while.
>
><http://www.belkin.com/tunestudio/>
>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>You were aware of these?
>>

>><http://www.alesis.com/product.php?id=114>
>>_ Integrated Universal Dock for iPod

>>_48V phantom power
>>_Aux sends and returns
>>_Three band per channel EQ with high/low shelving and mid band pass/reject
>>
>><http://www.alesis.com/product.php?id=121>
>>_ Integrated recording for iPod

>>_48V phantom power
>>_Built-in limiter to avoid distorted recordings
>>_16-Bit / 44.1kHz and 48kHz recording to computer
>>_Two guitar mic/line inputs
>>_Aux sends and returns
>>_100 on-board, 28-bit digital effects - Reverb, Chorus, Flange, Delay
>>_3-band per channel EQ with high/low shelving and mid band pass/reject
>>_Steinberg Cubase LE 4 recording software included
>>
>>Being a long time fan of Alesis (er, that's PRE numark anyway) products,
>I
>>have to mention the use of the word 'pro' probably doesn't apply here..
>
>>however, still great idea and especially for a songwriting station or a
>
>>let's record a rehearsal kind of deal.
>>
>>Cool feature is a video out for the vid iPODs.
>>
>>AA
>>
>>
>>
>>"DC" <dc@spammersinhell.com> wrote in message news:47b0cdec\$1@linux...
>>>
>>> <http://sendstation.com>
>>>
>>> Turns out the audio coming out of the dock port is pre-headphone amp.
>>>
>>> With one of these pocket docks you can get unbalanced audio out of an
>>> iPod w/o using the headphone jack.
>>>
>>> I've got one on order. More to follow.
>>>
>>> DC
>>>
>>
>>

>On Sun, 10 Feb 2008 14:39:03 -0500, "tonehouse" <zmcleod@comcast.net> wrote:

>I mailed a copy of that to a friend of mine who plays violin in Ritchie
>Blackmore's band "Blackmore'sNight"...She hasn't gotten a reply yet,but it
>would be interesting to see what kind of royalties they would possibly owe
>Ritchie...
>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>news:47ae433b@linux...
>>
>> http://www.videofantastica.com/view_video/31903/
>

Dude!!! I abso-freakin'-lutely LOVE Blackmore's Night. Own every recording, including the dvd. I've seen them three times - once my wife and I flew from Chicago to Virginia to see them at the Birchmere.

My partner in Nlght Rock has interviewed Candice twice. What a sweetheart, with a voice like an angel.

I know Ritchie alienated a bunch of Purple fans when he took a hard right turn into Renn music. Their loss. Blackmore is writing and performing some of the best music of his life since he met Candice. And he seems happier than ever.

Now, if I could only get someone at the home office to reply to me, I'd love to discuss a basic, stripped-down acoustic show with them.

I'll just keep trying.

pabHey, I like those!

I found out recently that the audio in the dock port is pre the headphone amp and I am using the iPod with uncompressed audio now, (for commissioning of new systems), so I wanted a way to get that line level audio out for playback.

Now, if I could just get sp/dif out of the iPod I would be majorly stoked. Imagine a Lavry DA-10 on an iPod...

This is turning into a DeeJ project I fear...

DCHmmmm.. I am wondering now if maybe my issue(s) with Cubase crashing is related to midi and it's settings. I don't do midi and know absolutely nothing about it. In my Paris, I always turned it off within the cfg file.

Is there an easy way to turn midi completely off in Cubase? I see midi settings

in the devices/settings area, but I see no where to actually turn it off.
Or do you normally turn that off on the device control panel. I'll have to look at that when I get home from work; it might be in there.

"chuck duffy" <c@c.com> wrote:

>

>"Ed" <askme@email.com> wrote:

>>

>>Hey Chuck... are you saying your box version crashed, but then you downloaded
>>the updates and it stopped crashing? Weird.

>

>yep, I did initially have a bunch of crashes and weird stuff with MIDI,
but

>when I installed the updated app, and updated drivers for my MIA soundcard
>everything started gelling up right.

>

>Chuck <http://www.5min.com/Video/How-to-Rock-the-Kitchen-Beatbox-6174033>Another option I
use sometimes when I need the click only right or left
is to use a plugin like Drumatix (free) on a track.

Deej wrote:

> I want to send the click track to a separate mono bus that can be controlled

> by an external mixer. I can't seem to find a routing option for it. Can I

> divorce it from the main stereo bus somehow?

>

> thanks,

>

> Deej

>

> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>

I remember taking a lot of stick for pointing out that taking on Apple, M\$FT,
and linux all at the same time might not prove to be a great business plan.

TCBJust program a midi bar of 4 beats and Control + K to end of song.

EK Sound wrote:

> Ah... I'm on N3 here... If that option is gone in N4, I will be hanging

> out with N3 for a while longer...

>

> David.

>

> Chris Ludwig wrote:

>> HI David,

>> I used to do that with version 2 and 3 because VSTI would show up as a

>> output option for the MIDI out option of the metronome settings. They

>> don't seem to anymore with 4.0 So back to the normal click sadly.

>> It would be nice to have that feature back.
>>
>>
>> Chris
>>
>>
>> EK Sound wrote:
>>
>>> I use LM7 for the click and just route the return to the output I
>>> need...
>>>
>>> David.
>>>
>>> Chris Ludwig wrote:
>>>
>>>> HI Deej,
>>>> Two different way I do it.
>>>>
>>>> 1.
>>>>
>>>> Go to Vst connections and VST Outputs. Open up the window enough to
>>>> see the row that say click. on what ever stereo or mono bus channels
>>>> you want to have the click track go out too.
>>>> Control the output level with total mix. The draw back is you can't
>>>> control the click level other than globally in the metronome setup.
>>>> But in general this work fine. Sense you can use these buses for
>>>> audio such as headphone sends, etc you can pick and choose who hears
>>>> the click.
>>>>
>>>> 2.
>>>> Using the control room can give you more volume control options but
>>>> technically more limited in the number of channels you can send the
>>>> click track too.
>>>> In my outputs setup this way. Using a fire face 800
>>>> analog 1/2 - main stereo bus to studio monitors
>>>> analog 3/4 - for misc external crap send/return
>>>> analog 5/6 control room studio 1 - to shitty PC monitors
>>>> analog 7/8 control room studio 2 - to home stereo system
>>>> analog 9/10 control phones out w/ click ON
>>>>
>>>> You can use both these methods at once sense the control locks out
>>>> those outputs. You can send a click track to every output your have
>>>> if you are so inclined this way and with out total mix.
>>>>
>>>> Chris
>>>>
>>>>
>>>>

>>>> DeeJ wrote:
>>>>
>>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>>> news:47afa5a5@linux...
>>>>>
>>>>>
>>>>>> HI DeeJ,
>>>>>> You sure about that?
>>>>>>
>>>>>> Seems to be working for me.
>>>>>> How are you setting it up?
>>>>>> Chris
>>>>>>
>>>>>>
>>>>>
>>>>>
>>>>>
>>>>> Well, that's what it says in the manual. How are you setting it up?
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>I'm just listening to the album now. Check out the song Edith and the
Kingpin with Tina Turner. Super nice vocal and track - sort of Steely
Dan-esque.

steve the artguy wrote:
> just sayin'...Interesting. Good call Thad.

And didn't we say at one time that Google was the most likely source for a
new operating system?
Granted, this is an open source OS that at the moment doesn't appear (from
the review) to be a truly
viable alternative yet. Maybe eventually.

The time is right for a new alternative no doubt - what do you think the
likelihood is of Haiku
developing into a true competitor though? Doesn't look promising unless
Google takes it on (sounds like Bruno's project,
not Google's) and makes it commercial OS with commercial dev resources to
entice commercial apps - I can't
see open source luring commercial app developers anytime in the next decade.

Dedric

"TCB" <nobody@ishere.com> wrote in message news:47b1c784\$1@linux...
>

> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>
>
> I remember taking a lot of stick for pointing out that taking on Apple,
> M\$FT,
> and linux all at the same time might not prove to be a great business
> plan.
>
>
> TCBI'd say the odds of this gaining the desktop market share that _linux_ has
is right up there with the 'I get into a threesome with Halle Berry and Maria
Sharapova' odds. So here's hoping they both happen!

I don't see any reason why Google would want a desktop OS.

TCB

"Dedric Terry" <dterry@keyofd.net> wrote:

>Interesting. Good call Thad.

>

>And didn't we say at one time that Google was the most likely source for
a

>new operating system?

>Granted, this is an open source OS that at the moment doesn't appear (from

>the review) to be a truly

>viable alternative yet. Maybe eventually.

>

>The time is right for a new alternative no doubt - what do you think the

>likelihood is of Haiku

>developing into a true competitor though? Doesn't look promising unless

>Google takes it on (sounds like Bruno's project,

>not Google's) and makes it commercial OS with commercial dev resources to

>entice commercial apps - I can't

>see open source luring commercial app developers anytime in the next decade.

>

>Dedric

>

>"TCB" <nobody@ishere.com> wrote in message news:47b1c784\$1@linux...

>>

>> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>

>>

>> I remember taking a lot of stick for pointing out that taking on Apple,

>> M\$FT,

>> and linux all at the same time might not prove to be a great business

>> plan.

>>

>>

>> TCB

>Thad,

I still have a p3 800 system that has BeOS on it that runs and RME
Digi968 and Nuendo 1. Revolutionary but doomed.

Chris

TCB wrote:

> I'd say the odds of this gaining the desktop market share that _linux_ has
> is right up there with the 'I get into a threesome with Halle Berry and Maria
> Sharapova' odds. So here's hoping they both happen!

>

> I don't see any reason why Google would want a desktop OS.

>

> TCB

>

> "Dedric Terry" <dterry@keyofd.net> wrote:

>> Interesting. Good call Thad.

>>

>> And didn't we say at one time that Google was the most likely source for

> a

>> new operating system?

>> Granted, this is an open source OS that at the moment doesn't appear (from

>

>> the review) to be a truly

>> viable alternative yet. Maybe eventually.

>>

>> The time is right for a new alternative no doubt - what do you think the

>

>> likelihood is of Haiku

>> developing into a true competitor though? Doesn't look promising unless

>

>> Google takes it on (sounds like Bruno's project,

>> not Google's) and makes it commercial OS with commercial dev resources to

>

>> entice commercial apps - I can't

>> see open source luring commercial app developers anytime in the next decade.

>>

>> Dedric

>>

>> "TCB" <nobody@ishere.com> wrote in message news:47b1c784\$1@linux...

>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT

Posted by [rick](#) on Wed, 19 Dec 2007 10:05:42 GMT

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

age news:47b1c784\$1@linux...

>>>

>>> <http://arstechnica.com/news.ars/post/20080212-first-look-hai-ku-poetically-resurrects-beos.html>

>>>

>>> I remember taking a lot of stick for pointing out that taking on Apple,

>

>>> M\$FT,

>>> and linux all at the same time might not prove to be a great business

>

>>> plan.

>>>

>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT

Posted by [Cujjo](#) on Wed, 19 Dec 2007 14:49:32 GMT

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

>>> TCB

>>

>Thanks for the news, Thad.

I like his idea of running it on an Eee PC.

Cheers,

-Jamie

www.JamieKrutz.com

James McCloskey wrote:

> Ahead of it's time.

>

> <http://video.google.com/videoplay?docid=1659841654840942756>

>

> "James McCloskey" <excelsm@hotmail.com> wrote:

>> Around 1996 Apple was getting ready to buy BeOS for 100 million when Jobs

>> came back to Apple and Next won out. I would say 95% of Mac users at the

>> time wanted Apple to buy BeOS. It is too bad BeOS didn't really survive,

>> although, somebody is building something based on BeOS, I can't remember
>> the name of the OS.

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [Neil](#) on Wed, 19 Dec 2007 16:54:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

br />
>>
>> So why not run Mac OS hacked on a cheap DIY PC box? That's the alternative,
>> and it can actually run some software.
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>> Interesting. Good call Thad.
>>>
>>> And didn't we say at one time that Google was the most likely source for
>> a
>>> new operating system?
>>> Granted, this is an open source OS that at the moment doesn't appear (from
>>> the review) to be a truly
>>> viable alternative yet. Maybe eventually.
>>>
>>> The time is right for a new alternative no doubt - what do you think the
>>> likelihood is of Haiku
>>> developing into a true competitor though? Doesn't look promising unless
>>> Google takes it on (sounds like Bruno's project,
>>> not Google's) and makes it commercial OS with commercial dev resources
> to
>>> entice commercial apps - I can't
>>> see open source luring commercial app developers anytime in the next decade.
>>>
>>> Dedric
>>>

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [EK Sound](#) on Wed, 19 Dec 2007 22:18:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>"EK Sound" <ask_me@nospam.net> wrote in message news:47b465e5\$1@linux...
> Buy a console... ;-)
>
> David.

I can't afford one right now or I would. I swear, the click track just totally quit working. Everything is set up normally. It just doesn't make a sound. Well, after all my bitching and catterwalling about not being able to set the click track to a stereo pair in Cubase and then not being able to hear the click, I just noticed that there is a little column in the VST devices menu that says "Click", and furthermore, if you left click in that column, you can set your click track to any stereo or mono VST output you choose, and/or as many as you choose.

I'm so ****'in stupid that it's a miracle that I've lived this long. HI DeeJ,
Oh so you mean you didn't read step one of the reply I had to you first post back on the tenth.
:)

Chris

DeeJ wrote:

> Well, after all my bitching and catterwalling about not being able to set
> the click track to a stereo pair in Cubase and then not being able to hear
> the click, I just noticed that there is a little column in the VST devices
> menu that says "Click", and furthermore, if you left click in that column,
> you can set your click track to any stereo or mono VST output you choose,
> and/or as many as you choose.
>
> I'm so ****'in stupid that it's a miracle that I've lived this long.
>
>
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com HI HI DC,

Coaxial or Optical SPDIF? Surround or just stereo?

Chris

DC wrote:

> Anybody know of a good box to convert either USB or FW to

> sp/dif or AES digital?
>
> I would like to run a nice DAC from a computer as a house media server.
>
> TIA
>
> DC
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47b47114\$1@linux...

> HI DeeJ,
> Oh so you mean you didn't read step one of the reply I had to you first
> post back on the tenth.
> :)
>
>
> Chris

Read???Holy smokes... best of luck with that.

Incidentally, how did you manage to get a decent enough diagnostic done to actually *know* that you need all that? I'm in Canada (so completely different health care system), but I know that in my area, if it doesn't bleed or if you can't see the bone sticking out, good luck getting someone to figure out what's wrong with you.

Did you see a specialist? If so, what sort of specialist?

And (you may have guessed it), I ask because I've been having chronics elbow pain for years now, and it's getting much worse...

Daniel

"rick" <parnell68@hotmail.com> wrote in message
news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...

> let the surgeries begin...
> bilateral carpe tunnels
> bilateral elbow (similar to carpel tunnel)
> left shoulder
>
> gonna be a busy next couple of months...yeay..."John" <no@no.com> wrote:

>
>WOW, did you find a coupon or something and decide to go nuts? I

Or maybe he thought Hillary already got elected & voila' - free
public healthcare???

:D

Rick, seriously, though, good luck with all that & take care
of yourself!

Neil"Deej" <noway@jose.net> wrote:

>
>"EK Sound" <ask_me@nospam.net> wrote in message news:47b465e5\$1@linux...
>> Buy a console... ;-)
>>
>> David.
>
>I can't afford one right now or I would. I swear, the click track jus
>totally quit working. Everything is set up normally. It just doesn't make
a
>sound.

LM-7 on a MIDI track, Deej... seriously, it works great.

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0072_01C86EF0.B849F480
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Deej" <noway@jose.net> wrote in message news:47b473fb@linux...
>=20
> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message=20
> news:47b47114\$1@linux...
>> HI Deej,
>> Oh so you mean you didn't read step one of the reply I had to you =
first=20
>> post back on the tenth.
>> :)
>>
>>
>> Chris
>=20
> Read???=20
>=20

Ohhhh.....you mean the part where you explaining how to do this in =
Control Room mode? I don't use the control room mode so I figured I was =
just hosed. Maybe I'll give it a go sometime. I need to get myself =
another ADI 8-DS to have 32 analog I/O so I can simplify some stuff =
around here. Life in I/O world still isn't perfect.....but it's =
getting there.

;o)
-----=_NextPart_000_0072_01C86EF0.B849F480

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

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>"Deej" &lt;</FONT><A=20
href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
size=3D2>noway@jose.net</FONT></A><FONT face=3DArial size=3D2>&gt; wrote =
in message=20
</FONT><A href=3D"news:47b473fb@linux"><FONT face=3DArial=20
size=3D2>news:47b473fb@linux</FONT></A><FONT face=3DArial =
size=3D2>...</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>&gt; <BR>&gt; "Chris Ludwig" =
&lt;</FONT><A=20
href=3D"mailto:chrisl@adkproaudio.com"><FONT face=3DArial=20
size=3D2>chrisl@adkproaudio.com</FONT></A><FONT face=3DArial =
size=3D2>&gt; wrote in=20
message <BR>&gt; </FONT><A href=3D"news:47b47114$1@linux"><FONT =
face=3DArial=20
size=3D2>news:47b47114$1@linux</FONT></A><FONT face=3DArial =
size=3D2>...<BR>&gt;&gt;=20
Hi DeeJ,<BR>&gt;&gt; Oh so you mean you didn't read step one of the =
reply I had=20
to you first <BR>&gt;&gt; post back on the tenth.<BR>&gt;&gt;=20
:)<BR>&gt;&gt;<BR>&gt;&gt;<BR>&gt;&gt; Chris<BR>&gt;&gt; <BR>&gt;&gt; Read??? =
<BR>&gt;=20
<BR></FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Ohhhh.....you mean the part where you =
```

explaining=20
how to do this in Control Room mode? I don't use the control room mode =
so I=20
figured I was just hosed. Maybe I'll give it a go sometime. I need to =
get myself=20
another ADI 8-DS to have 32 analog I/O so I can simplify=20
some stuff around here. Life in I/O world still isn't=20
perfect.....but it's getting there.</DIV>
<DIV> </DIV>
<DIV>;o</DIV></BODY></HTML>

-----=_NextPart_000_0072_01C86EF0.B849F480--Hey Rick, hope it all goes well and you get
back up on your fingers quickly!

Cheers,
-Jamie
www.JamieKrutz.com

rick wrote:
> let the surgeries begin...
> bilateral carpe tunnels
> bilateral elbow (similar to carpel tunnel)
> left shoulder
>
> gonna be a busy next couple of months...yeay...rick <parnell68@hotmail.com> wrote:
>let the surgeries begin...
>bilateral carpe tunnels
>bilateral elbow (similar to carpel tunnel)
>left shoulder
>
>gonna be a busy next couple of months...yeay...Good luck Rick.

TCB

rick <parnell68@hotmail.com> wrote:
>let the surgeries begin...
>bilateral carpe tunnels
>bilateral elbow (similar to carpel tunnel)
>left shoulder
>
>gonna be a busy next couple of months...yeay...he only reads my posts! hehe

DJ smackdown at 11Control Room maka me berry happyThat analysis app looks cool. Wonder
how it compares to Smaartlive?

Now when do we get Autocad?

DC

"James McCloskey" <excelsm@hotmail.com> wrote:

>

><http://sonicstate.com/news/shownews.cfm?newsid=6138>

>

><http://sonicstate.com/news/shownews.cfm?newsid=6139>Stereo. Coax is better and AES is even better than that.

TIA

DC

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>HI HI DC,

>

>Coaxial or Optical SPDIF? Surround or just stereo?

>

>Chris

>

>

>DC wrote:

>> Anybody know of a good box to convert either USB or FW to
>> sp/dif or AES digital?

>>

>> I would like to run a nice DAC from a computer as a house media server.

>>

>> TIA

>>

>> DC

>>

>

>--

>Chris Ludwig

>

>ADK Pro Audio

>(859) 635-5762

>www.adkproaudio.com

>chrisl@adkproaudio.com"DC" <dc@spammersinhell.com> wrote:

>

>That analysis app looks cool. Wonder how it compares to Smaartlive?

>

>Now when do we get Autocad?

>

>DC

We got UG, and you could always run Boot Camp or what ever. Being a designer, I much prefer Catia V5 to the others.

>
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>><http://sonicstate.com/news/shownews.cfm?newsid=6138>
>>
>><http://sonicstate.com/news/shownews.cfm?newsid=6139>
>What exactly is this software? Is it a DAW?
"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b3db68\$1@linux...
>
> INDEPENDENCE FREE
> <http://www.yellowtools.us/cp21/cms/index.php?id=782>Well....I'm having the cubase Klik trak
trigger drum samples now and now
that I can assign the click to any output, I don't have to use the control
room function.....

Here's what I've got as a working tracking template:

26 VST mono inputs for mics and DI's and 8 x stereo inputs (routed to VSTi's being returned digitally from the slave DAW).

A stereo input on the Furman is dedicated to the VSTi that is tracking and another stereo input on the Furman is dedicated to the drum kit while tracking.

The remaining 12 mono inputs (if tracking simultaneously) other than the drums or VSTi's, would be tracking vocals or instruments and can be routed either individually or in groups to up to 7 mono inputs of the Furman from analog mono output busses in Cubase.

One analog output bus in Cubase and a stereo input of the Furman is dedicated to monitoring pre-recorded tracks.

The main mix is sent from the headphone output of my DAC-1 to a second stereo pair on the Furman and is routed to the performers if they want to hear it and also to the control room monitors for monitoring both pre recorded and currently recording audio.

There are 5 x HRM-16 remote mixers on the cue system.

The click is routed to a mono bus and main mix bus in Cubase and output to mono channel 8 of the Furman so each of up to 5 x individual performers can adjust the click level independently in their cans. In a pinch, each of the HRM-16 mixers can accept a second set of headphones so, in theory I could

have 10 players working on 5 remote mixers, though they would have to compromise a bit as to their individually customized levels.

I'm using ASIO direct monitoring in Cubase and outboard reverb units on the Fruman mixers so I don't have to jack around with managing FX sends in the CR, there is minimal CPU hit and no latency at all.

"John" <no@no.com> wrote in message news:47b489d0@linux...

>
> he only reads my posts! hehe
>
> DJ smackdown at 11Independence Free is a free sampler/sample player with a 2GB library.
It's
free!

<http://www.yellowtools.us/>

"tonehouse" <zmcleod@comcast.net> wrote:

>What exactly is this software? Is it a DAW?
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:47b3db68\$1@linux...
>>
>> INDEPENDENCE FREE
>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>
>HI Deej,
No the first part. That explains what you just discovered you old geezer. ;)

Go to Vst connections and VST Outputs. Open up the window enough to see the row that say click. on what ever stereo or mono bus channels you want to have the click track go out too.

Control the output level with total mix. The draw back is you can't control the click level other than globally in the metronome setup. But in general this work fine. Sense you can use these buses for audio such as headphone sends, etc you can pick and choose who hears the click.

Chris

Deej wrote:

>

> "Deej" <noway@jose.net <mailto:noway@jose.net>> wrote in message
> news:47b473fb@linux...
> >
> > "Chris Ludwig" <chrisl@adkproaudio.com
> <mailto:chrisl@adkproaudio.com>> wrote in message
> > news:47b47114\$1@linux...
> >> HI Deej,
> >> Oh so you mean you didn't read step one of the reply I had to you first
> >> post back on the tenth.
> >> :)
> >>
> >>
> >> Chris
> >
> > Read???
> >
>
> Ohhhh.....you mean the part where you explaining how to do this in
> Control Room mode? I don't use the control room mode so I figured I was
> just hosed. Maybe I'll give it a go sometime. I need to get myself
> another ADI 8-DS to have 32 analog I/O so I can /*simplify */some stuff
> around here. Life in I/O world still isn't perfect.....but it's
> getting there.
>
> ;o)

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comChris,

Check my answer to John's post below.

I seem to have all the bases covered using ADM now. I just keep Totalmix set to preset 7 with submix off, Monitor Mains set to Phones and Monitor Phones set to SPDIF and control everything via Cubase using and the Furman HDS-16/HRM-16 cue system.

I've got things routed to my Furman system now so that:

1. Up to 7 mono analog output busses can be individually level set for vocal/instrument input signals while tracking.
2. There is an individual analog stereo bus for monitoring audio being returned from VSTi's while tracking.

3. There is an individual analog stereo bus for whatever pieces of the drum kit I want to monitor while tracking-usually the drummer just wants the OH's along with the kick and snare and sometimes just the OH's.

4. There is an individual analog mono bus for adjusting the level of the click track that each performer can control independently

5. There is an individual analog stereo bus for pre-recorded tracks being sent to the cue system.

Each of 5 performers can control the levels of these busses independently of the others.

6. The main mix which is sumultaneously monitoring both audio being tracked and pre-recorded audio (and the click if desired) is being sent to both the cue system and the control room monitors/headphones.

Having that click track assignable to individual busses is a big deal because now I don't have to waste resources using a VSTi. I'm using a kick and closed hat. The samples it is triggering are good enough for tracking sessions.

Regards,

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47b49a0a@linux...

>

> HI Deej,

> No the first part. That explains what you just discovered you old geezer.

> ;)

>

> -----

> Go to Vst connections and VST Outputs. Open up the window enough to see
> the row that say click. on what ever stereo or mono bus channels you want
> to have the click track go out too.

> Control the output level with total mix. The draw back is you can't

> control the click level other than globally in the metronome setup. But in

> general this work fine. Sense you can use these buses for audio such as

> headphone sends, etc you can pick and choose who hears the click.

> -----

> Chris

>

>

>
>
>
> DeeJ wrote:
>> "Deej" <noway@jose.net <mailto:noway@jose.net>> wrote in message
>> news:47b473fb@linux...
>> >
>> > "Chris Ludwig" <chrisl@adkproaudio.com
>> <mailto:chrisl@adkproaudio.com>> wrote in message
>> > news:47b47114\$1@linux...
>> >> HI DeeJ,
>> >> Oh so you mean you didn't read step one of the reply I had to you
>> first
>> >> post back on the tenth.
>> >> :)
>> >>
>> >>
>> >> Chris
>> >
>> > Read???
>> >
>> Ohhhh.....you mean the part where you explaining how to do this in
>> Control Room mode? I don't use the control room mode so I figured I was
>> just hosed. Maybe I'll give it a go sometime. I need to get myself
>> another ADI 8-DS to have 32 analog I/O so I can /*simplify */some stuff
>> around here. Life in I/O world still isn't perfect.....but it's getting
>> there.
>> ;o)
>
> --
> Chris Ludwig
>
> ADK Pro Audio
> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.comHI DC,
> I'm assuming this is a laptop?

Unless there are some obscure consumer audio device I'm not aware or the only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU, M-Audio and tascam, etc.

All of them are probably over kill for what you want.

There are some optical SPDIF units out because that is the most common in home theater.

If your laptop/has an optical spdif then I would just get a M-Audio CO2

to convert it to coaxial.

Chris

DC wrote:

> Stereo. Coax is better and AES is even better than that.

>

> TIA

>

> DC

>

>

> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>> HI HI DC,

>>

>> Coaxial or Optical SPDIF? Surround or just stereo?

>>

>> Chris

>>

>>

>> DC wrote:

>>> Anybody know of a good box to convert either USB or FW to

>>> sp/dif or AES digital?

>>>

>>> I would like to run a nice DAC from a computer as a house media server.

>>>

>>> TIA

>>>

>>> DC

>>>

>> --

>> Chris Ludwig

>>

>> ADK Pro Audio

>> (859) 635-5762

>> www.adkproaudio.com

>> chrisl@adkproaudio.com

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much in

recent years, but it was superb when I dealt with it last. Shame about the iLok.

TCB

"tonehouse" <zmcleod@comcast.net> wrote:

>What exactly is this software? Is it a DAW?

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:47b3db68\$1@linux...

>>

>> INDEPENDENCE FREE

>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>

>

>"James McCloskey" <excelsm@hotmail.com> wrote:

>

>We got UG, and you could always run Boot Camp or what ever. Being a designer,

>I much prefer Catia V5 to the others.

What's UG?

Being involved in system design, I have to handle autocad files and output them in a way that others can use them.

Autodesk does not support using AC on macs with Bootcamp, but they say it seems to work ok.

DCIt's a Mac Pro, and the goal is a house audio server. I don't want an interface, since I already have the DAC. I just need to get USB or FW into the AES or Sp/Dif input of the DAC.

DC

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>HI DC,

> I'm assuming this is a laptop?

>

>Unless there are some obscure consumer audio device I'm not aware or the

>only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU,

>M-Audio and tascam, etc.

>

>All of them are probably over kill for what you want.

>

>There are some optical SPDIF units out because that is the most common

>in home theater.

>

>If your laptop/has an optical spdif then I would just get a M-Audio CO2

>to convert it to coaxial.

>

>Chris

>

>

>DC wrote:

>> Stereo. Coax is better and AES is even better than that.

>>

>> TIA

>>

>> DC

>>

>>

>> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>> HI HI DC,

>>>

>>> Coaxial or Optical SPDIF? Surround or just stereo?

>>>

>>> Chris

>>>

>>>

>>> DC wrote:

>>>> Anybody know of a good box to convert either USB or FW to

>>>> sp/dif or AES digital?

>>>>

>>>> I would like to run a nice DAC from a computer as a house media server.

>>>>

>>>> TIA

>>>>

>>>> DC

>>>>

>>> --

>>> Chris Ludwig

>>>

>>> ADK Pro Audio

>>> (859) 635-5762

>>> www.adkproaudio.com

>>> chrisl@adkproaudio.com

>>

>

>--

>Chris Ludwig

>

>ADK Pro Audio

>(859) 635-5762

>www.adkproaudio.com

>chrisl@adkproaudio.comGet better soon...!!

rick <parnell68@hotmail.com> wrote:

>let the surgeries begin...

>bilateral carpe tunnels

>bilateral elbow (similar to carpel tunnel)

>left shoulder

>

>gonna be a busy next couple of months...yeay...Ha!! Like, you I did not even know about the Control Room feature until Dedric pointed it out for me a few years ago..

I have to say, Control room is very cool..I'm still on version 3, but I hear version 4s control rool is even better..

"Deej" <noway@jose.net> wrote:

>

>

>

>"Deej" <noway@jose.net> wrote in message news:47b473fb@linux...

>>=20

>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message=20

>> news:47b47114\$1@linux...

>>> HI Deej,

>>> Oh so you mean you didn't read step one of the reply I had to you =

>first=20

>>> post back on the tenth.

>>> :)

>>>

>>>

>>> Chris

>>=20

>> Read???=20

>>=20

>

>

>Ohhhh.....you mean the part where you explaining how to do this in =

>Control Room mode? I don't use the control room mode so I figured I was

=

>just hosed. Maybe I'll give it a go sometime. I need to get myself =

>another ADI 8-DS to have 32 analog I/O so I can simplify some stuff =

>around here. Life in I/O world still isn't perfect.....but it's =

>getting there.

>

>;0)

>

><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

><HTML><HEAD>

```

><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY>

><DIV><FONT face=3DArial size=3D2>"Deej" </FONT><A=20
>href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
>size=3D2>noway@jose.net</FONT></A><FONT face=3DArial size=3D2>> wrote =
>in message=20
></FONT><A href=3D"news:47b473fb@linux"><FONT face=3DArial=20
>size=3D2>news:47b473fb@linux</FONT></A><FONT face=3DArial =
>size=3D2>...</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>> <BR>> "Chris Ludwig" =
><</FONT><A=20
>href=3D"mailto:chrisl@adkproaudio.com"><FONT face=3DArial=20
>size=3D2>chrisl@adkproaudio.com</FONT></A><FONT face=3DArial =
>size=3D2>> wrote in=20
>message <BR>> </FONT><A href=3D"news:47b47114$1@linux"><FONT =
>face=3DArial=20
>size=3D2>news:47b47114$1@linux</FONT></A><FONT face=3DArial =
>size=3D2>...<BR>>>=20
>Hi Deej,<BR>>> Oh so you mean you didn't read step one of the =
>reply I had=20
>to you first <BR>>> post back on the tenth.<BR>>>=20
>.)<BR>>><BR>>><BR>>> Chris<BR>> <BR>> Read??? =
><BR>>=20
><BR></FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Ohhhh.....you mean the part where you
=
>explaining=20
>how to do this in Control Room mode? I don't use the control room mode =
>so I=20
>figured I was just hosed. Maybe I'll give it a go sometime. I need to =
>get myself=20
>another ADI 8-DS to have 32 analog I/O so I can <EM><STRONG>simplify=20
></STRONG></EM>some stuff around here. Life in I/O world still isn't=20
>perfect.....but it's getting there.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>;o)</FONT></DIV></BODY></HTML>
>
>FYI, there's no iLok on the free software. They are talking about putting
out a 70GB+ library on a hard drive or hard drive raid.

"TCB" <nobody@ishere.com> wrote:
>

```

>Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much in
>recent years, but it was superb when I dealt with it last. Shame about the
>iLok.
>
>TCB
>
>"tonehouse" <zmcleod@comcast.net> wrote:
>>What exactly is this software? Is it a DAW?
>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>news:47b3db68\$1@linux...
>>>
>>> INDEPENDENCE FREE
>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>>
>>
>UG is short for Unigraphics. Created by McDonald Douglas in the 70s, later
purchased by GM/EDS, now UGS PLM Solutions.

I do UG and Catia V5 design.

"DC" <dc@spammersinhell.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>
>>
>>We got UG, and you could always run Boot Camp or what ever. Being a designer,
>>I much prefer Catia V5 to the others.
>
>What's UG?
>
>Being involved in system design, I have to handle autocad files and
>output them in a way that others can use them.
>
>Autodesk does not support using AC on macs with Bootcamp, but
>they say it seems to work ok.
>
>DCHi James,
They use a syncrosoft dongle like Steinberg. You can put all the
yellow Tools stuff on one key if you are using the retail one.
their whole product line is awesome. I hope they get more notice in the
US their sampler it the most flexible I've seen. It's the only I've seen
that can properly use multi-core CPUs. The filters and effects are very
good.

The Free version is nice. actually has some usable sounds.

Chris

James McCloskey wrote:

> FYI, there's no iLok on the free software. They are talking about putting
> out a 70GB+ library on a hard drive or hard drive raid.
>
> "TCB" <nobody@ishere.com> wrote:
>> Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much
> in
>> recent years, but it was superb when I dealt with it last. Shame about the
>> iLok.
>>
>> TCB
>>
>> "tonehouse" <zmcleod@comcast.net> wrote:
>>> What exactly is this software? Is it a DAW?
>>> "James McCloskey" <excelsm@hotmail.com> wrote in message
>>> news:47b3db68\$1@linux...
>>>> INDEPENDENCE FREE
>>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>>>
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comrick <parnell68@hotmail.com> wrote:

>let the surgeries begin...
>bilateral carpe tunnels
>bilateral elbow (similar to carpel tunnel)
>left shoulder
>
>gonna be a busy next couple of months...yeay...

those heavy drum beats of yours sounded mighty dangerous to me...

good luck with the slicing and dicing!

-steve http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f

Before I sold my Paris system, I bought this plugin. I have never even used it. Does it now provide PDC if instantiated on every Paris channel used during a mix? that would be huge if it did.Hi DC,

Sense you already have optical SPDIF I/O built into the MAC and it handle 24bit and up to 96k it would seem easiest to use the M-Audio CO2. You can convert the optical to coaxial that way.

http://www.m-audio.com/products/en_us/CO2-main.html

They used to make a cool box called the CO3 that used to do Toslink to AES but. Ebay is your only hope for that one though.

Chris

DC wrote:

> It's a Mac Pro, and the goal is a house audio server. I don't want an
> interface, since I already have the DAC. I just need to get USB or
> FW into the AES or Sp/Dif input of the DAC.
>
> DC
>
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>> HI DC,
>> I'm assuming this is a laptop?
>>
>> Unless there are some obscure consumer audio device I'm not aware or the
>
>> only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU,
>> M-Audio and tascam, etc.
>>
>> All of them are probably over kill for what you want.
>>
>> There are some optical SPDIF units out because that is the most common
>> in home theater.
>>
>> If your laptop/has an optical spdif then I would just get a M-Audio CO2
>
>> to convert it to coaxial.
>>
>> Chris
>>
>>
>> DC wrote:
>>> Stereo. Coax is better and AES is even better than that.
>>>
>>> TIA
>>>
>>> DC

>>>
>>>
>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>> HI HI DC,
>>>>
>>>> Coaxial or Optical SPDIF? Surround or just stereo?
>>>>
>>>> Chris
>>>>
>>>>
>>>> DC wrote:
>>>>> Anybody know of a good box to convert either USB or FW to
>>>>> sp/dif or AES digital?
>>>>>
>>>>> I would like to run a nice DAC from a computer as a house media server.
>>>>>
>>>>> TIA
>>>>>
>>>>> DC
>>>>>
>>>> --
>>>> Chris Ludwig
>>>>
>>>> ADK Pro Audio
>>>> (859) 635-5762
>>>> www.adkproaudio.com
>>>> chrisl@adkproaudio.com
>> --
>> Chris Ludwig
>>
>> ADK Pro Audio
>> (859) 635-5762
>> www.adkproaudio.com
>> chrisl@adkproaudio.com
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comThanks!

DC

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi DC,
>Sense you already have optical SPDIF I/O built into the MAC and it
>handle 24bit and up to 96k it would seem easiest to use the M-Audio CO2.
>You can convert the optical to coaxial that way.
>
>http://www.m-audio.com/products/en_us/CO2-main.html
>
>They used to make a cool box called the CO3 that used to do Toslink to
>AES but. Ebay is your only hope for that one though.
>
>
>Chris
>
>
>DC wrote:
>> It's a Mac Pro, and the goal is a house audio server. I don't want an
>> interface, since I already have the DAC. I just need to get USB or
>> FW into the AES or Sp/Dif input of the DAC.
>>
>> DC
>>
>>
>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>> HI DC,
>>> I'm assuming this is a laptop?
>>>
>>> Unless there are some obscure consumer audio device I'm not aware of or
the
>>
>>> only ones I know that have coaxial SPDIF are from Presonus, RME, MOTU,

>>> M-Audio and tascam, etc.
>>>
>>> All of them are probably overkill for what you want.
>>>
>>> There are some optical SPDIF units out because that is the most common

>>> in home theater.
>>>
>>> If your laptop has an optical spdif then I would just get a M-Audio CO2
>>
>>> to convert it to coaxial.
>>>
>>> Chris
>>>
>>>
>>> DC wrote:
>>>> Stereo. Coax is better and AES is even better than that.

```

>>>>
>>>> TIA
>>>>
>>>> DC
>>>>
>>>>
>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>>>> HI HI DC,
>>>>>
>>>>> Coaxial or Optical SPDIF? Surround or just stereo?
>>>>>
>>>>> Chris
>>>>>
>>>>>
>>>>> DC wrote:
>>>>>> Anybody know of a good box to convert either USB or FW to
>>>>>> sp/dif or AES digital?
>>>>>>
>>>>>> I would like to run a nice DAC from a computer as a house media server.
>>>>>>
>>>>>> TIA
>>>>>>
>>>>>> DC
>>>>>>
>>>>>> --
>>>>>> Chris Ludwig
>>>>>>
>>>>>> ADK Pro Audio
>>>>>> (859) 635-5762
>>>>>> www.adkproaudio.com
>>>>>> chrisl@adkproaudio.com
>>> --
>>> Chris Ludwig
>>>
>>> ADK Pro Audio
>>> (859) 635-5762
>>> www.adkproaudio.com
>>> chrisl@adkproaudio.com
>>
>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.comThe YT boys are friends of mine. Every great audiosoft company has
one person

```

who has great ears, great coding capability or in this case great sampling capability. In this case it's Drazen, who is stark raving mad, a stone cold genius, a staggeringly talented keyboard player, and a workaholic. He's their secret weapon.

Great guys to,

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi James,

> They use a syncrosoft dongle like Steinberg. You can put all the

>yellow Tools stuff on one key if you are using the retail one.

>their whole product line is awesome. I hope they get more notice in the

>US their sampler it the most flexible I've seen. It's the only I've seen

>that can properly use multi-core CPUs. The filters and effects are very

>good.

>

>The Free version is nice. actually has some usable sounds.

>

>

>Chris

>

>

>James McCloskey wrote:

>> FYI, there's no iLok on the free software. They are talking about putting

>> out a 70GB+ library on a hard drive or hard drive raid.

>>

>> "TCB" <nobody@ishere.com> wrote:

>>> Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much
>> in

>>> recent years, but it was superb when I dealt with it last. Shame about
the

>>> iLok.

>>>

>>> TCB

>>>

>>> "tonehouse" <zmcleod@comcast.net> wrote:

>>>> What exactly is this software? Is it a DAW?

>>>> "James McCloskey" <excelsm@hotmail.com> wrote in message

>>>> news:47b3db68\$1@linux...

>>>>> INDEPENDENCE FREE

>>>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>

>>>>

>>

>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.com I'm still not sure whether it automatically detects a plugin's latency
(where applicable)

but yes, put it on each channel, throw in a plugin and input it's latency and
Bob's your Uncle...latency adjustment across all channels.

Nice thing is if you add a different plugin to a different channel you just
have to input that latency on that channel's faderwork plug and all channels
get adjusted accordingly (and so on and so on....

"Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf
>
> Before I sold my Paris system, I bought this plugin. I have never even
> used it. Does it now provide PDC if instantiated on every Paris channel
> used during a mix? that would be huge if it did.
>
>
>East West is talking about doing the same. SO Platinum is already 138G on
over 30 DVDs,
and the new SP Platinum Pro/Play version will have 16 bit samples as well
(basically Gold XP + Plat XP),
which I think will break the 200G mark.

The only caveat I see to drives for distribution would be lifespan - drives
eventually die, but maybe before then
we'll have 1+ TB optical disks to back them up on. ;-) Sure would be a heck
of a lot faster loading up libs though.

Dedric

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b4adf6\$1@linux...
>
> FYI, there's no iLok on the free software. They are talking about putting
> out a 70GB+ library on a hard drive or hard drive raid.
>
> "TCB" <nobody@ishere.com> wrote:
>>
>>Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much

> in
 >>recent years, but it was superb when I dealt with it last. Shame about the
 >>iLok.
 >>
 >>TCB
 >>
 >>"tonehouse" <zmcleod@comcast.net> wrote:
 >>>What exactly is this software? Is it a DAW?
 >>>"James McCloskey" <excelsm@hotmail.com> wrote in message
 >>>news:47b3db68\$1@linux...
 >>>>
 >>>> INDEPENDENCE FREE
 >>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
 >>>
 >>>
 >>
 >I had a similar instance on a project . spent hours looking for it. opened
 another default project and it magically reappeared.I think its a random
 bug.
 drove me nuts. as im sure it is with you.unless we are both retarded!
 "Deej" <noway@jose.net> wrote in message news:47b3e36d@linux...
 > Well, the other day I was bitching about how I couldn't route my click in
 > Cubase 4 to a separate bus. Now I can't even hear it on the main bus. It's
 > enabled, it's just not working.
 >
 > any suggestions?
 >A random bug called "sometimers"... ;-)

David.

alex plasko wrote:
 > I had a similar instance on a project . spent hours looking for it. opened
 > another default project and it magically reappeared.I think its a random
 > bug.
 > drove me nuts. as im sure it is with you.unless we are both retarded!
 > "Deej" <noway@jose.net> wrote in message news:47b3e36d@linux...
 >
 >>Well, the other day I was bitching about how I couldn't route my click in
 >>Cubase 4 to a separate bus. Now I can't even hear it on the main bus. It's
 >>enabled, it's just not working.
 >>
 >>any suggestions?
 >>
 >
 >
 >So basically, if you put this on each channel any plugin you add to that
 channel will report it's latency and then all channels can be adjusted to
 compensate for this amount of latency? If this is cumulative, that is

basically the same as having PDC. The only difference is a mouse click each time you add a plugin so that the remaining channels adjust to the additional latency.

Does this work with the high cumulative latency numbers that are incurred when UAD-1 plugins are stacked on tracks?

I guess, what I'm getting at here is if I were to put together another Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on a 13 slot Magma) and then have my other Magma in use running the two POCO's and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate UAD-1 and POCO plugins and I wouldn't have to jack around with nudge/slide or Sampleslide?.....I could just click a mouse every time I added another plug and everything would be compensated?

"Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...

> I'm still not sure whether it automatically detects a plugin's latency

> (where applicable)

>

> but yes, put it on each channel, throw in a plugin and input it's latency

> and Bob's your Uncle...latency adjustment across all channels.

>

> Nice thing is if you add a different plugin to a different channel you

> just have to input that latency on that channel's faderwork plug and all

> channels get adjusted accordingly (and so on and so on....

>

>

> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...

>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf

>>

>> Before I sold my Paris system, I bought this plugin. I have never even

>> used it. Does it now provide PDC if instantiated on every Paris channel

>> used during a mix? that would be huge if it did.

>>

>>

>>

>

> "Dedric Terry" <dterry@keyofd.net> wrote:

> East West is talking about doing the same. SO Platinum is already 138G on

> over 30 DVDs,

> and the new SP Platinum Pro/Play version will have 16 bit samples as well

> (basically Gold XP + Plat XP),

> which I think will break the 200G mark.

>

> The only caveat I see to drives for distribution would be lifespan - drives

>eventually die, but maybe before then
>we'll have 1+ TB optical disks to back them up on. ;-) Sure would be a
heck
>of a lot faster loading up libs though.
>
>Dedric

Speaking of that, I was thinking about investing in a company back in the
90s that had this technology. They supposedly had a disc the size of a CD
that held 10 Terabytes and had a disk on the way that would hold 100 terabytes,
it was also suppose to be write once recordable. Glad I didn't buy in to
that. Maybe some day will have this in our hot little hands.

http://en.wikipedia.org/wiki/Fluorescent_Multilayer_Disc

http://en.wikipedia.org/wiki/Constellation_3D

http://www.webopedia.com/TERM/F/FMD_ROM.html

The clear disc

<http://www.reviewsonline.com/articles/974703814.htm>

<http://www.ocworkbench.com/articles/c3d.htm>

>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:47b4adf6\$1@linux...
>>
>> FYI, there's no iLok on the free software. They are talking about putting
>> out a 70GB+ library on a hard drive or hard drive raid.
>>
>> "TCB" <nobody@ishere.com> wrote:
>>>
>>>Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much
>> in
>>>recent years, but it was superb when I dealt with it last. Shame about
the
>>>iLok.
>>>
>>>TCB
>>>
>>>"tonehouse" <zmcleod@comcast.net> wrote:
>>>>What exactly is this software? Is it a DAW?
>>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>>news:47b3db68\$1@linux...
>>>>

>>>> INDEPENDENCE FREE

>>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>

>>>>

>>>>

>>>

>>

>What about Wormhole? Did anybody get this to work with paris, with out latency?

Hey DeeJ, what were the results when you tried Wormhole? Did you try the last version?

FYI, It's now open source. On Thu, 14 Feb 2008 04:33:21 -0500, rick <parnell68@hotmail.com> wrote:

>let the surgeries begin...

>bilateral carpe tunnels

>bilateral elbow (similar to carpel tunnel)

>left shoulder

>

>gonna be a busy next couple of months...yeay...

Dang! Take care....

Oh -- I found the yellow box in my front closet. I swore I had sent it back to you -- I'll wait a week now, and then get it back on it's way.

Sorry, dood. Didn't mean to hold on to it this long...

pabl thought you were trying to simplify :)

AA

"DeeJ" <noway@jose.net> wrote in message news:47b51030\$1@linux...

> So basically, if you put this on each channel any plugin you add to that

> channel will report it's latency and then all channels can be adjusted to

> compensate for this amount of latency? If this is cumulative, that is

> basically the same as having PDC. The only difference is a mouse click

> each time you add a plugin so that the remaining channels adjust to the

> additional latency.

>

> Does this work with the high cumulative latency numbers that are incurred

> when UAD-1 plugins are stacked on tracks?

>

> I guess, what I'm getting at here is if I were to put together another

> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on a

> 13 slot Magma) and then have my other Magma in use running the two POCO's

> and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate
> UAD-1 and POCO plugins and I wouldn't have to jack around with nudge/slide
> or Sampleslide?.....I could just click a mouse every time I added another
> plug and everything would be compensated?
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...
>> I'm still not sure whether it automatically detects a plugin's latency
>> (where applicable)
>>
>> but yes, put it on each channel, throw in a plugin and input it's latency
>> and Bob's your Uncle...latency adjustment across all channels.
>>
>> Nice thing is if you add a different plugin to a different channel you
>> just have to input that latency on that channel's faderwork plug and all
>> channels get adjusted accordingly (and so on and so on....
>>
>>
>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt.f
>>>
>>> Before I sold my Paris system, I bought this plugin. I have never even
>>> used it. Does it now provide PDC if instantiated on every Paris channel
>>> used during a mix? that would be huge if it did.
>>>
>>>
>>>
>>
>>
>
>this makes me glad to be alive

<http://uk.youtube.com/watch?v=U8OMOObvJdYI> had wondered what had become of that technology:

<http://www.ddatainc.com/>
(current owner after Constellation 3D went belly up)

I wonder if it will ever see the light of day. I think there are a couple of other high density technologies in development as well. I seem to recall reading about a molecular storage concept at one time.

>
> Speaking of that, I was thinking about investing in a company back in the
> 90s that had this technology. They supposedly had a disc the size of a CD
> that held 10 Terabytes and had a disk on the way that would hold 100
> terabytes,
> it was also supposed to be write once recordable. Glad I didn't buy in to

> that. Maybe some day will have this in our hot little hands.
>
> http://en.wikipedia.org/wiki/Fluorescent_Multilayer_Disc
>
> http://en.wikipedia.org/wiki/Constellation_3D
>
> http://www.webopedia.com/TERM/F/FMD_ROM.html
>
> The clear disc
> <http://www.reviewsonline.com/articles/974703814.htm>
>
> <http://www.ocworkbench.com/articles/c3d.htm>
>
>
>>
>> "James McCloskey" <excelsm@hotmail.com> wrote in message
>> news:47b4adf6\$1@linux...
>>>
>>> FYI, there's no iLok on the free software. They are talking about putting
>>> out a 70GB+ library on a hard drive or hard drive raid.
>>>
>>> "TCB" <nobody@ishere.com> wrote:
>>>>
>>>> Yellow Tools makes _amazing_ stuff. Super hi-fi. I haven't used it much
>>> in
>>>> recent years, but it was superb when I dealt with it last. Shame about
> the
>>>> iLok.
>>>>
>>>> TCB
>>>>
>>>> "tonehouse" <zmcleod@comcast.net> wrote:
>>>>> What exactly is this software? Is it a DAW?
>>>>> "James McCloskey" <excelsm@hotmail.com> wrote in message
>>>>> news:47b3db68\$1@linux...
>>>>>>
>>>>>> INDEPENDENCE FREE
>>>>>> <http://www.yellowtools.us/cp21/cms/index.php?id=782>
>>>>>
>>>>>
>>>>
>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_00E8_01C86F5F.FD2EFB30
Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Well, I've been thinking about some aspects of Paris that I really =
liked. However, there's still the situation with bussing across =
submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, IMO, =
than any VST plugins I've heard that aren't DSP driven.

the more I delve into Cubase, the more things about it that I like, but =
also, the more sonic weaknesses I see vis-a-vis Paris. It's possible to =
do the "big" thing in Cubase, it's easy to do it in Paris. I miss the =
easy part.=20

I think I'd be a bit more satisfied with Cubase if I was using a DM2000 =
with digital I/O options that would accommodate my outboard gear. =
Anybody got a spare \$20k laying around?

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47b5217d@linux...

>I thought you were trying to simplify :)

>=20

> AA

>=20

>=20

> "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...

>> So basically, if you put this on each channel any plugin you add to =
that=20

>> channel will report it's latency and then all channels can be =
adjusted to=20

>> compensate for this amount of latency? If this is cumulative, that is =

>> basically the same as having PDC. The only difference is a mouse =
click=20

>> each time you add a plugin so that the remaining channels adjust to =
the=20

>> additional latency.

>>

>> Does this work with the high cumulative latency numbers that are =
incurred=20

>> when UAD-1 plugins are stacked on tracks?

>>

>> I guess, what I'm getting at here is if I were to put together =
another=20

>> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ =

on a=20
 >> 13 slot Magma) and then have my other Magma in use running the two =
 POCO's=20
 >> and 4 x UAD-1 cards, I could have a Paris DAW that that would =
 integrate=20
 >> UAD-1 and POCO plugins and I wouldn't have to jack around with =
 nudge/slide=20
 >> or Sampleslide?.....I could just click a mouse every time I added =
 another=20
 >> plug and everything would be compensated?
 >>
 >>
 >> "Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...
 >>> I'm still not sure whether it automatically detects a plugin's =
 latency=20
 >>> (where applicable)
 >>>
 >>> but yes, put it on each channel, throw in a plugin and input it's =
 latency=20
 >>> and Bob's your Uncle...latency adjustment across all channels.
 >>>
 >>> Nice thing is if you add a different plugin to a different channel =
 you=20
 >>> just have to input that latency on that channel's faderwork plug and =
 all=20
 >>> channels get adjusted accordingly (and so on and so on....
 >>>
 >>>
 >>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
 >>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf
 >>>>
 >>>> Before I sold my Paris system, I bought this plugin. I have never =
 even=20
 >>>> used it. Does it now provide PDC if instantiated on every Paris =
 channel=20
 >>>> used during a mix? that would be huge if it did.
 >>>>
 >>>>
 >>>>
 >>>
 >>>
 >>
 >>
 >>=20
 >=20
 >
 -----=_NextPart_000_00E8_01C86F5F.FD2EFB30
 Content-Type: text/html;
 charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2>Well, I've been thinking about some =
aspects of=20
Paris that I really liked. However, there's still the situation with =
bussing=20
across submixes, but it's not something I couldn't =
overcome.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I really miss the Paris EQ and FX =
actually. They=20
are much better, IMO, than any VST plugins I've heard that aren't DSP=20
driven.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>the more I delve into Cubase, the more =
things about=20
it that I like, but also, the more sonic weaknesses I see vis-a-vis =
Paris. It's=20
<EM>possible</EM> to do the "big" thing in Cubase, it's <EM>easy</EM> to =
do it=20
in Paris. I miss the <EM>easy</EM> part. </FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I think I'd be a bit more satisfied =
with Cubase if=20
I was using a DM2000 with&nbsp;digital I/O&nbsp;options that would =
accommodate=20
my outboard gear. Anybody got a spare $20k laying around?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>"Aaron Allen" &lt;</FONT><A=20
href=3D"mailto:know-spam@not_here.dude"><FONT face=3DArial=20
size=3D2>know-spam@not_here.dude</FONT></A><FONT face=3DArial =
size=3D2>&gt; wrote in=20
message </FONT><A href=3D"news:47b5217d@linux"><FONT face=3DArial=20
size=3D2>news:47b5217d@linux</FONT></A><FONT face=3DArial=20
size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>&gt;I thought you =
were trying to=20
simplify :)<BR>&gt; <BR>&gt; AA<BR>&gt; <BR>&gt; <BR>&gt; "Deej" =
```

<A=20
href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
size=3D2>noway@jose.net> wrote =
in message=20
<FONT face=3DArial=20
size=3D2>news:47b51030\$1@linux<FONT face=3DArial =
size=3D2>...
>>=20
So basically, if you put this on each channel any plugin you add to that =

>> channel will report it's latency and then all channels can =
be=20
adjusted to
>> compensate for this amount of latency? If this =
is=20
cumulative, that is
>> basically the same as having PDC. The =
only=20
difference is a mouse click
>> each time you add a plugin so =
that the=20
remaining channels adjust to the
>> additional=20
latency.
>>
>> Does this work with the high cumulative =
latency=20
numbers that are incurred
>> when UAD-1 plugins are stacked on =

tracks?
>>
>> I guess, what I'm getting at here is if =
I were=20
to put together another
>> Paris DAW, say 4 x Cards (which I =
know I=20
can channel to a single IRQ on a
>> 13 slot Magma) and =
then have=20
my other Magma in use running the two POCO's
>> and 4 x UAD-1 =
cards, I=20
could have a Paris DAW that that would integrate
>> UAD-1 and =
POCO=20
plugins and I wouldn't have to jack around with nudge/slide
>> =
or=20
Sampleslide?.....I could just click a mouse every time I added another=20

>> plug and everything would be=20
compensated?
>>
>>
>> "Don Nafe" =
<A=20
href=3D"mailto:dnafe@magma.ca"><FONT face=3DArial=20
size=3D2>dnafe@magma.ca> wrote =
in message=20
<FONT face=3DArial=20
size=3D2>news:47b4cb97@linux<FONT face=3DArial =
size=3D2>...
>>=20
I'm still not sure whether it automatically detects a plugin's latency=20

>>> (where applicable)
>>>
>>> but =
yes, put=20
it on each channel, throw in a plugin and input it's latency =

>> and=20
 Bob's your Uncle...latency adjustment across all=20
 channels.
>>
>> Nice thing is if you add a =
 different=20
 plugin to a different channel you
>> just have to input =
 that=20
 letency on that channelss faderwork plug and all
>> =
 channels get=20
 adjusted accordingly (and so on and so=20
 on....
>>
>>
>> "Deej" =
 <<A=20
 href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
 size=3D2>noway@jose.net> wrote =
 in message=20
 <FONT face=3DArial=20
 size=3D2>news:47b4b204@linux<FONT face=3DArial=20
 size=3D2>...
>>> <A=20
 href=3D" http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f"><F=
 ONT=20
 face=3DArial=20
 size=3D2> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f</F=
 ONT>
<FONT=20
 face=3DArial size=3D2>>>>
>>> Before I sold =
 my Paris=20
 system, I bought this plugin. I have never even
>>> =
 used it.=20
 Does it now provide PDC if instantiated on every Paris channel=20

>>> used during a mix? that would be huge if it=20
 did.
>>>
>>>
>>>
>&=>>
>>>
>>
>>=20

>
></BODY></HTML>

-----=_NextPart_000_00E8_01C86F5F.FD2EFB30--"steve the artguy"
 <artguy@easilyimpressed.com> wrote in message
 news:47b52b2f\$1@linux...
 >
 > this makes me glad to be alive
 >
 > http://uk.youtube.com/watch?v=U8OMOObvJdY

That was beautiful. Here's one of an amazing player out of Austin. He
 dropped my jaw a number of times when I was living there.

http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=relatedThis is a multi-part message in
 MIME format.

-----=_NextPart_000_001A_01C86F69.D7AE4230
 Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

That's about it man, and why Paris lives on at my place. I can't get =
away from knowing it sonically so well, the magic glue the bus provides, =
along with the punch I/O love. To be honest though, the UAD latency =
pissed me off so much I just yanked the card and static bagged it. It's =
probably bound for my non DSP native rig soon as I get the time.=20

BTW, don't forget that the Paris EQ is available as a VST.=20

"Deej" <noway@jose.net> wrote in message news:47b5321a@linux...
Well, I've been thinking about some aspects of Paris that I really =
liked. However, there's still the situation with bussing across =
submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, IMO, =
than any VST plugins I've heard that aren't DSP driven.

the more I delve into Cubase, the more things about it that I like, =
but also, the more sonic weaknesses I see vis-a-vis Paris. It's possible =
to do the "big" thing in Cubase, it's easy to do it in Paris. I miss the =
easy part.=20

I think I'd be a bit more satisfied with Cubase if I was using a =
DM2000 with digital I/O options that would accommodate my outboard gear. =
Anybody got a spare \$20k laying around?

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47b5217d@linux...

>I thought you were trying to simplify :)

>=20

> AA

>=20

>=20

> "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...

>> So basically, if you put this on each channel any plugin you add to =
that=20

>> channel will report it's latency and then all channels can be =
adjusted to=20

>> compensate for this amount of latency? If this is cumulative, that =
is=20

>> basically the same as having PDC. The only difference is a mouse =
click=20

>> each time you add a plugin so that the remaining channels adjust to =
the=20
>> additional latency.
>>
>> Does this work with the high cumulative latency numbers that are =
incurred=20
>> when UAD-1 plugins are stacked on tracks?
>>
>> I guess, what I'm getting at here is if I were to put together =
another=20
>> Paris DAW, say 4 x Cards (which I know I can channel to a single =
IRQ on a=20
>> 13 slot Magma) and then have my other Magma in use running the two =
POCO's=20
>> and 4 x UAD-1 cards, I could have a Paris DAW that that would =
integrate=20
>> UAD-1 and POCO plugins and I wouldn't have to jack around with =
nudge/slide=20
>> or Sampleslide?.....I could just click a mouse every time I added =
another=20
>> plug and everything would be compensated?
>>
>>
>> "Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...
>>> I'm still not sure whether it automatically detects a plugin's =
latency=20
>>> (where applicable)
>>>
>>> but yes, put it on each channel, throw in a plugin and input it's =
latency=20
>>> and Bob's your Uncle...latency adjustment across all channels.
>>>
>>> Nice thing is if you add a different plugin to a different channel =
you=20
>>> just have to input that latency on that channel's faderwork plug =
and all=20
>>> channels get adjusted accordingly (and so on and so on....
>>>
>>>
>>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
>>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf
>>>>
>>>> Before I sold my Paris system, I bought this plugin. I have never =
even=20
>>>> used it. Does it now provide PDC if instantiated on every Paris =
channel=20
>>>> used during a mix? that would be huge if it did.
>>>>

>>>>
>>>>
>>>
>>>
>>
>>=20
>=20
>

-----=_NextPart_000_001A_01C86F69.D7AE4230

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

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>That's about it man, and why Paris =
lives on at my=20
place. I can't get away from knowing it sonically so well, the magic =
glue the=20
bus provides, along with the punch I/O love. To be honest though, the =
UAD=20
latency pissed me off so much I just yanked the card and static bagged =
it. It's=20
probably bound for my non DSP native rig soon as I get the time. =
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>BTW, don't forget that the Paris EQ is =
available as=20
a VST. </FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Deej" &lt;<A =
href=3D"mailto:noway@jose.net">noway@jose.net</A>&gt; wrote=20
  in message <A =
href=3D"news:47b5321a@linux">news:47b5321a@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>Well, I've been thinking about some =
aspects of=20
  Paris that I really liked. However, there's still the situation with =
bussing=20
```

across submixes, but it's not something I couldn't =
overcome.</DIV>
<DIV> </DIV>
<DIV>I really miss the Paris EQ and FX =
actually. They=20
are much better, IMO, than any VST plugins I've heard that aren't DSP=20
driven.</DIV>
<DIV> </DIV>
<DIV>the more I delve into Cubase, the =
more things=20
about it that I like, but also, the more sonic weaknesses I see =
vis-a-vis=20
Paris. It's possible to do the "big" thing in Cubase, it's=20
easy to do it in Paris. I miss the easy part. =
</DIV>
<DIV> </DIV>
<DIV>I think I'd be a bit more satisfied =
with Cubase=20
if I was using a DM2000 with digital I/O options that would=20
accommodate my outboard gear. Anybody got a spare \$20k laying=20
around?</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>"Aaron Allen" <<A=20
href=3D"mailto:know-spam@not_here.dude"><FONT face=3DArial=20
size=3D2>know-spam@not_here.dude<FONT face=3DArial =
size=3D2>> wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b5217d@linux<FONT face=3DArial=20
size=3D2>...</DIV>>I thought you =
were trying=20
to simplify :)
>
> AA
>
>
> "Deej"=20
<<FONT face=3DArial=20
size=3D2>noway@jose.net> =
wrote in message=20
<FONT face=3DArial=20
size=3D2>news:47b51030\$1@linux<FONT face=3DArial =
size=3D2>...
>>=20
So basically, if you put this on each channel any plugin you add to =
that=20

>> channel will report it's latency and then all channels =
can be=20
adjusted to
>> compensate for this amount of latency? If =
this is=20
cumulative, that is
>> basically the same as having PDC. The =
only=20

difference is a mouse click
>> each time you add a plugin so =
 that=20
 the remaining channels adjust to the
>> additional=20
 latency.
>>
>> Does this work with the high =
 cumulative=20
 latency numbers that are incurred
>> when UAD-1 plugins are =
 stacked=20
 on tracks?
>>
>> I guess, what I'm getting at here =
 is if I=20
 were to put together another
>> Paris DAW, say 4 x Cards =
 (which I=20
 know I can channel to a single IRQ on a
>> 13 slot =
 Magma) and=20
 then have my other Magma in use running the two POCO's
>> =
 and 4 x=20
 UAD-1 cards, I could have a Paris DAW that that would integrate =

>>=20
 UAD-1 and POCO plugins and I wouldn't have to jack around with =
 nudge/slide=20

>> or Sampleslide?.....I could just click a mouse every time =
 I added=20
 another
>> plug and everything would be=20
 compensated?
>>
>>
>> "Don Nafe" =
 <A=20
 href=3D"mailto:dnafe@magma.ca"><FONT face=3DArial=20
 size=3D2>dnafe@magma.ca> =
 wrote in message=20
 <FONT face=3DArial=20
 size=3D2>news:47b4cb97@linux<FONT face=3DArial=20
 size=3D2>...
>>> I'm still not sure whether it =
 automatically detects=20
 a plugin's latency
>>> (where=20
 applicable)
>>>
>>>> but yes, put it on each =
 channel,=20
 throw in a plugin and input it's latency
>>> and Bob's =
 your=20
 Uncle...latency adjustment across all=20
 channels.
>>>
>>>> Nice thing is if you add a =
 different=20
 plugin to a different channel you
>>> just have to input =
 that=20
 letency on that channelss faderwork plug and all
>>> =
 channels get=20
 adjusted accordingly (and so on and so=20
 on....
>>>
>>>>
>>>> "Deej" =
 <A=20
 href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
 size=3D2>noway@jose.net> =

wrote in message=20

```
</FONT><A href=3D"news:47b4b204@linux"><FONT face=3DArial=20
size=3D2>news:47b4b204@linux</FONT></A><FONT face=3DArial=20
size=3D2>...<BR>&gt;&gt;&gt;&gt; </FONT><A=20
=
href=3D" http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f"><F=
ONT=20
face=3DArial=20
=
size=3D2> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f</F=
ONT></A><BR><FONT=20
face=3DArial size=3D2>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt; Before I =
sold my Paris=20
system, I bought this plugin. I have never even <BR>&gt;&gt;&gt;&gt; =
used it.=20
Does it now provide PDC if instantiated on every Paris channel=20
<BR>&gt;&gt;&gt;&gt; used during a mix? that would be huge if it=20
=
did.<BR>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt; <BR>&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;<BR>&gt;&=
gt;&gt;<BR>&gt;&gt;&gt;<BR>&gt;&gt; <BR>&gt;&gt;=20
<BR>&gt; <BR>&gt;</FONT> </BLOCKQUOTE></BODY></HTML>
```

-----=_NextPart_000_001A_01C86F69.D7AE4230--Never tried it James.

You got me.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b51ecc\$1@linux...

```
>
> What about Wormhole? Did anybody get this to work with paris, with out
> latency?
>
> Hey DeeJ, what were the results when you tried Wormhole? Did you try the
> last version?
>
> FYI, It's now open source.This is a multi-part message in MIME format.
```

-----=_NextPart_000_0111_01C86F62.45B0EC40
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I had forgotten about the Paris VST EQ. You got a link? Actually, now =
that I think about it, I think I bought it years ago. Not sure WTF I put =
it though.

"Aaron Allen" <know-spam@not_here.dude> wrote in message =

news:47b5348f@linux...

That's about it man, and why Paris lives on at my place. I can't get =
away from knowing it sonically so well, the magic glue the bus provides, =
along with the punch I/O love. To be honest though, the UAD latency =
pissed me off so much I just yanked the card and static bagged it. It's =
probably bound for my non DSP native rig soon as I get the time.=20

BTW, don't forget that the Paris EQ is available as a VST.=20

"Deej" <noway@jose.net> wrote in message news:47b5321a@linux...

Well, I've been thinking about some aspects of Paris that I really =
liked. However, there's still the situation with bussing across =
submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, =
IMO, than any VST plugins I've heard that aren't DSP driven.

the more I delve into Cubase, the more things about it that I like, =
but also, the more sonic weaknesses I see vis-a-vis Paris. It's possible =
to do the "big" thing in Cubase, it's easy to do it in Paris. I miss the =
easy part.=20

I think I'd be a bit more satisfied with Cubase if I was using a =
DM2000 with digital I/O options that would accommodate my outboard gear. =
Anybody got a spare \$20k laying around?

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47b5217d@linux...

>I thought you were trying to simplify :)

>=20

> AA

>=20

>=20

> "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...

>> So basically, if you put this on each channel any plugin you add =
to that=20

>> channel will report it's latency and then all channels can be =
adjusted to=20

>> compensate for this amount of latency? If this is cumulative, =
that is=20

>> basically the same as having PDC. The only difference is a mouse =
click=20

>> each time you add a plugin so that the remaining channels adjust =
to the=20

>> additional latency.
>>
>> Does this work with the high cumulative latency numbers that are =
incurred=20
>> when UAD-1 plugins are stacked on tracks?
>>
>> I guess, what I'm getting at here is if I were to put together =
another=20
>> Paris DAW, say 4 x Cards (which I know I can channel to a single =
IRQ on a=20
>> 13 slot Magma) and then have my other Magma in use running the =
two POCO's=20
>> and 4 x UAD-1 cards, I could have a Paris DAW that that would =
integrate=20
>> UAD-1 and POCO plugins and I wouldn't have to jack around with =
nudge/slide=20
>> or Sampleslide?.....I could just click a mouse every time I added =
another=20
>> plug and everything would be compensated?
>>
>>
>> "Don Nafe" <dnafe@magma.ca> wrote in message =
news:47b4cb97@linux...
>>> I'm still not sure whether it automatically detects a plugin's =
latency=20
>>> (where applicable)
>>>
>>> but yes, put it on each channel, throw in a plugin and input it's =
latency=20
>>> and Bob's your Uncle...latency adjustment across all channels.
>>>
>>> Nice thing is if you add a different plugin to a different =
channel you=20
>>> just have to input that latency on that channel's faderwork plug =
and all=20
>>> channels get adjusted accordingly (and so on and so on....
>>>
>>>
>>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
>>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf
>>>>
>>>> Before I sold my Paris system, I bought this plugin. I have =
never even=20
>>>> used it. Does it now provide PDC if instantiated on every Paris =
channel=20
>>>> used during a mix? that would be huge if it did.
>>>>
>>>>


```

>>>>
>>>
>>>
>>
>>=20
>=20
>
-----=_NextPart_000_0111_01C86F62.45B0EC40
Content-Type: text/html;
  charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I had forgotten about the Paris VST EQ. =
You got a=20
link? Actually, now that I think about it, I think I bought it years =
ago. Not=20
sure WTF I put it though.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</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>"Aaron Allen" &lt;A=20
  =
href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude</A>&gt; =
wrote in=20
  message <A =
href=3D"news:47b5348f@linux">news:47b5348f@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>That's about it man, and why Paris =
lives on at my=20
  place. I can't get away from knowing it sonically so well, the magic =
glue the=20
  bus provides, along with the punch I/O love. To be honest though, the =
UAD=20
  latency pissed me off so much I just yanked the card and static bagged =
it.=20
  It's probably bound for my non DSP native rig soon as I get the time.=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>BTW, don't forget that the Paris EQ =

```

is available=20
as a VST. </DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Deej" <<A =
href=3D"mailto:noway@jose.net">noway@jose.net> wrote=20
in message <A =
href=3D"news:47b5321a@linux">news:47b5321a@linux...</DIV>
<DIV>Well, I've been thinking about some =
aspects of=20
Paris that I really liked. However, there's still the situation with =
bussing=20
across submixes, but it's not something I couldn't =
overcome.</DIV>
<DIV> </DIV>
<DIV>I really miss the Paris EQ and FX =
actually.=20
They are much better, IMO, than any VST plugins I've heard that =
aren't DSP=20
driven.</DIV>
<DIV> </DIV>
<DIV>the more I delve into Cubase, the =
more things=20
about it that I like, but also, the more sonic weaknesses I see =
vis-a-vis=20
Paris. It's possible to do the "big" thing in Cubase, it's=20
easy to do it in Paris. I miss the easy part.=20
</DIV>
<DIV> </DIV>
<DIV>I think I'd be a bit more satisfied =
with Cubase=20
if I was using a DM2000 with <div>digital I/O <div>options that =
would=20
accommodate my outboard gear. Anybody got a spare \$20k laying=20
around?</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>"Aaron Allen" <<A=20
href=3D"mailto:know-spam@not_here.dude"><FONT face=3DArial=20
size=3D2>know-spam@not_here.dude<FONT face=3DArial =
size=3D2>> wrote=20
in message <FONT face=3DArial =

size=3D2>news:47b5217d@linux<FONT face=3DArial=20
size=3D2>...</DIV>>I thought =
you were trying=20
to simplify :)
>
> AA
>
>
> "Deej"=20
<<FONT face=3DArial=20
size=3D2>noway@jose.net> =
wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b51030\$1@linux<FONT face=3DArial=20
size=3D2>...
>> So basically, if you put this on each =
channel any=20
plugin you add to that
>> channel will report it's latency =
and=20
then all channels can be adjusted to
>> compensate for =
this amount=20
of latency? If this is cumulative, that is
>> basically =
the same=20
as having PDC. The only difference is a mouse click
>> =
each time=20
you add a plugin so that the remaining channels adjust to the =

>>=20
additional latency.
>>
>> Does this work with the =
high=20
cumulative latency numbers that are incurred
>> when UAD-1 =
plugins=20
are stacked on tracks?
>>
>> I guess, what I'm =
getting at=20
here is if I were to put together another
>> Paris DAW, =
say 4 x=20
Cards (which I know I can channel to a single IRQ on a =

>> 13=20
slot Magma) and then have my other Magma in use running the two =
POCO's=20

>> and 4 x UAD-1 cards, I could have a Paris DAW that that =
would=20
integrate
>> UAD-1 and POCO plugins and I wouldn't have to =
jack=20
around with nudge/slide
>> or Sampleslide?.....I could =
just click=20
a mouse every time I added another
>> plug and everything =
would be=20
compensated?
>>
>>
>> "Don Nafe" =
<<A=20
href=3D"mailto:dnafe@magma.ca"><FONT face=3DArial=20
size=3D2>dnafe@magma.ca> =
wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b4cb97@linux<FONT face=3DArial=20

size=3D2>...
>> I'm still not sure whether it =
automatically=20
detects a plugin's latency
>> (where=20
applicable)
>>
>> but yes, put it on each =
channel,=20
throw in a plugin and input it's latency
>> and Bob's =
your=20
Uncle...latency adjustment across all=20
channels.
>>
>> Nice thing is if you add a =
different plugin to a different channel you
>> just =
have to=20
input that latency on that channel's faderwork plug and all =

>>=20
channels get adjusted accordingly (and so on and so=20
on....
>>
>>
>> "Deej" =
<A=20
href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
size=3D2>noway@jose.net> =
wrote in=20
message <FONT face=3DArial=20
size=3D2>news:47b4b204@linux<FONT face=3DArial=20
size=3D2>...
>>> <A=20
=

href=3D" http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f"><F=
ONT=20
face=3DArial=20
=
size=3D2> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f</F=
ONT>
<FONT=20
face=3DArial size=3D2>>>>
>>> Before I =
sold my=20
Paris system, I bought this plugin. I have never even =

>>>=20
used it. Does it now provide PDC if instantiated on every Paris =
channel=20

>>> used during a mix? that would be huge if it=20
=
did.
>>>
>>>
>>>
>>>=20
>>>
>>>
>>
>>=20

>>
>> </BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0111_01C86F62.45B0EC40--If you love guitars, you'll love this! If you
didn't make it to the NAMM
Show, or you've never been to a NAMM Show check these pictures out. The
page buttons are at the bottom right, and scroll to the bottom of each page,
because there are some pix missing. Enjoy!

<http://acapella.harmony-central.com/forums/showthread.php?t= 1862578>

Page 2

<http://acapella.harmony-central.com/forums/showthread.php?t= 1862578&page=2>"Deej"

<noway@jose.net> wrote:

>Never tried it James.

>

>You got me.

Hmmm, I thought you tried it out. Here is the info on Wormhole. Just thinking you might be able to run the UAD-1s on separate computers, but you'd be back to multiple computers.

<http://plasq.com/wormhole>

<http://plasq.com/wormhole/paq>

<http://code.google.com/p/wormhole2/>

You can also get it here:

<http://code.google.com/p/wormhole2/downloads/list>

<http://www.kvraudio.com/get/1284.html>

<http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>

>

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:47b51ecc\$1@linux...

>>

>> What about Wormhole? Did anybody get this to work with paris, with out

>> latency?

>>

>> Hey Deej, what were the results when you tried Wormhole? Did you try the

>> last version?

>>

>> FYI, It's now open source.

>

>I believe Dimitros knows the answer.

Erling

On 15 Feb 2008 18:23:50 +1000, "James McCloskey"

<excelsm@hotmail.com> wrote:

>

>"Deej" <noway@jose.net> wrote:
>>Never tried it James.
>>
>>You got me.
>
>Hmmm, I thought you tried it out. Here is the info on Wormhole. Just thinking
>you might be able to run the UAD-1s on separate computers, but you'd be back
>to multiple computers.
>
><http://plasq.com/wormhole>
>
><http://plasq.com/wormhole/paq>
>
><http://code.google.com/p/wormhole2/>
>
>You can also get it here:
><http://code.google.com/p/wormhole2/downloads/list>
>
><http://www.kvraudio.com/get/1284.html>
>
> <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>news:47b51ecc\$1@linux...
>>>
>>> What about Wormhole? Did anybody get this to work with paris, with out
>
>>> latency?
>>>
>>> Hey Deej, what were the results when you tried Wormhole? Did you try
>the
>>> last version?
>>>
>>> FYI, It's now open source.
>>
>>my best friend is a doctor and sent me to the people he goes to.
had an EMG test to see what worked and what didn't...apparently
nothing does. ;o)

On Thu, 14 Feb 2008 11:52:42 -0500, "D.P." <ottawarocks@netscape.net>
wrote:

>Holy smokes... best of luck with that.
>
>Incidentally, how did you manage to get a decent enough diagnostic done to
>actually *know* that you need all that? I'm in Canada (so completely

>different health care system), but I know that in my area, if it doesn't
>bleed or if you can't see the bone sticking out, good luck getting someone
>to figure out what's wrong with you.
>
>Did you see a specialist? If so, what sort of specialist?
>
>And (you may have guessed it), I ask because I've been having chronic elbow
>pain for years now, and it's getting much worse...
>
>Daniel
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpal tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>like i said...no hurry.

On Thu, 14 Feb 2008 23:03:33 -0600, Paul Braun
<cygnus_nospam@ctgonline.org> wrote:

>On Thu, 14 Feb 2008 04:33:21 -0500, rick <parnell68@hotmail.com>
>wrote:
>
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpal tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...
>
>Dang! Take care....
>
>Oh -- I found the yellow box in my front closet. I swore I had sent
>it back to you -- I'll wait a week now, and then get it back on its
>way.
>
>Sorry, dood. Didn't mean to hold on to it this long...
>
>pabdie...me...hell no cuz i think the big cosmic plan for me is to live
to 127 pushing a grocery cart while wearing 3 coats and 2 knit caps.
just trying to make sure i'll have the upper body where with all to do
it.
i go in for the mandatory (for the over 50 crowd) EKG today...if i
pass...then i shouldn't...err..pass. :o)

On 14 Feb 2008 23:36:59 +1000, "John" <no@no.com> wrote:

>
>WOW, did you find a coupon or something and decide to go nuts? I hope you
>get through it well my friend. I had a friend (36) pass away this weekend.
> Really really horrible. His wife gave birth to their 2nd child saturday
>and he went home to rest, had a seizure and died. Unbelievable !
>
>Life is precious and fragile so be careful and treasure every moment.
>John
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...hey, i saw your snowblower...all i got is a stick
with the remanent of
a blade on it and 400' of driveway.

On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:

>Hey man, when you get done with this come on over and help me shovel snow.
>
>Seriously.....good luck with this. Go get yourself some Ex-Lax and
>Percodan and chill.for a few days.....and don't die.
>
>
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:7i28r35pcd5eus1iuefqtil46rvrhm5r2p@4ax.com...
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpel tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>i thought your first post was just fine...not too sentimental but
appropriate. :o)

On 15 Feb 2008 04:51:18 +1000, "TCB" <nobody@ishere.com> wrote:

>
>Good luck Rick.

>
>TCB
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...well not too soon cuz then i'll have to get
productive again.

On 15 Feb 2008 07:55:17 +1000, "LaMont" <jjdpro@gmail.com> wrote:

>
>Get better soon...!!
>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...whodathunk huh. from now on it's nothin' but
mangina music for me.
:o)

On 15 Feb 2008 08:18:58 +1000, "steve the artguy"
<artguy@roundmidnite.com> wrote:

>
>rick <parnell68@hotmail.com> wrote:
>>let the surgeries begin...
>>bilateral carpe tunnels
>>bilateral elbow (similar to carpel tunnel)
>>left shoulder
>>
>>gonna be a busy next couple of months...yeay...
>
>
>those heavy drum beats of yours sounded mighty dangerous to me...
>
>good luck with the slicing and dicing!
>
>-steve"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47b53e06\$1@linux...
>

> "Deej" <noway@jose.net> wrote:
 >>Never tried it James.
 >>
 >>You got me.
 >
 > Hmmm, I thought you tried it out. Here is the info on Wormhole. Just
 > thinking
 > you might be able to run the UAD-1s on separate computers, but you'd be
 > back
 > to multiple computers.
 >
 > <http://plasq.com/wormhole>
 >
 > <http://plasq.com/wormhole/paq>
 >
 > <http://code.google.com/p/wormhole2/>
 >
 > You can also get it here:
 > <http://code.google.com/p/wormhole2/downloads/list>
 >
 > <http://www.kvraudio.com/get/1284.html>
 >
 > <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
 >
 >>
 >>"James McCloskey" <excelsm@hotmail.com> wrote in message
 >>news:47b51ecc\$1@linux...
 >>>
 >>> What about Wormhole? Did anybody get this to work with paris, with out
 >
 >>> latency?
 >>>
 >>> Hey Deej, what were the results when you tried Wormhole? Did you try
 > the
 >>> last version?
 >>>
 >>> FYI, It's now open source.

The issue with me was and still is latency. If I have to start sliding individual tracks around as I add plugins, it's a no-go. This is the main reason I sold my Paris rig.Hi DJ,
 As I have posted about faderworks this can compensate for latency on every Paris audio track !
 The input is minimal but needed anyway.
 The concept is the following:
 You make a default Paris project with faderworks on EVERY Paris audio track.
 I have 64 !
 Then if you put a waves plugin that has 64 samples latency then you just

type that value on the very track you hve put the waves plugin, then ALL other audio tracks get alligned with that track !!
If you put a UAD1 plugin on track 4 that has 4096 samples latency then you just type that latency on that track and ALL other audio tracks get alligned with that latency.
On the track that has the waves it just automatically substracts the 64 and adds 4096-64 all by itself !
This program lets you group ACROSS submixes with up to 32 subgroups !!!!
So you can have all your guitars (across submixes) automated by level thru faderworks. You can mute or solo this group too !
There is an update now that has a better layout and graphics !!
Hope this helps,
Regards,
Dimitrios

"Deej" <noway@jose.net> wrote:

> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf

>

>Before I sold my Paris system, I bought this plugin. I have never even used

>it. Does it now provide PDC if instantiated on every Paris channel used

>during a mix? that would be huge if it did.

>

>

>You should see what it's doing today. I'm about ready to move back to Texas.
Looks like Marquette around here these days.

Take care.

DJ

"rick" <parnell68@hotmail.com> wrote in message
news:9coar3h0j27iib8qgv59npfuav8a4ie3m@4ax.com...

> hey, i saw your snowblower...all i got is a stick with the remanent of
> a blade on it and 400' of driveway.

>

> On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:

>

>>Hey man, when you get done with this come on over and help me shovel snow.

>>

>>Seriously.....good luck with this. Go get yourself some Ex-Lax and

>>Percodan and chill.for a few days.....and don't die.

>>

>>

>>.

>>"rick" <parnell68@hotmail.com> wrote in message

>>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...

>>> let the surgeries begin...
>>> bilateral carpe tunnels
>>> bilateral elbow (similar to carpel tunnel)
>>> left shoulder
>>>
>>> gonna be a busy next couple of months...yeay...
>>
>We've been going to the annual "Tommyfest" at Newport News, VA for the last three years. Four nights of concerts (and no - he hasn't gotten boring yet!) and two workshops. He's amazing...

Gantt

"steve the artguy" <artguy@easilyimpressed.com> wrote:

>
>this makes me glad to be alive
>
><http://uk.youtube.com/watch?v=U8OMOObvJdY>"Deej" <noway@jose.net> wrote:
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:47b53e06\$1@linux...
>>
>> "Deej" <noway@jose.net> wrote:
>>>Never tried it James.
>>>
>>>You got me.
>>
>> Hmmm, I thought you tried it out. Here is the info on Wormhole. Just

>> thinking
>> you might be able to run the UAD-1s on separate computers, but you'd be

>> back
>> to multiple computers.
>>
>> <http://plasq.com/wormhole>
>>
>> <http://plasq.com/wormhole/paq>
>>
>> <http://code.google.com/p/wormhole2/>
>>
>> You can also get it here:
>> <http://code.google.com/p/wormhole2/downloads/list>
>>
>> <http://www.kvraudio.com/get/1284.html>
>>
>> <http://analoguedigital.wordpress.com/2007/12/17/plasq-wormhole-2-now-open-source/>
>>
>>>

>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:47b51ecc\$1@linux...
>>>>
>>>> What about Wormhole? Did anybody get this to work with paris, with
out
>>
>>>> latency?
>>>>
>>>> Hey DeeJ, what were the results when you tried Wormhole? Did you try
>> the
>>>> last version?
>>>>
>>>> FYI, It's now open source.
>
>The issue with me was and still is latency. If I have to start sliding
>individual tracks around as I add plugins, it's a no-go. This is the main

>reason I sold my Paris rig.
>
>

Yeah, it looks like you would have to delay all the tracks by 32000 samples,
and delay plugins would have to be dealt with separately. Good to see you still have a sense of
humor.

I'm amazed I haven't had any RSI problems yet. Considering that the time
I don't spend typing on a computer I spend making music you'd think I'd have
had them all by now. So far, just lucky I guess.

Take care,

TCB

rick <parnell68@hotmail.com> wrote:
>i thought your first post was just fine...not too sentimental but
>appropriate. :o)
>
>On 15 Feb 2008 04:51:18 +1000, "TCB" <nobody@ishere.com> wrote:
>
>>
>>Good luck Rick.
>>
>>TCB
>>
>>rick <parnell68@hotmail.com> wrote:
>>>let the surgeries begin...
>>>bilateral carpe tunnels
>>>bilateral elbow (similar to carpel tunnel)

>>>left shoulder

>>>

>>>gonna be a busy next couple of months...yeay...

>That's a waste of good plastic.

Aaron Allen wrote:

> list \$2099.99 ours \$1499.99

>

> They've absolutely LOST their minds

>

> AA

>

> "Neil" <OIUOI@OIU.com> wrote in message news:47b3e2aa\$1@linux...

>>

>>

>> http://www.elderly.com/new_instruments/items/DARM.htm

>>

>> A friend of mine had one of the originals... nearly

>> useless, IME (and his "E", as well - he never really played it

>> either live or when recording - just kinda kept it 'cause it

>> was "different"); neck was awkwardly-shaped, kinda beefy, but

>> also pretty wide, frets were low & thin, which combined with

>> the very flat radius, made bending difficult; it also had a

>> really dark sound to it, with absolutely no harmonics

>> whatsoever, intonation was always slightly off on one string or

>> another, no matter what you did with the bridge... urrrrgh....

>> why bother with a reissue that has no improvements over the

>> highly-flawed original?

>>

>> Neil

>>

>

>http://steinberg.net/288_1.html"TCB" <nobody@ishere.com> wrote in message news:47b5f2d3\$1@linux...

>

> Good to see you still have a sense of humor.

>

> I'm amazed I haven't had any RSI problems yet. Considering that the time

> I don't spend typing on a computer I spend making music you'd think I'd

> have

> had them all by now. So far, just lucky I guess.

>

> Take care,

>

> TCB

>

If done properly on a regular basis, the repeated kneading of the torsoes of

young nubile is recommended therapy for counteracting the effects of bilateral carpal tunnel syndrome.

;o)That's a beautiful thang! Thanks for the heads up, Steve!

steve the artguy wrote:

> this makes me glad to be alive

>

> <http://uk.youtube.com/watch?v=U8OMOObvJdY> just to let you know i phoned in devices and eventually spoke to rachel (?).

anyway she was very helpful and said she'd pass my email to the right person

almost straight away i got my response.

it didn't work. i was gutted. a few more emails back and forth and still no joy. i was ready to give up on the whole thing until i realised that the response will not work UNLESS YOU HAVE FILLED IN YOUR ADDRESS AND PHONE NUMBER.

i must have known this years ago but had forgotten it.

anyway now it's working again. thanks to everyone here for their help.

best wishes

maxHoly Crap!!! That guy is frickin' astonishing. Jimi's mind would be blown, I am sure.

Deej wrote:

> "steve the artguy" <artguy@easilyimpressed.com> wrote in message

> news:47b52b2f\$1@linux...

>> this makes me glad to be alive

>>

>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>

> That was beautiful. Here's one of an amazing player out of Austin. He

> dropped my jaw a number of times when I was living there.

>

> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>

> And to think I've been doing that all these years just for fun! Who knew about the therapeutic benefits!

Thanks Deej,

TCB

"Deej" <noway@jose.net> wrote:

>

> "TCB" <nobody@ishere.com> wrote in message news:47b5f2d3\$1@linux...

>>
>> Good to see you still have a sense of humor.
>>
>> I'm amazed I haven't had any RSI problems yet. Considering that the time
>> I don't spend typing on a computer I spend making music you'd think I'd

>> have
>> had them all by now. So far, just lucky I guess.
>>
>> Take care,
>>
>> TCB
>>
>
>If done properly on a regular basis, the repeated kneading of the torsoes
of
>young nubile is recommended therapy for counteracting the effects of
>bilateral carpal tunnel syndrome.
>
>;o)
>
>I was going to suggest that, DeeJ, but I felt sure that you would have
checked the obvious first..
BUT, You know what they say about ASS U ME ..
Glad you eventually got it sussed.

Martin Harrington

On 15/2/08 3:02 AM, in article 47b46972@linux, "Deej" <noway@jose.net>
wrote:

> Well, after all my bitching and catterwailing about not being able to set
> the click track to a stereo pair in Cubase and then not being able to hear
> the click, I just noticed that there is a little column in the VST devices
> menu that says "Click", and furthermore, if you left click in that column,
> you can set your click track to any stereo or mono VST output you choose,
> and/or as many as you choose.
>
> I'm so ****'in stupid that it's a miracle that I've lived this long.
>
>
>You better get better soon, gotta get those typing fingers working properly
and SOON..

Martin Harrington

On 15/2/08 8:55 AM, in article 47b4aab5\$1@linux, "LaMont" <jjdpro@gmail.com> wrote:

>
> Get better soon...!!
>
> rick <parnell68@hotmail.com> wrote:
>> let the surgeries begin...
>> bilateral carpe tunnels
>> bilateral elbow (similar to carpel tunnel)
>> left shoulder
>>
>> gonna be a busy next couple of months...yeay...
>> This message is in MIME format. Since your mail reader does not understand
this format, some or all of this message may not be legible.

--B_3286002021_5305604
Content-type: text/plain;
charset="ISO-8859-1"
Content-transfer-encoding: 8bit

Deej.

and add the man hours spent, (at whatever rate you choose), you would easily
have spent over \$20,000 dollars on your investment.
Makes the DM 2000 an attractive proposition.

Martin Harrington

On 15/2/08 5:19 PM, in article 47b5321a@linux, "Deej" <noway@jose.net> wrote:

> Well, I've been thinking about some aspects of Paris that I really liked.
> However, there's still the situation with bussing across submixes, but it's
> not something I couldn't overcome.
>
> I really miss the Paris EQ and FX actually. They are much better, IMO, than
> any VST plugins I've heard that aren't DSP driven.
>

> the more I delve into Cubase, the more things about it that I like, but also,
> the more sonic weaknesses I see vis-a-vis Paris. It's possible to do the "big"
> thing in Cubase, it's easy to do it in Paris. I miss the easy part.
>
> I think I'd be a bit more satisfied with Cubase if I was using a DM2000 with
> digital I/O options that would accommodate my outboard gear. Anybody got a
> spare \$20k laying around?
>
>
>
>
> "Aaron Allen" <know-spam@not_here.dude <mailto:know-spam@not_here.dude> >
> wrote in message news:47b5217d@linux <news:47b5217d@linux> ...
>> >I thought you were trying to simplify :)
>> >
>> > AA
>> >
>> >
>> > "Deej" <noway@jose.net <mailto:noway@jose.net> > wrote in message
>> news:47b51030\$1@linux <news:47b51030\$1@linux> ...
>>> >> So basically, if you put this on each channel any plugin you add to that
>>> >> channel will report it's latency and then all channels can be adjusted to
>>> >> compensate for this amount of latency? If this is cumulative, that is
>>> >> basically the same as having PDC. The only difference is a mouse click
>>> >> each time you add a plugin so that the remaining channels adjust to the
>>> >> additional latency.
>>> >>
>>> >> Does this work with the high cumulative latency numbers that are incurred
>>> >> when UAD-1 plugins are stacked on tracks?
>>> >>
>>> >> I guess, what I'm getting at here is if I were to put together another
>>> >> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on
a
>>> >> 13 slot Magma) and then have my other Magma in use running the two POCO's
>>> >> and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate
>>> >> UAD-1 and POCO plugins and I wouldn't have to jack around with
>>> >> nudge/slide
>>> >> or Sampleslide?.....I could just click a mouse every time I added another
>>> >> plug and everything would be compensated?
>>> >>
>>> >>
>>> >> "Don Nafe" <dnafe@magma.ca <mailto:dnafe@magma.ca> > wrote in message
>>> news:47b4cb97@linux <news:47b4cb97@linux> ...
>>>> >>> I'm still not sure whether it automatically detects a plugin's latency
>>>> >>> (where applicable)
>>>> >>>
>>>> >>> but yes, put it on each channel, throw in a plugin and input it's
>>>> latency

>>>> >>> and Bob's your Uncle...latency adjustment across all channels.
>>>> >>>
>>>> >>> Nice thing is if you add a different plugin to a different channel you
>>>> >>> just have to input that latency on that channel's faderwork plug and
>>>> all
>>>> >>> channels get adjusted accordingly (and so on and so on....
>>>> >>>
>>>> >>>
>>>> >>> "Deej" <noway@jose.net <mailto:noway@jose.net> > wrote in message
>>>> news:47b4b204@linux <news:47b4b204@linux> ...
>>>>> >>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f
>>>>> < http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f>
>>>>> >>>>
>>>>> >>>> Before I sold my Paris system, I bought this plugin. I have never
>>>>> even
>>>>> >>>> used it. Does it now provide PDC if instantiated on every Paris
>>>>> channel
>>>>> >>>> used during a mix? that would be huge if it did.
>>>>> >>>>
>>>>> >>>>
>>>>> >>>>
>>>> >>>
>>>> >>>
>>> >>
>>> >>
>> >
>> >

--B_3286002021_5305604

Content-type: text/html;

charset="ISO-8859-1"

Content-transfer-encoding: quoted-printable

<HTML>

<HEAD>

<TITLE>Re: So does this automatically compensate for Paris latency?</TITLE>

</HEAD>

<BODY>

Deej.=

Surely if you equate all the gear that you've bought to find Native u= topia, and add the man hours spent, (at whatever rate you choose), you would= easily have spent over \$20,000 dollars on your investment.

Makes the DM 2000 an attractive proposition.

Martin Harrington

On 15/2/08 5:19 PM, in article 47b5321a@linux, "Deej" <noway@jose.net> wrote:

<BLOCKQUOTE><FONT FACE=3D"Arial"=

>Well, I've been thinking about some aspects of Paris that I really liked. However, there's still the situation with bussing across submixes, but it's not something I couldn't overcome.

I really miss the Paris EQ and FX actually. They are much better, IMO, than any VST plugins I've heard that aren't DSP driven=

..

the more I delve into Cubase, the more things about it that I like, but also, the more sonic weaknesses I see vis-a-vis Paris=

.. It's <I>possible</I> to do the "big" thing in Cubase, it's <I>easy</I> to do it in Paris. I miss the <I>easy</I> part.

I think I'd be a bit more satisfied with Cubase if I was using a DM2000 with digital I/O options that would accommodate my outboard gear. Anybody got a spare \$20k laying around?

"Aaron Allen" <know-spam@not_here.dude> <mailto:know-spam@not_here.dude> > wrote in message news:47b5217d@linux <news:47b5217d@linux> ...=

>I thought you were trying to simplify :)

>

> AA

>

>

> "Deej" <noway@jose.net> <mailto:noway@jose.net> > wrote in message news:47b51030\$1@linux <news:47b51030\$1@linux> ...

>> So basically, if you put this on each channel any plugin you add to that

>> channel will report it's latency and then all channels can be adjusted to

>> compensate for this amount of latency? If this is cumulative, that is

>> basically the same as having PDC. The only difference is a mouse click

>> each time you add a plugin so that the remaining channels adjust to the

>> additional latency.

>>

>> Does this work with the high cumulative latency numbers that are incurred

>> when UAD-1 plugins are stacked on tracks?

>>

>> I guess, what I'm getting at here is if I were to put together another

>> Paris DAW, say 4 x Cards (which I know I can channel to a single IRQ on a

>> 13 slot Magma) and then have my other Magma in use running the two POCO's

>> and 4 x UAD-1 cards, I could have a Paris DAW that that would integrate

>> UAD-1 and POCO plugins and I wouldn't have to jack around with nudge/slide

>> or Sampleslide?.....I could just click a mouse every time I added another

>> plug and everything would be compensated?

>>

>>

>> "Don Nafe" <dnafe@magma.ca> <mailto:dnafe@magma.ca= a> > wrote in message news:47b4cb97@linux <news:47b4cb97@linux> = ...

>>> I'm still not sure whether it automatically detects a plugin's latency

>>> (where applicable)

>>>

>>> but yes, put it on each channel, throw in a plugin and input it's latency

>>> and Bob's your Uncle...latency adjustment across all channels= ..

>>>

>>> Nice thing is if you add a different plugin to a different channel you

>>> just have to input that latency on that channel's faderwork plug and all

>>> channels get adjusted accordingly (and so on and so on....

>>>

>>>

>>> "Deej" <noway@jose.net <mailto:noway@jose.net > wrote in message news:47b4b204@linux <news:47b4b204@linux> = ...

>>>> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf <=/a> <http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rtf>

>>>

>>>> Before I sold my Paris system, I bought this plugin. I have never even

>>>> used it. Does it now provide PDC if instantiated on every Paris channel

>>>> used during a mix? that would be huge if it did.

>>>>

>>>>

>>>>

>>>

>>>

>>

>

>

</BLOCKQUOTE>

</BODY>
</HTML>

--B_3286002021_5305604--Macgyver can build an airplane out of gum and paper clips, but Chuck Norris

can kill him and take it.

- There are no disabled people in the world. Only those people who have felt the wrath of Chuck Norris.

- Chuck Norris has recently changed his middle name to "Fucking."

- When Chuck Norris sends in his taxes, he sends blank forms and includes only a picture of himself, crouched and ready to attack. Chuck Norris has not had to pay taxes ever.

- Chuck Norris won 'Jumanji' without ever saying the word. He simply beat

the living shit out of everything that was thrown at him, and the game forfeited.

- There are two kinds of people in this world: people who suck, and Chuck Norris.

- In the movie "Back to the Future" they used Chuck Norris' DeLorean to go back into time and into the future. When they gave it back to him with a scratch on it he was angry and roundhouse kicked Michael J. Fox, which years later was the cause of his Parkinson's disease.

- Chuck Norris always has sex on the first date. Always. The only time he didn't was in 1941, otherwise known as the beginning of the Holocaust.

- Chuck Norris can enter up, up, down, down, left, right, left, right, B, A, Select, Start using only his erection.

- Crop circles are Chuck Norris's way of telling the world that sometimes corn needs to lie the fuck down.

- When Chuck Norris goes to donate blood, he declines the syringe, and instead requests a hand gun and a bucket.

- Chuck Norris once walked down the street with a massive erection. There were no survivors.

- In an average living room there are 1,242 objects Chuck Norris could use to kill you, including the room itself.

- Chuck Norris has two speeds: walk and kill.

- Chuck Norris is the only man to ever defeat a brick wall in a game of tennis.

- Chuck Norris can set ants on fire with a magnifying glass. At night.

- It takes Chuck Norris 20 minutes to watch 60 Minutes.

- Chuck Norris is not lactose intolerant, he just refuses to put up with lactose's shit.

- Chuck Norris can divide by zero.

- When Chuck Norris does a pushup, he isn't lifting himself up, he's pushing the Earth down.

- Chuck Norris puts the m's on M&Ms.

- Chuck Norris was a hidden playable character on Mortal Kombat 2 on the Sega Genesis.
- Chuck Norris is known for his modesty but readily admits that he is the 8th wonder of the natural world
- Chuck Norris goes to the toilet once a month, if he needs to or not.
- Chuck Norris burned down an entire forest when he was experimenting with water.
- There are in fact 31 letters of the English Alphabet however only Chuck Norris knows what the extra 5 letters are.
- Occasionally Chuck Norris will call up the Power Rangers just to say hi.
- Chuck Norris has no concept of time, if you go to his house you won't find a single clock. When you ask to leave because it's getting late he stares at you blankly until you sit back down.
- Chuck Norris can believe it's not butter.
- Chuck Norris once ate a banana without having to peel it.
- Every piece of furniture in Chuck Norris' house is a Total Gym
- In a recent interview, Chuck Norris told Entertainment Tonight co-host Mary Hart that his most memorable role was when he played the third breast on the hooker in "Total Recall".
- Chuck Norris once did a back flip off the Great Wall of China.
- Chuck Norris doesn't need to swallow when eating food.
- Chuck Norris caught all 386 pokémon in just under 2.7 seconds. He says he won't trade any of them for anything.
- In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton for one scene and nobody noticed.
- Chuck Norris broke his own leg, purely for the sake of winning the paralympics.
- Chuck Norris will never fully be male nor female. Doctors once asked him which he preferred. He gave them an ad for a Total Gym.
- Chuck Norris frequently signs up for beginner karate classes, just so he can "accidentally" beat the shit out of little kids.

- Chuck Norris doesn't understand why you should consult your doctor if your erection lasts for more than 4 hours. His erections have been known to last for up to 15 days
 - Chuck Norris does not hunt because the word hunting infers the probability of failure. Chuck Norris goes killing.
 - If you look in a mirror and say "Chuck Norris" three times, he will appear and kill your entire family... but at least you get to see Chuck Norris.
 - A handicap parking sign does not signify that this spot is for handicapped people. It is actually in fact a warning, that the spot belongs to Chuck Norris and that you will be handicapped if you park there.
 - Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry, the man ate a fucking Indian.
 - Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full House". He was replaced by Bob Saget after an unfortunate incident with one of the Olsen triplets.
 - When Chuck Norris was driving he saw a sign that said, "Caution: Small Children Playing." So he slowed down, but then it occurred to him: Chuck Norris isn't afraid of small children.
 - If Chuck Norris is late, time better slow the fuck down.
 - In fine print on the last page of the Guinness Book of World Records it notes that all world records are held by Chuck Norris, and those listed in the book are simply the closest anyone has ever gotten.
 - Chuck Norris invented cancer because he was tired of killing people.
 - Superman owns a pair of Chuck Norris pyjamas.
 - A Chevy truck was totalled in a car accident. It hit black ice, then hit Chuck Norris. You tell me what did the damage.
 - Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.
 - It used to be called the Tower of Pisa until Chuck Norris decided to roundhouse kick the shit out of it.
 - Chuck Norris kills 14 white people at the end of every week just to prove he isn't racist. Oh man...I've seen all this stuff before, but I still love it! Great stuff!
- r

"Deej" <noway@jose.net> wrote:

> Macgyver can build an airplane out of gum and paper clips, but Chuck Norris

>can kill him and take it.

>- There are no disabled people in the world. Only those people who have
>felt

>the wrath of Chuck Norris.

>

>- Chuck Norris has recently changed his middle name to "Fucking."

>

>- When Chuck Norris sends in his taxes, he sends blank forms and includes

>only a picture of himself, crouched and ready to attack. Chuck Norris has

>not had to pay taxes ever.

>

>- Chuck Norris won 'Jumanji' without ever saying the word. He simply beat

>the living shit out of everything that was thrown at him, and the game

>forfeited.

>

>- There are two kinds of people in this world: people who suck, and Chuck

>Norris.

>

>- In the movie "Back to the Future" they used Chuck Norris' Delorean to
>go

>back into time and into the future. When they gave it back to him with a

>scratch on it he was angry and roundhouse kicked Michael J. Fox, which years

>later was the cause of his Parkinson's disease.

>

>- Chuck Norris always has sex on the first date. Always. The only time he

>didn't was in 1941, otherwise known as the beginning of the Holocaust.

>

>- Chuck Norris can enter up, up, down, down, left, right, left, right, B,
>A,

>Select, Start using only his erection.

>

>- Crop circles are Chuck Norris's way of telling the world that sometimes

>corn needs to lie the fuck down.

>

>- When Chuck Norris goes to donate blood, he declines the syringe, and

>instead requests a hand gun and a bucket.

>

>- Chuck Norris once walked down the street with a massive erection. There
>were no survivors.
>
>- In an average living room there are 1,242 objects Chuck Norris could use
>to kill you, including the room itself.
>
>- Chuck Norris has two speeds: walk and kill.
>
>- Chuck Norris is the only man to ever defeat a brick wall in a game of
>tennis.
>
>- Chuck Norris can set ants on fire with a magnifying glass. At night.
>
>- It takes Chuck Norris 20 minutes to watch 60 Minutes.
>
>- Chuck Norris is not lactose intolerant, he just refuses to put up with
>lactose's shit.
>
>- Chuck Norris can divide by zero.
>
>- When Chuck Norris does a pushup, he isn't lifting himself up, he's pushing
>the Earth down.
>
>- Chuck Norris puts the m's on M&Ms.
>
>- Chuck Norris was a hidden playable character on Mortal Kombat 2 on the
>Sega Genesis.
>
>- Chuck Norris is known for his modesty but readily admits that he is the
>8th wonder of the natural world
>
>- Chuck Norris goes to the toilet once a month, if he needs to or not.
>
>- Chuck Norris burned down an entire forest when he was experimenting with
>water.
>
>- There are in fact 31 letters of the English Alphabet however only Chuck
>Norris knows what the extra 5 letters are.
>

>- Occasionally Chuck Norris will call up the Power Rangers just to say hi.
>
>- Chuck Norris has no concept of time, if you go to his house you won't find
>a single clock. When you ask to leave because it's getting late he stares
at
>you blankly until you sit back down.
>
>- Chuck Norris can believe it's not butter.
>
>- Chuck Norris once ate a banana without having to peel it.
>
>- Every piece of furniture in Chuck Norris' house is a Total Gym
>
>- In a recent interview, Chuck Norris told Entertainment Tonight co-host

>Mary Hart that his most memorable role was when he played the third breast

>on the hooker in "Total Recall".
>
>- Chuck Norris once did a back flip off the Great Wall of China.
>
>- Chuck Norris doesn't need to swallow when eating food.
>
>- Chuck Norris caught all 386 pokemon in just under 2.7 seconds. He says
he
>won't trade any of them for anything.
>
>- In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton

>for one scene and nobody noticed.
>
>- Chuck Norris broke his own leg, purely for the sake of winning the
>paralympics.
>
>- Chuck Norris will never fully be male nor female. Doctors once asked him

>which he preferred. He gave them an ad for a Total Gym.
>
>- Chuck Norris frequently signs up for beginner karate classes, just so
he
>can "accidentally" beat the shit out of little kids.
>
>- Chuck Norris doesn't understand why you should consult your doctor if
your
>erection lasts for more than 4 hours. His erections have been known to last

>for up to 15 days

>
>- Chuck Norris does not hunt because the word hunting infers the probability
>of failure. Chuck Norris goes killing.
>
>- If you look in a mirror and say "Chuck Norris" three times, he will appear
>and kill your entire family... but at least you get to see Chuck Norris.
>
>- A handicap parking sign does not signify that this spot is for handicapped
>people. It is actually in fact a warning, that the spot belongs to Chuck
>Norris and that you will be handicapped if you park there.
>
>- Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry,
the
>man ate a fucking Indian.
>
>- Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full
>House". He was replaced by Bob Saget after an unfortunate incident with
one
>of the Olsen triplets.
>
>- When Chuck Norris was driving he saw a sign that said, "Caution: Small
>Children Playing." So he slowed down, but then it occurred to him: Chuck
>Norris isn't afraid of small children.
>
>- If Chuck Norris is late, time better slow the fuck down.
>
>- In fine print on the last page of the Guinness Book of World Records it
>notes that all world records are held by Chuck Norris, and those listed
in
>the book are simply the closest anyone has ever gotten.
>
>- Chuck Norris invented cancer because he was tired of killing people.
>
>- Superman owns a pair of Chuck Norris pyjamas.
>
>- A Chevy truck was totalled in a car accident. It hit black ice, then hit
>Chuck Norris. You tell me what did the damage.
>
>- Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.

>
>- It used to be called the Tower of Pisa until Chuck Norris decided to
>roundhouse kick the shit out of it.
>
>- Chuck Norris kills 14 white people at the end of every week just to prove
>he isn't racist.
>
>Curiously, what about the UAD latency stuff pisses you off? I know your a
way smart dude. It's really just nudging back 400 or 800 ms and applying
sampleslide at the appropriate values.
I'll admit, it's not as simple as ADC, but to me it doesn't seem that hard.
I'll admit that I am jonesing for a drum buss
comp that could operate with ADC when using Paris.
Rod
"Aaron Allen" <know-spam@not_here.dude> wrote:
>
>
>That's about it man, and why Paris lives on at my place. I can't get =
>away from knowing it sonically so well, the magic glue the bus provides,
=
>along with the punch I/O love. To be honest though, the UAD latency =
>pissed me off so much I just yanked the card and static bagged it. It's
=
>probably bound for my non DSP native rig soon as I get the time.=20
>
>BTW, don't forget that the Paris EQ is available as a VST.=20
>
>
> "Deej" <noway@jose.net> wrote in message news:47b5321a@linux...
> Well, I've been thinking about some aspects of Paris that I really =
>liked. However, there's still the situation with bussing across =
>submixes, but it's not something I couldn't overcome.
>
> I really miss the Paris EQ and FX actually. They are much better, IMO,
=
>than any VST plugins I've heard that aren't DSP driven.
>
> the more I delve into Cubase, the more things about it that I like, =
>but also, the more sonic weaknesses I see vis-a-vis Paris. It's possible
=
>to do the "big" thing in Cubase, it's easy to do it in Paris. I miss the
=
>easy part.=20
>
> I think I'd be a bit more satisfied with Cubase if I was using a =
>DM2000 with digital I/O options that would accommodate my outboard gear.
=

>Anybody got a spare \$20k laying around?

>

>

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote in message =

>news:47b5217d@linux...

> >I thought you were trying to simplify :)

> >=20

> > AA

> >=20

> >=20

> > "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...

> >> So basically, if you put this on each channel any plugin you add to

=

>that=20

> >> channel will report it's latency and then all channels can be =

>adjusted to=20

> >> compensate for this amount of latency? If this is cumulative, that

=

>is=20

> >> basically the same as having PDC. The only difference is a mouse =

>click=20

> >> each time you add a plugin so that the remaining channels adjust to

=

>the=20

> >> additional latency.

> >>

> >> Does this work with the high cumulative latency numbers that are =

>incurred=20

> >> when UAD-1 plugins are stacked on tracks?

> >>

> >> I guess, what I'm getting at here is if I were to put together =

>another=20

> >> Paris DAW, say 4 x Cards (which I know I can channel to a single =

>IRQ on a=20

> >> 13 slot Magma) and then have my other Magma in use running the two

=

>POCO's=20

> >> and 4 x UAD-1 cards, I could have a Paris DAW that that would =

>integrate=20

> >> UAD-1 and POCO plugins and I wouldn't have to jack around with =

>nudge/slide=20

> >> or Sampleslide?.....I could just click a mouse every time I added =

>another=20

> >> plug and everything would be compensated?

> >>

> >>

```
>glue the=20
```


>bus provides, along with the punch I/O love. To be honest though, the =
>UAD=20
>latency pissed me off so much I just yanked the card and static bagged =
>it. It's=20
>probably bound for my non DSP native rig soon as I get the time. =
></DIV>

><DIV>BTW, don't forget that the Paris EQ is
=
>available as=20
>a VST. </DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Deej" <<A =
>href=3D"mailto:noway@jose.net">noway@jose.net> wrote=20
> in message <A =
>href=3D"news:47b5321a@linux">news:47b5321a@linux...</DIV>
> <DIV>Well, I've been thinking about some =
>aspects of=20
> Paris that I really liked. However, there's still the situation with =
>bussing=20
> across submixes, but it's not something I couldn't =
>overcome.</DIV>

> <DIV>I really miss the Paris EQ and FX =
>actually. They=20
> are much better, IMO, than any VST plugins I've heard that aren't DSP=20
> driven.</DIV>

> <DIV>the more I delve into Cubase, the =
>more things=20
> about it that I like, but also, the more sonic weaknesses I see =
>vis-a-vis=20
> Paris. It's possible to do the "big" thing in Cubase, it's=20
> easy to do it in Paris. I miss the easy part. =
></DIV>

> <DIV>I think I'd be a bit more satisfied =
>with Cubase=20

> accommodate my outboard gear. Anybody got a spare \$20k laying=20
> around?</DIV>

> <DIV>"Aaron Allen" <A=20
 > href=3D"mailto:know-spam@not_here.dude"><FONT face=3DArial=20
 > size=3D2>know-spam@not_here.dude<FONT face=3DArial =
 >size=3D2>> wrote in=20
 > message <FONT face=3DArial=20
 > size=3D2>news:47b5217d@linux<FONT face=3DArial=20
 > size=3D2>...</DIV>>I thought you =
 >were trying=20
 > to simplify :)
>
> AA
>
>
> "Deej"=20
 > <FONT face=3DArial=20
 > size=3D2>noway@jose.net> =
 >wrote in message=20
 > <FONT face=3DArial=20
 > size=3D2>news:47b51030\$1@linux<FONT face=3DArial =
 >size=3D2>...
>>=20
 > So basically, if you put this on each channel any plugin you add to =
 >that=20
 >
>> channel will report it's latency and then all channels =
 >can be=20
 > adjusted to
>> compensate for this amount of latency? If =
 >this is=20
 > cumulative, that is
>> basically the same as having PDC. The =
 >only=20
 > difference is a mouse click
>> each time you add a plugin so =
 >that=20
 > the remaining channels adjust to the
>> additional=20
 > latency.
>>
>> Does this work with the high =
 >cumulative=20
 > latency numbers that are incurred
>> when UAD-1 plugins are =
 >stacked=20
 > on tracks?
>>
>> I guess, what I'm getting at here =
 >is if I=20
 > were to put together another
>> Paris DAW, say 4 x Cards =
 >(which I=20
 >Magma) and=20
 > then have my other Magma in use running the two POCO's
>> =
 >and 4 x=20
 > UAD-1 cards, I could have a Paris DAW that that would integrate =
 >
>>=20
 > UAD-1 and POCO plugins and I wouldn't have to jack around with =
 >nudge/slide=20
 >
>> or Sampleslide?.....I could just click a mouse every time =
 >I added=20
 > another
>> plug and everything would be=20
 > compensated?
>>
>>
>> "Don Nafe" =
 ><<A=20

Page 203 of 294 ---- Generated from The PARIS Forums

Mostly, A/B comparisons and plug stacking - especially with mulit mic'd source tracks. It becomes an exercise in math and presets just to make the drum kit flow (in phase) with plugs and takes away the art form for the way I like to work. I'm pretty freakish about the timing of the kit mics.

I could do the sample slide thing on the 'non' plug tracks and just remove compensation delayed inserts as needed but that keeps the automation editor kinda worthless (mostly on the drum kit) for manual/visual draws against the waveform, and I'd much much rather automate and keep the natural thing happenin than to compress/effect too much. I find that automate technique to be absolute gold on a vocal track or for polishing those turds we all know and love. To add to my frustration, I can do all those things and more in a native app, render the move and dump it to paris so as not to have to fool with it. But that's more time spent on things I should be able to do more quickly in one app. And a personal flaw/peeve of mine is finding myself focused on technical rather than musical details at mix time when I should be making art, if that makes sense...

I even considered just using my creamware 3-card setup as a DSP farm via adat pipes, but to be honest I found that interface taxing on my patience and don't have a machine room anymore so I have to be careful about the amount of ambient noise in the room.

I know, I need to fix that (bad Aaron). Not enough positives there, and I don't want to start a DeeJ inspired bank account war over here :)

Guess there's no magic bullet - yet. I think native apps are getting real close though man, at least for me, to taking over as the main DAW of choice.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:47b6806f\$1@linux...

>

> Curiously, what about the UAD latency stuff pisses you off? I know your a
> way smart dude. It's really just nudging back 400 or 800 ms and applying
> sampleslide at the appropriate values.

> I'll admit, it's not as simple as ADC, but to me it doesn't seem that
> hard.

> I'll admit that I am jonesing for a drum buss
> comp that could operate with ADC when using Paris.

> Rod

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>

>>

>>That's about it man, and why Paris lives on at my place. I can't get =
>>away from knowing it sonically so well, the magic glue the bus provides,

> =

>>along with the punch I/O love. To be honest though, the UAD latency =

>>pissed me off so much I just yanked the card and static bagged it. It's
> =
>>probably bound for my non DSP native rig soon as I get the time.=20
>>
>>BTW, don't forget that the Paris EQ is available as a VST.=20
>>
>>
>> "Deej" <noway@jose.net> wrote in message news:47b5321a@linux...
>> Well, I've been thinking about some aspects of Paris that I really =
>>liked. However, there's still the situation with bussing across =
>>submixes, but it's not something I couldn't overcome.
>>
>> I really miss the Paris EQ and FX actually. They are much better, IMO,
> =
>>than any VST plugins I've heard that aren't DSP driven.
>>
>> the more I delve into Cubase, the more things about it that I like, =
>>but also, the more sonic weaknesses I see vis-a-vis Paris. It's possible
> =
>>to do the "big" thing in Cubase, it's easy to do it in Paris. I miss the
> =
>>easy part.=20
>>
>> I think I'd be a bit more satisfied with Cubase if I was using a =
>>DM2000 with digital I/O options that would accommodate my outboard gear.
> =
>>Anybody got a spare \$20k laying around?
>>
>>
>>
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message =
>>news:47b5217d@linux...
>> >I thought you were trying to simplify :)
>> >=20
>> > AA
>> >=20
>> >=20
>> > "Deej" <noway@jose.net> wrote in message news:47b51030\$1@linux...
>> >> So basically, if you put this on each channel any plugin you add to
> =
>>that=20
>> >> channel will report it's latency and then all channels can be =
>>adjusted to=20
>> >> compensate for this amount of latency? If this is cumulative, that
> =
>>is=20
>> >> basically the same as having PDC. The only difference is a mouse =

```

>>click=20
>> >> each time you add a plugin so that the remaining channels adjust to
> =
>>the=20
>> >> additional latency.
>> >>
>> >> Does this work with the high cumulative latency numbers that are =
>>incurred=20
>> >> when UAD-1 plugins are stacked on tracks?
>> >>
>> >> I guess, what I'm getting at here is if I were to put together =
>>another=20
>> >> Paris DAW, say 4 x Cards (which I know I can channel to a single =
>>IRQ on a=20
>> >> 13 slot Magma) and then have my other Magma in use running the two
> =
>>POCO's=20
>> >> and 4 x UAD-1 cards, I could have a Paris DAW that that would =
>>integrate=20
>> >> UAD-1 and POCO plugins and I wouldn't have to jack around with =
>>nudge/slide=20
>> >> or Sampleslide?.....I could just click a mouse every time I added =
>>another=20
>> >> plug and everything would be compensated?
>> >>
>> >>
>> >> "Don Nafe" <dnafe@magma.ca> wrote in message news:47b4cb97@linux...
>> >>> I'm still not sure whether it automatically detects a plugin's =
>>latency=20
>> >>> (where applicable)
>> >>>
>> >>> but yes, put it on each channel, throw in aplugin and input it's =
>>latency=20
>> >>> and Bob's your Uncle...latency adjustment across all channels.
>> >>>
>> >>> Nice thing is if you add a different plugin to a different channel
> =
>>you=20
>> >>> just have to input that letency on that channelss faderwork plug =
>>and all=20
>> >>> channels get adjusted accordingly (and so on and so on....
>> >>>
>> >>>
>> >>> "Deej" <noway@jose.net> wrote in message news:47b4b204@linux...
>> >>>> http://www.vertexdsp.com/products/ReleaseNotes\_FaderWorks.rt.f
>> >>>>
>> >>>> Before I sold my Paris system, I bought this plugin. I have never
> =

```

```

>>even=20
>> >>>> used it. Does it now provide PDC if instantiated on every Paris =
>>channel=20
>> >>>> used during a mix? that would be huge if it did.
>> >>>>
>> >>>>
>> >>>>
>> >>>
>> >>>
>> >>
>> >>
>> >>
>> >>=20
>> >=20
>> >
>>
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>><HTML><HEAD>
>><META http-equiv=3DContent-Type content=3D"text/html; =
>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>That's about it man, and why Paris =
>>lives on at my=20
>>place. I can't get away from knowing it sonically so well, the magic =
>>glue the=20
>>bus provides, along with the punch I/O love. To be honest though, the =
>>UAD=20
>>latency pissed me off so much I just yanked the card and static bagged =
>>it. It's=20
>>probably bound for my non DSP native rig soon as I get the time. =
>></FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>BTW, don't forget that the Paris EQ is
> =
>>available as=20
>>a VST. </FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV> </DIV>
>><BLOCKQUOTE=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Deej" <<A =
>>href=3D"mailto:noway@jose.net">noway@jose.net</A>> wrote=20
>> in message <A =
>>href=3D"news:47b5321a@linux">news:47b5321a@linux</A>...</DIV>
>> <DIV><FONT face=3DArial size=3D2>Well, I've been thinking about some =
>>aspects of=20

```


>> Paris that I really liked. However, there's still the situation with =
>>bussing=20
>> across submixes, but it's not something I couldn't =
>>overcome.</DIV>
>> <DIV> </DIV>
>> <DIV>I really miss the Paris EQ and FX =
>>actually. They=20
>> are much better, IMO, than any VST plugins I've heard that aren't DSP=20
>> driven.</DIV>
>> <DIV> </DIV>
>> <DIV>the more I delve into Cubase, the =
>>more things=20
>> about it that I like, but also, the more sonic weaknesses I see =
>>vis-a-vis=20
>> Paris. It's possible to do the "big" thing in Cubase, it's=20
>> easy to do it in Paris. I miss the easy part. =
>></DIV>
>> <DIV> </DIV>
>> <DIV>I think I'd be a bit more satisfied =
>>with Cubase=20
>> if I was using a DM2000 with digital I/O options that would=20
>> accommodate my outboard gear. Anybody got a spare \$20k laying=20
>> around?</DIV>
>> <DIV> </DIV>
>> <DIV> </DIV>
>> <DIV> </DIV>
>> <DIV> </DIV>
>> <DIV>"Aaron Allen" <A=20
>> href=3D"mailto:know-spam@not_here.dude"><FONT face=3DArial=20
>> size=3D2>know-spam@not_here.dude<FONT face=3DArial =
>>size=3D2>> wrote in=20
>> message <FONT face=3DArial=20
>> size=3D2>news:47b5217d@linux<FONT face=3DArial=20
>> size=3D2>...</DIV>>I thought you =
>>were trying=20
>> to simplify :)
>
> AA
>
>
> "Deej"=20
>> <FONT face=3DArial=20
>> size=3D2>noway@jose.net> =
>>wrote in message=20
>> <FONT face=3DArial=20
>> size=3D2>news:47b51030\$1@linux<FONT face=3DArial =
>>size=3D2>...
>>=20
>> So basically, if you put this on each channel any plugin you add to =
>>that=20
>>
>> channel will report it's latency and then all channels =
>>can be=20
>> adjusted to
>> compensate for this amount of latency? If =
>>this is=20

>> cumulative, that is
>> basically the same as having PDC. The =
>>only=20
>> difference is a mouse click
>> each time you add a plugin so =
>>that=20
>> the remaining channels adjust to the
>> additional=20
>> latency.
>>
>> Does this work with the high =
>>cumulative=20
>> latency numbers that are incurred
>> when UAD-1 plugins are =
>>stacked=20
>> on tracks?
>>
>> I guess, what I'm getting at here =
>>is if I=20
>> were to put together another
>> Paris DAW, say 4 x Cards =
>>(which I=20
>> know I can channel to a single IRQ on a
>> 13 slot =
>>Magma) and=20
>> then have my other Magma in use running the two POCO's
>> =
>>and 4 x=20
>> UAD-1 cards, I could have a Paris DAW that that would integrate =
>>
>>=20
>> UAD-1 and POCO plugins and I wouldn't have to jack around with =
>>nudge/slide=20
>>
>> or Sampleslide?.....I could just click a mouse every time =
>>I added=20
>> another
>> plug and everything would be=20
>> compensated?
>>
>>
>> "Don Nafe" =
>><<A=20
>> href=3D"mailto:dnafe@magma.ca"><FONT face=3DArial=20
>> size=3D2>dnafe@magma.ca> =
>>wrote in message=20
>> <FONT face=3DArial=20
>> size=3D2>news:47b4cb97@linux<FONT face=3DArial=20
>> size=3D2>...
>>> I'm still not sure whether it =
>>automatically detects=20
>> a plugin's latency
>>> (where=20
>> applicable)
>>>
>>> but yes, put it on each =
>>channel,=20
>> throw in a plugin and input it's latency
>>> and Bob's =
>>your=20
>> Uncle...latency adjustment across all=20
>> channels.
>>>
>>> Nice thing is if you add a =
>>different=20
>> plugin to a different channel you
>>> just have to input =
>>that=20
>> letency on that channelss faderwork plug and all
>>> =
>>channels get=20
>> adjusted accordingly (and so on and so=20
>> on....
>>>
>>>
>>> "Deej" =
>><<A=20

```
>> href=3D"mailto:noway@jose.net"><FONT face=3DArial=20
>> size=3D2>noway@jose.net</FONT></A><FONT face=3DArial size=3D2>> =
>>wrote in message=20
>> </FONT><A href=3D"news:47b4b204@linux"><FONT face=3DArial=20
>> size=3D2>news:47b4b204@linux</FONT></A><FONT face=3DArial=20
>> size=3D2>...<BR>>>> </FONT><A=20
>> =
>>href=3D" http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f"><F=
>>ONT=20
>> face=3DArial=20
>> =
>>size=3D2> http://www.vertexdsp.com/products/ReleaseNotes_FaderWorks.rt f</F=
>>ONT></A><BR><FONT=20
>> face=3DArial size=3D2>>>><BR>>>> Before I =
>>sold my Paris=20
>> system, I bought this plugin. I have never even <BR>>>> =
>>used it.=20
>> Does it now provide PDC if instantiated on every Paris channel=20
>> <BR>>>> used during a mix? that would be huge if it=20
>> =
>>did.<BR>>>><BR>>>><BR>>>><BR>>&=
>>gt;>><BR>>>><BR>>><BR>>>=20
>> <BR>> <BR>></FONT> </BLOCKQUOTE></BODY></HTML>
>>
>>
```

>and it's coming our way for sunday and monday. by colorado standards
it may not be much but we've had over 60" so far along with a couple
of 2-3" rain storms.
speaking of the u.p. 68' was a bumper years for snow there. i
remember diving off the dorm roofs into the snow...not drifts, just
the regular snowfall.

On Fri, 15 Feb 2008 07:33:27 -0700, "Deej" <noway@jose.net> wrote:

```
>You should see what it's doing today. I'm about ready to move back to Texas.
>Looks like Marquette around here these days.
>
>Take care.
>
>DJ
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:9coar3h0j27iihb8qgv59npfuav8a4ie3m@4ax.com...
>> hey, i saw your snowblower...all i got is a stick with the remanent of
>> a blade on it and 400' of driveway.
>>
>> On Thu, 14 Feb 2008 08:16:53 -0700, "Deej" <noway@jose.net> wrote:
>>
```

>>>Hey man, when you get done with this come on over and help me shovel snow.
>>>
>>>Seriously.....good luck with this. Go get yourself some Ex-Lax and
>>>Percodan and chill.for a few days.....and don't die.
>>>
>>>
>>>.
>>>"rick" <parnell68@hotmail.com> wrote in message
>>>news:7i28r35pcd5eus1iuefqtil46rvrh5r2p@4ax.com...
>>>> let the surgeries begin...
>>>> bilateral carpe tunnels
>>>> bilateral elbow (similar to carpel tunnel)
>>>> left shoulder
>>>>
>>>> gonna be a busy next couple of months...yeay...
>>>
>>
>i'll give you candy's work number...please to sound convincing on this
argument.

On Fri, 15 Feb 2008 13:27:31 -0700, "Deej" <noway@jose.net> wrote:

>
>"TCB" <nobody@ishere.com> wrote in message news:47b5f2d3\$1@linux...
>>
>> Good to see you still have a sense of humor.
>>
>> I'm amazed I haven't had any RSI problems yet. Considering that the time
>> I don't spend typing on a computer I spend making music you'd think I'd
>> have
>> had them all by now. So far, just lucky I guess.
>>
>> Take care,
>>
>> TCB
>>
>
>If done properly on a regular basis, the repeated kneading of the torsoes of
>young nubiles is recommended therapy for counteracting the effects of
>bilateral carpel tunnel syndrome.
>
>;o)
>oh the pressure...

On Sat, 16 Feb 2008 10:15:30 +1100, Martin Harrington
<lendan@bigpond.net.au> wrote:

>You better get better soon, gotta get those typing fingers working properly

>and SOON..
>
>Martin Harrington
>
>
>
>
>On 15/2/08 8:55 AM, in article 47b4aab5\$1@linux, "LaMont" <jjdpro@gmail.com>
>wrote:
>
>>
>> Get better soon..!!
>>
>> rick <parnell68@hotmail.com> wrote:
>>> let the surgeries begin...
>>> bilateral carpe tunnels
>>> bilateral elbow (similar to carpel tunnel)
>>> left shoulder
>>>
>>> gonna be a busy next couple of months...yeay...
>>i didn't realize he was that deep of an individual...thanks for the
heads up.

On Fri, 15 Feb 2008 20:42:59 -0700, "Deej" <noway@jose.net> wrote:

> Macgyver can build an airplane out of gum and paper clips, but Chuck Norris
>can kill him and take it.
>- There are no disabled people in the world. Only those people who have felt
>the wrath of Chuck Norris.
>
>- Chuck Norris has recently changed his middle name to "Fucking."
>
>- When Chuck Norris sends in his taxes, he sends blank forms and includes
>only a picture of himself, crouched and ready to attack. Chuck Norris has
>not had to pay taxes ever.
>
>- Chuck Norris won 'Jumanji' without ever saying the word. He simply beat
>the living shit out of everything that was thrown at him, and the game
>forfeited.
>
>- There are two kinds of people in this world: people who suck, and Chuck
>Norris.
>
>- In the movie "Back to the Future" they used Chuck Norris' Delorean to go
>back into time and into the future. When they gave it back to him with a
>scratch on it he was angry and roundhouse kicked Michael J. Fox, which years

>later was the cause of his Parkinson's disease.
>
>- Chuck Norris always has sex on the first date. Always. The only time he
>didn't was in 1941, otherwise known as the beginning of the Holocaust.
>
>- Chuck Norris can enter up, up, down, down, left, right, left, right, B, A,
>Select, Start using only his erection.
>
>- Crop circles are Chuck Norris's way of telling the world that sometimes
>corn needs to lie the fuck down.
>
>- When Chuck Norris goes to donate blood, he declines the syringe, and
>instead requests a hand gun and a bucket.
>
>- Chuck Norris once walked down the street with a massive erection. There
>were no survivors.
>
>- In an average living room there are 1,242 objects Chuck Norris could use
>to kill you, including the room itself.
>
>- Chuck Norris has two speeds: walk and kill.
>
>- Chuck Norris is the only man to ever defeat a brick wall in a game of
>tennis.
>
>- Chuck Norris can set ants on fire with a magnifying glass. At night.
>
>- It takes Chuck Norris 20 minutes to watch 60 Minutes.
>
>- Chuck Norris is not lactose intolerant, he just refuses to put up with
>lactose's shit.
>
>- Chuck Norris can divide by zero.
>
>- When Chuck Norris does a pushup, he isn't lifting himself up, he's pushing
>the Earth down.
>
>- Chuck Norris puts the m's on M&Ms.
>
>- Chuck Norris was a hidden playable character on Mortal Kombat 2 on the
>Sega Genesis.
>
>- Chuck Norris is known for his modesty but readily admits that he is the
>8th wonder of the natural world
>
>- Chuck Norris goes to the toilet once a month, if he needs to or not.
>
>- Chuck Norris burned down an entire forest when he was experimenting with

>water.
>
>- There are in fact 31 letters of the English Alphabet however only Chuck
>Norris knows what the extra 5 letters are.
>
>- Occasionally Chuck Norris will call up the Power Rangers just to say hi.
>
>- Chuck Norris has no concept of time, if you go to his house you won't find
>a single clock. When you ask to leave because it's getting late he stares at
>you blankly until you sit back down.
>
>- Chuck Norris can believe it's not butter.
>
>- Chuck Norris once ate a banana without having to peel it.
>
>- Every piece of furniture in Chuck Norris' house is a Total Gym
>
>- In a recent interview, Chuck Norris told Entertainment Tonight co-host
>Mary Hart that his most memorable role was when he played the third breast
>on the hooker in "Total Recall".
>
>- Chuck Norris once did a back flip off the Great Wall of China.
>
>- Chuck Norris doesn't need to swallow when eating food.
>
>- Chuck Norris caught all 386 pokemon in just under 2.7 seconds. He says he
>won't trade any of them for anything.
>
>- In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton
>for one scene and nobody noticed.
>
>- Chuck Norris broke his own leg, purely for the sake of winning the
>paralympics.
>
>- Chuck Norris will never fully be male nor female. Doctors once asked him
>which he preferred. He gave them an ad for a Total Gym.
>
>- Chuck Norris frequently signs up for beginner karate classes, just so he
>can "accidentally" beat the shit out of little kids.
>
>- Chuck Norris doesn't understand why you should consult your doctor if your
>erection lasts for more than 4 hours. His erections have been known to last
>for up to 15 days
>
>- Chuck Norris does not hunt because the word hunting infers the probability
>of failure. Chuck Norris goes killing.
>
>- If you look in a mirror and say "Chuck Norris" three times, he will appear

>and kill your entire family... but at least you get to see Chuck Norris.
>
>- A handicap parking sign does not signify that this spot is for handicapped
>people. It is actually in fact a warning, that the spot belongs to Chuck
>Norris and that you will be handicapped if you park there.
>
>- Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry, the
>man ate a fucking Indian.
>
>- Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full
>House". He was replaced by Bob Saget after an unfortunate incident with one
>of the Olsen triplets.
>
>- When Chuck Norris was driving he saw a sign that said, "Caution: Small
>Children Playing." So he slowed down, but then it occurred to him: Chuck
>Norris isn't afraid of small children.
>
>- If Chuck Norris is late, time better slow the fuck down.
>
>- In fine print on the last page of the Guinness Book of World Records it
>notes that all world records are held by Chuck Norris, and those listed in
>the book are simply the closest anyone has ever gotten.
>
>- Chuck Norris invented cancer because he was tired of killing people.
>
>- Superman owns a pair of Chuck Norris pyjamas.
>
>- A Chevy truck was totalled in a car accident. It hit black ice, then hit
>Chuck Norris. You tell me what did the damage.
>
>- Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.
>
>- It used to be called the Tower of Pisa until Chuck Norris decided to
>roundhouse kick the shit out of it.
>
>- Chuck Norris kills 14 white people at the end of every week just to prove
>he isn't racist.
>And in the Steinberg tradition, fixes the problems that were broken and breaks
the shit that used to work!Such as?

John wrote:

> And in the Steinberg tradition, fixes the problems that were broken and breaks
> the shit that used to work!And my personal favorite: Chuck Norris Doesn't get wet when he goes
swimming. The water gets Chuck Norrised.

Deej wrote:

> Macgyver can build an airplane out of gum and paper clips, but Chuck Norris

> can kill him and take it.

> - There are no disabled people in the world. Only those people who have felt
> the wrath of Chuck Norris.

>

> - Chuck Norris has recently changed his middle name to "Fucking."

>

> - When Chuck Norris sends in his taxes, he sends blank forms and includes
> only a picture of himself, crouched and ready to attack. Chuck Norris has
> not had to pay taxes ever.

>

> - Chuck Norris won 'Jumanji' without ever saying the word. He simply beat
> the living shit out of everything that was thrown at him, and the game
> forfeited.

>

> - There are two kinds of people in this world: people who suck, and Chuck
> Norris.

>

> - In the movie "Back to the Future" they used Chuck Norris' Delorean to go
> back into time and into the future. When they gave it back to him with a
> scratch on it he was angry and roundhouse kicked Michael J. Fox, which years
> later was the cause of his Parkinson's disease.

>

> - Chuck Norris always has sex on the first date. Always. The only time he
> didn't was in 1941, otherwise known as the beginning of the Holocaust.

>

> - Chuck Norris can enter up, up, down, down, left, right, left, right, B, A,
> Select, Start using only his erection.

>

> - Crop circles are Chuck Norris's way of telling the world that sometimes
> corn needs to lie the fuck down.

>

> - When Chuck Norris goes to donate blood, he declines the syringe, and
> instead requests a hand gun and a bucket.

>

> - Chuck Norris once walked down the street with a massive erection. There
> were no survivors.

>

> - In an average living room there are 1,242 objects Chuck Norris could use
> to kill you, including the room itself.

>

> - Chuck Norris has two speeds: walk and kill.

>

> - Chuck Norris is the only man to ever defeat a brick wall in a game of
> tennis.

>

> - Chuck Norris can set ants on fire with a magnifying glass. At night.

>

> - It takes Chuck Norris 20 minutes to watch 60 Minutes.

>
> - Chuck Norris is not lactose intolerant, he just refuses to put up with
> lactose's shit.
>
> - Chuck Norris can divide by zero.
>
> - When Chuck Norris does a pushup, he isn't lifting himself up, he's pushing
> the Earth down.
>
> - Chuck Norris puts the m's on M&Ms.
>
> - Chuck Norris was a hidden playable character on Mortal Kombat 2 on the
> Sega Genesis.
>
> - Chuck Norris is known for his modesty but readily admits that he is the
> 8th wonder of the natural world
>
> - Chuck Norris goes to the toilet once a month, if he needs to or not.
>
> - Chuck Norris burned down an entire forest when he was experimenting with
> water.
>
> - There are in fact 31 letters of the English Alphabet however only Chuck
> Norris knows what the extra 5 letters are.
>
> - Occasionally Chuck Norris will call up the Power Rangers just to say hi.
>
> - Chuck Norris has no concept of time, if you go to his house you won't find
> a single clock. When you ask to leave because it's getting late he stares at
> you blankly until you sit back down.
>
> - Chuck Norris can believe it's not butter.
>
> - Chuck Norris once ate a banana without having to peel it.
>
> - Every piece of furniture in Chuck Norris' house is a Total Gym
>
> - In a recent interview, Chuck Norris told Entertainment Tonight co-host
> Mary Hart that his most memorable role was when he played the third breast
> on the hooker in "Total Recall".
>
> - Chuck Norris once did a back flip off the Great Wall of China.
>
> - Chuck Norris doesn't need to swallow when eating food.
>
> - Chuck Norris caught all 386 pokemon in just under 2.7 seconds. He says he
> won't trade any of them for anything.
>

- > - In one episode of Fresh Prince of Bel Air, Chuck Norris replaced Carlton
- > for one scene and nobody noticed.
- >
- > - Chuck Norris broke his own leg, purely for the sake of winning the
- > paralympics.
- >
- > - Chuck Norris will never fully be male nor female. Doctors once asked him
- > which he preferred. He gave them an ad for a Total Gym.
- >
- > - Chuck Norris frequently signs up for beginner karate classes, just so he
- > can "accidentally" beat the shit out of little kids.
- >
- > - Chuck Norris doesn't understand why you should consult your doctor if your
- > erection lasts for more than 4 hours. His erections have been known to last
- > for up to 15 days
- >
- > - Chuck Norris does not hunt because the word hunting infers the probability
- > of failure. Chuck Norris goes killing.
- >
- > - If you look in a mirror and say "Chuck Norris" three times, he will appear
- > and kill your entire family... but at least you get to see Chuck Norris.
- >
- > - A handicap parking sign does not signify that this spot is for handicapped
- > people. It is actually in fact a warning, that the spot belongs to Chuck
- > Norris and that you will be handicapped if you park there.
- >
- > - Chuck Norris is 1/8th Cherokee. This has nothing to do with ancestry, the
- > man ate a fucking Indian.
- >
- > - Chuck Norris was the original Danny Tanner on the hit family sitcom, "Full
- > House". He was replaced by Bob Saget after an unfortunate incident with one
- > of the Olsen triplets.
- >
- > - When Chuck Norris was driving he saw a sign that said, "Caution: Small
- > Children Playing." So he slowed down, but then it occurred to him: Chuck
- > Norris isn't afraid of small children.
- >
- > - If Chuck Norris is late, time better slow the fuck down.
- >
- > - In fine print on the last page of the Guinness Book of World Records it
- > notes that all world records are held by Chuck Norris, and those listed in
- > the book are simply the closest anyone has ever gotten.
- >
- > - Chuck Norris invented cancer because he was tired of killing people.
- >
- > - Superman owns a pair of Chuck Norris pyjamas.
- >
- > - A Chevy truck was totalled in a car accident. It hit black ice, then hit

> Chuck Norris. You tell me what did the damage.
>
> - Everytime Chuck Norris hears the term 'Virgin' Mary he laughs out loud.
>
> - It used to be called the Tower of Pisa until Chuck Norris decided to
> roundhouse kick the shit out of it.
>
> - Chuck Norris kills 14 white people at the end of every week just to prove
> he isn't racist.
>
> Good idea. Yes the bios does allow modification of the shutdown temp. I
haven't found out what the highest temp. the chip can run at before it melts
down. Right now it seems to be working fine, but I had to clock it slower
that it its normal speed.

Thanks,
Rich

"Neil" <OIUOIU@OIU.com> wrote in message news:47b4611a\$1@linux...

>
> Don't forget, some BIOS' allow YOU to pick the shutdown temp...
> you might check that first, to see if perhaps it's set too low
> - obviously you don't want to set it too high because then in
> the event of an overheat, you'll be facing meltdown instead of
> shutdown, but I had a mobo wherein the BIOS defaulted to a much-
> too-low shutdown temp for the CPU I was using & I was able to
> change it.

>
> Neil

>
>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
> >Deej, I downloaded the user guide from Asus and it does support the
Barton
> >Chip, which I believe is the 3200 mhz chip. I can get the computer to
post,
> >but now I have a temp. problem. The auto shutdown feature in the bios
turns
> >off the computer. I've got to find out what the max. temp. allowable for
> the
> >cpu is.

> >
> >Rich
> >

> >"Deej" <noway@jose.net> wrote in message news:47b260a4\$1@linux...
> >> I think the XP 3000 is the fastest CPU that will work wit this mobo.
> >>
> >>

Chuck Norris appeared in the "Street Fighter II" video game, but was removed by Beta Testers because every button caused him to do a roundhouse kick. When asked about this "glitch," Norris replied, "That's no glitch."=20

Chuck Norris lost his virginity before his dad did.=20

Since 1940, the year Chuck Norris was born, roundhouse kick related deaths have increased 13,000 percent.=20

Chuck Norris sold his soul to the devil for his rugged good looks and unparalleled martial arts ability. Shortly after the transaction was finalized, Chuck roundhouse kicked the devil in the face and took his soul back. The devil, who appreciates irony, couldn't stay mad and admitted he should have seen it coming. They now play poker every second Wednesday of the month.=20

Filming on location for Walker: Texas Ranger, Chuck Norris brought a stillborn baby lamb back to life by giving it a prolonged beard rub. Shortly after the farm animal sprang back to life and a crowd had gathered, Chuck Norris roundhouse kicked the animal, breaking its neck, to remind the crew once more that Chuck giveth, and the good Chuck, he taketh away.=20

Chuck Norris's girlfriend once asked him how much wood a woodchuck could chuck if a woodchuck could chuck wood. He then shouted, "HOW DARE YOU RHYME IN THE PRESENCE OF CHUCK NORRIS!" and ripped out her throat. Holding his girlfriend's bloody throat in his hand he bellowed, "Don't fuck with Chuck!" Two years and five months later he realized the irony of this statement and laughed so hard that anyone within a hundred mile radius of the blast went deaf.=20

Chuck Norris does not sleep. He waits

Chuck Norris is not hung like a horse... horses are hung like Chuck Norris. Chuck Norris was the fourth Wiseman. He brought baby Jesus the gift of "beard". Jesus wore it proudly to his dying day. The other Wisemen, jealous of Jesus' obvious gift favoritism, used their combined influence to have Chuck omitted from the Bible. Shortly after all three died of roundhouse kick related deaths.=20

To prove it isn't that big of a deal to beat cancer. Chuck Norris smoked 15 cartons of cigarettes a day for 2 years and acquired 7 different kinds of cancer only to rid them from his body by flexing for 30 minutes.=20

Chuck Norris does not have AIDS but he gives it to people anyway.=20

There is no chin behind Chuck Norris' beard. There is only another fist. =

Chuck Norris once lined up to kick the winning field goal of a high school football game. When the football went flat, he persuaded the referees to let him kick the field goal with a 3 month old child. Chuck roundhoused kicked the baby 60 yards through the uprights and then proceeded to bang every girl in the stadium.=20

Chuck Norris does not have AIDS but he gives it to people anyway.=20

There is no chin behind Chuck Norris' beard. There is only another fist. =

Chuck Norris once lined up to kick the winning field goal of a high school football game. When the football went flat, he persuaded the referees to let him kick the field goal with a 3 month old child. Chuck roundhoused kicked the baby 60 yards through the uprights and then proceeded to bang every girl in the stadium.=20

If you can see Chuck Norris, he can see you. If you can't see Chuck Norris, you may be only seconds away from death.=20

On the 7th day, God rested.... Chuck Norris took over.=20

Chuck Norris drinks napalm to quell his heartburn.=20

A duck's quack does not echo. Chuck Norris is solely responsible for this phenomenon. When asked why he will simply stare at you, grimly.=20

Chuck Norris doesn't believe in Germany.=20

If you want a list of Chuck Norris' enemies, just check the extinct species list.=20

Chuck Norris has never blinked in his entire life. Never.=20

Chuck Norris once shot an enemy plane down with his finger, by yelling, "Bang!"=20

Chuck Norris doesn't need to swallow when eating food.=20

Chuck Norris went looking for a bar but couldn't find one. He walked to a vacant lot and sat there. Sure enough within an hour an a half someone constructed a bar around him. He then ordered a shot, drank it, and then burned the place to the ground. Chuck Norris yelled over the roar of the flames, "always leave things the way you found em!"=20

One time while sparring with Wolverine, Chuck Norris accidentally lost =

his left testicle. You might be familiar with it to this very day by its =
technical term: Jupiter.=20

Contrary to popular belief, Chuck Norris, not the box jellyfish of =
northern Australia, is the most venomous creature on earth. Within 3 =
minutes of being bitten, a human being experiences the following =
symptoms: fever, blurred vision, beard rash, tightness of the jeans, and =
the feeling of being repeatedly kicked through a car windshield.=20

Chuck Norris is Luke Skywalker's real father.=20

Chuck Norris does not use spell check. If he happens to misspell a word, =
Oxford will simply change the actual spelling of it.=20

-----=_NextPart_000_0168_01C87082.853A77C0

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

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>Chuck Norris uses ribbed condoms inside =
out, so he=20

gets the pleasure.

Chuck Norris' tears cure cancer. Too bad he =
has never=20

cried.

When Chuck Norris has sex with a man, it is not because =
he is=20

gay, but because he has run out of women.
</DIV>

<DIV>Chuck Norris once roundhouse kicked =
someone so hard=20

that his foot broke the speed of light, went back in time, and killed =
Amelia=20

Earhart while she was flying over the Pacific Ocean.</DIV>

<DIV> </DIV>

<DIV>If you ask Chuck Norris what time it =
is, he always=20

says, "Two seconds till." After you ask, "Two seconds to what?" he =
roundhouse=20

kicks you in the face.

Chuck Norris only masturbates to pictures =
of=20
Chuck Norris.

Rather than being birthed like a normal child, =
Chuck=20
Norris instead decided to punch his way out of his mother's womb. =
Shortly=20
thereafter he grew a beard.

Chuck Norris appeared in the "Street =
Fighter=20
II" video game, but was removed by Beta Testers because every button =
caused him=20
to do a roundhouse kick. When asked bout this "glitch," Norris replied, =
"That's=20
no glitch."

Chuck Norris lost his virginity before his dad did.=20
</DIV>
<DIV> </DIV>
<DIV>Since 1940, the year Chuck Norris was =
born,=20
roundhouse kick related deaths have increased 13,000 percent. =

Chuck=20
Norris sold his soul to the devil for his rugged good looks and =
unparalleled=20
martial arts ability. Shortly after the transaction was finalized, Chuck =

roundhouse kicked the devil in the face and took his soul back. The =
devil, who=20
appreciates irony, couldn't stay mad and admitted he should have seen it =
coming.=20
They now play poker every second Wednesday of the month.

Filming =
on=20
location for Walker: Texas Ranger, Chuck Norris brought a stillborn baby =
lamb=20
back to life by giving it a prolonged beard rub. Shortly after the farm =
animal=20
sprang back to life and a crowd had gathered, Chuck Norris roundhouse =
kicked the=20
animal, breaking its neck, to remind the crew once more that Chuck =
giveth, and=20
the good Chuck, he taketh away.

Chuck Norris's girlfriend once =
asked him=20
how much wood a woodchuck could chuck if a woodchuck could chuck wood. =
He then=20
shouted, "HOW DARE YOU RHYME IN THE PRESENCE OF CHUCK NORRIS!" and =
ripped out=20
her throat. Holding his girlfriend's bloody throat in his hand he =
bellowed,=20
"Don't fuck with Chuck!" Two years and five months later he realized the =
irony=20
of this statement and laughed so hard that anyone within a hundred mile =

radius=20
of the blast went deaf. </DIV>
<DIV> </DIV>
<DIV>Chuck Norris does not sleep. He=20
waits

<FONT face=3D"Times New =
Roman"=20
size=3D3>Chuck Norris is not hung like a horse... horses are hung like =
Chuck=20
Norris Chuck Norris was the fourth Wiseman. He brought baby Jesus the =
gift of=20
"beard". Jesus wore it proudly to his dying day. The other Wisemen, =
jealous of=20
Jesus' obvious gift favoritism, used their combined influence to have =
Chuck=20
omitted from the Bible. Shortly after all three died of roundhouse kick =
related=20
deaths.

To prove it isn't that big of a deal to beat cancer. =
Chuck=20
Norris smoked 15 cartons of cigarettes a day for 2 years and aquired 7 =
different=20
kinds of cancer only to rid them from his body by flexing for 30 =
minutes.=20
</DIV>
<DIV><FONT face=3D"Times New Roman"=20
size=3D3> </DIV>
<DIV><FONT face=3D"Times New Roman" =
size=3D3>Chuck Norris=20
does not have AIDS but he gives it to people anyway.

There is no =
chin=20
behind Chuck Norris' beard. There is only another fist.

Chuck =
Norris=20
once lined up to kick the winning field goal of a high school football =
game.=20
When the football went flat, he persuaded the referees to let him kick =
the field=20
goal with a 3 month old child. Chuck roundhoused kicked the baby 60 =
yards=20
through the uprights and then proceeded to bang every girl in the =
stadium.=20

</DIV>
<DIV><FONT face=3D"Times New Roman" =
size=3D3>Chuck Norris=20
does not have AIDS but he gives it to people anyway.

There is no =
chin=20
behind Chuck Norris' beard. There is only another fist.

Chuck =
Norris=20
once lined up to kick the winning field goal of a high school football =
game.=20

When the football went flat, he persuaded the referees to let him kick =
the field=20
goal with a 3 month old child. Chuck roundhoused kicked the baby 60 =
yards=20
through the uprights and then proceeded to bang every girl in the =
stadium.=20

</DIV>
<DIV><FONT face=3D"Times New Roman" =
size=3D3>If you can see=20
Chuck Norris, he can see you. If you can't see Chuck Norris, you may be =
only=20
seconds away from death.

On the 7th day, God rested.... Chuck =
Norris=20
took over.

Chuck =
Norris=20
drinks napalm to quell his heartburn.

A duck's quack does not =
echo.=20
Chuck Norris is solely responsible for this phenomenon. When asked why =
he will=20
simply stare at you, grimly.

<FONT face=3D"Times New =
Roman"=20
size=3D3>Chuck Norris doesn't believe in Germany.

If you want a =
list of=20
Chuck Norris' enemies, just check the extinct species list. =

Chuck Norris=20
has never blinked in his entire life. Never.

<FONT=20
face=3D"Times New Roman" size=3D3>Chuck Norris once shot an enemy plane =
down with=20
his finger, by yelling, "Bang!"

Chuck Norris doesn't need to =
swallow=20
when eating food.

<FONT face=3D"Times New Roman" =
size=3D3>Chuck=20
Norris went looking for a bar but couldn't find one. He walked to a =
vacant lot=20
and sat there. Sure enough within an hour an a half someone constructed =
a bar=20
around him. He then ordered a shot, drank it, and then burned the place =
to the=20
ground. Chuck Norris yelled over the roar of the flames, "always leave =
things=20
the way you found em!"

One time while sparring with Wolverine, =
Chuck=20
Norris accidentally lost his left testicle. You might be familiar with =
it to=20
this very day by its technical term: Jupiter.

Contrary to =
popular=20
belief, Chuck Norris, not the box jellyfish of northern Australia, is =
the most=20

venomous creature on earth. Within 3 minutes of being bitten, a human =
being=20
experiences the following symptoms: fever, blurred vision, beard rash, =
tightness=20
of the jeans, and the feeling of being repeatedly kicked through a car=20
windshield.

Chuck Norris is Luke Skywalker's real father. =

Chuck=20
Norris does not use spell check. If he happens to misspell a word, =
Oxford will=20
simply change the actual spelling of it.
</DIV>
<DIV>

</DIV></BODY></HTML>

-----=_NextPart_000_0168_01C87082.853A77C0--What did it break? It's working OK for me here
right now. Of course, you're
talking to someone who can't even figure how to get the click track to work.

"John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>
> And in the Steinberg tradition, fixes the problems that were broken and
> breaks
> the shit that used to work!<http://www.cubase.net/phpbb2/viewtopic.php?t=91363>

VSTi dropped notes bug
freeze bugs
MP3 export, samplerate and tags.
Halion One not triggered by certain pad controllers.
panning issues with VSTs
hanging notes
UAD Causing Spikes
Waveforms Inaccurately Displayed.
Large Amount Of Plugin Compatibility Issues.
Midi Receiving Plugins Not Holding Onto Midi routings.
Freeze Inflexible.Fwiw - I'm on 4.1.2 of Nuendo, and haven't seen any of these bugs.

The UAD spikes issue is caused by loading up a UAD card, with UAD-1 plugins
on VSTi outputs, then turning plugins on and off rapidly during playback -
something I never do. It's a bug to some degree, but one that you will only
see if you "torture" your DAW by inserting, removing, or enabling/disabling
high latency plugins during playback, which will obviously cause playback
dropouts and glitches (native linear phase and convolution plugins might
cause it as well). My assertion on this thread on the Nuendo forum was that
it's caused by a bug in PDC's recovery, brought on by plugins with high
latency (dsp cards esp. since there are timing issues associated with PCI
bus transfers; but also convolution, and linear phase plugins with look
ahead algorithms). Avoid turning these plugins on/off during playback (I
had to do this rapidly for over a minute to cause the spike), and you will
likely never see it unless there are other timing issues with your system

that make the scenario worse, imho.

No hanging notes here - I've had issues with a long, rogue midi note being written into a track from time to time, but that's been an issue since 3.x.

No VSTi dropped notes - and I use a lot of VSTi's with large templates (300-400 midi tracks) and high memory allocation.

Plugin compatibility: I have 3 plugins that aren't compatible with N4, and all are due to developers not following, or misinterpreting the VST 2.4 or 3.0 specs since other plugins work perfectly fine, including versions from the same developers.

"John" <no@no.com> wrote in message news:47b73020\$1@linux...

>

> <http://www.cubase.net/phpbb2/viewtopic.php?t=91363>

>

> VSTi dropped notes bug

> freeze bugs

> MP3 export, samplerate and tags.

> Halion One not triggered by certain pad controllers.

> panning issues with VSTs

> hanging notes

> UAD Causing Spikes

> Waveforms Inaccurately Displayed.

> Large Amount Of Plugin Compatibility Issues.

> Midi Receiving Plugins Not Holding Onto Midi routings.

> Freeze Inflexible.

>No hanging notes here - I've had issues with a long, rogue midi note being written into a track from time to time, but that's been an issue since 3.x.

I had that happen during a session the other day. I had midi input set to "all". I changed it to the specific input that was interfacing with the controller.....no more problem.

"Dedric Terry" <dterry@keyofd.net> wrote in message news:47b733d7@linux...

> Fwiw - I'm on 4.1.2 of Nuendo, and haven't seen any of these bugs.

>

> The UAD spikes issue is caused by loading up a UAD card, with UAD-1

> plugins on VSTi outputs, then turning plugins on and off rapidly during

> playback - something I never do. It's a bug to some degree, but one that

> you will only see if you "torture" your DAW by inserting, removing, or

> enabling/disabling high latency plugins during playback, which will

> obviously cause playback dropouts and glitches (native linear phase and

> convolution plugins might cause it as well). My assertion on this thread

> on the Nuendo forum was that it's caused by a bug in PDC's recovery,

> brought on by plugins with high latency (dsp cards esp. since there are

> timing issues associated with PCI bus transfers; but also convolution, and
> linear phase plugins with look ahead algorithms). Avoid turning these
> plugins on/off during playback (I had to do this rapidly for over a minute
> to cause the spike), and you will likely never see it unless there are
> other timing issues with your system that make the scenario worse, imho.
>
> No hanging notes here - I've had issues with a long, rogue midi note being
> written into a track from time to time, but that's been an issue since
> 3.x.
>
> No VSTi dropped notes - and I use a lot of VSTi's with large templates
> (300-400 midi tracks) and high memory allocation.
>
> Plugin compatibility: I have 3 plugins that aren't compatible with N4,
> and all are due to developers not following, or misinterpreting the VST
> 2.4 or 3.0 specs since other plugins work perfectly fine, including
> versions from the same developers.
>
> "John" <no@no.com> wrote in message news:47b73020\$1@linux...
>>
>> <http://www.cubase.net/phpbb2/viewtopic.php?t=91363>
>>
>> VSTi dropped notes bug
>> freeze bugs
>> MP3 export, samplerate and tags.
>> Halion One not triggered by certain pad controllers.
>> panning issues with VSTs
>> hanging notes
>> UAD Causing Spikes
>> Waveforms Inaccurately Displayed.
>> Large Amount Of Plugin Compatibility Issues.
>> Midi Receiving Plugins Not Holding Onto Midi routings.
>> Freeze Inflexible.
>>
> That's pretty much the reason I think, as I am using "All inputs" simply due
to needing
several controllers active for different uses. Shouldn't happen unless
there's a bad controller
online, but I should be seeing it with one of the controllers if that's the
case.

I need to test this with Samplitude and Sonar just to see if it's a
Nuendo/Cubase problem, or a fact
of MIDI being a prehistoric and sloppy protocol.

"Deej" <noway@jose.net> wrote in message news:47b7346f\$1@linux...
> No hanging notes here - I've had issues with a long, rogue midi note being
> written into a track from time to time, but that's been an issue since

> 3.x.
>
> I had that happen during a session the other day. I had midi input set to
> "all". I changed it to the specific input that was interfacing with the
> controller.....no more problem.
>
>
> "Dedric Terry" <dterry@keyofd.net> wrote in message news:47b733d7@linux...
>> Fwiw - I'm on 4.1.2 of Nuendo, and haven't seen any of these bugs.
>>
>> The UAD spikes issue is caused by loading up a UAD card, with UAD-1
>> plugins on VSTi outputs, then turning plugins on and off rapidly during
>> playback - something I never do. It's a bug to some degree, but one that
>> you will only see if you "torture" your DAW by inserting, removing, or
>> enabling/disabling high latency plugins during playback, which will
>> obviously cause playback dropouts and glitches (native linear phase and
>> convolution plugins might cause it as well). My assertion on this thread
>> on the Nuendo forum was that it's caused by a bug in PDC's recovery,
>> brought on by plugins with high latency (dsp cards esp. since there are
>> timing issues associated with PCI bus transfers; but also convolution,
>> and linear phase plugins with look ahead algorithms). Avoid turning
>> these plugins on/off during playback (I had to do this rapidly for over a
>> minute to cause the spike), and you will likely never see it unless there
>> are other timing issues with your system that make the scenario worse,
>> imho.
>>
>> No hanging notes here - I've had issues with a long, rogue midi note
>> being written into a track from time to time, but that's been an issue
>> since 3.x.
>>
>> No VSTi dropped notes - and I use a lot of VSTi's with large templates
>> (300-400 midi tracks) and high memory allocation.
>>
>> Plugin compatibility: I have 3 plugins that aren't compatible with N4,
>> and all are due to developers not following, or misinterpreting the VST
>> 2.4 or 3.0 specs since other plugins work perfectly fine, including
>> versions from the same developers.
>>
>> "John" <no@no.com> wrote in message news:47b73020\$1@linux...
>>>
>>> <http://www.cubase.net/phpbb2/viewtopic.php?t=91363>
>>>
>>> VSTi dropped notes bug
>>> freeze bugs
>>> MP3 export, samplerate and tags.
>>> Halion One not triggered by certain pad controllers.
>>> panning issues with VSTs
>>> hanging notes

>>> UAD Causing Spikes
>>> Waveforms Inaccurately Displayed.
>>> Large Amount Of Plugin Compatibility Issues.
>>> Midi Receiving Plugins Not Holding Onto Midi routings.
>>> Freeze Inflexible.
>>>
>>
>
>Amazing, and yet exhausting to watch. Maybe I'm envious...

Here's one someone sent me of a somewhat different instrument, but no less amazing.

<http://www.fliggo.com/video/ALvrdoi>

interesting what different people turn up.

-steve

Bill L <bill@billlorentzen.com> wrote:

>Holy Crap!!! That guy is frickin' astonishing. Jimi's mind would be
>blown, I am sure.
>

>Deej wrote:

>> "steve the artguy" <artguy@easilyimpressed.com> wrote in message
>> news:47b52b2f\$1@linux...

>>> this makes me glad to be alive
>>>

>>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>>

>> That was beautiful. Here's one of an amazing player out of Austin. He

>> dropped my jaw a number of times when I was living there.

>>

>> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>>

>>that's like a prostitute saying "i can't make mac and cheese" sheesh
deej...give us some credit here.

i think you're hiding mr. simplicity from the hilarious person and your
secret is safe here.

On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:

>What did it break? It's working OK for me here right now. Of course, you're
>talking to someone who can't even figure how to get the click track to work.
>
>
>"John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>>
>> And in the Steinberg tradition, fixes the problems that were broken and
>> breaks
>> the shit that used to work!
>That was amazing. I liked the lone clap at the end :-)

Chuck

"steve the artguy" <artguy@roundmidnite.com> wrote:

>
>Amazing, and yet exhausting to watch. Maybe I'm envious...
>
>Here's one someone sent me of a somewhat diffent instrument, but no less
>amazing.
>
><http://www.fliggo.com/video/ALvrdtoI>
>
>interesting what different people turn up.
>
>-steve
>
>
>
>Bill L <bill@billlorentzen.com> wrote:
>>Holy Crap!!! That guy is frickin' astonishing. Jimi's mind would be
>>blown, I am sure.
>>
>>Deej wrote:
>>> "steve the artguy" <artguy@easilyimpressed.com> wrote in message
>>> news:47b52b2f\$1@linux...
>>>> this makes me glad to be alive
>>>>
>>>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>
>>>
>>> That was beautiful. Here's one of an amazing player out of Austin. He
>
>>> dropped my jaw a number of times when I was living there.
>>>
>>> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>
>>>
>>>
>This is a multi-part message in MIME format.

---=_linux47b7618e

Content-Transfer-Encoding: 7bit

See attached pic... usually I don't have to do this sort of thing, because it's normally not too difficult to place the snare mic so that you get a good snare tone, while minimizing hi-hat leakage by getting the null area of the snare mic's pickup pattern in the right spot to reject most of the direct hat sound. In this case, however, the drummer's mounting rack arrangement made that an impossibility - there was too much hi-hat in the snare mic, so... pop filter + some cardboard + some tape, and voila! :)

```
---= linux47b7618e
```

Content-Type: image/jpeg; name="C:\Users\Neil\Desktop\HPIM0161.JPG"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="HPIM0161.JPG"

[illegible]

GAAICAgICAgICAAAAAgAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAA+7A0Aq2gQAPhMEQDZmAwAwd4HAAgIBwMICAgI
AAAABwAA
AAAAAAAAAAIAKAJACDAEDYAiIBUAAAAIADAIAAAAAAAAAAAAAAAAAAAAF4L
EQAbQQAAyAAAAHtDAACWAcMAIQEdA4QBRgIpAwAAAAAAQA0gDA+UoGAACi
/I/wAAA9/PHwzgCAAOgAaQleCxEAG0EAAMgAAAABAAAAAAAAAAAMA0gCA9QAJ
AA
AA
AA
AA
AA
AA
AA
AA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAF4LAAAAGCAAJAIXADcAlgHDAMMAIQEiliMi
HQOEAYQBRgIAAAAAMQ3IAAAAAQAAAAAAAAAKAAAA/9sAQwADAgIDAgIDAwMD
BAMDBAUIBQUEBAUKBwcGCAwKDAwLCgsLDQ4SEA0OEQ4LCxAWEBETFBUVFQwP
FxxgWFBgSFBuu/9sAQwEDBAQFBAUJBQUJFA0LDRQUFBQUFBQUFBQUFBQUFBQU
FBQUFBQUFBQUFBQUFBQUFBQUFBQUFBQUFBQUFBQU/8AAEQgB4AKEAwEi
AAIRAQMRAf/EAB8AAAEFAQEBAQEBAAAAAAAAAAABAgMEBQYHCakKC//EALUQ
AAIBAwMCBAMFBQQEAAABfQECaAwAEEQUSITFBhNRYQcicRQygZGhCCNCscEV
UtHwJDNIcoIJChYXGBkaJSYnKCkqNDU2Nzg5OkNERUZHSElKU1RVVldYWVpj
ZGVmZ2hpanN0dXZ3eHl6g4SFhoeliYqSk5SVlpeYmZqio6Slpqeoqaqys7S1
tre4ubrCw8TFxsflycrS09TV1tfY2drh4uPk5ebn6Onq8fLz9PX29/j5+v/E
AB8BAAMBAAQEBAQEBAQEAAAAAAAAABAgMEBQYHCakKC//EALURAAIBAgQEAWQH
BQQEAAECdwABAgMRBAUhMQYSQVEHYXETIjKBCBRCKaGxwQkjM1LwFWJy0QoW
JDThJfEXGBkaJicoKSo1Njc4OTpDREVGR0hJSINUVVZXWFlaY2RlZmdoaWpz
dHV2d2h5eokDhIWGh4iJipKTlJWWl5iZmqKjpKWmp6ipqrKztLW2t7i5usLD
xMXGx8jJytLT1NXW19jZ2uLj5OXm5+jp6vLz9PX29/j5+v/aAAwDAQACEQMR
AD8A+jfW/wALPC/iaF7e9sLmNv+eiDFfOj/wDYs8NXsry6Y1zpf5X7yP8
uor6XZpQdyrMe+75T/hVK6vsLiXdDu7P0P49K8tO2sXY67yXxH58eNP2QPF
Gigy6a0OqQgEgldjn8Dx+teO634V1rw2sllqVjc2RbkiWMgZFfqv2cN3blZ
FLj+F4pCrj/GuR13wO2oxeSq2+pxOCDB38K/MPr0NP2846SjcPZ05rsflbPC
UyNuM+1LsE8RQ8ZX9RX2548/ZS0DVS5j0+78M3zZIMH7yAn/AHT0H0xXz140
/Zv8WeEGklbZdatEbd51jy2PdD8w/WtHOFWNouz8zOnRnSlfdHn3iJTqOia
TqOSzND5EH/20+X+QU/jXE3kZWUHHPTNd7YW0s2g61pzRsktrKLIY3UgqDww
we+cVxv9HnLAZOcihJxnqv6ZctYknh+9e3u5IAAROu0A9N3b/D8asarF5FyJ
EJ8ucBhjoPX9ayfnR1lQ4YHI9iO9dTflupaaJkUA4+0KvoDw6/gap+7JmIxU
6Tj21MGWTB+YHHbvQr4wc7fb3q9a2L3oURqjMxwM8VDsHVgB7AVre2553kBk
LJ7+nY05ZCx559Calt1EHcJgdD71NHbKX5Ddep7VN7EuwW0hTbk4z1zV9C7g
ADAHbpVdYgGwoBI6cdanCvG5yuR19alavQm1y7C5B+8ox6nmrUUibBAJ9+u
Kz4ULNul+XtVtV+fcnFQ0loQyxcW54yo2sM1HZ+ENWsbCTXFspW0dLIYTeBS
Y1lOSELdASOcVfecNGpzudOp7V1umeMn1nw1F4Pmma30uRhNsV8K0wJy5zxk
e/pVRacXF7nXhny1OZdDINRgEMSSP84kHyn0FYVwpeQooDE9PpXpvj3RvDMu
spY+HtVfVrOCNS9xDA6IXIBKIZNPYD++VA9BUfhh4bXnie9a30qyF0IRmed2
xa2w/vSydM+w59BSir3a6f1/TKqOnGpZLfU4TStAaR0LRu7ysFjjjUtJKx6K
o6k17Hpfhu2+E6Qalq9ul34ul/0LTEw8em5H35OxkHp0X61GniHRvARE18Jy

f294nkBhm10phYcjG22Q8KOcbup/Sm2+jHQYvtuqSveaw4Lyb2LrEx53P7+3
auWviFCLtpHv1fp/n9x7GGwmvNLV9iZLC502c+INQZbvWLpTNbxy8+XnjznH
XHoO/wBKqWtro8UhE18ZNVmbzDMWKmNj1PFVp9Qk8SAyhxpntnFkXF+/Mkh/u
xr1/p9K4vWV0yOQf2fPeyyZJZrpVA9iCDzXi8lSo/ely+Xl/Xnc+qo4eEvde
53V/pepquXmS6AGAj4Dc/gN1VtYmk1IB5NSN9FDGCElchoz/dAbnGfSud07
xxfQPct25u0TAG7BIX0B+ldamraT4pto7aGFYpv4A4G8tnpms4zqUZrnXzXY
ivhZJWa0/A5gMNctYhLp8e5SQZYwQ59KyLrQiJWNo3nKOCjcOPb3rv5NM1bQ
bOe3huFureTI8h4wWjbsQccH0rls9BubqQTw9xLPKnzSBFCuh9MHk/XpXZGp
Tldxen4/O5Ea1Sg/dlp57fKxxJE1lOHO+3lB4YfKRXQab45urTEd0ouoh/y0
Xhx/jXUfZpvE0juPs4OwKouWChyOuX/AlTXJ6n4WMFzLDEypOjEeSzBgfow
4NTOjTr6SSbXboenSx9OS/ee72v1/rzOqtPEdnqSjypQG/uPww/CobudGJww
PvXntxDPaTeXNC0Mg9RgirUGp3EaANIjGD0bhh+NeVLAKPvQZ3v3leOp6x4H
sRbWd1q+5nIJREBwwHcima1qTxWl1dzNkRozgdhgdqyfhdr0Mt5dWct35aTL
lbR15dvUN0FS/EA/ZdDvUUMmdq4PXBVVOlJKTpU38LaTR49O0J1pSXvJXXpY
8Mnf7ZqNzMEpcilKAEYH+fWixhaTzGY/Nk9frUrxlc8Yl9K+0muWyXQ+Lg7q
7ICMA5FIRwe5qRicAelMKHqPyrNWOj0liuMfypoBz/hU5QkcA0zZgHd6UbjT
KzNJa3ENzE3zxMH49jmtfwp4h+xajfR3R82zmmmbzM9iTkn7dazbhgF44BrMt
r9LO8JZMpJ8rn19K6KTXLys4asdeZHpnifw1a+lFimkdYr1gFhvm/wBXOOyy
Hs3v3rzzWfDd5o05iurd4XB/iHDD2PQ/hXa+HPEVvaRiwz9pikXhJBuUg9VN
Tah4jl0vWLnTo4Uu9JAVo7O+HmbQVGQG6jnPeuhbehg2meUy27A4l5649K6/
4XfDPUPIv4ni0yzGyFcSXNyRIYI+5Pv6Dua6ix8M+HPF17Ba28GoaXfXDhEj
hAnjLE8AdCK+s/hZ8NLL4YeF49OtIE15L+8u7nbhpX9PoBwB/jXlZnj1g6Vo
fG9vLzPQwOE9vPml8K/qxpeFfB2m+DtDtdH0qDyrWBeB3dv4nY9yTzW9Fats
yRgHgD+tSQHZkdsDP+FSsxHAzn+LFfnV3KXNLVn1d7alhEAHUe/H86QxhxgY
Uep/nVIVyWBHPGff2p5QJkZGcc1T1ewblo+Q3Q8DFH2cLgHsMfU1f2lQ2Tlj
0C1XVCH24OffsKG0CIghXgk5XPPuaRgxIQHk9uwFXCo2AgZAPCgdTSBQpGQM
sfmx1+lK27Apqu5j1CnrUmMZGPYf41cMYch5Bjp+PtTfJKkHHPT6CqtZXYiv
kwklSdx71CPnOGGB2HrV1YWkkPynA689aGQcv0x0Bpt9wRHHbSOrEL90bseg
pnl4U+pOOvWpwezEHBK9g9fe09xZzyAcfkKpLYnUhlG9TnHp/lUyOMAgHgdOK
mkmETmPgST69KiaZdu3gnqCe1apJmlthIEGUB6cgmoWUK2cZUc5Pf6VCsu5y
WGVX9aYZGf52yAOw7Vas+hMrrqVr4krlu44QVzt7d+W+1jt9s10lwxKc4ye9
ctqVujMx25PbNEqd9SYu+hmx3g3HGeKz5tQwxH8RNPuZGVyqAEk4BPrWXLE0
j7uckkZ9h1NRGCRpJ2L81/8AbNNngbk44l7ivZfg/Glh8PryZH2mUiNR3Y/5
NeH6eflu4ywGMDKnpz0Fd9p9/PpcflwybYihYKOgzX2OUuVSnkD6WPM8wtCS
mkfYXwKtiNNE0qYTb8m4cH3rv/Gfwf0vx74dme4RROQQhx0NeQ/CLxAl0ugaZ
MjuYvKEfzHPT0r6V0KVb7RYV3EZPJ9K+sw8rbHh1Jyj74vwe8KxeC/h1o+lR
xhDDGd/HVix5r5n/AGtPCN/N8Q9OvIEk9rNgMi9NvpX2LZqqWkKryoUAVT1X
w7p2tsrXtqk7L90sORRGajOTkt7nVGv1fufHfw1+FFnrMuKj37WECKHZZYyX
l9BXt0ltp3g2zaOylmckOGcDisz4jPJ4lvp49MiRj3XMbMueDXmcHiDxPrMa
pdTCTJO4BQB+IYr2tSXvblzkow0XU9PtLPw78SrKVb7Vb0PA2JYBGAcY9emP
8K8J+OEmneFrC80/Rle2glxEkZbc7AfeZj9a9U8P202k2zkFYtJ88pHXFeAe
Op313XLuaRvMXeQvcba8jNcU6FJ/genl1L2k9dkeNS284c4ZgDzyKK6+bSAs
hGKK/P8A2jevMfSWH2PflXGPDY9quDUkdcsX7getcnFoep3EoSf1Ck5C3GF
bFQXN1rOhXPIG1FyO4ifcRX2yjLseC4x7m/e29iJt6TTWrZ4C8rUbTXsABBW
/j6YT5Hx+PesS68UKYj9o065hkHQ+WSKzB4+tdPuRHPGVBPXGCPwNS5Tpv3l
Yn2Klsd/ZeltMkheCa6MM/e2v4vIA/Wsbxr4U04wWt5CDDLLn99ay5Uj+n0r
JvPGXh/UYkS4u7aVWGQZOGU/Wsz7ZZBCdP1OF1znyZZRz9D/Al1rzRnuYOEO
PQ5Dxd8JNF8Sxyvf2UU8siFDfQKI58HsSPvfjXyR8Yv2atU8CwSanpM41jSC

x4QYnh9mQdR7j8q+228Q2pjkV5kjZc5UuBg1x2r6ho9xaX0c0sc++Jv3MR3F
jjrgdMetbR5obaoTlzqzPzcHygqTk963/DF6ohkicb/lfzNp/ijb5XH8jXon
xO+E1xqmoHvVd1mLm3lTM4tSCRICcnZ154P51wfhWwXR9Wuk1KCRJRCdkTKU
Y88ggj04/GuppNcxhSbVTY+lvhz+y3Y+KPB934g0zXbPzLKH5bbUDsQkLuK
q/TOPX29a+W9Si+yXusbDDK5DD3zX0Pb65onibwdqqaNfah4e8OWr2onj1Gd
TI07Dbyl+CowSMDkAk4PFeB67H9t1C6ullilu0h8sEkkL2z05ocnOTfQ56sF
GVtjLjmCtksQfUCpjcYEEkY7mqwiYNxjHvUy2jsy9Bj2pcvc5mkXILhW7A5
9KtrOGXJ2j2POKrWumu+Bux34Umtuy8Ozynd5MpAxyy7B+ZpqD3J0RVikZnA
2naOOOmK0La2kvhsjhMxHGEFdh4T8CXmrzRwWlp9vbcD5VtA9y7f98j+te42
v7M+vCzi1LWUtfDunFBvu/Et3Hap/wABhj5PTvg1fsXGPPLReeiJs5OyR896
b4XdyTPz/wBMYV3t+J6D8T+Fauj/AAx1jXNcC08O6VNrOqswHI2UZkCr0Ku3
3V/GvbJL/wCD/gpVinvNV+J1/Hz9j0dPsmnKf9p85Ycep+lew/A39qPVL6+f
RtJ+GH9l6HFjK+FnTzYBnlpXkRUAXjLr0NVSUZu8U5emi+96/1udVPDzi7s
8r+Cn7LujNeand/EHVHs5dLAZ9BsXzPKcHKsR90cY7detZXx2uvEWpa3P4D0
HTIfC3hjTlonurOylWNC6hws0g6nDAEdyD1r3D4g/Fj4ceA/EPiC8nu7iTjXJ
U/0eOG1IW4LDOHlyVK7vfrnBr5W+Inxd8R/FjUb2S9it7C3B84hVEUSse4Cg
b2Pqa8vE4rmjZRul02Xz7/ie9hoSqz5uhkpc2HhS0WLRSL3UWbZ5yJ8+eh8t
RyB/tVW03SL3VrCS71e7eK2hlCm03YZ2zn5uPm9wKzNA8eweG9K8qztvN1Nm
bfPMAVbPuDnHoK27H4kWUmkMt158GpKdyNEv7oHPPGe445ry25ylzzjfz7ei
PoPq9WnH90tSl4l8UXeu3EFs6mYoSscUSnJOeg7+1WYvDV4yt/ay2umRTr8s
TQFpEUH7wwOvB6nmtDRb/TbuOTxBNp91ayeYYrdrBwx34+bIPQYI/OuUuLzU
tV1T7PbiS6cHaqEcjvj0FdOjS00/UyoqpTk6VO3P1bNnWfAVoln9s028H2aJ
PMmFxiA30HHX2qHRJNluJo4k0YfiQEImun3k+vy4FbFnpF5J4YltJ5beOW5l
Cq0pJGD6LnJOcc4Fc6+i3Gg30dtl0TyycgQPvb6cVNOLbtN6HXOrOdBrn99d
meg6ja3vh27EtK6liJ3VWtGYyPC+AT82ecZ6nNUkWz8U3s8d0rQXsRbzUZgG
HPb3H1NavhrTpLWYC6J814f3tssZLIDwGPI+b6ZqKfVPDXh7U7nTbiBbfUIz
gz3cO9QMZWCOhI747151SjH2loLXutjlo1HUg+aOqMOXRJ7K+8mGK5vtOKbi
lyodVP8AFgdfpWHqEYsYcWc7eeWLYCIJFHbOa3lvE+XvW0y5jaxhXeUuAlny
T0Q/xY96T/hldD1na93a7TI3lbfkfaY3AHJByQPfpW1P2zfLOHMutuvqTVjGm
1K6T6f8ADdCjPpt/qFnDcX6GdXXjZlPQDsa5y68OpdOTZuVxz/qZOx9jXU3K
S2lhcWltqyS6cZObcy5wc53J/wDWqLRvDC6vc20enSzX15OyoltHJiZnJ+6F
HJrtjGU7ya9Fa1vUUKzoO1OenW+t/RX3+44W9srrSrgR3cEkMikEFgQfQDU9
z4h1C9066tp7hrmMpnM3LdaQ3B/Cvrr/AlYp+IOveH31K7l0xboxAjTppSXP
HQkDAb8eteQ+GP2XvGHjrUbyDRNGmVrKVoLr7QypErjhkDk4JHpUKnBtNtO3
nsd6xsK9OUai5W00vu/A8H022XypeeVcjHoKiuYSGye1dj4++Fvib4N+JP7M
8U6XNps7rgCQZSRf4XVhwwPTI7iucuoAVyOfevYktbnxkPd0ZimM8g4HtSLI
TwB+Iq1JCMY5z0qMxISmnr+VZ7aGqZAO/r7UxumevPQ1O3HXNRkZz1z/ADpW
1LKd0oMZPH19qwLoEdMN9RXSypkEdgelZlzbY6AHrgV1QOSrqVtB1IWepQtK
wRQev4122u2wvtYtZYpo90sl+VmGCR2B6ZrhDabxnArp/hv4BuPHPjPS9Dti
6rcS/vWU8RxDI29uP1IraU404uTei3OeMXUkordn0x+zf8N2sIH8T6nblZyW
is4pB0HRpPx6D8fWvoCAJL97jnnFZ9lp9vpVna2VkgSC3jWGJAPuqBgVpx24
QE5zjjNfmGJxE8XWlWlt0XZdD7WITjQpqnElmEJb90hUA4B9fWofLRDu3H8v
508blxtBwKcFZmAxX0571GI+YWuwsqwhUVMnuWHUmo/KVlwuS/8AdqZ1EfzY
DKOOO9MZS0re3JxU3u9iltuRLDgDGQc5NOSIjIPVupX+VSKSx6tzyfakQjBc
8E9qVr7FXsjP1bXLDQUM99dJbwrkLv6n6Aday18Y6dc6jaWEK3D3V2Tsailw
AASxz0ABHNN8dyT2NlbTrLaW9sjk3M9wu51TH3Yxg/Mea4TR7+W3urnV7i9n
sNMU5M5s9rSqDuOCecEnH41006MZW5n/AF2M3KzPX0hdjt6hexNKsTLk5wKd
bzebbpPG+RIAYt6g9Kx9X8YWujamtjLG+RCZ3mlwqKOMZ7k+IYpcztFXKbsb

lqFXHmKcMOSO1V3IebAHy56dzXL6D46utQksHuNImtRqEr+SjnJSIDh39Mni
uuaPDozAAAnBwKJRIH3JL+uoJq9xn2femGQAnrnqKbNbq2MxlSe+O1XGYybil
8D7uKZPKz8sNx6Y9q10SI5mzDlsGeYuuTk4GKjlt9oJ6dgK1ZJACeMcVWZVd
zkgBQMfWlyq+hd3a5Sey8uNQTk9cZ6mopomjGM8H+dXroqGUBcnPOe/FR+Wz
nIXnHc9K6I2bsYSbSuY84LNtx09qyNRty7NgdBmuqlsTtLAEDOCeozVCSz3r
IAu5jgDHPXRYX0MHJJ6HAXenOsmVUjapbHcmqKwtiMFCzib869EvNKGy3PTG
Ca5650zyWZFUlo23D3Heudx5R89zIZkdbIEABQNN3FdjYb73S4ZFGdpwFXFZ
E9rGFAzsiJyjAdD6Guh8OXAWGaHywm5cHd6jvXtZdW9IPi7nmYuPtYntHwI1
YtoUtpITm1mJ69Bnl/rX1v4Ovft2hyLDxgD5jXxP8HrtbDW5IXKotyQMscDN
fXfw5uzbsYN7OoUcqOCa+zovInc+dnG8LHqfh52bTEVySyEjmtKqemXUVx3
lkgbcs07Vcq6jvNuxtS+BHKHx7j0+KC1uLiRVmClcH0rxGDxZp1ghWJnLZ2g
IOK9x+OnhqfW44GhiaU7TnaM4xXzjc6DNaztG0TB1P8AFXn43Fzw0Vyg9zuh
QVazbNrxL47aXTDa2QaPzBh5D95vavNpIS6sSMkmulfT5GBDYWs06cUY4JwT
0718Piq9TFyvN7Ht0lXoK0Tm5rBnkJUZHsituawlr8FhDxwpPNfcig7aG/tU
dNqXj3TJ7e6tosz3CjaSnRT6ZrzVfFk326VGe6g64fcdt5909Lq3hJdJunCS
SzGaQyF4ZANv4d66P4T+BR4q8TE6rbyLb26PMc8b8EADPvn9K/R8LTpqKdz5
qtKbmz208toLj9mhNR1ZPOvrmlayrGFclG4OQPQE5rwG1jgvAd5EwU8OxJP
517t8WPGFza/D7UdLhsxFawdoloIDoTxv8Ac4zmvAtHs3tdLSSyIZpF3Een
FVi5c8m46GdHWUmTN09peysn2fzMdeMiqMukaLDcRxiKBWkyMFVGfXtXvH7P
OjeVYavqs8QaMtHAkpXIB5JH8qw/2qtB0KGfwusGnwQ6nMDcTzxLtLA8uQO
+FP51yVacqcU72eh2qavynGeGvDGjXcKzPpsBzwN0anP6VY1Xw/pmu6jrei3
N/HoOm2+hTzyvBCC0jEEKigYO4jIGOfStPw/ElrS3w+xEXkE45rndQ02DU7/
AF/Url92x1WHywWPIlgB4HXJzx7VE3PkaWuj/wAiY2c1zOyPhz7H5OpyHS7+
fTpAxxDOSpU+hP8AjWhLJr13lkGo28WpQMqgleNWxnj7w5/GI+I8y3fjvWZY
ovJhM52Ad1AAB/HGfxq7o1o66UnnBgZ5lwSDivLjinCPPUVrf1Y9ieFjUaUH
e/8AVze8K/Djw/pV/c6TrOj30/25EdLeKYja6EktkYlwCevvW54u+HHwk8KI
n9q3+saKHTcqVOr7vZQQST9KjsviPqlhewX13axa9NbQCCO3uX8pZE27SsjL
gkEYz645rm9ZvbXxE7XerafHc3x+5Kjsvl8k4UHIxZjFbf2nRmk4yt8v0OSW
XV+a0o38/wDhzIntPgu254vE+uRKOCpYqSf0plhD8Gi5/wCJ/wCIzscnFpHH
n8SKz7jwvoEt151xYzhm+8VnHP5ipR4f8DwEMmk6mWHY3igfota/XYNXVT8P
+AL+zmvig7/I6TRfF3wK0mZ/temeLr2cooKKJD6cMuBVy7/AGgvAui4k8L/
AAmsWK8rc69cmds/7o3fzrib6fwPBGZD4fkkkAH7y5vXYfkBVdfiJbWqpDon
g/R4J1JxcXCNO/5McAfhWixSntN/LT/luOXS/k/I61/2lvi14yU6foXI6LbN
wtv4d00R7R/vEEiuhHwW8Q+JPCh8TfEbxVp2ILFICbvXlqxubglR0W2Ukg98
HFefXHizxlrjdJ8uqvDbBfmWyVYIUB6DC4/Wua07w7davM8k486VhxcXB3EA
Ak7c9TVQxUKcZSUvf3d/oDoS5ko2Xmv6R6ifiH8HfhdcWsA0vWPiBqo+dZL
sfYdP9il1+Zh9SfpXpOiftL6B42086Tdu/hKFyNsGlR26egwgH5kZ96+cL3
SNKneKCxjM+ohf3k8x+WMAckt/QVgjwfcMbm5F3HEliMliU3ewFc060sSleT
S/D7loNYXlu6rPrfUfCd5dWEksMNj4v0aTktCVMuPcdCf1rzzUfhfouo+Ymj
6hJol43B07UFJjJ9ADyPwJrgvBT+LdP1AXHhee/EUYBdlz5QOOcsflx9a9a1
zxXqmt6OlV4n1nw1azbPmaxtft16eOmUPlqf1EaVePZf123+4mVSkt/w3PL
Nb+F114bjlOoaTLEGGFuoCXgB9c9vxrhZ9LIgmCKyzKejKc16fe67pMEAgY6
nq0MYIC6nfGOL/v0h6e26rnHvT/FHIq4WPwr4Xubps/INI0xnx7mQhv1avQp
4KdTW3+X4lwzOrTdk7rzOE0Dw/4nulzDpsN8kEjAulQwBPrxxXY6X4ZvDtv
eQTra25u1Ak+0XO6QEHrhee9eveH/wBkT4z+KF33OmRaNDJyx1nUQrH1JRSx
/SvTPDv/AAT11UhW1zx1a2vTdfPvg0h/76kl/IW/1KjF++0vnf8Alxq5hiay
aWiZ4Do3hHQldOW+1Dx5DZT44s9P06aeQD3+ULn6tXO6rd6fFeCaK+vbho1M
cUzllucZ44UnFfc+ifslfDzTIA1C/wBe1pv4vMu1gU/hGoP612mkfsofCTRg

pi8D2F04x89+8lwf/H2IrrnLBpJcq+Uf8zzU697uZ+Xlzfz+bJKZI3kblnaR
mZj7nPNTaXdPO25dJF+PGyB2z/3zzX636Z8M/B+iADTVceh2WOnk6dCD+e2
uggtobVQsEMUCjolo1UfoKw9rhkvdg/wX+ZfLPdyPyGXRvF99Ju07wpqCBiC
qwaVK+PxINb1voXxmKKLLQfEsiHA8jS3X/2Wv1eaaTBHmP8ATcao3moG3TI2
JPAUHJJ9qiWJoRjeVPRd3/wAVK+h+Wlr4X+PI3d29tHY+MYpJpBEplgeJASc
ZLEAKPc196/AD4G3vw70KK88Va3P4j8QygPLNcNvjtzj7kXHvy3U+wr06KFi
v2q8YgDIYyeF/wDr1Cb2fWpPltyUgB+aQDr7Cvl8ZmSq3p0Y8q/P8D0qGGVP
3nuS3kz6nL9nsvlQcM/Yf/XrU0zQrfRbcKqKpyXbgZZjyT+dTWWnQ6ZbKQMH
sMdTWZrWtsirDEN9w/8ADnp7mvMp0pSdktWbymkj4+/4Ka+ltKh8C+F7NhBJ
rr6kWgRsFxBsPme4Xd5f418GW7291EuYplmIzwciv2Ovvg/4Z8YzfbPE2gab
rdwV2h7+2WVgPQEjIHsK5TXP2N/g9rqsJPBdtYuc/vNOMktyPwVsfpX2WEp0
KNJQqN39NPzPLqOU5XR+TR0oSbh8zegFVLjTITIWTaw7SKR+Ga/STxJ/wTk8
C34dtC8Q67ocp+6srJdRj8wpx+NeO+L/APgnV490tXk0HXtl8QxD02Kbdayn
/vrK5/Gux0aU/gqL56fn/mZ80luj4wlsZQN4www1XpVfyWRvm4Net+OPgN47
+HRZvEng3U7CFEdeQxGSE++9Mj9a4eO3jdG2ssjL/A/BrOeGqU1tdFqqtmc0
8XUdsmq0sA6lc966S5sU7wwED1ZRuH6VasbSxOkX8FzbK94GU21yj9V53Bh6
jjH1rnTs/eKaUlpqcPJbc56+wr6l/ZE8Drp+h6p4oulx512/2O1Y9Qi8uR9W
4/4DXzgt0kiRohLucKMDST0r9APCXhZPB/g7RtFj4FnaojY4zIRlj+JJNeN
nGI5MOqa3k/wR24GgpVOD9DUhiUSbgMseKkc7fIUgDOPrRgm3HJXHNPS3Mjr
zwATzXxa8j32NXBJ2njoOe9W4Y280KBv4wB6k0+207KqUYFgC5Hp2q5LZSQx
RNlgXzDkHPUVqou2pi30RQeLnax2gE8USRxiHYoJIY5LZ4x6YqzMhbapYMeg
9h6VFIVDNhVXHpVWsrkp7FVImk3KG2g8Ek4FPKpFGVUhj69qG+dAOgzk0ydW
EO1ciQqcZHT0rPa9v66GlR2v/XU4PVdXfWtl1L7RbTTmJgY4rVAXA3EZ546K
c+1cHqF1fp4ftTqiNOjny4ldSuQqvufPzBeuNoHHbj1r0U6VdX3hjWTKkkkd
1CU8q2ZS7nHO0hQMnpXH23hjWbLTVzo6Mi28cDTalcKHijAOdijgHBxn+Vel
Sio9tH+hm9T1LSLh5tPtPOKcXaNwh+4GHUD2rj/idYX4n029tbtLKNW8uWSU
KVQZyGw3XGTx9K3fDmrWdvoSTXKLYQxzSQKJXzuYMeQe+eTXPeL/ABR4R1q1
SC9mmvRE29Ut1blJ4znp2rChGcKI+W6XlcqrKPLa5y9pr1xJr2nRWmr6zrUr
3CgMUEFs+OW68sAM17cgMp3EjgZrwy5trC7SCbR7HxDNNCzJEY5AREc4OOuP
Tivd9JglbTLR5EaNzGpaNx8ynAzn3rbFQV4tefY54N7+gqfxRrlmJBxUcttK
Fztzg1oQARF+w4an3czOGQFSSd3yGuflUtWaJtalwhAzygEA5HOaiuYFhlUg
4yatSh0YYOTnmopld6bjltpz9KcVbSxWr1bKc8DF+eOhqSG32tl8kd6ndoym
4fe6YpYdsyFSSCvXPetl7uhnJ82vQbcRowAjzs9+9MktREwJ6evtV2KJGTbi
pY7eMt5ZG7PQniupdzjk7alxprQFWjYny35Un1rntTsy8vIEYIXhW9RXoB09
HTy3UbezelZGr6alYfKkTIJ+WQdRUTj2EpdDhJLVWZ1WL95/Hcf4vcVJaWMk
UWU+52Rvvr/9atdLNokLXKF1U/JMvUD3rS0e2jk1W1kuk+0228bnjOCB70qL
99epE9Eyjob3tpqcEsQJ2yK2APevtDwBFNdJCSrgSKG+X6Uvw3+FXg6awgu/
syOZANu/nNe16dpVnpkCR2sCRoowMCv0iHLCMep8z8UnYp+H9Oa0R5GBUtxg
1sUtJRObnLmZclKCshGjVx8yhuMcivil/4naedO8T3cYAVSxPJxX1DXhXx38P
tBeRX6sNs3X5MmvNxtL2tJo7aEnFnjstn5gG18k9kGaqSwC2ODtiB/iPzOfp
Wh9luMZxZXXqFUbahtJFG5gkJPb77/IXxTpqLsekt7mUyRMSfsynPeU/Ma
Kvy6OrMD9jklyPvSSbSfworFxi9TS7OXh1GJgpuNNDL6qc4rpvCvjPT9GvDJ
BE0LlcMpHB9sVw/iDxr8FEM8LWt1qvh5dxfeV4zs2RxuBGAPbJrR+Hfwrtv
GGvi30nxoJvtMg+zNM+SwH3gVBIz0/Wvt4U6jqckXb1TOZSozg3Z/ej0y78W
2GvWxSRwofqrDFYEPw7tdZ1axSO5P2WeZUIMWCY1PUmvVvD37L93HpsC6lrS
LeIzb9kO5WG7jvzkYo1H4KSeH9ZRlvyLYrmMxfKc9wa7PZzpNN2foc1qNrwl
Z+aPRvCfGKPw9o1npNika6SkouHYHc0jjpn2zg14z+0R8PNR1HxzJr7WU0+k
LYrH/o6F/KKHO4+nBNepeEtH8Tafvkj1ZRYrGXSO5XJcAdsdvevmfxJ+3jfa

/wD8JF4Zj0JLWeGCWOWd2cYjzsLrhefvZ4rWs3JXtdrU5otxd2cLfeMdAtI3
SS981F6fvsA+xxXnPif4+2Fr5Inp52uPIWKJNXY/h3q34b8C+ftSsoPLsJLx
5ujtO5RiDjkcYr2rwZ8OfD/h3y3s9FsYbr+K4ElAQn/eOTXnxF3umDdhZK7
ufFWpqmrarLqF9CRdeY2+Jk246EZH41a2pcJuiYE9xXQ/Gi7eb4ja3O4CrcT
GWNgc5j+6jfiFBrzk3csEwMLHeSAFHevmaIt21SUJrS59NQpOFKFSm7O3y9D
eePaBkdKryRlxhUz6HFacyZrSI3MaLMRkgHOKSWRUUsx2hRn6V504U6MmpSb
9Dup1atWHNGNvXb5HNXtlc+YqiJiSew4rA1e7XSpDFMn73Gdq+IXPEfjhstb
abmSVvl80cjP+z6/WsLS9Ba8uWkvrhVk+84Y7j15z6n2r1KNFSjzSTS8xOTp
/wAVr5FSOG51uYFn2R9d2OAPYdzV2CxaOFzbxICNWC5ILyN6YHX6VsNb201
+sNojXaRgjezeWMdi3XH0pmpaxY2DKlplmoXYGDJEpWOJvRT/F+H513KWq9k
te1jgrV3NNVNF01/r/InfT7hLOlazKYol1LLCBwzZzh8UzUPEa6xbRWVruVi
dsdtaQGSYj0z0UH0HNYeoah62Ua/uiYkGEjPAUew/xru/hR8lvG/wASrhof
Bvh67voCdst+f3Nsn+9McLj2B/CuyhltSs+eotvkl9+h5s8corlgr2M+28My
x2yRa1qlvoNsMN9itc3V0/uVB2of95h9Ku2194f0m6SLRtE/tC+bAS41Q/a5
y3+zEo2D6YavrT4cf8E77aLybrx74ke7YEMdL0QeXGPZpmGT/wABUfWvqDwF
8lvBvwxt1i8MeG7DSXAwbhl987+5lbLH869bloUvtXf93/P/AldHmuc57s+B
PDn7PXxn+LkdvJJo02maWfuTa7ILOFR6rCBuP4LXtXg3/gnfpkPlzeLvF93f
v1a00aEQR/TzH3MfwAr7BOWOSck9SaMVH1rk0pRUfx4/wCSJUEeZeDv2aPh
h4FMcmm+D7Ca5TkXWpKbuXPrmTI/ICvToUW3hWKFVhhAwlowFUD2A4oo/Hiu
edSdT45NI2SFxwKCaTOaKysMXP8A+qkPjPxpuc/nQApPFNZqRmx7VRu73aw
ijG+Vui/1NZznGC5pMaTbsh17eiFQAC7k4VR1NR29slibi6laXGQOyiploor
GJp7hwZSMlm7VyXiHX5JZQsGx4hyWLHH0wK+XxmM53a9kepQoW1tqbdxLNrk
nlRARbg/Mw7/AE9q39PtlitNtlCgZHQdM15zH431G0XyrdLSFQAoyxz+Jpkn
j/VhujdYDlf4ihGPpg15kK1NfEzsdCo1ZI7vVtdNuxhh/eXTdAOi+5pmjaLh
jcTnzJGOSzdTXEaZ4303TJDJqkNyoJy08a+YM+4HIH4V2Fh8SPDOohRBrNqr
HokzeUfybFfcYLDODFVqMXJPqtf+GPBrVOWfs56M6QkAYAxUROTUUV/Ddrut
5opwe8bhv5U47j97it7NPUI6Y/qajl4xmlzgUE5oAjK/KUPKsMFT0P1FeUfE
f9lr4afFBZZNV8M29pfv/wAxDTP9FnB9SV4b/gQNes9qPXFawqzpO8HYTSe5
+efxS/4J7eKvDCzXvgTVo/E1muWGM3oEN0B6KfuP+YNfLGuaPc6FrEuma9pt
5oOsQna8c8JjYH3B6iv2wZQ1cH8V/g74S+Luitp/ijR4dQABEVyPkulD6pIO
R9OntXS69OrG1aPzX+RHK18LPym+FXhJtd+JvhyzmjEsL3iSGaLIGVPnOfT7
tfbF0GMSrH+JiQK4Lw3+yjrHwP8Ai9HqdvqQ1fwgbecwSyYWeGUj5UkXvxuw
w446CvQVuTDMSEy20hSe3vXw2c8rxCipXSWlvM9/B83Jd7lCNyGO4ccirMAZ
xlxyvy4Ax70iHMITjBp4A2EZ3HPU14kdVod0mXpNqRnJEZWAfKDndnn8KTUb
h5RCd25UQdO3FVhtUyNJy2zCY6dKuXUjTRxOYtirGFBx94eta97mVrWM+bch
9eO1RbSQRYSBV5Buw2PxFPWEGUuAp46HvUNXLTSRkSKFEYPXdjGKI2ySz4Oc
Yx0q9NENIA45zwKHj8uRS+MDkkmocVsyubY8+8L6pa6toWuCxecPYGWMtkh8
7Dyueh/DHtWP4N0DTPGmg2+oailzKARtWa7Z920kZfpznOR9K1NC0J/D3ibx
LbS31nFBqhZ7e2EuZe+W2/Q1gaNpPh6Lw5daKNSu9RNs7F/scLRlQx3YweOq
EZ969Sy97kk907+TWv4mN3pfzR6nPHpqQL54t/s8LCTBIAQ9Qf1rzj4kan4T
k0K60mwSFb0SABbeA7gynJBIHoSetbfgKTT/ABDo3lwaZdR6fJGLfN42Tily
AvA9j19vau1tvDWmxy+amnW/nOcmRowT6E5NTSI7Gdpt6dPQmXvK55p4N+lz
6H4YtdOOiX15PaqNngxUBdrE7cevavS9A1GTWNLjvJ7aSxeTd+4k5ZcEj/wCv
W4lpa26pHb4BHDeWuBmmvavG5WTh16CoquE7uEba3+/cUXbRszZFY4Xhaimt
3glz1PXNa62YeMtuCjHGe9LLai4CFcE42vn+dZqOhfMrnOSwPlxAzg+IL9IK
RbHGFJ5rdTTHAbIAyC89xUTbFYiQ/LjBC1pCGvvetq20RgyWaow35AB457VI
sHlzeYoBTFXJ7bzBhgSp6MarOJYPkPQ/rVcttULmurDt23Doox047Vbj2XBG
QQwFUYg0JLDle4q1CVk+ZTtPoKbkzJxRrwbSoSQZGOH/AMajvNJLjC8ofbOP

pS2lyhGH+mR0rSjkdUJTa6H+E9K05rqzMGrM4rUbDyHzbnce6PVaxtk7hXd
DA+4EjoCPSul1SCO4TP+pkB6N/jVV45UjA2LMhPBrj5/Z7G3LzLU+tfhLqCa
t4asmEMRKIAAgxn3r1uJQsagDHHsvnj9mzUw2mvbH5HibGPQV9Eg5ANfpWGq
+2w8Jrqj5eUOSpKPKYKKKK6BhXFFjS/7Q8NlxvzE2f3fWu1rM8SwLc6HdxsC
cp0XrUTV4tFQdpl+YxYE5X7LI4HeV6BG0KfM0NupOB5a7mrpbizjkbFrK5H
dzxUD2rttMcMcl9T1r4qrTsm0z0lyOXl0cXD7/KuZ8/xnjNFdBjBdD894Q3o
DgUVzbdDTmPzy1rRNKsb6S1a+ksfJzv82zcn8Otd58K/itofw78deHNbn1Fr
yz06WN5IILaRXZR1OSMZ71h/Fy+h1nUdQ8qEIN+QQBkivK4k/fN82EQBdpxz
3r7mhiZxaqJnzterOhVdOy/r5n6kp/wUB+ETo0iahq0rkD9yumvuHsM4H615
h8Uf28NH8TwWlt4W0O8LpIS9xfUIB4GFBOfxNfn+JTJOFVNi56qTXaeCbeW
/wBXsLQOv72ZFKhecZzXZSnGo1HI3BVJSsfqPb6+mlfBHWfFkvmJPPpZdTM2
WUFcKo7AZOcDjmvhPW/FS+MdzWWiW+nXEyeS03m5KoeGP3eeO1fVH7UPigeE
/gDoehQqEk1ZYYjjgxoqDPHfJr5B0eVLO6sYmyxurhIhk9BnJP6VhOUUpVpRh
tt9x1SSvqdXYS2fgTQLe8VftwhmktlsbZ1+0F0CkkqxAaO/gk4OD6Vzdn+1P
far4x0TRLTQzpEV5cvBK16+6Zdo4wBwP1rXGqm1t5Gm8NXUs7s8pkkwiYAsS
CuevBARxfxLKNR/aB8JlbA6ZlIsbia2PVceYAx+oUH8q8ek6zr8taGjvrfyP
WrQpKnFwnd6aGZ8RNSM3jHUYs7mhmaAKB/CrHH6YrF0W5ibVUDuMEEKMfxYq
DxZqlvvFutZl4fdcnLKfYE/qaw/+EnGjTE20aSZkEEkZARYuT945nt0lzqYa
MlrWx3ms6va6RB5tzMI06Be7H0ArzzVddvPFMrQQsbazX7wP/sxHX6VUeC71
Z/t2pSSeW5lQsOG9l9BXQaa+j2GnTTzv5lEblYgVOT/ABZPXFZ0clqfvtcz
/r+rndPERpL2aauvuX9djHtYYbUpBbKqzk7pLiXqF9B6Zqxc61Z2IZY4vtF0
42s6rjj0A5x9Tz7Vj3FxnQzUmJBbQn7z9z71o+EvCWs+NNch0HwvplzrOrzH
Cw267sepY9FA7sSAPWveo4KVeVor+v8Al8Gtine0nd/iZt5cTXMYS4kWC26/
Zo+F/H+8frXoXwf/AGf/ABt8ZroHwtozrp4bZLrF9+6tYx3G8j5j7KCa+uv
V/wT/wBI8O/Z9a+l80fiDVRh10eBj9jhPpl3BIPsML9a+vLKxg020htLS3it
LSBQKUEEYSONR0CqOAPpXpr2GF0j70vw/wCD/Wp5kpSqO8mfNnwh/YJ8DeBv
Jv8AxSzeNtZXDFbpdllG3+zF1f6uT9K+mbOzgsLWK1tYlra1iG2OCBAkaD0V
RwB9KeOO1OBxiuWpWqVfjenbp9wkkthQuBml60m+lzWGow7igmjPSmtxmgyu
c0u6mGkye1Ax+7n3pN1NB7Umc9KLCHE00vgZNNZgvOaz7i6eeXyYPvfxN2X/
AOvWNSrGIHmky4xcnal66vGaQQwjdlfyX60KqaZC0jndM3JZjQJldNhLHqOS
T1JriviL4s/4RbwXrPiO7OyCyt2eGNjffJ0jH/fRfFL4jEyrsvkj0qdNU1d
lbUvFcniOeZbclbWKRogzDiRlJVj9MggfSs+MIQFbaccAKcV5f8Asz+JE8R/
CvT7eSbz7q2muEmOTvEhlZuc+qspH1r1Yw88twP415rxsdSnRruD6HrYeUZ
U00VTGzp6E9sA/ITikBUADj8CKIYBWwoX5eoJxT/KLhz80fUkqcg1wpXOop
SRF48H5z3zzXLavoLRq8kC+Yp6xFf5V2Bt1kQYIBA+63FVpUOxsDgcDkEV7+
UZxismr+1oP3XvHo/wCujODGYKljqfJU36PqjzcwASl4T5D9jExXH5VvaL8Q
Na0V1ifUrpwlwLSftv55yKm1nQhKvmRARJ3G3hq5O5QxMVfBOfoRX79g8Xl
/E2Edlfuvtrf9bM/PKtHE5VW1+T6M9q0f4sXsCj7dHHqEJGRLDhG/Tg/pXW6
Z8SNG1GQR+c9s57TLgfmK+cNN1R9PI2lC8DfeTPf2966Pz4LmJJlHBQjqDgj
2lr8uznLswyKfPF89J7NrbyfmfWYKrhcYjZLln1X+R9JpKsqh0YOh6EHlozz
Xz/o3izUdEZPslw4UHJhcbz+Fd3pHxetZWEepWxt2P/AC0iO5fyPI/WvLoZ
tSqK1X3X+BtVwFWGsdUei1UvG4NN07WLPV4hLZ3MVwnrG2cfUdRUd6/Br1nO
Moc0XdHnJNSszzz4onGjxHkkyN/6A1eKyON6gDovJr234jRtLo8W0ZxKf/QG
rxF1O8Z4JHSvjMf/ABT3MN8A2KQAKuOchGanjVplhj17UtvGgZdwBXBwferK
ybYglwBg5A+tYwgmazlbYYYNzFXOQBjOPwp8zvKMSSFiBt57Ch2ZuNwOMZAH
QU9eWwenqavk1Rnz6EOxwQoXOOOKkXKoMcDPPFPXlzhTyAc1NGqgNGy9cMGP
r6UuT+vwDmWxSIG10xkjoK5T4geE9R8YaNbW+m3Ys7yC4W4DOxUHAPGR7461
28gjBDbSzA9ff0qpq1++kWRmhhMspdURMZ5Y4ycdh3p0k4Vly6jcvdaPJtf0

DxNpGt2XiCLQ472/SHypjDmQYHHygEHkcHI7U7xPrb6Pqtnp39mWulT3y5nu
c7QWbBTccZBDY69jVfTfiX4x8S+I7/RlptP0u+hDhAU2/MPQtnOMfrTvEfhn
xB4g8FXMmo6/a6pciQwS2IBVgMk54AzwOBXtqmouMaqS6bvZ7aeRyubesf67
neeBvFWl3sMOkQOp1CGAK9sykMhXrjjBx04rrGyAeOBXnPwm8HxzabpviR7u
eW/eJlkUY2M2SpPryFB+tenscAbsAquAF/rXm1acVJqL/wCHNIzfX+kNSDbI
DuJz2Bqa4JnkEhBYt1JNMjblAxwep71NHMkDkj5PQ4zkVIZWHd3IHgKFRuK5
4AFOMW1sM2PbHWpd+VbIAXOORVaaQxoSy4B6c0kDv0LWN4AcYIGQc9vSqdym
8YVQD3x2oM7cdfm6ZqWRFQEM/wAxA4raM2tEZcnVmcUIOxwWGeQaZOintuXt
7VbmUYGG3AVDkg4l3Dpup2dx3RmS5tzuxlTxnHBqHcGYMOCT0rZCh0YYXJ9e
9VjYRAYHDeho5LuyHzxS1lo7IS21ht9xWrbybEJEmB6ZzWS6YO1hu9x1FMBd
SDFIT7Gk1YqyaL9zeKVPmrge/lrPVVaMmKcp7A5pl1cuFxKnHtVGJ4mY7Tg5
6E4xXPKDTuF7I9r+BGrXNrrTW4dBvAbce+K+tNMmlntUaTaTjqtfeHwwwjp/
iK0eSQgM20Yr7R8Ms0ljGxcsCBX22Tz5sLy9j53GR5a3N3NmimpGlgQM8nJz
Tq9owCkZQ6lTyCMUtFAHivjCx/s7WJonuTGpOQtcy8lqh+cvKewzXZ/GMQ2V
9FcOPnZeDivLZteRRlYyR6k18rjl8tRo9CCurmvJMgf93AAvvRXMya/MHO0A
CivJ00jlZ8i/FDwlPY+KmWWWmwtFK0Mi9q83u9DuGvZora2d3Y8BFySPpX3L+
1z4Gt5PiBbW+nJGt5qAEpQfw+rH2pvhX4MWngjTRe6nKNP8AIDSyNjzGGM9+
mfQV9zSpRUeZ7Hg4m1eSk+m58HXVhcafiY5rd7c9droVP5GvXP2e/B15rPi/
Tb9LZ7m1ScK7RoWCE45OBwPevZPHOgeDvFkjwh5ppHHE0pBI+ncV7D+yF4Ft
/Dtgt3EpkjVS4GCcsSc+nAFb05qnLnsFOFu6Z51+2rrX2zxHoOm2xKwWMI
D46bsf8A16+bLfVcelokU7ktLeRzn+/t4/HoK+j/ANt7xVA3jmW3iWEC1iVJ
HC85Azg++WryL4R/BXU/ifpUdramFNQ1AXF28k0hQeVGAMbsHGSaMDH2kKlb
1t876/cE03OMV6s7PVPjDbXNjbpf2V0sojSJGf5sgDAGT7V80nWV1b4q+P8A
xjJhbPS7ddPgZjwrBBuH4bT+dR6/8U9U+D2qahpMQTUyRLi2064bzVCMMqd3
UHkcDP0rm9RsLqPtTf8DrL/xM9WujfavKOzOQz5x2GQPwNcHlled9Xp9+/3l
7ot1HZHDTyXTOYT/AMfE+bh8Hkb/AJsZ7YBq1p2hFbmPfC9zI2GVVBKgh+dd
NJaiPVtQ1CKzja2WQujTrITz8q4PXjHFQ3U0UNrcanqszW7D/V2cJw0hPbjo
PYV47moy0je/9LY+mjWfsFGm+W25n6pLFpjyT3bC4dcooZtyL6BQOCfyCuZ
eZrv9/cv5Vsp+VB3+n+NOupXuiL6+OyHJENugwuOwHt/OvoL9lf9IS8+Nd5D
4o8VrLZ+CoX/AHMC5STUGBwVT+7GOhf8B3I9bCYT3eappFb/ANdzyMTXdSVk
cz8Av2a/FP7QmoCW3B0LwhbvtuNXmjGweUiX/lo/wCg7ntX6VfCb4PeFPgv
4eGk+F9NW1RgPtF5L89zdN/ekfqfYDAHVVv6NpVjoOmWunabaQ2Gn2sYigtr
dAkcSDoFA6VopIOk6quJ5o+ypK0Pxfr/AJbHHaxbQ8VIGFVBLk9aJ7uKzhaW
eVIYIGWkkYKAPqa40m3ZCbsXdwpcjNcha/E3w/e6xDp1vfieeVtquiHyy3pu
rqg3Fb1KNWjZVYtX7kwqQn8DuSleODikOVyaaH9TSiT1rFI0AEntQWzRkYpr
fSiwChqbuxTellWwOvNAX5NNZwoPNRSTbffiubtvFWla9q0mmWerWcl0md8E
dwplIHXC5zj3FctevChG8i4Qc3ZGrPcy3khigPThpOw9hUN1q1h4eENvLKqX
EzbUU8ljz/6xqa6u4tLgwuOBxisuz0Qahqo1S6hX7SE8tWI+YLnOM+ma+VrY
iVed5M9WnTUEXrOyk1STz5/kjByqV8z/ALfXjCXrvCmhaFCxjvhv5ZJpdv8XI
hQoP/fZNfU97crY2blWCEcbuw96+D/2tNMfVPB1pem8k1G+069dru4J+VxKA
u5V/h5RPrnPaxV4WK+sQUiK13TIY4T9In4lt4a8XtpNw5FpqYwu7os6qdh9g
w+U/Ra+50UgDYrFh1A7V+UdjPJa3KSwyOjjBDKdpU+oNfoh+zd8Rb/x54BS8
1WIC+SdoPPJ/4+iqrmQ+hJPOOMg19XXyKtm7X1de8t+mhwUsxp4GN67tE9Mm
gDA7jl89WHamrbq3QoTnnaf51PNq8UD+XPfJGRwWXDVXGq6cWfbcom44xIhB
/lXzml4XzXD70W15a/ketSzXB1vhqL56fmMmgdSchvZgcjFVZ4FCbWKjniIBG
P1rSjWGcYWWJ89Ckgpk9mYgWJYnvkdfwrwKuDr0XarBp+aZ6UKsJ6xdzAljc
EbV+Q8cN1rF1fSmlQvGqifGcvGCG9s10t4jZ2qUb1yMVnzMzKQQee4bgeta4
HG4nLKyr4ZtNfc/XyCvh6eKpunVV0zze6vngl8qSzjTH3tpZT/M06z1qOwl3

xRyDP31yCGrqta0mLU02uTHlowJVX+dcPeae9nl8Mw5zw3rX7/k+d4TP6DpT
VpW96L6+a7r8j86xuArZZUU4P3ejX6+Z2NrfW+pQebCFOfvKeGX2qZyAp2AE
jAOGzXB2l3LZTedA/IEduzex9q6/TdQj1CDcpRZcZaJhyPceor804i4WqZc3
iMMual+MfXy8/vPr8szeGKSp1dJ/mXrW7mtbgSQSSW8w6OmQc/UV1un/ABNv
rOER6lGLtRx5iHD49fQ1yCKZFG0qCComGplwGKsHDLkemRXwVOrUpXcHY96dK
nV0mjv8AVfEWn+JtCla0mDPFljNG/DAZwePxNeSzW/8ApAGMBZChLGq00wtb
klGCspznkVs6tCJbkyLyJQsy88c80LEyxLTnujlqUFQ0i9GVYwkcqtgMYz0A
xmrsNmBDIzR+5JOO3/16gghCzK5xyM/jSGR5FYFgCp5PtXdCqorVHHKm5O6Z
N/ZkgdUjUDJwMjGaeY1BwVAA4wetRJOdWmkr8D16dqsWGIYKgEg4+bmtOeLW
hLi1uKU3Q5wBs5AYZ4pTGZJl5gAw/iGOhp7wIHUlsPJ7YFKmEV1D4H+e1b2
TRg209CBYcBom5zyNvY01Yy5SQqN0bc56CpRKSpOeVPO0c09c5Vmb5GHOayk
tDSMjIPEHww8O+INQfUZbaS3vnO5rm1kKOT6nsfyrIfEPwPmXXBrOh6kkTuy
tNbT8ea3dmxwdx5xjHNeq7WOUJ2Rk8FhTlNyHj3bu4I71pHE1IK17rz7A6ae
p5/omn+JfDPimys47Zm8OXLtvB2v5DEFiAV6Dd6+tekqkQwkqIVzjC9T+NVo
p/NBAzuHB5p7SedFtXldehPrWc6qlq1/wfMfJYhYmOUp90joPanqwc4c59MV
HJGLltnY+Oo9aW2gLyFWJBA6etY6t+Rb2CeckNHgg9iap+U5K7+T271pS2w
ZQsgzu6GgQvDjSkXK4xzvVNS7E3SK8bhSQ2T/dApWj8xzubjs1W3sl4AJlzl
G688j60joQpCjKf3T2qlBg5JalJLVtzHG7HcUyS2aFN20YJ7dPxq/CV3jZlX
x0zQ4R3+b90/Tpwa0SitzPWRnvZsUDKAc8juKgdSp+YYY9Qa14XVW27jE30y
rU6UQTbvMHkvijjKn/CrTTe+pL0Wpzz8ZHTj7pFNMSHg5U479K0pLTY+Ae/1
BpXBRCDHtxkciq5kGvQxbyF1jxuBX35FYbsvnfOu0eq108sKSqeNp9UNYl1
ZMj9Q49+CK56kk9UawT6lZQ9QFvqVq8LhmSRSFYkZ5r7a8B+M4ZtNt45EIJQ
YKnIPffFng1tKt/Edk2so/8AZof96UGSB619f/D1vDupTKNN+a3jAMbDgYNf
S5HJcslc8fMo+9FnqiTK8av90N03U+mLCiqFC5UdM1JX0x5q8wPFJRRQM8f+
PiSRx2cwTcmCM9q8DudQdSVUKPQ19MfHKzNx4NeRVBaN85PavIK5Zyx/eAhp
xxXzmZrlmpdz18NHmgi0dQuF+eij8KKyGXJz5pNFfNuWux3cq7noHw2lk+LX
xku/E3ilpBZQEGNJjtGxBkJg9icE/T3q18XtStfF/iO6STVlorNHKogIIJ9T
UOu6ZD4b0t2M6CQD7iGvCNY8RWKE12ZwXaXgZPSv0uvUiox5F8KPIIU/aPlk
7ln8W/CS+ub6N9M162hjY5Z5CchfbFegfCbRta8O6jb2Gm67c3NzL8ulCSrt
2OB/nFeJavqt59gSS2ld/KO5Np5r6U/Zo8V6WmlyeldWsooJdOtpLt7pCd7q
qkEAf3u2PescPWjWTn9mO6O+eEWFdpddjyv9qrST4Z+lum+HXeHWb3UIUubo
xqALUsTywIJJOMjmvR/hNs8I/D7xrqsK7W0rRV0u2YLj99O20fjkJn615DeX
sviz4mavrl8udQvrwzy5OSi9VT6KAAPpXqHifUE8M/AK3V38h9b1mS7dun7i
2jzn/vsLUYeaVGpJbPT73/lc0qwclpPf+tD4Bv47XUfiD4l8catxoulXklvp
0bDP2meP5FwO4XaD9SPeqHh2W9ubm51+WlvqF/uihDt9xDwxJ/EjPvUWvXj+
Ldch0u0jFvomnj5I+yKDyx9WJyST1Jr0b4b6IPHeow6dZRpFCZRF57/dVF5K
gfxNjn0GfevHqVJVLKK328l1b9T0cNQ5l6/M4+L4d+MfE+pQaZoVm10VKkPj
C27AnO3Bxz6nNfQWh/sa3vii8ivfEI15MCKAlqh3YAGOTX0f8M/BOneE9Cji
tYArn7zkc8a7QFI6cD0rSnUUUIFWa69TKpIILle58yax+xv4RYpJLDNdLF
gmEyFvCd+HjoD04r2/wn8TPD1hoUdvcNbaEtio1sgNojVRhVRR/DjpgV0lz
AXHYZrxfxj4J+2eNbS23papfOI/Of7qknqfx/nXThpurVjRryfK39xg1zQly
LU7/AFL9oHw/afLZQ3epP2Kp5an8W5/SuT1H4++ILsutlZWlqvqWMrfrgfpX
oGgfstaNCqHUNWur1sAkW6CJPzOSa7zTfgb4K05Fxoq3JH8Vzl8h/nivqoPJ
8N9lzf8AXe35HiuGLqdUj5Xv/ip4rv3Ik1m6RCeRGdgH/fOKyrjXb6/cG6up
7n/ro5b+Zrr/Al7eDoPBnju4jsrZbfT7mNbiGJB8q5GGA+jA/nXnUcyk8rzn
qDX3eDWHnSjUowSTV9keFW51Jxm9jpNE1afTNTsr0Ft0MqyYXg4BBI/Kvryz
u0u7aKeP7kqCRc+hGRXxnFMpCnr25Nftvwt1wa14LsHJDSwA2789CvA/TffN
cS0eanCsIs2vvPQyydpSh3O3zkUu73qur9uafu3da/Pj6Am3d6Tf2qPdikLB

R0p2Akz+BqGaQJkscAc1FPcrEjMxwB3qnEj6k+5wVgX+H+99a5MRil0Vd7mt
Om5vQxPGfhm6+IWjXGILQ61f6BaTApJdadTwdX/dDMDtHrjk+or5C8X/BT4kf
CHxxo2m6RfXfjzwrqtWl0juZWWS2Ycl/MJJtpFALLKhA4wQeVP2Nq3ioLe/2
XYZMij99NGMiM9l9Mn8cfjmneG/C62jNO+9pJMZMkjMTj1yTXgrEzcryV0/6
9T0o04wWmh8+/FT4R/GzxNoFtdWHibS9VexiG3S/sirJd4/jfepRpCMcDaM5
x1rH/Zd+OuoXWrtorRPZTW86WmoaU7MYoWdtkdxbq5LRDzSsckOSoMiMu35
hX074p8Zx6Fpl/PbNF5dgm3d3KC0UR/uYHJY8DA6EjNfPFz8P31r453vjGGB
LAXmn2xu0iOQbsiN5MeuGjXn1rqwlJV70+Vd7/5mdSfLqj1X4l+MLy6uJNN0
8bY0G2RxzuJH8hn8/wBeAj+G6eKvDmqazdhmjoGikfgee4z3zXpOn+F1aHg
Z9Sa1LaySyUlqgYqquGWHkmt+4oVeZNH5Yaz4C1DRvHNx4dihkuboXJtoFCE
NLltq4B9a+8fAXhNPh14Y0nRYSJHtYQJZEGA8p5dv++ifwxXVeLfBen/APCS
af4k/s2O5uLESbZtuWgZwAWHqMZ+nWnwwLd27TowcAZBHOa/aOGHSqYT20X7
z0Z+fz9OUaio203LznF/tDth8YDZ61kXls0UhVtyt3ParMELRfOTxWIKkV3E
sc2R2DjgivrZQSeh83SrOGktjm5EBG1Nvl7DvRDNPCwZZnQ45xla1JfD91FJ
utwlzGvBaNgch0PofaopNPeQqskHIS+mMZNEb9Yw1b3OeMvmme0oVqaUkmv
RS/tW9h3B3aQN0YqCQKpXniKeEDzLeKXPcArmtG8tWjXJQpJgGsy4RjkZXOT
nqR1rirZRI+JV6ICL+S/Q7qWY4ql8NR/fcot4kjlbcYXj5/5ZyZH5GmXt9pu
o25S5Z0z0cpnZ7giqmoaQivujAlzgZ4rJlZGGDA49Qa8f/VfLY1FVoRdOa2c
W9Pvueks6xUoclVqSfdf8MZ91C0M5WNlulweJFHUUcklvN5sbNBKpG1INO
OhZkyoPfHFJ5sgUFsc9Tivq1TTjyS19ep5HPaV46HT6VrC3oVJisVyOcEfK/
09/atcusi7ZCuM84NcAs5wBtyc9QelXofEl5C4yVIX1kXOa/Ls44I+sVXWwD
Ub7p7fL/ACPscDn6hDkxKba6r9S3qdr5N4+3dgc5yDWxYuLrSoHlZJbsYmB6
7Tyv9R+FchqniNpMs9spH95WI5q14J8SRXmqnT2Uxfak2KWbl3Dlf8Pxr85x
PC+ZZfKU6kE4JXdmn+H/AAD6L+1MJi4JQlr5pm86bhIMYMBZGfTsKZGyrKrZ
/dwwfTNT3MZikDFSGU7XA7VCltu+ME7WGVNeDsa6WsIF2NhiDg5A9aljkLY2
bU/2j+hpohJQE8svBNP27gcLyO38xWiuTe4SMAh3StlRyuP1piMzbXXJB64q
1GBsC/ePBBPWmmMI5kAwjcMPQ07t6D0Gh2RIKglDxmnl7HdE5+991u2KligK
fu2/1TYw1Pe1WJzA5HqjA1SjLoZ80Voyl+YQlpGw6crjkUxVDZ2jYV+9jrUp
ja4AjPyzpyPerMSboy6qfOXgp60W1sPmViFU81Ayja44ojiWQOOPN/mam8ou
hlQgOO3SrMAEg3RqDMo54rRK+hDelyoYTcSbWXY5V9+tW4THFtjnQgHoe6n1
FMOJiFxmHf/AAomJYpFMpGOFcUJ2E9RZVCOQSXTGBLjrToQWyzDdGozljS7
GiXa7b4ieCKXymtlPG+I9x2rWLS7mTV1YbFM8IMyfcU5AAqSeWG/iV1Xyrj+
ljgN+HY1DE7L88bBgD0amtieRs5R+3auvnvoj15LasrS22Pvfl+eDnj8KZJl
dgWTJUdD3q0cqoWdCydmxUcsJl/dOJlZ2l6VxTSTOyBXRTtOCZFznrzT95kU
qpzj+FuKYSlySreWR2PenKrkykj3Dsy9azV7mjSeo2PEY7KT/C3lpMsoPyMo
POV5FPO1htRwT/cfrQgELhmDJj05FF31ltcj+ypPyyKfdeMVk6vbYZsMSOgy
K6IXynl8sMPYYrJvlaRSVDKpZrWfKlo7ihzN6qzxAVkbO3g+hr1z4B+Lrmx1
r7BJITBjIB4xz0ry6dSrHJXn8DVvQ9Qk0fU7e7iL7o3Bwp6+1ZYXEPD1IP7y
8RRVam4n6D6VdrdWqEHJxVyuM+HGvR6tpNuQfnZAcV2dfpqkpJSXU+Rj2YUU
UVRZj+L9JXW/Dt9asMI4zj618Ya3p/2LUJoiGyjEHivuO5YLbSkkKApOT24r
4s8Xss+vXjrlwZG5zjPNeNmaTpXZ6eDk0mj3dYm27GNFXFihl+elFvXdrXy
Dsejz+Rq+J7KS7tnlIMhx1FeH+KfDYeKvt5V1JOD3r2Pwds8/C2jQT4kuDJ
uT5BF82G+nevBvjT8SbfWlrGilUG/wC6vpX6jVpOSTHqfJQnadi9oTry2QtW
+Z8Yz6ivUPhOBc6Bd6Q4CtFI68HBZW5wfavJ/hNpVzrl4ruTsA+YE16ZpEEv
hTxzC3/LtcgK3oCP/rV48YOhWcdlNfifQuUcRh7faj+Rmy6W+j+LdQlIXZt8
yXd9a6n43RW8kHgww3fXi2FIY6LBJO7Luw8z+fL8o5JIVBj3rc8aeHj4k1bS
7fTdry391DbTFeojZwD/ADry9srxMqen/EUUdvPdu0xs7ZoZVjSEqoTLnOd
oCE4A5OBkv1ySwuGj8/wVI/6V+Bw87xEl3PlzLYaVpOs6tY2kzT6c9xNLLP

GQrzDcdigdl9a6L9mPxDcx+PbPTERBZqZZQu35gSuOv5Vi6f4Ys9YvotNjiu
0vJ4mMrBvkjwOOnb1r0D9I7woG8dTGOzybZCr3JPcsAB7Z5/Kvly+PtKrlJX
0/4Fz6J1IUqEoN3bPuvRI2TTYQRg47VcaPlz0OadaReXblqnBAxTbu/t7Wlt
NIqY7Z5rdxXQ+ectbjHOGwetcN8S7A3WmC4icLPC4ZGHUhtV3VPHUQZ47WJp
D/fPArD/ALJ1DxkpiLShT2UYFawwdaq04qwRrRpu59A/C7Wx4r8HWF+SRKUC
y89GHDfqDXZoq4CqzA+leQfBXT7/AMHST6Rfo/lXB82B2+7u6N/Q167cahZa
YvmXd3Bap/fmkCfzrtqUmp8tgm4ptp6Hgf7WPh7ztO0TUIALxvJAXHoQGH6g
/nXy6FNtlUdeM5Bavrr9oLxh4Y1zwFPaWWs2l3qEc8cscUL7icHB6exNfKdz
5TS5KI27cYr9JySM/qSjNNNN7r5/qfK4yUfbtxd0xkTptCg4J6elez/AHXPL
udS0p+N6i5TJ7j5W/Qr+VeKC0laTMaBB6ZzXXfDnVZtC8X6VcSOFiMvISY/u
v8v8yD+FdOZYd4jCTp26X+a1M8PUVOtGR9Uo/FSBsDrxVRHIHJ5p/mcV+R2s
fWlgSEVDc3SQIXZsAVWur5LeMsx9gB1J9qSws3u5FnuB0+7H2H/168/E4IUd
F8RvTpOo79BIYXv2EswKRA5VP6mqXiW+uPJFIZEwNKADcAZwueQACCCCR0Pat
DVdUFonlxrukPAWo9J0x3kFxOQZSMjPavmJzIVnd6s9SKjFaEfh3w5FZIZCi
qxO4jHTPc+p96o+OPGMXhyxIVJ2s7Zli898sZfy+wVBg7pSQcL7ZNbet67Y+
HLeF7qdYzPKsEKZG+aVuiqD1OMnHoDXi/jO3vfGfjGazuEtjoWnXK3No1uCH
klZPm39uNxBx1wOmDnuw2GdafKjGpU5Vdmesknjq0s5UgNlprxuotDlzSSoX
6zk/eZgqE/7oHSvQPDfh1owglqTQNBWFUAQAD2rs7O2WCMAda+qhCFGPJA8y
UnJ3Y+0sVgi2iszUbfpCcccd63lbbx+tQXUluENctal7WJUJcrObYjGDggj8
647VtPk0Cc3Nqu/T5D88f/PI5//KuyvYGgcjB29q5vxb4z0DwVpTXviLvrL
SLFgrvWZQgf1AHVj7AGssszOrlGIVSOq2a7r/PsTjcHTx9Lklv0fYoROt8QU
X5ug571iffTxJ/wgXw/1jWZG8uS3hMdueMmdvIjx+Jz9Aa5nwB8cPBPjrxPd
6d4W1k37wKGMcsDxEgnqm8AsB6+4ryf9sj4jyazrmn+FraOWKzsF+0zuyFVm
mZcDbnqFBlz6sfSv2evmdN4NYmk9JLTv9x+b08vqLFewqLZ6+n/BOg+CH7Tt
nd39pYeLLiLSr+R1juNU8oC21BcYDT4GY5V6hx8h5yFyTX0tZ3H9rW80n2Z7
eaJ8NEJVkjtJbINp+4cjB96/L62z0B9817P8H/2gtb+HEtpa3SHW9Ch3ltpO
5WW3VvveTJ/D67TlCGHAPNfjuNwFPFXmtJH6Th8VKjo9UfbbWUE8bK67iOuV
zmsybw7Z4LDBzgjI/Oq/wAMvG2kePtPY6dqL6mixmb7c5UTRHqYZ4QAUyDO
H+ZWwfmzXQWs8V5A0lrcXcAYoXiYMoYdQfQj0PNfMyxebZZLIhWkl6u33M9
hUcHi1eVNP5I5WfwtA8b4ZtZdAcY/KsDUfBAeDcJiGzgltzgfWu/kRQ+dit9
DUbNArESwHYw/hbGPPXZT4vzeKt7a780v8jN5Ngm78n4v/M8qm8K3dqzBZUe
Nhgggj+dZFx09xH8yRbx1AVga9Vu7ZHDjAZFQdQwzisPULXduyo5PQrXrUeO
Mxh/EjGXya/UwlkGEI8La+f+Z5zLp8igl7eSNx6rgGmxxRquzABPPNdywYxH
fGGUDnnmuW1jQJlw1xZxuq9Wj3fqK+zyfjOjjqvsMXH2bezvo/LyPFxuRVMP
D2IGXMluuv8AwTDv7ASRybASo5IBrllnk069WSGTY8Thl3jBBz2NdllxOjfk
WPcggVjatGrTLPKuYwfmVeCa+3xtONSk3a/6ng4ebjJJnr0F3Hr+m2+pxjid
dkyjs46/41XaAhTGc7k5Brmvh3qsOnS/Ymn32N4wUMx/1b/wn29DXaajbyQM
VYASRnH1r+ZsXTjSxE4U72TtqrP0Z+IQc+SLlu0ZyzKG3BDtPDfWpVRix28L
6/yqzBCZBuxtjbqTwKsRQxpGEB3uxzyOBjpzWCS67EyK0VobRUys5+UDtzz6
VJtUKTjKH7wPpU7bnGGX5f8AZGKjJMbYP3TyD/e9/rQ2+mwLXcgalLtDEmJu
VYnGDURWr4EbnaR9xxUnIKV2sco3zAjtLEpLGCYnj7re1V7S+gKCTuQqSX2
sdkw6P6+1TxyfaG2A+TMOu4fe+tRiM5McmQwPDE9qe4jkcKwKSD7re3oazXN
cppEqg3BLxjZMPwQRjNAG4EoCkw+8AetMbMrgH93MnQk9amCtMMECKcd89ad
10EtBlgspUnHnA9D0pX5O2Yc560pjWU7HBjIHQ+tSwwsy4mjLL03461SbeiF
txXnggjw2ZlZjA9KjaN1w8D70POzuKVvPgOUG+PptoWEE7o2KSnkildrcLWG
IEuseXmKTPU8VDOXHgJIPPRh0qSRkmci4Gw4xvXoamRHijyP3sWO3JAoUrhY
qfvl+U/elfxoSGOcgxt5LjqCasR2qPh7ZJfJ/dJ4pGVmmxJFt9XSr3J22K8u
QoSaPI6b1GadFDgDyn3Y6K1WEs5csYZfMQc4aoWCsD5kexum5eKuMGS5KxXI

gDPlO8H1WmiFlyUkyPQ1ajSTqjB07A8VJJsK5kjK+4FOUbBGVzP2n+OEZPcU
5hHjAYgnsqwzHHHgsk2AOSDSSoxGVUSEd6mKtq9hyd9jltViwxO5GUfhWWrB
eiFcehrpNXsSQWeMjigCuPCYIYfvlyD/ABCuSqvTg8Xdan1d+zz4lt7rTrdW
LG4X5GJPHFfQQYMARYDXw18EfFY8K+JQTy4MM+EU56NnjNfbOjzm5sY5Cytu
GRtr73K8Qq+HSb1Wh8ziqbVmuJLIFFFewc5W1OLztOuo/70bD9K+K/EsJtt
UuVKKMORYfevtyRd0br6jFfG3xEsRb+J79RGxAkb+deRmcb0bnoYR7o5cbiO
FQ/jRTAwI5hY0V8ZqeY+W/+EVvNUvxHJLMB0Y7jjNdrovwsje5je4UhccGv
VvD3gdLxVmCDJOTivQdM8FR3KqNoG31r9blzyjbY+VTjF3PMtA8KXGjl7WQO
ccY7itLxRw7a2t7nDb4iH5HI9a+gPCPwte5hSbC7AcYq542+GS6JZy3MsKS2
0i7TtH3c15mlw0rKV9UenhcTCEmrbnlFc+FrxbTU4grPbSLJ7nHNfEv7Tfw8
8Q+LfjTfPBA05lceUq5Y/eLMcduSea+3vg0wtNSutKP/ACzYIP8AdrStY8Kw
W2pX9wLGN7thlJCgLYrvfuNS19DiklRqOLPhrwn+zFr2qz213qCi3KxCN2l
wqgegAPPvnrXvfgTwToHwwspo4Sk97McyYKoBJ7V1Z0vVtTuZYfLcANj0Fbe
m/Be81CRPtAfkdh1rOlG7dkjSpi5VNGcfe+MJ72TybZGAHGEHNW9J8F6xrki
EoxL8/Nya9x8JfB6y0yLdcxjcDxxyRXoNho9npqBbeBEx3xzW6+r0NldnOnK
Z4n4a+ARMaSXigN1y/b8K9S0D4faXoQURJHA7jiuhnvILb/AFsyJ9TXI+IP
ipo+iPLEsgnlQfwtxmOlXq1NIqy8g91aN3NbxfoC6z4eu4Lc/ZbtI2a2ni+V
o3A4INfDWvjUX1WYalcTXF0GIZ7iQuf1r3bxZ8ftQghnW2b5ZFKqVHC14Jq9
y+rXCzImkly4YAZNe5kWl9jiXRlb3l+KOLH0XVoc8fsv8GZlzsMMi+YA3Yda
525Qu3BOP5V31l4J1nVyTDp0gQ9HIGwfma3LH4JXM7Bru6gtQeqxgyH+gr7K
rmeEoX9rUV/v/I8Wjha017sWeO+aVJUFI3TrV7TrWa6nijyspcbTzwc9fwr
3vTfg34esSGnjlvXH/PR9qn8F/xrq9O0bTdHTFIY29qPWOMA/n1r5/ECsYdX
VKDf4Hq08uqPWbt+Jds3k+xQGYqZfLXft6E45xUd3qC24HBZjwjqTUF5e+W
wRFMkrfdQd62dF8PPFm5uxuuCMrnoPYV+WYrE8t1Df8AI+ppUr6vYp6dpU07
farocj7q9l9hUmq6sLVPLiXfK3AUUapq5Rzb243TN/CvQe9WdD0Fh/pE6b5X
/iY5/Kvl3zVH+p6atFFbS9Gd3E9yd8pGSuK1nkWAHOB71YuXFqpxgYHJNef+
J/ErzymysjmTpJJ/d/8Ar12UMO6klGK1MqlRR1Zh+O3ttf8AENsEtIp5rRTs
upPmMLHIOWdmwTyOxq/oWiiILhcU3R9FKgZUK5yc967CysbqOOa+qp0o0IK
EdzzJTc3dj7O1ECDHWroNRjijdzTJJQ3FLnlqINUdxpawSTSNtjQFmPoBUv
RXYHin7UH7Qlj8GdltnPs44r3xZqgxZ20gLJAmdvnyAckZ4Vf4iD2Br4y1Xw
lrHjH4nXNl421aXUNSe2MqSMciUNgjYT9wAZ4AHSrHxV1ib4k33j3xpeMINb
OnUbeezO8gi1LbETB4AXCkAd8nvWL481LVfiPo9l41nto9P0tnGnBrdi0iMM
lmbOMkkt04HStadGEV7W15afJNf1ciU2vdvocV4e1S3+E/xD1BftljurWYfZ
r+MeYysDx93r15HfkV9leCPilo37U+mWHhfxFFpll40hcQfablfKeaMv801s
dw+YKMTec+oyOnjfxa8EeHfCI74a1mGBTYXL7LqF/m3AAYIRfPk/UD1rgNQ8
TaB4V+I2k65o7Lf21syzusCtDiRfukHgjkAnHOM8jNclelODUee9trf11Oql
KMtXHdHtfxi+Cup/CPxC1o7/ANpaVISbbUYkO1x6N/dYen5VxltHhAp6V6R8
JP2tovGqv4T+lerrYpNuitfE23ZEyt0S7jAxjBI8wAdPmHevW/i9+zHpsITV
fBEoNnPEsiWskqmKQkfejlJxg9hyPcU6WLt7lfr9+jMqlC6vT1Pnrw7rGoeG
tTh1LSb+fTdQh/1dzbOUYe3uPY8Gvp34SftL2b6haQ+J9mizO+25uLeAGwuW
f43jAzDLnneuVPIIHWvma80u60q4e2u4Zbe4jOGjkXBH/wBan265IX1OMdq7
Z0YVlaaujkVSdJ3iz9FkOjel7KO702eCUTRPclIn3o6JjJVgcEAn+dZlZYSW
80sFxBNBKOQGB6V8e/Df4l+lFhzdrLo96UgZ90tlMBJby+zleOfUYPvX1F4L
+PWi+P7hX1i5GizCLD2c7qbeaQn70czDMZ/2Tge5r5fF5Fe86J7NDMvszLdy
uzhSeGrOuEWQku6hjztPINdLe20c0oNuLiNDtKrdxbN24cbHGUKHB5QmsO8s
HLMGQFwejcE18rWw9WhLlmj3adWFRXiznriDcxjVEYA5HaqsyKol8pmwOB/h
WzNaYGGgyRzkN0rLlgMcuFWQAH72c1mr9Te5zGs6Et4hmgVkmxkoON3+Brir
tHUvG4YEcfOteoTvHHJlnkU+471k6rovtqYB8/y5cZVvX61+m8P8VPCWwuO

fNT6Pdr17r8j5bMsoVa9bDq0u3f/AIJ4+t3Npd4TyufvK3KsK9w+H3iS28Za
Phzu1OzG1lfrJH2b3l6GvLde0N4ndZf3cy9OOGHqKy/Der3XhjWYL6zkAlib
JB4DDuCPsVqs8yajmFL29C3M1dNdfJv8jx8FjZ0X7Opst12PfbhGibfg+Weo
PaolXa6xDIW+6RV3T9TtPE+kr6pZ4MEnyyxZ5ifupqDylhlZG5jPKn+6a/E6
kJU24TVmuh9ZGSktB43+UluFKnPuah2BsQ3lBkHvT9jE+Wxy2Mhz3pUHmBht
+cdR0z/9epvzaFW5QSQx4jO0KOhA6+9S/ZFcAMcRdd5/h+IVxkALIPlwR1F
SI5hXDDch5BHQj1FC3DoNkwVMDqevyy+1Rsp+WkdMc4WQVY8ohOQWhY8Y7fS
oyGQqJf3kGcq47Vo5LqJJ9COX5T5cw4zhZR2qdWG9Y5CevyyLUZ3RKVb97A3
8Q7U+KNoAXjbzYsYI7is92D7GtPBBDaq0jCUE7VZTyKgv3sxtb95Eecjt9a
pqxWPMLeYvel9RSon8cPy5zmM+tbSqPmTirWMFTXLabuLdymSdprYjYesdQk
LcDjKS/IUyqjHC/uZu4PQ0sgBcCaPb/00XpWE7yd2dEUoqyK4mMUoilXfkcE
dvrVhlyl98D+5HakERiQtgTlfTrSKYyQUOx/7pqtOhPce8aSr+9Uxyf3gcCn
hJ4wu1xN7d6jMkyKRlgdSOvemiSPerRuY3HPpTdhk5eJ0lcGOU8Z6UiW0kol
ykg9GNMeaRvvxiQfSmoitzG5iYdj0q1LsQ49x7QxjKsDC479acUm42lJR6VI
jTDG6MTKf7tMAhZyPmib1PFxe5JC0K7C0kG0e1QrbxAZSTaTzjNafkyxKAsG
cEdDVZlZVJeFW56rUNroNXZVubeVo2UMr+hNcvqVrNE3MQKjqTXXxrbmRfME
kQ74Gao61ZRNUaGYsvbd1qJQc06F05KLSzlBOENcoxj2YlbH0r7Z+EesJqHh
ezAbOUAUGviko4nlaUHHoRX0L+zd4hku4TaSSZFuxXhr6V6WR1uSu6T6o48y
p3pqouh9GUUp5pK+8PCCvIr4x2jReMLzDrEC2QDX1LXz5+0DpqW2txXRlLLK
mSQO4rjxcOejJHXhn79jxpo+ebhc/WipGaNjIYWx9BRXw71e563ldL8ObEPd
i0kGDu216rJ4Tis2KdD13Cub0/wjcaX4gtLph5drcpjeB0cdRXrFpbxRNFbS
L9pL8BzX7G0kj4qTe5H4KsXimUDJjXnbniuz1Cwh1OzmtbhBJDKpVINVNPgE
cqjOMRADBx3rSryK8+eVzroSUK2jwTR/CjeCvi7bRld1teZiyR1B5U/nXtt1
otrxyxyPGA6cZHcVleMNG+1C01KJc3OnyCYADlIB5Fb9rcx3tvHPEwaORQyk
elDbVODi9ro7KrVVqTWpkJ4RsYbpx44wobqvwW0kYjRVUAADHFDKrgZ7HOKd
1rKU5S3ZgoJO4juEQsxwByTXkXiz4zPpmozWkC7ADsXjJJ9c9q7jxl4tsNC0
+ZHu4BclSRCXG4j6V8/fEGGHVLRNVsVxn/WIDnbV0mk7tEVlt2RS1z4gapqs
0gN09uzE8Bsg1yN3qrQs8kx3A8sznvUL3BijyVLGsG/tbvWZjvbyoAeg71rK
T2JijQbxHp926xOw3dznANWfB+pRaT4yTDA29uwuN6Ht/WuS1Pw7HDC3khjK
pzVOC4ns5rbJKMH+Unse361x1VJq9tjvwzSnbo9D6gB3AHOQfWl/Gsrwxqo1
bRba4/iKjd9a0WbA61zo1aadmPZ+OvFUBuR7km0ty5uJQVXyj8y543Z7Yqpr
X9o3saWekypDdyyKGmdN/IR5+ZgOm7HAzXk55xiu78M+HV0mBXJMTw2N88nL
sa46tZL3VuawhfV7FPwt4Tj0S1jF1NJeXIUB7i4bc7fU0uu6iyyGzsyWlBO3
B5H1qbW9bS23WtqPMuXPAHQHvmp9B8OOjLLLlppDlie/sK8Wb5tEda01ZX0D
w6EBerVkmP3mYc5revdumx4Ay2M4Hatx7WLT7Uu4USAdB6V5p4z8Tu5NnZsP
OY8uDkxj39zW9PDubUI7mcqqWpi+LfEjyTtZ2j5nPyyMOKY/xrK0fRQmGwST
ySe9W9N0ULyVJJ5JPc+prpLSxEQHfQUqMMPDljv1Zwym5u7GWVislBI5q8q
YFPC8YpOIN6iGEYNN71leBUZHNNldxvOBWD42Zz4cvUTOZlnXC9TITW8RzWf
rkBuNOIA+8BuH1rKtFunJLsVB+8j8wdK8Px654y0jTNZVzb3lxJY3ckjFBIw
ZzHLgYycbMds1jT/ABDutB8G3/w7mt0na2v5I/tZYMFRZM7VHuwzn3r0D45+
Hrwr42ubC0eUQLCbqxljGDbusm7Gf8AcdB/wCvmyS9eK6ZS5MxbLYe85+v8
62jVcqauEq/My5VB69Dd1llkj3XNzJIQNoRDuYL2GTWb7VwV7fRBmRLX6M8h
J/TFdpFC99HjGOMZPQVgP4Vv9Vvmi0+1mvZC6R7YELfM7BUB9MsQBnqTiopw
bskhubRzK3jxvyARnpX1P+x98bNQ0bX7Twze6u83hyYtHJo14Q8JVh1jzzGw
bn5cAjOQe3zreeA9ctSudPlkJcx/uGWXDAEISUJAICscHnAPpWfbJdaVeRyr
5tpdxMskbjKsp6gijE4bnp8ttWKIVale5+yOt/Djwh448AwaP9hjM9gjCG4J
P2iEEK8EDLKM+446V8w+JfgpqugXUw06SLXYVLYLZ5M8SA/eaMgNjp8ygj1
xXTfCX49aZrwt0/Xdb1e00m8tR9lvJJ5xF+9QD5hk5+ZSrYHqR2rtvhp+1V

4R1Hx/bXEWgavrMzxNZt4ltLBhbRxsQsX3FS4yo+ZQT7GvDw+lxNOFJa6W//
AA56dWjTnHme58+WduQSGX6YrUtVeLLixRh0IODX1H46+G/g74iST6zY3cFq
z5LXunxE/P8A9NFHB/4EFb3NeG6/8NtX0e1lvLcR6xpUTFG1DT8yRow7OMbo
z7MB+NfQYfF0q7tB69meTUoTgrtaCeFfiHc6HAIhPNINMaRZJLN1821dgc5a
LPB90IP1r6E8E/FDwp4rsmtNWdba4Gflu2dRGMn/AFZfC+owHUYA6nrXyJcz
HdtwVPfHerVjc7MkMqn1Unca6q2Hp4mNqi17mNotUou8WfZsngSXV7dbixin
3Biot5V8p2x3XJw6+jKSK4vU9LuNMuJYriKSKRTgo6kHNeTeCfijrng+6tTF
dK1tA/mQ29zH5kSnnkd0z6qR717Vp/7SukeKbV7TXNKtrW9K/LNIGkti3rlR
5ij6A/WvkcXkjg+alqj36GZX0mcrMpP/AC0H1YVWKuUGDG/PpzXdW2naP4pg
t5NNvre3kupGjiVHaa0kcHhVmwNrHj5G55xWHrng6+0OTZd2ZjYciRPukeua
+eq4apSdpl9iFaFTVM5PUNMj1KPyp449y8o/GRXnHiXww9jL5iw4U915B969
TmiUs58puO47VVubKC7tngkDIG5lboK+nyTPqmWfuKy5qT6dvNf5bHmY7LoY
v34aT/P1PNfA/jO78EaqJvLM9IKQtxb54dfb0YdjXuxktNTtlL+wlfXp9wu5
JB1X1UjsR3FeC+KvCtxodyZYi0to5yD6VY8AfEC58Hak6tG11pc5xcWp7/7a
+jD9elfTZxINHKNKX17ANSfl1/wCCjxMLiZ4WfsK6t+n/AAD2wRmQFWAxjKtT
IBAAOXAfGVb1q3ayWeqabFfWEq3VjMMrlp5X2I7EelQ+WSNrt8vb2r8xcGny
7NHv86KxQyZDDnuD3qSGBtmGG+InnPGP8DVkRAYErDaehA5/Gpl3AMrccYBx
1HvUODQ1NFfyjEh2/vlj2P8AWo/s/G5DvT+JTVja0TfICSRyvb/69EcJ3F4D
tJ/gJ4P0p8pXMUUiMYZrf5gesTdR/jQsZJLwHy2B5jatEBcmRI2MvHTjNVp7
fzXZpQUc9HXv9aEuUd+YgieKadQcxSA/MomanljilnlcMm3GH9f8aieMqoW5
QMOqyrSqk0K8MJojQrsHo7kjErnzK8yIH5XXqKfFIFR9h85CMbT1qvGDIP3U
uz/ZJqWOEF9zKYyCM7ehq+S25m5kaxBifLPIHH3DRKgPE0OO29a0dombMkSm
MD7y9qqNG4c+U52/3XqHBx1WxSncqMr8eVKGUdVaiZVkwsk0nv2FSyeXkB0
MTf3hUgUiMhSJ+eh9KSjdl36kK2romY5C3seRQJMIRJFntuB/pUscclbQS0D
A8jsae1u+TtlXtz0pqN9hXG25StiOUo3cE1bdAoHAKB6VRjKqp3psPqaki7
Mkv0FCdtyWtdC/FBbEkSrJG+OApXVWez2zjyp8jHRqc1xMX+YqxHcCgMrA71
wf7x5roU1y8tjLlkpc1xu2RCNyLJ9KiuoRPAwNuAQKtqqAfK233z1p5DMmA+
R7ioskVfscDqMCRStiFj6kDgV2PwO16PRPFkcKPtS4OOfUVkeILSRN7Lgj2F
ZWjajLo+pW90sSs0ThuuK5qdR4bERqLZM3qR9tRcT78tJPNto2znI61LXh3h
H9pwwvdXNho8s0p1CZ1h2GMqAxwAM16xeeJobO2lneM7I22MM85r9OjJTs49
T5LWOkjZrxn9oKV3FjDGoDBSSzDivY4Jlull5V5V1DD8a8y+OukpdaNb3LKT
5bFTiicPaQIHyz00Haoj50a1uQeJR+IFSSWtuHORLRX53KLTase8fW+naZa6
pp/kXCLlqkMoHUH1qvZ3NlaaheWrHc8DdT9M1xmleOodP1qMeYTEeGVeIR+I
dYit/FbSWmfluowzH19/zr9gdKSlaTfKz4a8XHI6nrNtLFJEJEZSrDqDUokU
ttDat6ZrxpPE97pUpWIGWE9dvaus8La9c6tBIYoi8wPU9qxqYFXTmpXRnTxU
laKid0QGBBGQeCK4fw5eHwz4tvNAuJD9nuybizLdM/xIP5/hXXafcy3MOZoT
DivBB71geP8Aw2+s6Yl1aER6lYuJ4JBwcjnFcMPdk4S2f9XPXTurmr4i1c6H
Ym8KhkQ4fPHfG37QX7b8XhS6uNL0/UViZQQyWuC5Ppu7V9ReI9dh1rwpHMS
PluosMvXa44IP45Ffj5+1V4KI8H/ABPvyARA3bGaJsdQa83ETITeh6WAoU8R
W5KjL3iD9rrW9Y8UWiojNA0mZo2c+Y657N68GvQPGD+1PeW3j6bwZ4ruhPDd
MVtrpsDcOojYdN2Oh79K+Ob6N70Ga3ISK5i4XK53f4YrFdru51ZLIZWOOahw
+7acjoQfXiuvCVIK0Zbde/qYYuh7Ko7rS+h+wniHS47Pb5GJreQBkkXoQawg
phdd43r1I6fhXjX7I/7RsxfFt9N8JeJ7hldRjISBp5Dj5ScB/p6+h+tfZV78
JYLZ71byK6sYpMb0Iz9K9CcVTaUnvs+551jzfQfBV74uvlgsYcyjnPQD3r
tNA/ZRvLq/M2uX0McCnKJCdxNe0fDnSdD0vRUn014neQfvJMjcPb2ql4++Nn
hfwDaym51K3ub5UZIs4pVLHAYSeeABYt2retjI04eypQSSWra1KhGXNe55R/
wjw8E61qGiBg6QEOjDurDlps1zJLlkFuvmTv0Hp7n2r5L8KfHH4o/Hj46apN
4av4rTsmnVrIJ7TzYIYAcZz/AHsDAGRnr2NfbfhnQV06Pzpvnmb139T/AIV8

rkK/sUlf3merTg6nvs8P+Hk0+ESSOGmbImPUml1vxA6n7NaKWlBjIPT3qPX
PELly29sPMmfAAz+pq/4V8LZl86cea8nJJ714XO5uyOy1tWS+FPC5Z/PkAeR
zlpG6mu1+yRWMXl27ByTVuG2jsYFUAKAM15z8QPG/wC+fStNcm46TTdoh6e7
fyrpU3OSpW2cs6i36FHxp4x+1XUtlp7EygBWIXpH6/jXNWGkbW3HLMxyWb
kk+tS6bpyoB1J6knqTXQQW6qOlFR06McPGy37nA5ubuyG2tAgHFWvLx2p+Av
SkLAd+KllkZXH1pp609mBFMJySB19qB3lzTW/nUpjfHEbkeuDWVqfiPSdFQt
qGq2Fgq9TdXccWP++iKd0uorl08Go5MMpBGc8V5/q37Q/wAM9HJF430h5Ac
bLWY3LfIEGrCj/ae8lancGHSItS1N/8Ano0CWcl9zJcvGAKuMXPRK5Lko7nk
H7UfhT7Gl/rC4UCBbeQEdw7bG/J2H4Cvz+1Ozex1lrKdo3Fi3r9K+zf2nvj8
/izRNU0fTdEtEWZAr3MesRXLqUYNkCIFTnGPvHvXyrrp1rF4vWaVxia3h+7/t
GuCnCdG6ktF+XQ0qONRppnQeClvDb+G73VPEf2qOzedbGyisnxOXCb5JACNr
bcxAhIbhz3xU+p+OI59WMWnWkOmPqKW2nXOrSE/NHHJGUmEWdsb5ijZjluQ2
CMk15s8s9u4haRzFEzFImPyqTjJA7ZwM/QVqXCLeWmW6Y5/rXS60k0loiVBN
O51XijXINK8OW+qaV4isU16W8gvry1tlLeNLmfLucLHlilyeRIVHzHAPbkrH
xTa6hpUOkalpOEQfJqKRl7hTuLBNzE7U5wAuMcdRkVx93CY5iAMnOM0W87K
QGJGDnC8HNdEqkqifQyJHlZ9H/APwpxy6hrz3un2t/JaNAbWa5hWQxhg+SoY
EDoK9r1PxUunSQsC5JJAEMQJJI44HX0r5c8J/GkfdBtB2UaWup3N8sSRs8ux
lym7O4AZPUdK43xZ8Z/GnjSSZG1JtOtHO02+mr5II9Cw+Y/ia89U5Ts2azqJ
PQ901v42618O/Gy+lrXxBaeFZYmAazIP2me8QHmOS2U8qRn75XGcgg19QfBP
/gpp8INVQaDq2iXfgF7p3lnvbmIT2Ekp6lmQl1BAH3lIHazxmvvy4svCF7qE5
McMksh5Y7SSfcmrNxoE2mFkljKMO3cUVMNGau1r3WgRqyhpqfQ/XrxZ8JfAvx
dsW8ReENc01YJjuN7pLGe1cnn5gmQp9vlnEj+Kfg5r/gVpLiWGLU7AY/03TZ
POja/wBoD5k/4EBXx5+z7H4jtfGVveeFNV1vSry0Hm3M+h7hKVz9zb918+ja
gDJweh+sdJ/a9j8TeMtQ8NeNNDuFEF5FaQa1o0nk3YBIXdLGwCs2eTt2fTtW
ca2JoS5VLmiu+6/r+kauFGsryVmVlb5wpyGXAxjmtCG2MiLuABGcZr6k/4Q
/wCD3xY06laNlmaoI1XdBL5VySB1eN/vn1lBz615z4j+AmteHZXWxmjl1iHO
VXy2imPsAflJ/wCBD6V3wxdOro3Z+Zzyw8oK61OC0HVdT8N3JudNv7ixmbAM
kEhG72I7j2Oa9C074zazLbxW+svLcQQlTiubBUSaLYx0IKOPYhfrXFXGmzaX
dNaXtLa3KHmGdCjfkf51ZghGM/pTqU6dVe+rihKVN6aHq+keIPAPipGgm1O
W01JgoWT7L5DOe5MZwhPrsJ+IXL74W3TXTrpeoW+oKgyC/umC9jhjyPcV5DL
pMNym2WFZQePmFbGk3Wr+H8f2Xq1xaxLgeQ+JofpsblA+leRVy6jU1joejTx
tWG5reIPCup2ETw3tqWgPDF0OzH1xivHvFfhS50Vzd23zWrE5zyU9j7e9ewa
N4w1jStUlv5bPTbx3Tb8sTRAnj+FGC+pzsP61uaj4+0bxBprQ6h4Xhi1IrsM
0ZAikP8AtAbWH4K1VgPreV1b0HzRe66P/J+Zelq0MXC1RWfc8D8D/EPufBep
MyKtxYTEfabMthZP9pfRh6/nXvem31h4i0tNT0qdbm1fh06PE391h2NZHhf4
AWHxA8PJ4g0lG02yuiTbWt1ku6Dq4JAwC27GR0APetjRvgJrngu5a70ufZMf
vpnfHIPRI7j9RX1eZ5FRzKH1ii1Cr1T0v5Pz8zwcPmMaEvZsd4rqOLbWG750
9hjFT+YGQ8Ex+3atB7CaaQxTWcmmaiBk2sv3ZB/ejb+Ifr61nTQPGW27kkzy
pFflmlwtbC1HTrqzR9RSqQqRUoPQjGM5Vh5ZOTk4x/hTQFZweQ/98DkfUf1o
VPMYbcRy/wAQPPQ1KiB32MDE/bHQ/SuS/c3skK8m8Ksq+4cUj+ZD82BPGT27f
4U/BX5GGQevHH5UqJtbMbbf9g9/oaSuynZERQOC0Jzn70ZqqYRkhD5RB6Hp/
9arjLFi54MEvXA6ZqItluBcpvHZx/jVJWJepC9smf3q+U56Op4NSfPFFyqzR
+3WrCQjpGwkQ9VP+FMe3CyERV5RJ4B5X/wCtV3utGRbuNt5ApBt2244Kt0p1
5Ks2PMiK4/jQ1XlJXiVMc8utCl1+aJw/s1Pmko8qDITdyMSNGG2Osik42t1p
AU3glGhb26Ur7X/1qbD6ihVcKNrB0PY9ajle6Kv0HjecqCJE/Wk8yMAqC0Z7
Ogi4yEaP6U0wszcEPn8KXL2C99xxaRsJkTQsMbcFSpx1FM4RsbTGfXtVhFkO
NpDVSihNtCxRAH5Wz9asRquQGUSDuaZEFEm10w2OvWnBFI3iUoemDW0IPcyk
9B0ksQ+TBCmhFR+QeMcdqFjZG3sQ61J+9A3mIBOgxVcq6Ec3cz9bhUWpAkAz

6VwkqSfaDtlK4POTXo94kckf+qOSK4TXY4YrggROB7V5+Kj7t0dlB30POtem
m0LxjaXiMQQ6yAg9wa+/rCRtb8Oi53Bze2cd0h98A/1r4L8eW0ctvBNErZRu
S1fWv7PniaTX/h9oTM24QK9m5+nT+Yr6/KqrlRhL+tDw8bT5arPbfBWojUvD
1u/8UeYmHuKg+IFh9v8ACt4u3cyLvA+lZ/w4P2YanZE/NHNvx9eP6CutvoBd
WU8JGd6Ff0r6XaZxQdmmfI9wwjmZWIAOaKva9p32fVbiN58MrEYI6c0V8IXw
3LVkrdT200yhLebMzq5Y5/hPOa9O+HeiXnjDS1u5MbIZCiluuCOQf0NeK6Vc
xC0jumbjqYie9fSvwP1GO98MTKqCJIm3bR6ED/Cv0rEVP3UrdD4+hSTlqcV4
ytZPDOqLF8wR+CTXrvgnT4rLQLaSMDfOokZvXNcr8aPCj6xo6XsBlmtyCcdx
W38Ntcg1Lw7a26tie3QKymvOnUdTD27PU6qcFCbOtoZQylT0IxRRXnHWeDHW
V0TxL4g8l6idsdwXu7Bj0z/Eo/Q/ga+Q/wBtTwJ/b3g0anFFuu9PYImA5KV9
PftPaRc6b4isfEEW9fKQbHQcBh1zXm1dWvxl8NXML4ZbiMo69cEiuSt70b9
evy/zO2i5UpRqxPzb8H+JtJ0eOS31fQ4L2E4aOeGMeYDno2Tz9a4jxz9hvfE
mpT6ShhsW/fRRshXaMDcMexzXUfEPwsPCPijV9NkLxPbStsAOOM1xJPITQzO
WdCSrE9weDXHRpqNb2sW9V8jpxEKjg4vW2pb8O+lb7Tb2PULO5a01a1G6J0O
DMv9SB27j6V9b+DP+CjEmm+Ek0nXvCr6hergNeWt4YhIR0LIQcH6GvkKytzF
mAKBLBLtVh+YP5VuXHw4uNVsxf6bOkjkZaCT5Tn2PSvTWJTXs56pP+tjzpUp
xSkup9JfE39snxR4jslrfw/rtj4f0+4TiWKOUNn+674IVh6EV5Z4H8NeOfjD
4wtNKgu11u9uW41KC9SQ26H7zuQT8gBPBwew64rzfwx4S13UPEFroNvptxJq
V9KsEVrsJ81j0GOh+vYc1+tn7J/7MulF3wspliin167Alv7zGctjiND/cXt
6nmpr4pYalzPd7ef/AQ6NB1HrsdX8BfgjpHwf8FW+m2SBpRh7q7dQJLiUjI2
/kB2GBXX+lfeYtF8i2XdMeFA6ml8Vel7fR7Vv3ioOF3McDJOAPqT0HejwX4T
m1Cf7fdqxdvuhw4x1JV5uUnd9z2bKKLPhDwm0sn2m4y0r8seuPavTbG1js
luQoOMHimW0drpVplysYRdxdiAMdyT7V+bP7bH/BSKR7m+8E/CS/VkTdBf8A
iiA9+jR2p/PMv/fP96uqEZSkoUld/l6nDUqKXoeu/tnftzWvw7hu/BvgK7iv
PFxBju9Sjw8Wmeqjs03t0Xvk8V+eekfHDxtoN1JLB4k1ku7mSQtqU3zEnJP3
sZJ56V5F/wAJTck7pg+487iM5Pck+tB8RxOMF2RskElMg17eHw8qGu7e7OaV
SDWp9IWv7YnxMslVYfFepDB5DtFLj2+eM1fg/bt+K1ujf8VlzkDjzrG1bH/k
lZr5jOpRkKov4k3AE7lPHtUU0zSrxqNs3tul/pXYoSe5HPDZH1PJ+3/8TLWH
dP4iUvjIC6RaY/PH9KqWn/BQX4i3MrLfeJrmBCPINnpNkT+O5a4P4XeEdC8T
eEsXlkkvZWa2Wa1kQqrd2fcCWzkYxjpXh19plxpd7NbXDRRSxSMjAvgggg4Na
cqT5WiJSfQ+3rP8Aav8AEerW6NL8TNZidgCUiitYfrgrbtXlfeP9ozxjZwhL
Tx34ivhJxvOqSx7ffCJGDxzbo16trEmdatLYDnY29j+imtS/1XT72LbPrODO
BgeVbuR/IUuRX12F7Rs6PVvih4p1nLX2vatdhu019NIP/HnlrpPh5a6T4jsr
l75Jpr1CCHVIAA6nPfpXkoutOjxjU2l46LA/Ppwa3fB/xCh8G3ck9pCNQkkX
al7m3LJ9cbh6/pWrT5fdJU/e1O++L2gp4cj02bTbm4W0uUalalycKwPOPrkVx
Ph9jJerudnJ+9kn9aua5481rxzHax3OlXfXDBkQpDEsKgnGeg56DvW14B03x
Fa6tb3ll4b0yV7dt5j1NDdlf95M4I9jXThqMqklF6vyJI3SPp65u9NsNL8PX
rf2bYq9nuJQRr2UklV56+tfM3jm20Hwp4pi1Tw1q9rqGn3xd5bSllXtjn5kK
nBK9wfw6ipviZeeO/iFrctxdwGV1wgtdDukpawRgdtSagD8cmvNL7wNq+h3d
vLdadLbzPIEEcz5lb1Gwc889qzng5xIKSTt6CVZaJ2ua/i20ihvhcRj91cAM
pHTFQ6ZJviZDyB6CtCSB7e0fTr6M+bbSkKXG1go7EdQfaqWqyR6fHb3ioqRZ
2SBei/WuLkflY6YyT1Of1q2aKYsc46kisvgEFRz1z610uuwrcW/mJ90jll71
zljP3Rx+NXS7CqabG74c0tPEer6Xpc8wt4bm7itzO44j3sFyckDjOeTX1tcf
sqeHvhjYfbNXmtdTuFIBg+2K7kjrhl8qPxavjBX8lC+77nOfSvT/APhfus+l
fEVtPFLO9pb28MTw3Um/7Q4AMPj/hDHOMdAB71SU0+WL0lbTVz6Zh0xrRzfe
FraWDQbRUJE9vCDJJ/FhVGConBJrivGHgqx+JHxC0zQ1EGmQXiNi9wlcSQwx
o0s0zcAH5UfqSSQBxvfyfRvEfhDS9T05WawmhDxxOcil9GUr03BsgnnmvPf
GFhPY+O7HWRUkkhjltplZDtEsMsbRyLnsdrtg+uKxVXV20epbp92fIHjFYL

HUBiLwxPcW+IW5KwqZCHkwf9YxGPmJwe3YV3Emn6pofxRvbXWGlFVS1hcStl
2WYskT/N74YZzyK9t+HXwU8MeFtdj8QahHeeLU3fzbHTr9YltlXHKvLtJM2
04IU7QSOFSvLPiD5lz8bfFN7cTNJdzNBcPM/JdiqFiawpwvezu7P9Deo1pZW
R7FqKSSPnq2eCDjFdD4U+O3jPwLN5aaidaswQDZ6gzSqB/sPnen1B/CsTUEI
zuOM5471z126xOyqN2fzrgeuj1OI02x9R+Gf2kPAvifRjY+JLr+xL7GTBr0R
vLJ/ZZIXemfoDx1NaCeFdviexbUvDEkl1bnJaXRrldRtVx1ypxKn0Y18MeL
LpoNjnCDBIHqfWsbwr4jutBvWu9L1C60+8B3efazNE4P+8pBpQjKCfs5Nfij
X3Z/Ern3J/Yc9u+AYro9AISvc/8AAHAY/hmliSFSUkbyX/uSqUP5GvAPBH7W
Pjly2n6jq1n4mtkYAxazaR3DY9PMADj861Nd/bp0nw5qk2nar8NEcK+Gm0bW
WhLDP/PKRGX14J/KtadTE9Un+H5nPOnRTtdp/ee8tYoRwB069q1fA3gVvGXi
S3s5FYWEf7y6cf3B2+rHj8z2rwrRf2yfhF4olkW4svFfhCZwNpudKF1Fu74e
3kz/AOOGvZfhB+1h8MfB/h54bzW797qadpJb690yW3DDOECrt3bQvcgZJJr2
8vi6s3Kas10f9WPLxnPTp2ormb7H1RJYR20SRQxLHEihURRGKBwAPYCse8W5
gYIHv54rmfDn7R/gDx27RaD4ksdQlJAMkcbkMmemQQMZrtl1CwuWWD7TCbl
IDfZ948zB77euPfFfSQIKHxl+TVOpTeqaPGf2iviLa+CPh9NdXwjl1Cc+Tp0
THDCbH+sGORsHJx7DvXhfwf/altPG9xHoniOJoNVI/dX0CEpIB3cD7vuen0r
2j4+/AzTfGmrWPiDxJql4mh2+Lf7NbyQ28VsnJeR5ZTjk9eh6AZxXmOv/HL4
P/sz6dqg8BW9nrmoC0CtHYRm7aSUtjE90x2hMYyqk89q+KzrGYfGzVCnFyce
y69dT7vLcNOjRU5dT0GazMUY3BZY2OVmTKEfWoWAKhWAdemR1FcX8ZfH918N
fGuk+lvD8MN58P8Axfp0OrW1kRhUZwC4TH3TyDj1bpXQ+FPF2i+OrZX0i58q
6KhnsLn5ZV+nqPcV8pi8LLDSWt09U/I9aEIOPMae14huDGReo9RTAcgunX+7
/wDWqWSJonYHKP02t2phRGHzDYw6MPWuDZ6G2jWoxpC4AcZ/kPoacqvCGCnf
n+Fuv/16Ub1X5v3g9RQAsifKePT3+INITSICqM/GYX9O1SM8sSnzUWRCPvdx
UyjcAGUMB6/41HlpLgKSPY1pGLXUhsrgCQ5jfn0NMKgMWKbGH8QqYKGJLYVv
UU5SwG04dPSqStqxN9iq5Yr94MPTvUfyAkYKn17VJOIRjGY2HbtT1tn8vcrB
1Pal3GrWlJPJwQqY4qWKSIlkhk2kfhUSxgNyGjI64qXy2cjJEo6471a7ifYN
pydp3A1JhGjIKFfpUSwqF5JjOfwqSPehO2QMvvRa2omSRqoHyy49mp2SQVG1
yehHFQuWzl4wT6jvT4TGsgyDHir9DFomGD8piKkehqT9wiry4HoaYslmJYSE
c9CetTpC+xjlSO2TW6ViGyFtrtlZsdgCK5vxNZOp3JKvrXSCRiTujVx04FZ2
tRJJak+Rg+1c9aCnFo3pPlmed6tbPPYUHKSBf8K9N/ZW1p/7P13SUO5oJkuk
X0B4P8hXnFzCCJU8phkEd61v2ZtW/sP4tLaM22HULeS3bnvjcP5V15NNqEod
mY5hG7Uj7C8JD7P4ruySf9Ij3V3dedxTi11TSblTtyfKf3wa9Er7h6pM8KPV
Hz98Q9E8jXxXBbYOGO8H60V6T4z8MDU9YFwM/NEoOPqaK09jCfvPqenGp7qP
jVtRAuobWNCu0/NnqDXunwp+IR0m4jtoocYjtWUtxWT45+FyQahqmo6Ui3BS
TzTGp6DqMex7V5/pni6ay1AuslQjgr7ivQoVI1o+R8/JOmz7ckWHVLErw8My
foa8k0uZvBPiK6jAKoX+Ve30rD+F/wAcYRqsGl6jIEt5ztV2P3G7fhS/HDxH
F4Z8T6dcq6y2t2uSUOcMP/rVyuMqFRR3Ujo/iR5kezaJ4mt9abYissgGTxx+
dazSooJLqAOpJ6V84n4qypbRppyeWH6noa6HwP8A2x4p1BFuZZEtW5fB7Vi6
bd3ayNU9Er3Z1fxmsbTxH4KvLfzFdkG7IPTivjH4c6zbeC/H9xpWqtiyuT+6
cnG1ien419ifETwxcaX4YuTYq1wM7myeQPpXwX8Wnh1DWnMcUnmhSH46GuGE
XGs3umjtjJOk0+5wH7dwwpjstdsvFemxlbW8Hlz7R/GOn518oy6a88DRFQCV
wASOPsvuCC3u/iF8Jtd8KavcSXd1bRm5sHmbc20fw5PPFFfV3ata3EsMilXj
Yoa8mUZUZ+zl029GfSZd+/pSSa7O66feYlsjfabWZiB5oMTgdnT/AOtX0H8H
/h3rfjvQ9Li0HTW1C5cyRzCBcBCrcM7HgZBHJrxfw4aufE/i2x0C1IS51C8
gWAKcBmckT9OSa/aL4JfCDRPhx4Ss9G0e0S2t4VBZsfNK/8AFI57sTzmvQIS
i4xrN79Pz/M8H+C5U5a20PJP2ev2apPh7ldZ8Qpbza2w2ReW29LZD1Ab+8e5
H0r1b4q/F/w/8JPD1DWroQI2Y7e2iG+4upMfciTqT+g7kV1HjK+fSNOIFqi
S3jDy7aJ2wJJm4RSfQsRn2zVf4Z/AfTtJvh4j11l8SeLpAm1i9jDGlf887d

DkQxjsF5PViTXmywbxVVylK0fLf0Xb1/Mr2yhCx5f8EvDniX4sarD428ZWja
XDkto+gZJWziPSabON87DufuA4AGTX0br2uaL8OvDF3rOt6hbaVpVIEZZ7m5
cJHGo7kn+XUngVU+JXjPRfhD4F1bxVrBaLTtNi82Tyl3SOSQqqo7szEAfWvy
b/aH/aP8TftGa2W1Vzp/hqCQtZaFG+Y48dJJD/y0k9zwM/KB35pYebm6VNWS
/Bfq/wCmZyqppFn9sz9vvV/jlNeeFPBUtxoXgQExzTMTHdar/v8Adlj/AHOr
fxf3R8cBMLh4lwB6V6Ve+B7C8LFYzE55zG2B+RrOuvh5NJtEF0FwOFZK9ijS
hQhyR/4c45Xm7tnCR3Cw8r8mexGandLa4GWUBsdq2r/4daxGzOqRTD1V8H9a
yZPCmtQkj+z5XweqYP8Al10e7a9zO0kMg06xur8zZPp0o1TStOt7dXhuSJSO
Y2OTn2p9l4d1aa5RX0+5RRnLMuP1rr9A+HD3wkn1JQiEbVBJz+FU3y6tlxTI
00t+BHiOHwy32MxwSrMCCJ1HBYYLc9Tz1GDwMGUR+O2l29r4rVhH++uh9oll
wQCW/uj+7279OpzXUWmlz+BlivLe4RbRWUHbyyDPXvW1ceErf4h+KbmS7u01
a6igjkDXM0iyygjiG1UBUVOBz6jih1NFUeyK5Lvl6nl3hn4fWetNDtndy2AE
UgZ/OvoLwr+wxrniDww3iEW9ja6NGwV7m91AKQcZ+4Msfyrz3T/gt4qsrq7u
tMi2x2EZnYzMVKxg5LbIBXA7scV7Dp/xr1r/AIQ+z0DV9lmlgtklFzaXAYMD
3GMgn/Cu/DVKKi3K0vn/AMMYVozWkVb5HA3Hwc8laFN5MutWF0YztP2OymIB
9eXC1HJB4M0VHFtDqF0ynG6O3ihT+p/z0rtW1qyvNOFpaoZGkkDyG7CxBVxy
NxHXOOhrSudA8H3cbeUtzBPjkWpM0bn/AHdh/nVyxNKOYL8zKNKpLeTPOYP
FmhRMGg0AMqcZv7uR93plUC113gz9rPxDMTMvhnTvD+mPlux3TRw8u3rjzJ
CxrlNW+H15d3rCxxZY84DyJ5QPvg8/pUum/Bi/lJF7exxfNkGJNxi9yelJYx
x2aS9F/kNUNbtfexutftCa18RvEcupeMxf6haKpKaVpV21IDNJztMrDJK5PI
QAn1FY/hn4j6l4e1GWbSbSw0aWUn95DaLJKAeQBJLvb8c16HafBDSAIXJPcy
EdX8z73qAAABVD4pfDfTdB8Fi90az8u5trhGlkBJYocjn8StclTERkuXV3+4
2jScXdHiGpwzC7uJpXZ5JGLM7ckknqTUVnEuo2F3Y3JO2WNtpXkhscfriouv
Vt73wqZ1VWu5bjr3jRF5H/Amf/xwVvFtO1vOpA3Hd6UrXVilplpaFM15pT20
q5ngJRwe2KxLmPyJ3BXJBpB6fWukvITpHiveDtt75dw9Nw61neILXy5SwGM1
nopFvWJjRkMpU8gjFV9FISw1YI7kJn+71qVMBznrVLUVMN1FMOM8cV0uzOfp
Y+7v2VvEaTeBNS0xpR51ld+Yqk5IR16/TKtWp471NY7tJGIJznJNeGfsw+KF
sfE5gJGy/tHilJ/iXDD+TfnXoXxT1gWu6RmVUCby2dqpM4ySTxXDOL9pZLc6
lJcqlc6mw8XwBAGIJHcnAFek+Pr5Lj4q6vJBKk6yWMJLlwZQwABH6V5/4i+L
vlwSWthi4fP+ubljx9OrfoKpfDrUptX1W7uLqV5ZWWhcZAH4DHYewrWFLkbbZ
m581ktj6ye6aWlvJxuAYH2xXJavcmUysk8c4HGai+HnxG0j4hr9ghk+xapbL
tmsZ2AfC/wASf3x9OR3FdTqdpFb2UrQou9V3B3Ga8xwd7NbHde3U8b8SB52+
dvYKD09hXF+INa/smJkiYK54QD27n2Fema4LfR9Om1C+yzlsRrjlmPYDvXz9
4y1gXt1PDuCzn/rCoyF54jH9TXRTp6GUp8pX0T4hah4Z1SW4sVhmjc/Ms6kl
z3OQQaZ4g8cS+K/Ekd3JAtoJSN6B9wLeoJ7e1c6LZQu4uNwJyg649c/56VXm
bMrITwBgHH61sorVoxcnLc9t0lpHjsArHAx904yK6PxXenSNNyskbSyYo0ZE
m5nGMliP4euMHnj3rz34G2L6hr81rqYuJYLaKRvleVICsEyM4IPBxxXV+J9l
XTvES2V5FNbzy20F0kcv3nhkQMki+qtnisKiIBWa0PSy+mqtVa7dO/kjs/hJ
8Yrr4VeKLfxFbWX2vam2WCmld4DBuQeDgivcPjv8cJ/jl4+srjUEtdNsL+0i
Ph7WbltGYpcn5JHzkbmO05PysB718wPaSWjwmlqYUPDdc+xrovDWpWsqy+F9
VZU0jUJC9IMW+WzuT2z2V+h9Dg+tcXtXTm0pWbPoHhHKKxUFt/n1RoeOPFni
zxJd/Z/Feu6rq91aN5li1S6eXyscYAY4HSsCy129jtLzTLA4xBcxIZYGwysP
XB6H3rqLqCTxVbXVlqoaLxXoqbLjly15brwJfd0GA3qMH1rldZLA3m288bsn
UHgle45rmcG5as9TEVo18JKITvpaaJafKyPqz4Y6uPiv+xHe2Uwe41z4Z6iW
TZzJ9glywl7kLlx9lq8Z0zxalo8F1bX063G5jAqy7GAHXnr6cV2P7CPjq18N
/H8eH7tgfDvjaxl0e5RsFfNYFos9s7gyj/rpXMftJfCmD4f+N76N5mULetB5
SR7SmB94H8M/jXRW9lXoxhVVrP5+nl1PmqCIGpKMH8WqT1Wvl6nq3h/9sDTv
D4sLLxsPPTLjEcd+inzozjneO496+gtB1LTPFulx6noGoQavYOOYPCwLKD6j

tX5TW+m6j8TviHpfh6zmkvHknWzgLDkZbljj07n0FfWXjLxtF4G8QWfh/wAH
6h9IXwzbx6ej2rYZnXmUuO5Leuehrkq5bFL903c4/rFptTSVj6sbbCSoyCex
qB5FznGxuxFeT+Bv2kH1S3ht/FujPslwNUTlyoPuw6E/SvWtOaw8S2ou9E1C
DU7cckRN8y/UdQa8apTdOXJLc61LmipPZjZJdwBbkY6jvTA5VdwJwe3/ANam
yiSOTBTZj+EjtTJCHcADA9RSUrILE7PsQDgD3FJhBtlbr6dfyploHfhXDrjO
09aZIEtiQfvj3yBTv3qKy2HToQvGHPv1pkMO3H7woacr703Pg46BetRG4Yoc
xrtBwSetFluLUtFOAeVmB9qiLRFuUaNVVajDbCCp2g9MGplnbdyFcVsveleh
LFuaMiOdWHcNTdpziSDcD3WmlozlhGUB61LHEwGUm69FNacqZnexGsaFwCzx
j0NSG0JfKsQw/wBrirMKSmZQzI4HUKzQ07wxbfC31UVTjpqJS1GlrOCWQuBw
NtKiRMuGR1PfrTUSHaCs0if7JFTouB8lwGP+1SsDKoKRS/I5UZ7+IOu4Wulm
xMpDVPJBPIDt8uTn8aRbaVF+e0DZ6EVEk0VFO891S1lt7psyaAe2K4vQNVPh
X4p6XeK+0R3SPnoME8/zr0bxTp7Qyhzblc+ua8r8Zae7atZzRRIWx1z6VII0
nTxUodGjfFJTtoqXY+9rq7h+x/asCRYJ1kUezd/516VbSia3jkHRIBrwjwVrB
8ReD7STcP9IsUOf9pQK9o8M3AutCs5Ac5JFffUpc1NHZ00i/JAsrAsMnGKKk
orS7NLs+FPhV8UNQFv5iXBuTFH5EsBblePsPw7VR8SR3NzrDXlhCxSck7dvS
vPPhn4F8R3vw4/4TrT3EAsUjW4jAO2RyFyAO/LAY+td3ofxitl08rU9Oa2vU
+VkpGD9DSi5UpXXQ1qWrrma1L+k+Er+QrM4llyCAtekaZ4dPivTptP1LLyRK
GgkLZKOOxy7UfifLejy7aVLaJuAF4Neo/BabTNTm8vU7p44jGWExJyXPvW6
qTrRd9jD2SgN8HLbl95Y39qYb2zba2eQfevovwNpsNjoMEkYG6YbyR6dq+fP
Hr2fh7VbkWN2LuZxtJA5kXqAfcetbHwy8ea5EYY55Jo9LiLRE8hc87c1pFe
0hZMzT1PomYolmEgBQ8EEZzXyF+0F8M4bjWpbvTtO+yG4OAoH3j64r67tbiO
8top4yWjdQykjBwaq6hoOn6pMkt3axzuowpcdk43HXszeLV9dj8rtS8O6t4l
8Tw6k0jFYJPNjUnaUPDAj6V88fGTQltL8bXhiDJaXp8+FI4ALcg+/Pav1T/a
D+BNq1q3iHTX8tY8iW128EHv/Svzp+O+gbtMjmRSWsnKZxzsJyB+Hlryqzk7
c71X5HvYOVPmtDSMtH6nztpWr674U8a6Vr2kp9o1LTbmK4jgKF/mRgw1x1U4
5/Gv1A8N/wDBSf4YWvhm0m1u11rSNbaIGXSY7MXBR8cqsqtslz0JIPqBX5t6
bMymdY5GUSqAyaqcbh6H8e1V9Y0a3nty5kCzL0H+eldanzQUJLT8TyJU5Rck9
1+h9vW/7b58e/tLeDjDZgXww8P7O5cl8wd3kkieNLidh8oClwABwoJJJ6j9
KrHWLG20lbrqFblJ5n2nzAltum7t+cYx3ziv533u57uaJJclo4vKGec+lb9
lfape6LbWsl/efYEJiNq1w5hGOnyZ29PauhOMaahFWa/E5r82rPub9vH9qrT
fipeQ+BfB9+l94dsJRcX+oQNmO7uFyERD/EiZJLdCxGOFyfkGPg/Nyf5VRsl
wsahcccH3rThwkbFugGa5owUE+4My9Xu57a4tlW9tbZpPl28kgRnxwTyMAf
UiuhTT01GyXGo2ckDBVcGRMbgRkEdiD2I4Pap/E/gzRvHwwwXULSVLfxL4cL
mayxiTUbORslk7Fo26r3Vs9qj+HvxGbxJ8N7zw5qkhlk0KaMaXOQSUt5m2y2
+7uoYrIAfukNjqa1jazi1/X9fqU0t4srzBpG4bHPY8YpUtV53kce1TpZgTRk
ghmxznir7RxRR44dsfxHPNct2jdO7M1bNN4A25/StCNDJwGiVT0JFUnd3fKn
IPYdjUhZ4woYEDHQ1LeyNFoyxq+hNd6NdxDazvGcKbnJxxxXfx3l276Lqunm
WK8hVILwr8wx1yB1GM57YFdzBKjYjCgxjrnFc54P1e48l6vcXWn3Elne6Vfi
4julThkRjhvwKsQRXRStKLg9v6/zMal4tSR3fwj+Mniq4+IWifZ44Ht7WcS3
N15JwYQDvRznbtYZUjvmu0SGBriU2kIS2aaUwRn+CMuSi/guBXHel/FF5dXo
ae+mkV2yVGEU/goAroLPUY7m3Uq6qxUdKzjCMV7qsVKbm7s3ioXkKhPrmpF4
XJYDpWShZcdTn1bqKmjVSdglC9QfT2pc1gtc0Gui5KhkXBxkqCafbqZDwztz
0PANUoYRknG3B61pW7AbTkgnpU3CxrWFh5rAqQo75PWtKfQra5sri1vMPbzx
mORf7ykciqdhcPGw2k5ByR0Famqw/wBq6FclgAmZCpA447/pUt3GfGeo2h0L
Xb/SkuvNsvNjJlHakX+Fhn1GK5/UlObS7+SOQeXIDyCOF8nNepfG/QToMfhS
NNN+ziTSxP8Ab8YN3KZG+0Bj3ZJNw9hgdMV57rFpFNpNtdRlZLtPmBgCAA4H
PQ12U3zLmOWpFxoZm65ZtfeHlnU7rm0Pmqe/HUfIVO/A1LSlp16sol4ro/DN
pNrP+iwJ5pcbSOG59Seg9zWDb2v9mahq2jmZLhbSZkSWNtyMOxB7j3rSUWte

w4u7OYi0y5nilnjizDEQHYHGD6VV1CHzrU8fOnQV0qeIrnRLO809YIJrac5/
eBsqueeRgjPU9c0eC9N03XNZ/s7VbiS0W5QxwzqxW2ykjaCoGTnkfjmuhS5lo
YvrctfDHVn03U7Kct5Rtp43684zmvd/jloyaroTyyDclmDqvXjvXz78PfDt9
rfis6TYRGeZhiURerEDOOenTv619MXMUuteBo1mhaK48nyZUk++sifKwPocg
8VjVTjKMjSOsLHybqmhtbSM8al06Ff7tM8MeIZfDt/NlimWMqflWQpnPGM12
d2jB5FdQzrke4zzXTfCya10jW7lotLsG1KaPfb300lee3ZTz5eeFJB64yMcE
VIOp7OLk1dluFPnkp7nOeE/hDruozQazqs7+FbYuJ4JXDfa25yDFHkN/wAC
baPc19TaGJJvDVi93K1xLJAu6SbG9/QtjjJ68V5rPK9xJLPNI00zZZ5JGLMx
9ST1r1GyiZNHtQwxtgRQv/ARXAq0q2rO6dFUVZM8w+MShrOB0TJhhnKexwvl
98d6+bbzRopFZ1cxMDjaSWzX078VlFmSlB5/dTbcn/ZFfOF5bSnzBwpAJBHH
Q16EH7iRwS+Js56DTGlm2GeGikYBIBA/OifwhfQySMWjkjHztJDlrlq5xk/i
R+daxs2lj3tgHNXrb5dP1ON1EqyRRqyZxlFMXlz+FTfl1BK6PQPhF+0rq/g/
SmS+8NeDfEg0+FYba78QacGu1QYCoZEwZVaxjzM4AxntWBLrnjD4w/E6bxv4
lMzm7BVLoW/kwOEQKKMKqAoVBtAVeAAK9c+BWpfDTQrqGG/8FNe3DMJ3mnmS
cOglyvluVBwf94961/jJ4ge/1KA20aQWNvM32a1ZfkjRxxkqj83lx04oq1e
eDgtTbDRdOqpPSzueWabqATdBOSYGPQdj60uqW0aI0E4Ekbj5WWs9mwwTy2Y
OSdyjIFaH9pQ3dituyv9pTOGZeMD3rw1CUIZ9Nj9GeJo0qydOSak7SWm76/5
nU6RqF34ssobqxm2eNvDqCVXPJvrVeMn+8VHysO6nPrUeswWes2cOvaXH5dl
cuY7i1z/AMelx/FGfY9VPcGud8NXs0Gv6bfadcGK8gmBiljGTnuuO4lyCO4J
r0y40KzTxFLqFsEi8PaxmDUTPJOYZwMjb6EH5IPoSKwbhflk7M4qlaeArc9O
zi9vNdvkzFuPCN94O8M2XjDTtUitNQ068iube1Vvm3o4ZSO4IIBPtXtn7eyW
2uW/hP4uaZiXSVGGjQzrAWO2K62AMB7j5cj1U15dL8Jt1jUrg6fK8qKu53e
YCKeNhW3zHrXH+JPHvijxd4Z8LFB662yab4Zv7mWJYzuZpJX+7nuFywXH98+
1erl8le09nKfMmnfy7fj18z57EV5xviYx5HfzbZ9jsv2OfA/9gadr/xH1BFW
4tcabpJn+613KOWx32qcn/erg/Ednd6f4kuj9oZL/wA1i9yOC7E5y3qCTXtn
xils/Bfhvwr4AtwWY0WEXVw8cgTfeuNxPvtBxz6+1eC6f4hsNU8QS3HiSe8
mtY2CvLaoGLE9Scdh7VnilVhapB6b26+ReWYihThUjXjfmXU7bwr8U77wdqr
Pq4F8jW5R7e4cm2L5+U4/oMV2Vx40e11O2vvDd0+nSMocpa5UROeoU91zUsX
wn8FeLNHt5dO1+3IEw81XMw3FQBkFScj8RxxP6t8NNe+G2oxzadAPEejnBCg
/MB6Z+leLSxWBr1HzRs9dHomb13X9IGNN6JJPqz3Pwl+07e2SwWvi2zh1KNI
J+0xERTK0mT2P6V6/wCGvFfhXx4F/sLWYDdOafsdwwjl/AHr+Br4U1+TQNSm
N1p2qtArKoewmJ3wt3TJ9KbpOnBrIPKkw6kEbpmQt34I7ms5Yf8AduvU91Fu
FCUo06M25W10/wCCj9Ab3S7vT2ZJo2jI4OBWfJuJwDu4rxvwh8SPFenaA1/4
e12HWHDKP+EX1JllkiUHDtvY5wMZGOxrp9D/AGnPC2oTtaeKNHuNBvVbY89m
RPED3yOo/WuenTIVjenr+f3GNWEqLXN1O46HlypxxxQqM5HRwOW9a09CbRfF
0fm+GtdsNZXGfLjIAkH1Q4P6VNJoVxZykXFvJF68cVDVnaxDdjL2RMRkIPTv
TIXJzu389Byae9v+8JB6dOKasZ38p17itIPozORdaZEjROuR8yjt+dTRJbuw
yML19DVS2jlllOCGUAKhutWolKRGtTbu7cV2bnLqh/klfuScdh1qQGdWB3ggj
p0psLxSg/l2QO9SSGMHiQgn1q1a2hOoxm3N80at64HSgrEUJkj2+mKsLC3l7
i6sD7c1EyMTlk4HcHpU2UkPmaGFLaTIC0YA5561NDZbzmO5YfWI2x+UrhMr3
PWno8Aj/ANXg+pFRJW1KtBMTxZpckloXNyJMetelFEBW4tJjuFfLQP264r3y
8hgurV04JlzmVHvGumJcaTqMKkbghIHPauS/s8RCp5nXD36UoM9Y/Zq8VJq
fhhTIC2XgleBIPo2cfzFfTHw6lJ0GSFjlre4ki/DOR/Ovgr9ITxMYbm9sZnw
8brKik91PP8AIV9yeAL1TresWyn5ZFS5UDtng/0r7fDvSUT5+atJXO5ooorp
EfN3wH8OQw/B3wTYLEDfQ+ri7dGH3ooy8oz/AN+0r5Y/a/8AiVpPhz4zavYw
6d5juVd5YiBjt0+gFfc/g7SE8M2/hLTMYTQ9BlmfHTedkYP5K9fkl+0l4hPi
X45eJpi+4Jc+WpHOdvy4x9Qaxx874iEl/wB5/jZGrVou3kj2DwJ488Daj4B8
Q31/c3lv4it5lxptoYXdJR/GWZQQoHuc19D/AAq/aU+GuheBrWbQ7O71nxud

sU9hdx7RbSEcNkfl5Z7EZJxzg14z8N/2Wb3V/ghpfiHUEY6VdrLcNbQzxo05
VmCk7unQ89h2Na/wy+GmiQ+K9Mu9O042EyRtcX6+f5qsvAgGegP3zgdivTpX
VGc1UIQnpsnbpbf77a+ZINqML9T6a0vTzqw/tjVAs+q3jB3O3CqT2UdhWv8A
Gyxn8M6XoX9mXkNkEB+0o20NMowcDPvmoNLWe+t/O8poYYhIdj7xqp8atMfX
l029fcQ0IKnsPUV0QqwhWpxWyZhCEpRcup7b4W8S2PiXSorjTt7Qqiggrt2n
H3fwrariPg0kKeBLPyjlgzBxnOCDjH5YruMYrPEQjCrKMdkzWN7K5geO7lah
4Q1WlrvxAzhR3wM1+Z/xp8KCb7YFTENyGABHH+c1+os7ied7ORMxyxElvXsR
+tfDfxk8GS2lZq+nvETLaSt5Zx95exH4V42Lp2am9uvodlCbV4o/N6bTo7CW
SMTEXUcrRvGR0Xsajkt2vl3higKMBhnbv+Fd18XvC7aHri6mq5juMh88fNUP
hXSP7Y063ul03F8o3Pcdvylopt2tbY6sQIKSne6kr/PqjzWO32EBsq44ya6f
S7ZJbSbHG7Eo+o4YfkRXra/BqLxFYsxXybkDKsB3965G9+H2qeFXkS6t2a2X
kSAZX0P6V3qpGWj0Z5Li0znlotrflnb7da2LPS59UikjhiLbB8zkgKnpknAq
kkZJK4BPQnPSvTPB1jaXHHq1TevmsXLDPzbgyxcTFcGKrOhT5oq7LSbOMt/
CWrxz7Yrd2dR/wAu/wA5/Jc1KtjJZkxNarEwO4rt8sk+pFeh6D4b1PXPEOmm
yu2027tLkOlXGCG29wM8HJA68HBr13WoQfB+o3GsW1nrl1Z4eSOchnB+begK
DIwAO/4CvLjipKN5LXsWkfl091tjWMrsfvu7GoGO5eOh9K7/AETS/C3xH1+0
0m2ttR8PalexvLb5Anhwuc7uQwAKkZHt8tZnj4V674AbN9amWzLbVvIPnhY
+m4Dg+zAH2rqjXhKSjLRvozSN2ro4oAZOQxHUgVZUI45Jz7iqzMSfLBOPSmr
KnQ4Brfpoao0IGJLJuCsRgZHWuau1h8UXFuVDG8tSD25wRxWszk4HmH15rz
/U/FBf4iW8e4mG0Aj2Z4LZy36/yrgrzVjKrszr59Xlkt007jMcyKocNwRx6
dq6PRdXieFQsrb+AFya8Y+JEl1pniOYRTyJHIA4CSEgZ9+9W/hfc6jqPiOGQ
3lx5cGGIWQgE5wAa7OWMI2OZSZ9OWDb7dS+4Z9uRWpDb4weGTrkCsvT4o5oE
zJgED8avSyeUihB8nTKnnNcNknqdWrNMWu6HepyW52jmiKYrtLKCByOMGq9p
fJCSpkZ0P8NWEZHyyEhj0B5pN6hdmtdXz7QNvzZ555ratb9ihz8361zlqsjM
ASOxBA610VpG0gUckkdF65pOyGrlye7TU9FvNFvba1vNKutzNbXcCzJHly7T
LHuGY5MY+ZSM4Gc18f6vBcaLfyeFbqPP2BpoQ3eTc25T+PH519hpp7qAchW9
K8i+K/gFzFHnhvWwgMdw4tbkA8F1BKH6kZH/AAEVVJ6uL2ZM1dX7HgfaU+C
9HhsosiWUfvT08xz2z/dFclpUu+Z52AMkjZzvU165+0d4QkthpF9HERa+ZJE
7DsxAk5/ANXllvZx2cjsP5Vsi7nc849AB3JrucuZW7nlvddytrdiHkRmYRq
TgsRT9P0/UNCurHVLKz1E3FrMsyyvbMsfykeYI/Wun8K+I9TW43adJFoloRs
N80AluGB4JDEZUf7uPxr3j4dfBLW/iX8Ntcu9FbWb7xJpEjXm1vcyyiRlyy
8EkDenPp3rVRVOMWtX+RSXtG+xxPg3VNBj+L/wBq06WK4TVYDIhtyoKM4G+N
IAGMMuccY9+/rXjCOlo0i4Es67nPqw43fjgZ/GvDvCeq2+q67a2+tur3cUoN
pqoXE8Djpul/1icccq3YnGDxufiV1kj37RIFwfTPfH48VhX0di4LTQ+WNdXyd
avY+gEzYx9etP8K3SWnieweQIEaQoWPYEEf4VJ40zH4ovw6hDuBAH+6KyrOZ
Yry3lc8CZTz3AlqZLmTFBtNNHrk58rehPYgAfSvWQc2kKHpsXgfSvJdRIQan
MkS9JCoJPHWvVYpFNrE3CqUUn8q8mjHluenWlexw3xMhMmmL67Jsf98V89eV
5rSJtyRDJkfRa+jviFIjaXHk7RlwM9/kNeDWNgt5fxiNlVnjkn/AHD3r1IP
3LpHlyVpHMWsJuYcFuh5HpVqMqLe9AIY7EDED/potUUiIjuZAsgG3k88ZBq7
Zwnyb053B0Vsjt861M1rc0g76HZfD+Av4jtNqncqu27228V3njYi6037TMWI
VHRSFbaevXNcz4G8qLWbRADueGXaSfRcmui1NTP4alfY3l5VsnkZ3VhLa510
489RR63RW8MR+HLmYS65NPAPXYsMJ2gf7e/19q7a2+DGh69dpNp3ipo7WQbk
gljRn6evH8q4rwd8NPFHxKvVsFDGjXWrTk7ZDEv7uP3dz8q/ia+sfhT+wBLD
Lb6h438QTJKoG7TdGklyP7rzH/2UfjXkewrVXeE7fK6PpMdhSLhXpJX7dT5P
8S/D/XfBeuW8OlwNqd+7ILN9MjMkkmf9gZIP+c1cvtT1zw/4our3X7aWFp8W
2s6ZLCYngYY2vsPldTzzycn1r9RdK8KeDfgX4S1PVdP0q10mw021e5uJ1GZn
VFzhpGJZiTgcnqa/OPx7bt4+8Rax4pZopZ9SkM90IJS+5nPf0x0+gFejCnSp
xSr25nomfP3qNOdNPIXQj8L/ABJb4OjVbHWYzrWiXNu91p0oP3ml3Kgb+6Sc

/n68S/sa+ALjxr4/l8S3yrNlk6ylJfIV7iR9sS5Pq7Z9sV4z4pm1Z5bbwhOp
EUM/mRoxDOiN0GQfu98e9e8fEKW4+Dnwg8PeHtlultdcaa31u/CviZArZgX6
BkBP0HrXRRpQpQIVjvLr5L9H+pnUcq9SNFbI5zx5fT+CPI9rkHiaJdbulvZh
Kk8W9EIDkMQSONp7VwfiwWl8Q6ibm2tbfTW5CrbxhQ3oWA4zXoH7Tk/9sfEu
bxLFkW/iS1t9ZVc/LmWJS2PxzXkqvYcYyMnOa8TFVVVrKrHey/qx93lmWUIh
71VfmFsNOnktJizw3Dp8rpt2kj1BFaGl6vqNix8i4uoN6IWUXLbRxjGPpVay
vHtrxHyCp4dj0INX9XsBbYeHmBvmDLSIL2sLpa9SVImGp4n2dRNJ6x17WuvX
qRyarILK6t7m2tr6Odt379MtG2AAysMEHgZ9abo2u3VnexveP51sNuCgwyY6
fWs935wc575pVyVOBwD0rFVZJOPR7nqSyrCuzjG0l1O8tfFMOsQSiKVZhHnD
QrtZGz69ahtriPTdSUyEkS4YoQSCe/NcKPOs72K5tCiThvnyThl9/Wuyi1vS
vFN7p6XPnaTLFAUKESbldh0YEKZz0xW9ONKIBvDx959P611Pm62Hq06rhjHe
kvtW+7vt/TO2trPTL29jewu7nTb2Qb1uFyqRntlx3P6etdzpH7QHxR+F80NI
fak2s2UZB8jUIEysn+yx5Ax715r5Zc25CSx2WRGpReSf8aXxFrV1f6tbW9w3
mC0QwAEYIXsTXPTThKU40a0ryavtqvn18zH2y5ZVIQTprvr/w3lY+xdF/aG8O
eJ4LeSbRob4vCstwdHm2y2hP8Msb8Z4ONrc4NdTofibwX4nn8vSvEAs7o8G2
1KFomU+meV/Wvl/9mz4iaP4O8X3dheWFrIt8oCPNErAuMgpz/eUn/Jr6Tt/h
RZ6/o93qWiX0H2WYbrSBcLKsqn54G/29pyp/iwPWumOEu3CLvJWPMm6aack4
p6q/Y7A+DNUjjM1ssd/CeTLausqn/vkmsu506VGxJBJAR224ry/T/DtzoTyt
Ab+xmS4ZHuRI8cjP1yWBBOQc14q/7bXxO0Txbh1pDqVnq+kQ3rww2up2izBU
ViPv8N+venDDznzdLdxyo2SIBppn15YpsZIL4U8ZlqZ9PmB3FEdOgYd64Dwl
+0IH4ivi7LWvB1kbgxq0s2nzNFtYgZG1tw4OR+Fel+HPFnhLxRa7oG1XTFUO
wEqLIgAbBOQemenFZKK1TZg6c1rbcz/sv/Tlr9DQwRVKI2UHrkVs6ZqXhfWn
nTTfF2mXLwsEkjmcxNGSM4bcBiry+Fbq53PZyWd+o53Wtwkg/QmlytGck4u0
jnlk8pdsci5lzzVtTJLFtGwn8K0Ljw5qlsCX06UD121SfTJlh81vKv1WsrdQ
VirLBMoj8hPTNeb+LbV4p5x5lIdSMfhXp/2QbOfMXnuDXIeONL3LHlrt6HFc
OJheF+x10JJSS+p4V8HPCGr2/wAQ4Zol8u3knIY7uNvpX3/4B0S5tdUtb8kB
Ps5t5Qx5J4lx+VfJ/wAKZhpvieaFm2NHKHV/T0NfcPhqQXOlwTAY3IDyMMfd
h2Jr7TBv2IL2h4Ve6q8pq0UUUV2kHl/iTUBpWj+M9QcIVtbG2sFJ7EIXb/wBG
1+MGp30uu+Lry9A3SXN3LO7nk4LE4x6f41+sH7RXiZdF/Z58XaurY/tC6uXj
Yd1+ZE/9BWvy7+Cfhn/hJfFthaEDbd30Fuzv93DyAHn0wRmuOSdXGyV9lFfq
x1ZcsF3f/DH1f4F+LMeleBtB0G5vLU2ttaKhilnCdRkjk+pNJ4d+l1ra67rN
vptiljEnlOiJnEsZUHeD3BOcEccV6Ro1v4G8S+LvF0OI2mi30djQJhFrBEjC
2iCqElxkFSQTkd+tP+lFw3ttfii1Oxgig1Wxj2IUUASRd4yB29PSuKE+Sftt
fe3+ep2Vp+0io2Wh7L8OvGJ8T6Bb2rxp5ca7Q46t7frXYa/oC674IKIAZ7Ji
QD/d7j8jXzd8FfEEmhXEdrM58rdtIPb0/TP5V9S+G76N5jExDQ3K7T6E16KW
vMupILR6HI/BvVv7HvJ9FmZQkzI4iTyTj+o/IXsHavBNfgl8M+J0t0YRC3nE
iSHg7M5HPp2r3HStRi1awgu4HDxyruBU5Ge4/OvVr2qxjWXXR+pztWdidlG8
P3AxXifx/wDCQkurLV40+Sb/AEecgdD/AAk17a6BIKnoeKwdVsl/E2IX+k3l
BmQd/wA0Yf59a4ZQVSLT2Gm4u6Py1/aF8BI4b23PG3MkRx+lec/syQQazrt/
4euGCyuPtECkfxLwwH1H/oNfW3xs8OLfrdxNEftFkzRuhHNfEdnqFz8Mvirp
2rlrQrBdhm2jA2E4Ye/BNcOHacnTlu9P8jsqSfs1fo7/AH6P9D6+t/D0dhiM
Lgg4p2o+H7bVrKa1niV4pFKsPSty7ZbyTz4SHilAkRIPBBGf61xXiTX7qLUV
sbQ7Y1wJpU6rmsuXmdmc70Plvxd0E3hLxLfabNwYZCoP94dj+lWfxrovhfeW
kFzfQuB9pmjHltjlgDnGf1/Otj45GxudZsZLbUIr3URHsuFU/MFH3S2OhwSP
XgV53psslheo8bbZUbcGHatJpVqXK3qzHSLPqL4cWltfamxLhZEYgqeGAz1H
0NdV4I+Gr3FqxGqWT3B1W4lgZDG+yHCKZB55LDP5muZ+COvadrMfnSbUulZV
Yd4z2P0Ne3XduLO0W5LNgXG6VFXIYZwB7YHP1NfLVEajK2zOiKTiflfhXRjp
3i2l65Yy22p6fcExX0YKtOCTzlfvE87lx0PNe8Ra9aahbXTT2gaznifcJdrC

RVGWBU/KwA5xk1neJtGsNT1W8uLUQzXERRpEGPMMeckEfXHXr0q4bOLUbGQ3
Nu0cMca+UshCsQxw+MHIGNo/Svlxbdand6P8vQ7MI/ZVFfVHjXxW+AUUWktr
3hiBoJhGZrnRIJYBMZLwE8kAZJQ5I6gkZx89PHtVsr3+8K+/tR1SKDT4Lh5R
bCERlZycCNUBYt+S4/Gvlb4x6Foep3lv4n8ObRpGqtIJY0iKLDcLgsAp6KwZ
WA7ZI7V6uVZIUrv2VRej/RnXisOqb5o/ceP31wLO1kmJOI1LDAOTjtXh05vV
vze+TI0zS723KRkk5Ne/X9oqMqj5TjINcBrVgBJcEM29TuHzHkV9ZTlyvU8u
cHJaPY5PxHqNxrV3aSywFNsYGF5Jxx07c16R8OtIbR7O2M6G3muZVLCQFWHT
AIPSuX8P39xYavbTQTNDIkilXB5BzXpF9cy3OpxXNxI1xM0iyNI53MzZySTX
ZzXsjlUbK53ukahI8KZjAKnBGeordF2xBdVK59KxNHtzOFCpwwBNbU1h5Khh
uKk81xyvfU3i9CWKXcw3Atk45rTtZASpVS2eKyoWU8LgMO5PWtC23xn75I9q
zKNq3Zm9Tg8e1bFIP5cinbgg1iWkkmzapJOeTgVr2crxEblG7Pelco3Bfu+B
sxnuEOKoa7YR+I9Ma0laSHa6yRTRY3RyKcqwz7/mM1IjrKuTnPQYFeYfHbxb
q3hXSNKOIX0thJPO6vJEBulCjA5HvSim5JLcbaSuzqtfrLXdKfwt4gSBLq/
hf7LOCNszKPvqDyrKSpI9+M18d6jo8seu/2XeqyraMwljPALg4x+IbHjDUfH
XiUWmonWLnVxYt5sBAakgPGSAoGegrc1bUbbxhoUPiUMkWpSbl76324InBZX
I9iFVvq1erClKNnL+v6RwzIF7GSqqUG0AAdulet/DD9onUfhZ4a8S6VBFPcy
avBDAZI5wgjEayKG+6SSVkA4I+7XlcmZkUALuYDqKZcWBZSeuB61oluujHGW
I0ZFxdF7tp4o9g35Cqeh617I4T8dr4o8PRWs4kOpW0WJCw+WUdMj3HGR714j
NZNFK+3GTzwK6Hwbdvp+qwOLswpl4WReSpU8cjNTVjzxuVF2djnfG0ufEd8Q
MhWAOemdoB/WuXvr1oIVF6nHNbPiG6E2t38nDnzW5z97nFYskP2u6hC8BiAM
DjJPFYN2EmfQN/pRt9YmVAHCyYBXn0r0Zlzb6fCsytHKqhGDc4I4Irl9UiH0
y/uJZWCxxSFVP94g9BV7R/E39uaPLclyD5rqQx3E9+fzry4RaV1sejOadkzK
8XqktvsdQwDbs/hj8ua8U1OJNPu5rpW8iKIHKcA8dK9R8WaqPJb5wqD7xJry
yz0yX4i+IhZx7k0i3la5kUct6IPuk8V1wuo6mCSk9it4f8H3GsaBd63ePHZW
Kq8qu/Oil6t+J4HqTXMaTr1pPa3zTCaJZUEcQlBy+QQPpxXofxJ1R/EmpWvg
LQjHDFEQ+o3Cn91Cqfwkj+GMdfVvpXJ+FdN0fXviFaAWt6PBVgRFLNaY81ht
IEmTxuZhu2nsMU0pSWr8/wCvUc+Sn7q3/U7H4V6Y9x4tsbjzd8ciSxhW7ZjN
fWH7OfwEsPixlJ9fs5Ljwzp4ylg7Ri4nBAVCw52gBiceoGa8E0PQ9J8CfErR
ZdS1qJ/DTv5zX1IEZZ/KGQwMI+ZZMjbg4Gec4r6g17/goD4b8C6TZ6Z4B8CT
XdlbgRibVJlt0jjHdYY8kseVzMpei0U7ORVOnVq+9Si3bXQ+wwDXhK00LS47
DSdOt9O0+BelbaMRRIB344/E15t8S/2r/hh8KmkbtjW18R6yp2/2ZoRE5VvR
5c+Wn5k+1fnp8Tv2m/iJ8XDJBvIW5/s52JXTLLFvaqvYFI8Bv8AgWa8wDYY
bl+VTkAcYrkliqchYwVz6mjkM5w9pXnq+i/Vnv8A+0T+2D4t+M1nL4fitIPD
fhcyB2sLRzJLc7TlFokONwB52gAZ9cV4PZ63qOkwTLFcS20LDc+04BGKfdat
NLCsIlg6Elfm/OudvjNezQ2iO0k9w4G0HPoP54rOajiqihur/cdjlPL8G5OC
jZet3/Xqeufsv+Bh458fSa9q2TptluuZ5H7IgB5P4AfnT/inJJ8SPHWtanf2
81le2c7x3NlnLJa9IZE9VA259/rXd+JLr/hRn7PthpsEnkelfE0i5K4DR2sZ
BP8A303H4muA1P4gaf4htdG1pLiO213TQsdw7AA3MJ4eNh/EMZrXG1pUZRpX
Xu7af11/yPmMHRm6csTLRvZl/wAaabdx/wAOfA0k8geeztp9LLMevlSkpg+6
OhFebPo93t3JEWGc5BzX3LqXh/4U+FPho1zPPZ+OtKOni5mt7CYqthdTPsRl
IOcBo+/5V8POzxyM0TmPBPANcdSICMVJ/wBdj63KcTXr0moWXL3X63/QqOhX
KhcMvBBq7p2orBC1vOnmRvyCDgrUX9pyL8soWWMZ3ZHzH8aW2u7C5EhmjeFs
4ynOBWEIpO8JW9T0cROpOHJXpN+cXe3n0dxLuxktpCx2IWHyue4quRhQMAED
lh6VrCFhb+UJo7qLGUwculUr2ye1ZVkBIBznqKirSt70djbB4pVf3c3eS+V
13t+ZGmyCEvwuOS5rT8leGV8VXscl3cxWdq7ERNLkbf9o/0qXw94Nu/ELNd3
ISy0iEmxlum2LntH3R611lvp8sEsLwxh48AptPBA6c9q0pezgpXkuZ7Hz+aY
+pOcaVG/s01eVt9dvQ7uVvDOI6DpUOnWc1pfqhE9xdPvST/aUHkHOO1eda7c
C0uJwGWWRzveXNdH42aXT7uKS4/1ksSFEaxj16c1m/D/AMNWVjbxIbS8uDEg

xIXOMNg/dP8ASvJhJ4On9Zm/ea7XsvUqITjjHKVRfu4v736dkcdbvd3upRiz
WTzA4ZGT7wOeteu6/qPizT9K0q4mknsVu5Yx9qtJSFEikEHIPBB5B7EcVt+J
PDfhjw5rlvDp7pbzQgLKueueOvf6Uzx1olhqXiOOz0nUVutOeAGYAmOFJCCC
EB7dDVYbFSk/bJNRSu9Pww36mOYYininGkkl+Zo67+0p8Q/Ex163v9atprca
fVuRHbRMhjjUBSxx8shYYJBzl2HTlr5u8C2LavrIjHISfOnDyN7FuT+Vd5r1
pceEvhrqNnNcm61HUPE8+4I25G4ElO7KoAAHuayfhXp6f2tPLtylvbk9ifk
/kxP4V7n1h1acu1zyI0/ZJR6/wBI988HF4rXVtXIG8I7IP8AaxwP++jXtWkW
Z8NfD+di/wC+ECW6k9SVX5v/AB415j4U0rGi2Nq4H+k3KM4PdVJkb/0ED8a7
r4s6lcaP8OmtLKJpr6S1klIj7ZBYn8AP0rzaa5nfu7/5HoxjzVlxR85eEdQs
Nd8S60TrU+kaxLOGs5DMUgljGcq2ActwuB3zXs1y+oeGNRFrrRs9VW+VZ3k0
4G3ltyQMYKgDpzivj8XMkE6OkjRujZV4ztYEdMH1r1/4P+N/GPirx5Ypd391
qmnQgC8EjlQsRUoGYnHcj3rnxE5wU+Sy9dz3sdl3tH7bn0S2voe2jxBrnw8h
vLDVPGt9a3dyxkslFy8hgiVslXIjWg9B6Vxvi39qrx5ozWzaP4uiiHD+TNay
pFcgtgNuBKKlecdeoq/8Q/Dumvp2t6lb6o5ngg8wSMjSByrYGFAJwen45rxn
4c+BbrxFcSa5cWoWzR9wc4CBvT2xS+v2puu3fp87apl8jA4SjCEqtZJpdH1+
8+jPh5+03461OOd/EZ0hUVA0W7TwhY++3t+FTePP2odT0XTzHqGgaFcyOQYV
t96u+fX5jj8q8o1S4XwzBbSsJ4Lq2WQ3t4LoPHcAn5AiY+XArjNjIN9qVx4k
1KKW7SzAkgs2zhhnGCx4B7n17VxUatbEScpNOPWy/D1/zJlQpc3tFFa6JbXf
+R7H4D+JE/ivxqtxLpsWkyOoBhhYlc/U+vFfoH8NL77b4btWLS527dzHO4jr
j2HTHbFfl/4V8SS3fiiz1V7kzl7BAruNye3rxzX6AfA/xlJLDylclH2kL1zx
wo9PXNfa5bOLp8sFZWPjsdCdOr7+57dRQOaK9Q5j4h/bq1ZvDX7OPhfRfbbN
cxbh65AY/8AoLV8q/sy6ltlr1V1YxaXHNfuu4AMUDv/wChMn5V7/8A8FJt
VTUvFPhvQlbZDbJ5rKo4GFyBj6Ma8j8B3zeCfg94ou2iH2rVdOu7dNoBIRtu
7H/AQBx615Dqc3t638zl/l+gg3vVIQXa/wCp4z4L8fal4G8aQeJdEuil0HZp
YSfkuEJ+ZGHcH9K/QR4XfETsfin4Ut9a0iTCN+7uLVmzJay9439vQ9xX5aW0
rWzwwwiAAZByM9c/SvWvhN8UtS+FHlqLWdJlNgkxHf6eW+S5iznafQ91bqDX
RFRklTk/R/o/L8ghVWzPtzxTojaNqv2qFdkMhwxA6E9D+dew/DTX3vtNhick
Og+vq4jQdU0b4p+B4NW0ac3NhdRkKX/1kL943HZIPBFVvh1q02n6lJZSuVeM
5wfUHB/ofzraneN4S3R0dPQ9o+JmijVtJttWjXMir5M3HY9/zqP4KX91b21z
pdyAIVJeA57/AMQ/ka6fRGj1jS57KQhkmjPHoa8yh1Ofwl4hKOCjRPj2yD/U
V62EaqRIR/m29Tnqtjzjdj3eqF7ZyG9try3x5iHZlv8AfQ/1B5qbTb+LVLKG
5hOUkUH6VZrl1hKzBNNXR8+/HfwQlTrT6pFAXivkxM3YOOOP1r88/2hfAstmJ
7qKPMiMXUf3h3H5V+uXjXw6nijw5eWLD94y7om7hxyP8K+DPjZ4M/tKwlzGT
LGSrKw7jtXk14uE1OP8AXY7sPK65X0/qx88+E/2pdJ0T4faXp13FeXeuW4Ns
LdFwCg+6zSHgccdzxXM/Ezxvr+v/AA/0PxpPl7JpIndyyQahZ255SUMRgv8A
exx7ZyK84+LHg8eC/EgEWDdbXEYulSOcA84P0r0f4MxQeM/CnijwdO4b7XEup
2pP8DnCPj6MqH8a0SVSnKq17yd3+v+fyNMRTjTnHk2kro88s9bhFzGS4BIG7
n17n863y4M8bggZ9e9UvCXgmz1C8v9M1jUotFuNPuEkImuWChli3lyOoP3tj
MjFRyULYHFaviXST4ZvZtNmOLm0IMUq9twODj2yK6HDIhFo8tpc7R1HhbXbz
QruG9spfkMt2yrDurDuDX1F4L+MGneMPDz6XJJ/ZupvGlijC0mC5/vRuep9uo
96+Q9HuNyA54rbjlG3k4968+vQjXjZ7mkZOJ9U38d3Y+M7OCS5W5tpl40cPE
yzqucbiw69O4Heu28beGba8gv2WN/sZQhHXKcsMtj8h+Nfl2i/FvVPD0sa3l
7DfRxlEjS+c79oPCh87sfnXpNx+0tb6xpP2afR7tHZdpkt74lfbFfP4jAV+
X3Vex0wkkdfHp6WNsLSB3lMqBNkx3gDk5IP1x9AK8v8AjFcWOj+EtJ0G2igt
it084hh6KBuVifqxPX09q5/VjOlP5OkaU8U3O65uZCWb6gdfzrzi51i+1/
VZbq9nM87Dkt0A7ADsB6VjgsurRrKc3aK19X0PUnilzp2+1t8ilfSJNGwTDI
T61xviuz2xLKMAMNpI6Y9f511d8TFcHCD5uQqE1ZWpxi5s3DfLgEjppX063u
zg3R5vbbotQhLvlhIM9+4r0lyPHckZLoTnntXDayiQzRSqdrnB4712qSI/ku

WJV4w2fXiu13TTOS2jPT9K1SSExNEm6OYBicY7fzrroJlvLNnKFTjuBxivOP
Cd2l1Yp5hLGFvLGCcgdQf1P5V2unX4ypDeZHjBG3+dZ1E0yobFsBcAflO2SO
la+mWZnDHzNig+vFNj06MoAhCjqM9s9qt6SJYZ3V1xHjOe1Y8zRoXGtoYlgO
XfPrkfWpLzdgXac88jFViWaRjtPHJP8A9arlmqgxZBJPTntUtltx3Bblb6
5/IXkP7RnnXtnoVukc0rhp5DsQttVVTczEdAK9jiRZt2zLY6n0rG1u7stK8S
+HpdVDrpqmc3ZiiEsqwFNrsqHhsAnj/CiMrSTQpK61Z4h8OldlzcQxXkDIqp
8R/BlxZ+O/F09mnl2cAsppUKgAGaFQWx0+8Ovvmr/wAPyqFMZ2Z4J64r2Px
F4VGp6n4mhLqJdS0zT/nYcKQjFfylXNfSuVsO/VHk2/eLzPmfSrxYwFwN54B9
avyQ4PqR6dqtT0u60HWbiyuU2ywSFD6Eg449uK2NPmNwo8vlhjAHNZQjKor
RVyr2epm31n8oYZbJqrYQZlBJ2kcAetdnF4Y1HV4WFvZvKc5AQAVNpfww1+7
uhixkA3Y3Nwo/E8Gt44LETVowf3FKtTi9ZL7w8S/CoeOrSPWdNIW01SeJXkh
cYilcDBOR90nH0ry6w8M31r4y0/SL+0ms7uS7ih8p1xks4Ax6jnqK+jxpGua
M9p4c0mCK71x4nkC+aojhjUF2kdz8qqqhYk4UDnqAeJXX/D/iLWV07S/Euo
+IPEVtDJcw3y2ax2SzxruPkFj5mARkOwAbH3QK8WpTqUJSjUR1Jwmual/wAX
Pe+KPElxZaehWCGZw8jn5F+YjOKmtrGLwfpMkX2gzyOd0jtwM47CsfwJqMi2
K3VxKzT3EBaR2P3iGySf++qz7mPWPiXrUukaENsETD7XqDg+Tbqffu3oo5NZ
Ri78vYttWucxq95feNNAOk6Xkr1nm6rGvqf6DvVnXdcHge3h8N+GIMmruOZF
5aMnq5P97+X5Vu+OdT0v4Q6cnhjw+Rda7NjzWOGkRj/Flem89l7D9eI0fy/D
ljcXFyxn1O6JMkrHLv7A/Wuqo404pWu3t/mRTUpybTskT6BYaHoXgnxXaa1r
UmmajdRI1r9ntWnlv5N2DCSMBI8ZyxP4HJo8GeNW+G11cWkunLPYzr5F5psy
IPMXGQ2cfKwyCD64qx4Vslb/AFINXvlaV7RxJbosYdWIBG1TnjaOv1xXc+Lk
svG16NY1izt4Z4VCBbZdplHYN/el55968qelcJWavFbvz7eZ6KwynDnTSb2X
X1Kmt+A18OWNpq1hd/2v4f1ICSz1Pbt852zIHHOyRSCCvsMZBrlj0W61JJ0V
S7FDnA4H1Pauk0i7v7S1NoXaXw+yuW0qQb4/mUDcMngjAlI6FRWjJ4kks7aS
LTrH7PbuACSMmf8AGuDEuc3GVON+vax9HI9Z4ShOnOGr0vdfd/wDz6GwNog3
jBUcEjrRdSZ2qDyepI6V1njaWKW0tFcKt68WGI4K984rihpkasfNaWZiOrN+
tctOUaseduzPqaNapOlHkh06v/hxzgLEcHB4Jz0rs/2cvh9J8Q/iPFI6f6JA
4G5vugDufwyfxFeZ6pA9lCI45XLzvsVc5Jr6o0Gyb4E/s+XmobTHrurr9htg
p+ZWdczMP91OPxFe9g6Spp1b76L+v62PjM5xNTF1YYJR76rf+tPzPif2jPH
S+PviPftWrk6VZKLDTxn5RFHwD/wl5b8a8Pub6W1ugoOXjOfm9K7ScJcsVYF
JMZ2uOf/AK9cz4i01kiaVVxKvDe4rF1Oar7x6uKoJYPlovRI9w+CvjywTw7r
enrZy30ur2Asp7aJc4dZFeNwPbB/M1y+u6NeaLc+XdCKOWTL+UjhmQZ43Y4B
9q5H4OahJaa9Kkc0KXnRFG8s4J/ziuz1olbSi8gq7KeP59/zrStBSgz5zKsR
Ojioq+ktH8/+CYgt2Y4wT6gd6SVOCYAHQ8YpGmjtShd8bzgHPX8Kcd5b5uh6
mvGaa1P05SjrFPYLcLBIGBKFOjA4/Grtlaaj4qjePftsFlzcOPnOOoX2pNO8
OS+ISjIjBp4J+fOHkx1A9BXqXhzwuoz6VpWnRIWIYRRRMMFmHG38a6U44KK
q1r6/wBfifH5jifrrdHCNaby6/Ly7nNeJpF1b+yF3TlIpElsl3IK8DGR9a6W
0XT9BtbTUJne4mhYMlorARdOrHuc9qn8a+B5PCuutBfNDbXkAEklmsu91zzk
kcD6VwurXvnuAudgJKgd/U1IVoUKtONeUWv7vf8AruZYV4qtNYSMrqK1I29P
kP8AEPiSfWdTkublzJcSk9Oij0FdD8Lfc8uq3q3r3jWNm0whNwSQgOR949gK
4D7PLM4KK8hPXaMkD1rqfDWvXkGlzaRAGCSDG2Pq2T6d682qpy0j138l5eh9
LiqXs8K6dLQ971zTvDHhrXrNrrW7fXpljJl+Zr5iW+eFbfnk1ytrJd29/Hpm
palZ6iGuYplAy+ZMsDvgEOOG4lwa9l+HHw0s/C2kw634o+x6Nay225oLlhvd
iuACp9+3WvNNY0/TF8QyLpsrSq5iLu3DDAJUDHpuqMCIUnCHK0ltfr5/j8z4
zESdKE1Fpp7u3U2PiB8OJNX1dNPRCZJrNpLZTwGkVwcf+g/nXHeA/CVzplte
xXELQ3MlysLlwwy7Bzn8XH/fNfUvgfSbT4g6bZRPciy12xYSQ3TLuG4DGSO6
sMhh/UCvcBp4WeEtXtY7nxVodxYagq83dmjS27n+8siA/k4Br7iphIVqPJDR
nz9LGunVvU1R8y+E9Ik1SzhAJWOMYJ7M5x/6Cv616xJ4YmudfNzcw4iaFo7

aN1+8gwC2PQ9PxNex+HPBfgLw5cmfStPu9buxgxqsEj4IHHJARfqxxWIN4Pk
1PUZb66AW7nUCRQ26O1iGTtB798nuenAFETDLHTfvPbY9CeYqeINbn5T/Ezw
Bc6B451yxs7WV7WC7dE2rwB1A/AEVp+AvB/jLw4b3VNGa0cBQs8MqiRZA0cH
Pp14Ndv8Vrh7j4ga3fHVLeGBryUwwvIAYgthcnOBgc15v4z1m51TxRDpWkal
K9pCiKBbuQhfqzdfmOe9eNmMG6s4xaVvLe1j7ehiq2ISo2Vkrt7/AC9TaX4j
eLfiDHP4c0+ytbC3mTZdizG0yKGJJLk5AxxY6cCup0PV7rw7psEdre2wjsp/
sUmn5PmlSufMI6Mucg96qeCoj4JtzdjzljvXa2fU2g3xmQclRng9TxVP4leJ
ra7uksNNRYXcBp50TaSO/Hqf5V89/vdRUox93otvmY1qkLtKNoLW/wCZi+IN
XufHGrOfJ3W1uWSOKEfKxB5bA7Vl3Gu391B9kjLiFR/FhQMdMetel/CvSPB/
hfStU1fWfL1u/IVVg063lw9uGVgxYE7fTk9K4nXpDNJst/KMUmwDaVdyw7Ei
vfp1KVJxwvInZ6t/nqjyai528RCTskuVWwS+SevmVvA+mS6dftqFzPbGNU2J
GCC5bl4x1H196+6P2ffEKW8lu/mkK648xeSgPXb6k9K/PbxDrCabLBp8TjdG
4a4kHUtdHsK+xf2ePEBk0+wldorRkDpwwofw/nXr4GUY1JOG19DzM0p150q
deuvekj7ztWDwlRwMdD1H196KydCvw+lwOzClONy+ccuw/vH69aK+gufNp6H
50/tf6k2vfFDxbdqQ0dpGLOJ/RicnH/AcfXJ69bT+H9A8JRfKILHTxLNC//
AC0kmy204/2Nh/Gr3jIG8T+ItUty6q15qJRppDwBIUJJ9MLk1c8SQx+MvD+s
X9qQYp3eWzx2SMBIvzRF/OvHoK1KLfXV/d/wWW1evOS6afcfPPxN0nw1ELSf
QVNpdbQuo2Bk3KJevmlMDYpGCFyeO9cXp87qUBO5Nu1c9+emfWut8apvW0vY
1BWSdy5WVehUnBPsAwB+lcz5KxxbgMRSqWwq4Ab0Jq9m0cFV2mz1z4FfHHUv
gb4qEs/nXmg6iyrqGnf7J6SJ/tqOh7jg19nXup217e6f4n0C7ivNN1CMT29w
h+V+OQfQkZBHY1+dFnb/AG5Y1mmZJV/1Zfv3A/Gvb/2efGN7or3Xhq4eRtKn
f7RbJlf9RN/EB7Hr+FdkH7VWfxLbzXY6KFbXlkfob8KfGY1K0t2kOyZDtdc/
hn8q1vi94b86OPVYGCA4Evp7H8q8Q+HniEafrMBfiKbg46A+lfTsUMPInwvL
Zy/MHj2fpwa66c+Vqceh11laNHH/AAl8Y28+7S3uYnkVtqgE5JA/IXqVfJHh
6S78HePJo4VKzQykDcO3Svq/Tro3ljBMwCs6AkA5wcV6eNhF8taG0vzOCi3G
8H0LFOfv28DLHrMk0UYFvfgYzXwr/xf0P419FVz3jzRLTW/Dlyt3lsCwKZR
M5wEwO59DXiVoKcGmdtOThJNH5F/tTeCGtLFGEaE28hdZF67GOCPwP8AOvAv
h746l8Fahp2uR7mawmMdxGP44G+V1/QH6gV9yfF6XS9Y1Qw6rpL3egTRPazS
QHbKqscebH/trwcHrivhfxP4Sg8JeMdV0C21OLVrWbJiul1IVblc57kbT7Z
9c1z4WbjNxa3X/Do0rYiM/ci9Yt/jqe3fHf4eQ+LNAj8X+H9l0ZYBcOsfKzx
7ev1x/leleKWvj+Kr97m4lka52ljiYgsxVVXJPc/Lkn1NdL+z/8b18HmXwf
4hFzNHkkZbWdzkWzk/Mh/wBg/oah+Nwwau9C1a68ReHLcvZH97PbxDJJB53K
B1WtlB0Jcm8Hs/0MZNSXMty5pOphMAkg9OtdXa3SzoOSfTivEPD3i5L9Fjkc
xzDGCehrs9O8Qta4VjuX1pyiyLmj8Rkj0GDSdT1HRLi+069eSEX0Fw0bRuuM
ogwULAMDhhyK6SLTo9M0XT9V0y+/tTQ79f3V0lyrRSD70Ey9EIXgkAkeEEVY
0vxvbah4T1Xw3qNvFfaTqO2TDj97aXC/cnhb+FwPIPYqSDXO+FdLvPDeg6zo
39qfa7DUbmC5EWzaqPGGAfGfvEMRkdqz96N4Pb+rmiS3S1L92h3E9uolOc0/
TU+eR8+w7ZqSWKNolTIIUdRwaieVvJ2Q9j+JrC1jpiyXUFjaE+YvzdjhNY8s
ClrxvHhsdzWjZ3zvJ5cuGPTDr0NWJ445wrCNNwH3h0NTbQ0vY8h1O/OnSIBD
5oDEfN0ro9PuF1DQ7K4EYXAMbADgHt/OsXxbB5F7M+z5d/Qc4OK1/ht/xNNP
1TTzyyJ9pjXuSvLY/wCAk/IXQm5QTOZ/E0dD4TvfS120TOAknHPTPb/D8a9L
s1EUSEEsWwcYxivKbG0ZtRjCty7hcjztXtVtPbXMaW4ZhtHBPf8AGid3FIIL
U19Lm+0QcggLwTnrWtahG4PAHqetZdkEt4dqEcdT61oxXQZQoGAecisDTU01
RVX7gU8YHWrsEaSBmKqw75AFZcM+ZB+7yPpF51oxXHLrjCgHpx0pO4aGk00M
VvkNjHOR2FfLfxo+I58SeKITpcs0NnbxSWJkzgThmBfHHTgD6deuK+kNSha8
spYd+A6FCfqMV8u/GGD+yb7w7pAj8prG0ZW+XAZmnlcV75BBz+HatKUf3qlm
7R0Nn4eS5mAxu4HAP8q9O+KHxT074d+IkW6Z2lvdKtHUY5GN/wDjXkvw+Zxe
LtHVQeO1Wf2t/D11d3vhTWZIZDaTaUIVPCF1kflz9GU8+or34K9CS80ec3a

aIPAN7qnxNsfGXiKyW2nuLbUy4iuV/5YIOMH229DUL+PNXQLbssVim7aXt4Q
jZ+vNdd+yxorWXwp8VzNb+XDPcM0UmD+8AiAP1AOR+deX65p9wRJdozPEsm1
h/cNVHH4mg/ZQqNR0/IJYenU99rU173xJrKy+YurXolwcpOy+46GuYe/uri/
ImuJZjnOZJC38zW3p1v/AGlEmTs+XqwJ46k/pWpa+CdJv5Y2OuqJcfdhhDY+
vzCIPE4ia96o/vZUI047I3bS/wBSsPAPiqDSbZ59U1HTrW0g8s/O1s05a5Vf
dtsII7gEVsfDz4fad8C/BmteLvGUlrbeLdYtGs9O0oTK76fbOP3s82DhZHGF
VM5AyTjvTOjeJdBh07SdC0qbXLI4Dy29yUMcEcecFpHbhce+vPbNeu/C/wDZ
50u0uLfxJ8RtZt724i/exLdJ/osR6gW9v1nf/bb5R7V4soSk231O3mSPBfhX
4Al+KdxpuhwXlzbRymVpPsiDzZlIGSgY8Lnux6AGt74z/Fjw/wDBnSP+EO8D
R2/9oRKY5ru1O+O3bul2P+sk9ZDx6Z61z/ivX28N6r4yn8L3E0cUepXMVt5h
CuYpGIO7bx0OSBxXmGI/B/xB4ouvt2pAWQmYOpvpNk064LNIEPIjVFZixwMD
vmujSMrvxcb0SRI+GrmDTlrnWdUSS71KcEwlzZOT1Yk/z+tM0mLUvFGoS3qq
Xt42w8ypkc9FQdgKnuLQ+JNwtMw6RECI5nGxrwjoqD+7nGT/AF4r1T4VaZDp
EapcQeVlw3mT+GFFt6VxznzN63fXyOiKdkun5kNibjUdKt9PSxtrGO2XJvIY
yHA9Dk8kmt+H4carqulRajZ3FvqFsrgTpBMN8Yz1ZTyM10uuLoWpaTI8F1Gk
ca7nulTg/Uj+hrjvB2sXFjq8t1YTTR28IIDsvDrkffHlxweDXmV6Kp0m4ysu
2+p7GExdX2kVypTbO36nq9naRRGxgvtMsl7YusRRlj5q9sls8n8K898dW1rp
mryWNVn55ik2gxjrZ6CvQNd1mHx34duNYla50jU7dQ9rJaxkLLjgjb1A9DXm
mlI9PWaeRI5J3YsZ3+ZlrycDTrNzjCXNfT0PVrVKSpRrS37f16i65okd26yO
FV5E5ZjtYN9DXJ63pMulKJFfnf7rp/KvcfCnh3TdW8lape3sL/2i0fmJd3M
BVUGOArHg9M/jXhHjO9m02zIdZ/aAWPIEHjcf8/pVUm60vY03dxdr6HpYXFP
DRcq0rJLZ37dHffyNj4H+DJPiN8VIFMZIsNOYOygZDvkbV/Fska9C/aZ8ax
a/45Hh6yId6b4eQWXYHh5z80z/8AfXGfRRXW/BjSl+BnwS1HxjeRquqPbieE
PwWuJQRbr/wFd0hr55M0Fyv2qV83crFmZWYzWJ/X619RiUqVJUlfPr/AF6n
ymAxdsW8bWV+Zv8Ar5FG6tl5IijL9H7j6VnT27BNs6b4+gZf610NxlqoVYKG
Bxz1FUZRxcPmyeOcGvBjJ09Jl/R3GniluVJq/f8AzOP09W8O+J7eRCwV2xux
1zXoEmoxz2U6TyClyDdlufmrl1tru7WWO4IBRX/dl15B7Yb6VoIwUw9eVORn
JBpV616jrRgrM+C/szFVpyqUoWs+/Yg1K0FtaRI3Ek1yQsTFeEHt6Vv+FvDb
+Jbma2kuhBYWkXnXt0oyVQcYUd2PpVXRtEuPEeqeVEWZEO1pBhmDf3VHb616
RocUXhzTrnT4IPKiuMebv++2Dkg/XpUuhOpSvFa9BrGfU6kqdSV5SdpPXRdf
V+fQzJbnTYXgi0ozTQR42Zi5yOxrqvc3jnUvDmrNqsVvHbZpGyqGXozDG4eh
AqfSPD1vcamLr7KBpUUT3D4kCKHA+VC39BXMxlzeeMNcg0zT4A0txKiliiGN
xJ4H0Hc+1eeqka/vYqHweet+xvHDxuqWDlaMtW3rZepm+KNZm8Q6s+oXU89x
cSfIn7ZLknH3NdtP3wXjsYYZ/F3iCz0MOyF7CEGa7VCOcqOFOMcH1reubnS
/h0unWWjWthqmp2DmS71W4t/NUzkY2xg9FUcd3Ga5TxJrct/fPf30zS3FwfN
lkPVmPOa09hKb9rW0T6Lp/l08zoeaT0w+C1a05nrf0NbVviGPA9rZ2ng+0t9
Ps7T91Lc3Uccl1dkkncxx93HBHTtXBxeKJYfF51bSLb7PK8geONB0kP90f73
IFR6rPZxe9yzSzEbeP5VhuWhKIWIzTkY42nsa5ZpQk1T2/A+owtGNXDr2sXd
rW+lz1HV9S0rW7Vbv+1rqO9j5nsb9mZvMx82M+/b2rC8G6yl/EMsW7/WODF5
h4LLkbPbIJGfXFcPaagbW5WeRfO6lyxyT6n61safbeeV5DK3P51vgYtc0pSu
/M+XzfDKhy046Ra/r7j7N+GDfbZlJrKVomB64w6nuCOxHTFfWngPxFq8Fstv
Ksc6kDDKNjffjj9K+CfhB45/sDyF1aC4nCAKI9YUq3AXsHDApMB6Ng+jCvsT
4ffE3RbmBGh1nTpM4+W/jms5foflkX8mr6CnUU/hlZ9j4+dGUd438z3u2DX8
AecOm8Alnu4rO8Wslp4fureHbE06MhbONqY+dyfZc1mQePLWaEH7fZBcdLP
fOx+hKqK8Y/ae+Mc/hf4c6pc2aiAvsgjMpy0rMeh9sbjgeldEGrrmZpQoTq1
lwit2fm78VrVpPHWshdzI91I0YJ5CliQPyrvvhX4DsYNJTUL65SG8mJWCet1
44yf4cnvVbwX4bn+LHiS41S/2woimR/KAzI3YKD07fIW9rGnr4e0+4N7Zy21
5HdiaK/a4wBCAR5QTH05r88zTEvGVpQi7f1sfpVeraCw8XqrXF8cEeG7K3tW

mmUM/nppJm8xPPPG4D1Oetcnb+GmtNKudV1km2vLh90PnHaZCOoC9cCtTw1f
295eaj4h1Upd39vGDaWMzHAH97Pcjg1lXxsdbmvZnE6XUqEiRptwJ9PmPriq
w1GtQi3GPvK3XbrZa3seBOrRqWo1Jvlem279ey/Mw9l1B7JriW3kUPKWDhky
CPSotY1UeHtPV1JTUJx8gUAeWvqfc1rWZsfA/hq+a+k/tG5u3XZDF/qlK88N
/FyeSOK8x1G7l1bUZLqZnyzZCIs4GOAK6pVo1VJclm933PRwmAdXEe1lPmpr
4f67IVS9zOS3zM2WJbmvq39mzXRPp0K7ySpG1cflj1z7nP5V8sW+ntfXMdnE
zbml851/hX0/HvX0D8CbpNK1UWUZbYBgbTwSO9dGFko1Eu51cQUObB8/8rPO
d8Fak8vh+B0dMHOWmYZY9yM9B2/CiuC8FXaT6DEWtfPYEgs7Yx04Ht/9eivq
FZn5S3Z2Pzx8Zz6tE0sTwSRS6tKqo3oOjsRnOTnsMV6r4bMtroltbn7tFCB
T2UcD9KxvHOu3Pjj4wxy3UuRbCQGTOAAqZPA6DJHArplpF0rTZ5Uk+1BSxSf
G0SAcAge9ctJueHUpLV6nfUhGFRqPzPnfxFDDBo/ISMYympTRxuT8owCMEeh
yB9K5aOynEEyA5K8OE5wPx/Q16JrWnG4srZpLcOkk81y4ddw/eEHj/aC7f8A
vqqn/CNJbWz3MAMgcYUbfm/3WHfpUTtzs8Wq+aZgWemRaha28durtc7grEdB
0AxXeRzjSLa1jjkT+0lirvKnBVvT8RkH15pdA0qHwzZtqDriRjuSDqyn+WKy
Ltbu+uPNwbhmON3c85A/wpKfJJWGtD6i8P60mpadZ3VqNgIjEoAOcOOo/Q/I
X1b8HvFS6pp1v8+SVCv7GvgX4VelpdLtpdNvGZWBE1u46f7Q/kfxNfUXwo+K
XhrR/Ct2Wvi+p/aM/Z4oy2wDGDuHHP8ASvSp2bdtj1YTVSmu56b8TfA0sWu/
23aQqYnx5jDqrf8A167X4ffam0otMymI42BTVX/hKLLxto8dpCHX7VGGc/3O
/wDStw1oa6FbC3id/JGSFZs8mu5Vv3Los5JU2p8xs1x/wASbL7doc0cp8yM
kER5wPpPrXYVx/xJvk0VimHnU5CHuO4rgn8J0w0kj5A+JPg5Q88RU/ZX5YA
Z2n1r4u/aA+B+tWNzDq+nQBrLad1xEcMD2/Cv0V1mePUpxj2ZcjGMdq8q+IP
hmWzhl2xMbaRCpgP3GJ7+1eVTqOM+We62Z3V8JCaWlp72PzQ0/4Q+JNYIEUN
j5d1LlkjkcKz46/l/WvT/B/jXxf8OdOj0XxrpF3Noafu4NRiXzHtf9nl4ZP9
knl7ele0eFPh8sXjMzm+FhcMC2nF0Bhkn7RSt/CrDIB9SM8VwPjzUPFOm+I7
y9tG+zaxC5hvNNvUH2ecLx5boeFOOMj8c1u8Wo1PZt6Pv/X/Axw06ftYt03
drRo838efCrTfECHXPClzAskvz7lm/czH2P8Dex/SvNrbXbzQ702Wp27wzlc
FZBg/wD1xXsUV/ovjCWR/DNvJ4M8aQnF94el/wBRd/7UaNwT/sjB9KpapJpm
rD7D4w0oWZ6LdrkxqfZ8bo/o3FdtPsvu/wAnsZC9nocnputRXAVopiMdga6O
x16SMBS24jrWDrfwW1TTEN94avF1ayYbhEXAlx/skcN+GK5mHxFeaVcG21O2
kt5kOCKqFG/WrcU9GNSPVotcEg64Y+9TLqRdTjjvwa4Ky1+C5UYkwccZrVh1
lYG1hgdvWsJU+xvGaOxXVBx8qhh1Yj+VV7jXFToRwPSsS0vftLFEzI/PyjtS
NZXV2hEcfmPk/IAQf1HP4VMabvctzSWrOd8WPJfJIYiSC29tvXGKzPBeuy+H
Net7sEYRhkPxuHch69K0plmF0R5ZVg2NrcHP0q3Z2i3WtMWt0ZHt+Sy5C9s/
niqhBw0RIKd2mem2enQWOvK0bCSzIVZrds/eRxlefUdD7g139lbi7x94jPN
cD4Y+J/gHSbQf2r4aa02MFkj095FkyOCYmLsvPXDqR9K9L1iLS7a7ibR9S/t
TTLm2ivLS78vY0kMi5XeuficEFWHOCpxxWPKuW6NrOO419QW2OCC5PPFSx6/
GOPKxj1PFcxe3qmfywpDJ39al05xcy7WOEAYcVla+w7o7S08QhiMgE/XitWw
1f7YGAjww/ilri7ea2icAAu3Xk8GtSHWIYly5Crk4wDVqLe4uY6uScBOTj6n
BNfNnx0uTffEVAuWWK3iXLdvlJ/rXq2q+L0tz0zx+FeG+ONROs+MpbIFO0hV
Az6KBWIFfvUZ1HeB2fw7aO1gnZgPMKbEP8/619g+H9A0nxN8FtNmullb9RKY
plrIIONwHXB/n718i+BdPjuIHDSvFGUUDO419g/Dq3h0T4ULYszm6luPN8v+
FFx6+ufSvpcl/wB3Ns8rEW5o+phW+hQ/2dcWUMKQqEwyLFEoVVGOGAr5E1ya
20OXU7S6dl7eSTBLdARnB+tfZb6g1jFcOqbpShwPevlfWtB0STxLLJ4q0l9T
t4t0sdqkxmxDJnq5LKNum9Tjp1r5+rdNtnq01pY5LxV4807U9AfT4vDml6cpK
4uoPNeQYI6Mzkcj271meHPEi+GbuC9066UXMatschX2t2OCCP0q94n1HSNa8
QyTaZbWtpalVvrK2bFFgADB2heQOI5A9a2NM8MaPPZGT+z4d2M5xXoxm6sU
zkaUHY9G+Cv7T0XhFfEt54v8vWL1vJbTZ78GWOFxv3KklAVm6EbvIGoleefE
v4yav468c/2p4gurux0OUZleKRTcyRdhwckO20cU4aVcxweVpCLbFTvkddiK

qDqzs/AXpknFcPc+NdY1eS/stO0rSPENiqtFNqt7ZoLSL1ZJQoYsB0IPpgGu
WpWab0t+BuolQxoPGen6xbel4dJsLzTrq5IRNLsIQZmPOMkgZLYGePWum8B/
DLVLe01S/wBZCs95bm1x5/mOmWG5HKkkFgNhGehYd66n4TWui20t0sUNslo6
eVcS2cLrPcKR08xn3KpOQVBAI656V6no1no3w/t21d2TTbG3YSKFxsX5vTpn
6dK8zEVKkko0t2dlCiuZuotjh/C37OHj/wCIAgu7TwwLYW1syhby/wAWlr5a
9cbScY6YqDWvDcNjDO8V7DcWEc8kH2qAkCUocNtB5IBBGfUVv/HP9tCLxpYL
p+jS3V/hcPO25VVvRSfb0FedXmvRW3wv0BJJfKnniY4Y/wATNubn6mnSpSoR
1Nkr55aHNN5mo300dVufuG+UH+LHrivUfBV61lobac2lxQyzyiT7TcA7mTb0
AHGD1OelUfhHfaU7OsdqdSupF2M6/wDLdvU+vvW3Ja2mg3l2BdXuqCHacAf
vE3Z645IFeJjcVGpzUbao9LD4b2cozqPR9jRXXHvrOW1Z0sbyQOkOOY2x1Km
p9T8OSXGi+HjFaweZJERd3sbBFKjjJUdSP1rl8FXtrHr9xqOsWMesWyReXZ6
aWZH2ucZwOAxrH8ZkrqN2lj5Gm21uwK2sd0WYBj0UH7xHfHTrXm4ejyVG6cr
W1f/AAP63PYjNqlaa0vpf03/AFO/8YeNrA6KmhaffC2gSERKQhAI9D6V4h4Y
8Pp8QfinpukbDNpti32i7CnG5VO5xn36fjT7zVF0/T7u9cM6wJnJ5y54UE/X
Fexfsq+F7fwB4M1Tx1rkQYeU+oSfxy8UZxFH/wBtJsfgle/IOGHsnOpHbztu
eDmFZyjHDx1bf3/li/au8VmK40fwZaBdtgv2u/gTp9pkAwh9o49q/XNeFvcx
qB9njWW9XChwPkQdSc1f8TXc3ivX73Vb+Z3ur2Z5p2DY3lmyTVP93aoUjIC9
RgVpiMQpy01sfRUchk3GNV2iktuvf0lpDNKlmlmcsByM8ZNNd1hVXbL7iFwO
5J4FSeSzcEEqDkc966Hwppcs119tltl5LKIYjaTI/eA9QO9cNpVZJHt4mdHK
sNKVNW/zNXwz4QiN2dM1G5jZLtsbCDsDngAN2Pv7Vl6r4Jt7LVv7OtdRaYlx
88OvzRYPTcOCTXRw248R3V1ZNd/ZI4Y/tFzcp96JQewH8XpWa/iTRlvBBZRz
Q2uza09wd0kkn944rvlGnh5pVXeyWiXX+vmfF0q2LxNOVXD6N3u77/8ABO8+
Hvh7wd4Zlv5723m1aQ26m2ezYxfZ5DnOWyM9uaz9WmhtmjMdmjB8tlznc2Cc
gZqbwf8ADfxVrUc0g2afYTRkCW5HLDsQvXFby/AVrgGG68RSIWG0tDCP6mvP
nhpVK0p8143ut9fu2NVi17OMHo7Wv2t+Zwni3xgL+3gtbVY9Ps4xh4oGJGe/
XqTXRfD+21Tw14dl1Czs45dT1oG1tCh8yaODjcVA+6WJxnrxT9a/Zlv1TOl6
5DdhQSlp4yhPryMirGneCvGujT6TptrdPJ8sQiYqqvby53FVftrG3OfTNbqM
vbR93RbJvT1f59ztnLDRwLpUalm99NX/AF+Rh6zHPpj/AGO6RopIT++Rxx7u
+c1yur6jEH8qNPNixuJPSuy8cpLPrF5aSXUeozRkrLdQtIzGzycnrzXGWnhq
8Ebl0wVHAJ5P0rSu6nlo21e4ZLTwym6tSVmtEr7/AC8jpfBuh+HbnTp7/XY7
6WbzkMMFqyxxlB9/eTznoBiukj+Evvhv9oWoX/g27ure+06Bpruw1AhwyDvH
IB19iKwvC9hLmC2uUeWFzt2IPmQdz717nb2nhjQ9A1Wz8FajBa6zfwiGZNWB
KKn8S4HGe/Ncc3h4RSaal13NJYzFrFNqpeN9LNWt917nxrqoaOyumQHcl2wo
Ht1rZ+GeoDV7KCOQFLmlAMpH3l6BhXa638JL3w7fSjVi9xp7QSut9pqiWNmC
ZwTngc857dK8jvLafwaBPHJNEPvWd1Fyp5+6ffHBB68V34Kn7ejKdHWz/Dv/
AJmWdVoVK0LS05fxPqfwlpx2rlQVGC9a9u8N6HeT6e402W2tr11/dSxAM8S
t/tBeT36V80fD34jXGdOhvrJL6S5iWWN7NgJCMASzIxAUZO373J6Cvob4f8A
xa0a9t7ee1sNXmikWQxstrhWEf3zuLAAL3Nc7qRcua6PJskoWPevBGm6lZaH
Amr3Ftc6gAfNks42jiPPG0MSRxxr39K+cf2u9e/4SbXdh8HWj/LATd3b54Vj
kKv1A3H8RXpd18X9Q1OytBptmdLtbuFpEmkle5PKhVCDhdwdbkk4HPFeKG+0
R7+6+0XEB6ndO5+1E7zHjgAg9fc1liMYsPRIONq3pfor/wCXkdWDjKnP2r3W
xzeg2o0HRra8gitWsXuTZmN5/wB9JxktsHlHB5rIPE/iObxVq2/Zv060YQpA
AQkjCug+JVxbW9/Bpti1qdZuNsRkt1wFB6kE/dzVa9vo9A8Ot4c0xYXu7Y+Z
fPsEmZDggqfVeleLhacU1Ukt9NXu+/5I76tRxi5Q0k1du17L/g/5lnw54Si1
eSdoo/Ju0szOI7iXy0Aztbt7/qK4jULSO2lkgmDRNZFkvWZ1ZVZT0UjrWgNf
uw1wbqFL2a5h8pPPHCqTk4Ufh1rzXx3qQt7ldLt90cVuPmA6O55JP54r0adK
vhHzTfvS876f8AzW8MPmj9jHZO70t/Vyv4g11tavWkCMkKDZEhP3QP61ThLW
6RFVL3Mj7UU9B7/QVStNrKZZfuLgsR1Ppiu58A+FrjWNQjklw7NhAw4Ra55

yUFeWx+gUqcacEo6JL7kLpVidFtAmM3Mg3MxHlyeT+Ndt8M9R+zeLbUYJVjt
UZxn6mt+6+D7TTxTW+pBoXceaJhhwO+McGtO++Hml6bdQ3+nzSQtbsC8BGVvk
9cHtmqoxl7WNW6t6nx+Z4+ni4yowvs7Kz09T6S8P6ps0ulFmP+7nFFcnoepq
dOjlkVc9kJxRX1KqW0ufnbjqfOmHwCvibV9RuYnMksxMW0DjEku9zn2SNR/w
Ou411L2RbLQbC2a71C5YQRW8XJb2z2B7nsMntXPeCgngPQFWZVbUJfmcISV3
n+EHvXoPgvVF8LfD/wAR+MJ4y2u6tHJpemljxhlxMyf8BjBI5+bA/irpfuQ
S/IWnmyqskryb0PM9a3XGnabZxAM9vbENloADu7tI5A7feAx6KB2qWPTGjsk
JAIZMkDnA+v6isyFd5iM8exW+YNE3r39sH+VdTpqmdkjaI55KunQgdfwxzWL
pt3b6nhqpzycupFZ+ENQ17SpPs9oRbwr++ue0a98+nX+VZ93DoegaYI8EshA
Jf7zHpxjr6102o6xe22ivpEM89rpryiaaNGwJHH3S3qo5wOnJrkrwbPqF27
vMAQCBewySO23sR7/Q1jUjG/um6bSMXTdQnhllWFG/esPmY5AAOfI74PqPU1
7Z8CYo7vWtRhMcaxyKSWRtwbl657/XjpzXkzad/ZE0TyQSqFAVhC2Sh7MvXk
HOR9a9l/Z508XdxqE32j5WLLuYYK8ckjsea6Ka0l6GtJ3mj6j+Fkv2d4IGGG
C4GfavaLmdLOylnf7saFyfpXz54LNzbwpmUPdl5SJ/7w7E16yNBn1nQGj1rW
Z2WVfnjt2VFHsTjJrspJON2z0aqs7IzE+JU2ql47OIK27auBkmn3HhXU/EuT
cObal85fqfwo8lDwz4d1D7LDdR/aMYDysM5r0BXWRQysGU9CDkV3VZRhfKMN
+rOWKfNucVafCrTrdxI7+dJjnevFeY/F7w6NHd2mgVrVuBgcbTxx9K+hK5b4
l+Gk8T+E723K5lVC6H3FeTile0gztPVOwactj88LrwfcX/iC+0+0VnMQaVVX
rt9q17vwfNrVpHqV9oiaz4jsbV3s5Nw26g6J8iSZzmROSAfvAY6gZ6LWRqTw
drthrzQs6W0vk3UYH3l6EH6itC98cWUer/aYoTBZ3DJPEin58dQ2B0Oa8mrT
VWmnF69+zOXFL6lifr2lv5n57X3hz/hYPjODS9eabT/ABBegywaitPnRT5y
l2H90AYx1GOKXxFrniX4d6l/YvxAO9tTgU+XDq9uQXdr/t9H7cPg+9fdnxZ+
CWieJJn+KugWW/XLSLN9AilQhIx9oRBxb+B0NeM3Pwl8SeOLO4uLiye6sNh
uZ4ply5aEDLMR/CuM8mrpVn7Plmrcu6/Kz811OmUY1LSi736nzjYmJQ194V1
RkXO5orf5SB/twNx+IH41pWHi+fxdMmk6v4ai1+RvlQWaDzCe+Ebp0z8rVge
K/AmgRXN1f8AhHWkga2bcbJpC6r6FJByKoWfjfxF4E1+xu9SsjbanaussM11
Hjfpj844cHnrXpU63Mrfg/6/lwlScH7xqXHw68H65OW0jXJNAuf4rS8B4PsG
wfyJqvffB7xdpGWSzbTWrcDKtBLsZh/uvj+ZrOu7jTtet7q7tbpNOIYP9jun
zuLH/lmcYYDvnHFULbWte8PIZtOuZQncQS/L/wB88qfyrZTjZc10RyvoerfC
Xw5cXCzDV9PksbmF/mikXBI7E+3WvTJtMsgQr2yvCeGHTj2ri/g94mvPENlc
32okfaGijPyKuQvTgcV2+u6palYUghFuyRhXlcnzGyctz07cDjitG2tUG+55
V8YfCq6DqNrebt0V0vD92Hbd79vfFcQZI4V064jflWzbcjqAf/r19GfEfRPC
OuDQ4PFUq28RtA1uWkkQb88/c9vWuTv/ANnzwPfaPeXeheJrOK6hheaGO51R
1DMoztCsnPTGM960UJKDnbS5nzWlynOxeDfCWuaMJJ01NNTSVInC3CLay9Vl
G3cODgjPUV2ukXFrFYQ28LxwQwRLDGm7O1R0H6k/ia5v4deDdC+l8jLqOrXG
kGKzV1aK8WESSdtYfMpz1B/OvYNH/ZG8Lz2qSXPjUwplNyhtegBx+Ck1CoX1
s7M2dTZSZw8skKNn7VFtPJJPsqo1S0ViJL+NB7EAV6XH+zf8INKkddW8fQuq
feVdZeU/TCR/1qC+8JfsyeGDGbvWDFP/AHWS9nZj7L8ua0jhb68pDq+Z523i
bw1aIWuNXtCp4eKkt/iV4cmmSLT7G+1afpstYGkyfwBru4/jL+z14RRn0jwH
e6pOnQtpMEIP/AppHYf981jap+3pd6eGh8KeCtN0WAAhGkcyPjtwgjXP4Gtl
CENHZfiRzTlsmcj4p8MfETxTZCbSvh3qlhZNgi6vo/s6n3+fFcrZfBrxBFeW
914p8R6N4btRlvmqZN8pXPIB4GcZ7mtjxV+1x498d2U1jcxQfvTt3xmSPYM8
4EZx/wAeJrzSS41aeSS4lIWCQnmSJArf99H5v1rz6/LGd4P7jopKTVpl/QH4
e/s6/DO8itbuw+INs8MqCRI57qEEj67IP6dq+jfCnwM8BQWbRSa3b6mVbC7r
8bVBwANqSDv65r8fYVAAt3MsjXEm7O+T5ifxNfT37NNyPsd4oJVjeWHQYz/pE
VdcK/PB8raJITjFrqfW3xc0P4M+D9D1S5vfHlppt5DbyiCw0+++jeVpgp2rs+
dyd2Bjj8K/LvxDqGo6/OO+rXs92Qc4fBx9AOBXU/ED+y7Pxlr7X+rWtgzalc
qttGDLdSHzW4ESAsfwK5y61b7Gga00iOxQ9LzxMxUn3S1T5m/4FxXDvNgya

09WdcItPlgrsZpOgPNps01tBJ9miw8k5GFX6nmpmut8HeLb63u5oLRFhhUfKo
jUsfqxBrzXU/EFvfSpJfSXPIieLmMaj+5sov9y1jwP8Avo/hXe/CG8bxF4jt
vtYQzS/IdiBF44ACqAAMYHFPCV4yn7KL3LxOCrUaXt6kbFz4o+OdMvtCt7TV
NMg1S+eTzFtpgUUbejSbMb1z/CTyR7V51q13c65pljNJrNtdTSOI10q3Qxm3
HYLGFCBf92u1+OPhh9K1qEsmwAsnp7j+tRfA/wANWupa9qt9Ogf+zNOku4wR
wHGACfpXmYpy9pyn0ODoUvqarrfr/kdboOgWXw28LRR3ixSa3qO2a5mYZFpG
BkRqP7x7n8ulcN468SXXi65gsLQNDZx/u4bd34c+rfWpNd8Rt4kuS8jO0SZG
9s/N71u/Cjwomv8Ai+JpoJG0+0jkmUjXwLxj5ST25/PFYTTThHfUqjFXc5R79
P69DmfAfwbuoNTIS/thc5TzAkYLDHqMelZ3xWubLUta0yw0+O6to7SMRNB3q
iLY/fA7Z/rXuMfxMtvB+ovL4c2XEmxo389C3c7SCfQ84rnfh14M8N/EfxlcQ
eLriRbq8YSLfZH3iTkMPfP6VnSxLpTc6/wAX9dzOWDIXo3p2UUUVfhjqmp+Bd
Ja9l8PFtC1DNu8toN/zDGfm7HPr1r1m00ax12xN9otxIJ5ACbSdNswH4fer1
vRvgr0/w2jvAlsan4TuwhGnuR5dvKFwZF57/ANayvGnh7yrexioh9OOnzKwt
dThP75CP4SF44559q+fx1NVZ80VZ9dzclK6SPN9GIP8Ab97JHbWkGpQWATc+
F8w5OC3pj1rx7XtJLSSGuoY5Q+5inOT3wa9E8Syza3PaafbXljlCNF3lwwQ
TMnQvt61jT+GdB07S31HWNcSWCzWSae3t8r5gUHaoJ/iJx+ddGF9lRi3Um7y
srJakYlznJKFrLq/Sx5Xe6N/wm/jHQvBWjPK0dzcrLdyP/D6sfZU3N+Ne/8A
x+1mDwr4F0Xwdpw8n7cqXs6jqlsg2W0ZH0Bc+7Vzn7lvgsO6Gt+O9YYW8N0Z
beN2PMdsgD3Tj0wu2MH/AGzXE/GTxefFvjK+1d596XT740GNSadFRfYAAfhX
1lblweHVKHX+v6+RyZJQ+t4720vhh+Zx03IHOMD73fNVniDZ3BSRwB601pVe
Nju5PpxTEeM5ySy4wQOtfPp3P0ty6ljDrwxCyoQwVhKE+hFa8fi7UL+4ksot
PSAhB5Jjb93GO5NYBmTcrnfJJkARL1au58JaT9h06O3MAZ5yDLKc7IPXBPpX
dh5OhF13G6ifHZ4qWlqRw+03rfp6WKZvX8OaXO0MrATgpO/eQ9Tmu9/Z/wDh
/FcxDxPq0lI81y1nC65VFB+/j1Paud8V+ALn/hCG1SOaBNPkyzl5Nz5zjAA7
n0r6C8LWUVn4Z0uCM/u0towqqMDAUVs8R9aSco2V3815nzvsnhU4Qk9d/U6S
MGVFEh2AnO0HsfWpVjQ5KqAB3xxVSCQRSkE5TqCeatSzAoFUgCnuY7EscS5O
ckn0qpqenQ6tbPBOvmKcgMOCvuD2NTRTqN3JBxxVdrhlIA6ZPJx1oTsNI808
R+CEC2dhp1stu0QluJS5YzY53n0rOuPCq6JrDWd5DPllhKSoyVUqCH47Y5ro
fjfdPbeEW1G3kmtJreVFLwOVLqXwVOOXFZsfXv8ADb6LJbw6dqEE95ZLZzu4
SV1VQuCrZHJx39K5ZValGaT1g/k0+9+rPW05bLFUIUob3s+1l+hpeE9nh3SN
Xnn3rY3AWN7hrZWkC5JLRg85x1I6ZrhfiT4t0PWbvTrwxCbK4jTyLiFNyrl
w/5aDPQH0PPU1kaxqfi7UdMOsTX19cWN28luSolXGRkEAYAOBwK4rxlLrLe
3tpbaW1nuFEodxgtGeAQPfB5rPn9pLju+v/AA257MMDRy+g6td8z2stvSzO
01Dx3cx+C9at1u2ceWI35+8WIGCfzrmpBW2R4tMvolbrT5lQsrOPITKI3Y+w
XJx7VZ8U2kOj/DPw9YhP+Jjrd8bmXI+5Aihl1/Eu7H8PSpfDNj9ru59md0qe
TGMfxTOl/wD0WstdtBfUv3IH3b6/p+NrnzM7VaXLLW/9l9H8H/C2wZoL/StZ
m0ZZ1ikEF3EtwpC8opDcgDrgNXs3gr4Sa1aaWLL/AISOAaT5Bilt7FVLI2d3
JY8nJ7VwumWpuNSgs4QNqlUUFtivoR74aD4XLuWDlCkB2wK5nmNPEtOrQg29
b2f5J2NnhJQdoVJW2tf/AIBwXi+8tbLT73T9MklkvPAYXvLuYea5POxc8lvT
5VAzXi+sXEnhTwvY22o6fbwXVtNLMJ0OZbnp+6DkZ4z69q0PE3iWLS9bmuzb
2z1KynRblnMefLdvup7sMdK4zRtJ8TfFvx0JorMTJs3B7hjHFAglyS2MA+3X
mvLq1auKqOMvdpx8tEn283f1PspU1Qi7WfVa6t/Mo6PdnT7iXUdQhF3esd5e
XBVcdAR3A9KxtS8ST3mqSXdirGd2yz28e3exzjgDGOgxXU/EXwhZ6L4jurT7
WZ4IJ2iiMPziQP4gc/zrnU8UWPhlUmuLo2hUHKpjzHHoB+der7Chik1STXKv
O3occMTUwUIOqlOU91orfrb8Dc8YzxeGLC3mvY9mpPbKscZkDPvxyW7DHPxi
VzMZ5JJZWO5mJ3OefetvWdW1Hxtq8t5HEY7eQ/JLcHoo6AVNpXgGfVLg62c
k8so4H4+laYbLqs4x9s9JR5xhsDFrDR5py1b6X/4Bh6Qt7qF2LSwh89x8yqB
z9Tmvon4YaLqehp5up3tmxcAeUq/OPof/rVwQ0y08OWDRW10pvWHljXcE+rd

z9KyYdbm0aQzpczPP1892wAPb0r1a+V0q9B0pRVn3/M+fhm2K9v7Vzer19O1
j6g4fgjlqG6jR4XjGACpH0r590n4g+K9YS4TTJJ54ghJkCggY/2iOtX/AAMn
jHTNfW/1W7mGnTLue2ml35z0IzX56+FcXTjKSqJpapa7n1y4hwkpK8Hd+mh9
GeHNSCaVEhcZT5cRjgY7UVzGjazELRsSSqN5wsa8D/69FfYwUnBcy1Pja0Yq
pLlelzV+HfhSDR9C1fXvFkcRutQ0/wCzWFuQXfK06fJsHG+YRs0jHooCjgnj
gffFid7+a1jiiFtpGnILaws9xIWMEjew7knJLepzXU+I/EmoXOhWs2q3gvbp
YhbxOsaosMQwTtVR1AxzyzHaCTgY86t7i4hTfKkaAOWjdTkoOwUkcjkHniv
ZIP2krfy7HhY2okrLc0/Kiv2JiYpMGw6g8A+hH17iurTQro6VdNawvNJblry
SRkYj3EAZ7kEnAx3NZWh6TPqGpW8FnADcXHMYB+QNyeT2B9+hr3Twx4Di0ZI
7qdPNuh1UsCEOOCHeHrVpxpr3zzqUZS1icZa+GotThs5Jtl+xbEJVGmaV5ycE
tlTgDac7QAMA8k4zVrXPDSen6ctxIElvRH8rBcAYycew5x/+qvQ7qBYSpEe1
jkhsDH0Ncl4j1ADfHKAqKcFhwAe2PTqB+IHcV5labqSc3pc9FJQR4jq1+ww5
FZInjDHynB+Zs9Fb/aHIP/1xXbfc/wAYNo0lxFaa0lwnHmrzGQeR78H9K5Xx
bbW/2lbu1aNDIBI8DKFX65IPTdgA479ayLzxQ0ccX9kBeCRI6rk/TPf1z7+1
OIPlevUUans5XZ9w/Au9/wCEgmuYZ3jZ4Yw7eYfmJJxwPTOB+Nez+G5IZJrm
CRVL9VU85XvXxZ8N/EOpeHJNNu76GW0aQAndw2PU+nrX1No+ovdJa6rbtuDH
f8p6H+Jf8+or0Va6a9H6nsytJKa2Zx/xQ8Lr4Z8ZNqcQ8u2uQHRR0DfxCu++
HPjCK8jSzZyBjKKx5/Ctb4ieGU8ZeE5UiQsXMa+fb/7wHT8elfO3gnxufD+s
QXMyENbzYaLvjoRXtUX9YpOILdf0jzJp0583Q+tgRIDqVlyCMEVHZ3cV/aQ3
MDB4ZkDow6EEZFS14zVtGdh8sfGbwNDYa3qFrINtnqKkKccB+qn+leUfB3QL
a71i7hvvmuLL5Y42GTjPWvrj44+FG8QeEZrm3Qm7tP3i464HJr48n1C48P8A
iyx1y1Bjtpm8u5YHpng/415agoVXB7P8zsqwWKw+u8T2uLy/Cd9Hc2zjEuVe
3l3IVPUMP7pB5rWL9r208W6D4CII8M3jRfDbUpQdXsrRdtxFN/DFNKDuMHov
Az1zXuovYXhDgYikAxJnO7iptHkgezvLG6tk1HTbmJobzT5hLiE8EfX0PY1
xVoTa5qfxLvs12f+fR/M8ihW9nLlI8L/AAPyH1CSO4u9tqgiUELlBhQfSupS
2uPGk8q+IL6PTJ0hVYzdwMsc4HH0zXtnxy/ZEm8A+KYJ/Dk6XPhHUjpPbTXD
ENEuctGx6b1zjHfAq18YvAEWk/DXT9Zsom1DTFMUQmuozG0h28r6gjBBPfQK
19oqlONSCtfR909tfyPYg7XUtvzPne4+EFnlf9G1qxt37vzbznafqGKzrz4T
+IrUg2S2uuDqrWjGKQfh0r6T+DNj4L8Q30aaheaH4WtQAzpc01xcsoXLeWvW
Rj0A49+IHxH+GXjAW19rGhyXkmkrI5j08xCO8SEAIWaNm9uoBOO9aSqVabSm
7LzG6cJX5V9x5t8HtLu9N0a7gv7eazuVko6O5xvHPT2rc1qMb1kJ4B5FYHgT
V5XFyZ5Gd84Jc88e/wCNbd5dJcggMCM4969PmcrXOFqzZhftO2b6nZ+Do47j
yJZlJHEQ2NzYGFzXi99pOueElkW61qWzkr/KlgYOHru6kFcV7d+0b4cm8R+C
/Dht5ly1tkuWPbFeX6X4Y1PxFOjS+ldVlube2HyS3JLSKB23nkj2OaaqOCev
Ulwu0Q2utTW3gN760u/KmtpfJDxEbn2P0qK18dau2nRunie9klwB9nRcEE9
hxya1vBPw60PxHK8bvqFrC7cPFdx4Vu2dyfrVIWemeBvEd5BaXI6l9ZyNF9v
tljkAPQ7Q+AD1+b8qHiHBdS4YedaVoq7Lr6TdxBrnW9elndsFbWKUbiSMne2
Mj8KjttXtLGKeBbGGdJAMEKyunfhs5P45qH+10uZFDa1rMyt979zbKT+OKyp
J5ROu+8vxDuwzsyZA/4COawdeMtZyOv6nXg+VQ13N+2vUuRtW0AY88knj0qw
9pl3EFrECTyWTG3jrk1S8J3PhJbyRPFeviF4GIET6dcxqBzzvDDOMelfSfwW
+Afwu8ZSQSak73Ek8uyK3ubmUdQNoYj1J9uLlmpbbpNoidOtB8slZnzlHYXDO
q3mvWVoORT+0rn8lyf0rtj8NZldJtr6C11rXzcZ8t7OweOFsDk+bNtGPoK90
1r4f+Evgl8QrmysPD+i6/DEqlvJcQuRlg2eWI6YGPPrWVqmra7Z+H9euBawww
3xxHIIQnlof+WcY7DtVqtCVO6jv3/wAjm9nNS1kfP1958FvJHNaadYqp4ij1
AXVz9WCDYo/HOcV9D/s0u22c8bftVhwDzxcxV8uXoaDzgwHmDqQenzjt+NfT
H7OG6O/kjb5CbiyPTkYul6dHVSv/AFsa1YqNrHH/ABEF1aa14im06VbGca3d
RXM0Mark+6RigaQDdjAYYzivCNXQ2erTRz7y+fvsdxJPPWvf/E1s2p+PviDp
CEmW5u7qSGMd5Y3Z1x9QGH/Aq8Y8ZWle0g1eKdVvRHJG/XkZBH6ivLqR5j3c

PiJYaLcPlwYllcblo4Z716V8F7j7N4s0/J+UTgfL+H+FeZxNvkRsBdzYPoT2
r0j4c6LeaZqOmahNEY7a4utkLg8OVxuA/MV04KDjXhLodGNxlPFYGUdpaafM
9q/az0RYbaC6VP8AluoyO+QRWd8Lvgt4l0r4WeJPEkWnTyT6hbC1WDG3y4nY
L5j59SRXvXix/D0fiHRZvEmjTeILKVljhsYDh5Lh1lh/AOQT7AntWX8U/jPY
+F7n7DGo1PSNOnNvcw2z7Y5JlByMjqFJwPpWmOpv2rkjz8BjJ/Vo4aC1bv8A
8A8o8KfD74deBNLmn8Y/2t4k1eAbjpmOkEBOMkNKckc8YANcX42+NB8TzWu
leHPDOn+CNAhc7odNd3muOMfvpWPzkDsABXH694w1HWrm7czNDHO5fauAWz6
n0rn5ZArAKOhz1615XPHRNXPskWWWv3pz+J/h+h2MEKdCwBYnBJqS3LLeQNEw
WRHV849DyK5Y6IKt1FO3BTBUdwK3R4kiRYXigDOsgck9SAQcH24rKrGnUak3
t+P9bBChiKK5YLVr5Jnq+o/FewhlXTrfTITaQIZES4nfJZRgEjPQZlqC8+Lu
ruVms7O3XT1OZlbbgg98HsD9Kx2+Ndteq63ehWEqMm2TdAMvk88jmpLzVfDm
rabFdaLbf2bqEMYLx2+Qr9yjKfT+8K8u9Nq0qVvNu/3mEsJilxu27+iscZqV
5rN9em43TWzXDH5gdolNczrVhqOv67p3hWwmN/d6pcRxJHEMklmAVePVsfIX
aeNPECxrbm4+SQQ7io9DzXc/sZeADrut6/8AEO5BjktGGI6KH7XkykGQe0MP
mP7ErX0eV0qlWanOWi6J3R83jn7HDuLWstrq3qdb8Z9Rs/hL8lbLwtpEy77u
NdKtnHBe1hbNxN/21nLH3AHpXyfNKJSgYsR0969F/aF8dx+NfH901k5/snTI
FhYKOcQx/Ln/AIEct+NeXmb7pOD9anG1fa1brZH2OT4T6nhlxe71ZMxBAw56
/jQV8pN7MBjpzjNQNKipvJwg6kmtfwlp0OparaX2oB00+GVXWPHL4PU1yUqM
qr0WInsfj6eCp8z+J7L+uhvWngu50dldR1Wa3gv5UBhszIPNiT1l9TWtZ+lr
uxXyLVILSEfsjcAPc1V1zT7S6ubrVZZDJ5jsPLUkkc4UVa1SS28O6ZHaCJft
ZRTlwPRjyAK1jWjXj9Wq07pb+X3nydWjyVPrNKpzSnpr38vlj+K3xButb0uG
0t7eK1MceNsSbRnjc2BwScYya9g+FfxJtdc8P2dmY5JbyO3V/IZQCp+p5lxX
zHrF+1wr9GdvvMvB/Covh34puvDPiICBGkDnKak5QgknHsRnlraLpv3YxsIs
XisFVpUYzIK76n2hP4nP2qzgGnuBcTiHzfOyVyCR8oXnJAHXvXSW9jf3B2rb
Stzx8hrh/DfiC31Wz0/V7Rh5iSLMAeSrrzg13MvxX1uViY0gj9wn/wBerau+
x4qdjRtPC2szSAixkHH3n4FcxrqatpXiq70u+uZ4ojbxXFtFBIFCg7lfJXn7
y55PetFfiFr90+1rwoMY+VQMVUnuJNRu2uZ5zJOyhWkOCSOwzTS5W2mNu5wX
xLUx+Dmtmnk2XFwjOskpZnCgnAyfevC4gbabIBVA25CehH1r3n4uRSLpelmK
MSRBpBICMISQMH271naD4Wn+lvhqWxOhpanT42m/tFf3cSoBklie5rzsXN3j
GKv+n9ep9RIWKWDV5/C/1fy8u0rxxrHhcTpYX0lvFNjfHkMhw24HaeMgjOao
QC48feNrddS1B5FOGmuZTuKxjliB3xk4ArP1ELHdvCGLDO3muz8K/ChvEFvY
39rqs9nHeowd4R5ckaLIZQpOQRxjPFZUfcm4y00PXzu0sNGUF8T/ADRe+Ptp
oth8VbTRdFDvY6Lp0MTTPN5nmzFN7MD2GXUYHTFP+GtmP7QWV8GO33XBJ9l8
tB+sh/GvP9KsUmvruWlu8bziGlscnyxzk++AK9Y8KQmy8OXMqp891KIY8DnC
8fzJrvx0/wB20la9o/p/mfH0l/vlxe0V+X/BPWfhXpr3OpC6kGeS4H8v513P
xg8SW3hnw41xdOfKhVU2jksx7CoPhlows7WNm4lxyPQDJ/WuX+L5tdYkU6IK
PsNuWfyScGWXAqgH0JzXhUuWUM5bHouXJqz551e8uNcl1OaBrawhfEUHYZ/
il9etR2fxd1Pw74V1G23PNpc33bMAKrEEYyfTlzxVvxhqWoXWgpBJbx2drbq
l/Jtm3Rs3O5i3c5OK858WaJdS/DRtSeOSCGG6WNC64WUEHkHvgjFenhp4atF
Yeei5tO7/wCDuZV6VenB4pWb0XIFa7FSP4g+I/FLPZ28cCRyEYEUHlj/e7V
Ys/BzRagFvruJ7k87Xfp9Sa5Tw34mvLPTxaxXAtEBLySgZIHb61ri+0W9gYY
nurjG5ri8OWz6qAcCvrMPH6VGPuKy8j5GtWq1ZWk7nptsNG0GFVvbn7eyD5Y
IDhFPuf8Kz9e8fyzQGOHFraL0ih+Uaf1rzy31OW6lj022nmYcbmG7FeueFPg
7bTaba6vqF3LfsNhxCy7VRvQj2ro9oo25Tn5OXVnK6JZeINeuovsenTrHJyl
zMu1MevPWwS/DvwetpUm19jf3IOSgYhB7YrqbDbbgBOAuMCuhiffCHz0rGT
k9w9COx0mCyhWG1gjhhUYCIMDFczqEx0+6/s+XHlIC1uxHVCeRn2NdX57bce
nJrnvHelSajobXFsM3lqfNTjnjqPxFXSs/cfUI9GiCG8Fuu0NKATn5DgUVzm
heloNU02OYyBHGUZWxwRRXmt8raZ0XuXtT1mXxA8UMRCR2yrDGpUgEgZBB7j

rk+v4V0Xh7wlfavM1nbwOsobJcn5BxnJz+h71neHNJlvLqIR7pQzKpkAK8n9
c+9fRXhrw2NAs43SXY5SnO4ZVj/nNOnJwTfVnhOLryc5k/gjwba+FdPWNMG4
IHnynq3/ANb0rqslRtycDITjr7VQnuCsaTLlr7Vzg9x6H1pYNTiJZIB2D7yH
t3GD/kVM2m7nXFKOiDUJgEldLAA+WOTeL/FbXRpkMhhl3wudrleHLYyAPwB
B9iPTne+lfXktdOLtYXCG4BaN4CuTICO57d+leQ6pMddZ7q5Z4g6DGDkKQOc
Z7dfzrlmrLmZhUrL4YnPm+OvKYp1aKSRtysjYG4EYJz+PPua9M+D3g1F17z7
6JLqR2wliPkJPUsOzAZ9sgHnjPNeGPAzavqv9n8Kj4KuCC+DnDDtjlxX0d8P
PBlp4Y05lkyZiFDzsSdy9Rj26D8PpVU/5mFGDk+aRq+NvDH2/QmuUXNzBznu
V9/eux/Z28UQ69oGo6FPIPt9tiaE/fXpx9CB+YqJJQY/JITcjDB9s15Lb3t
z8LPiZDeQblhEmSBxvibqP8APcV00JJSdOW0vzPfoPnTp/NH2R4T1LzoZLVz
88Ryvuv/ANY182/tA+FX8F+MJdRtEC2OpqZeRwj/AMQH8/xr2jR9cha5tNUt
GDW9yglCqcgA8Mv4HP5Vd+M3hBPG3gK7SJRJc26/aYCBnOBkj8Rn9K9GjUcJ
qXyZjVjzI5P9mn4gN4g8Lvo9zIHuNPAaNs5LRE/0P869pr4a+GPiJvCXjC0v
rJZY3RytxGv3XiP3lx/nnFfa+jajHqdkksbh1IBB9QRkH8q7cdStL2qWkvzM
qU+aPoXJYknieORQyOCrA9xXw18VfCy6Z4x8ReHpl2gjLma1XP8ACeQRX3PX
hH7UHGZbywsfFluCs+nZiuSqkloieDx6H+deJVp+0jpv09TuoVfZT12e54J8
MNfnv9C+wXT5ubJzEwbqV7H8v5V2+j6mNM1BX5MWcEA+teUWV0nh3xTBqCsB
Z3wEbjtk9D+B/nXYeJNWt9Ft3neUABTtA5LN2Arh1nJSS3/pnl42k8PVfY6r
4q3nhKPwpfaR4jZrvQdShb7RDav++tziWP/AGl9P4ulfn58U/EvjPwp4e1X
wrPrF34j8ECZbyEOgZnl/wBXIGxlQc/MAevB6V9M3PjOwvdMZtXSa42biip1
LEYAHHX65+leo/Cv9kh/F3w6vtU1/wAy2vbyJjYaawGxVwTiTPPzfp711zwj
w6lUg91qu/8AwV/XQeFrTqe7Ne708j81/AOg6vr15ZrcQKlpX3AryVT0B9fa
v1h/ZJ8AzaVo1rqmoPczNbW+yGW5wybGHOGbJIAAwe+D2rm/hZ+zP4A8P+G4
vFLRf2dZ2kTDVbJxvMTRn5ywwSPu8juBnocV43+0H+2XrXxO06+0H4S2r2Xh
e23wXF/Gux7kAY+RR0Ucc1LqKEdVfr/wfQ9RXb5Vp3PK/wBty68FeFjtQ15
4luIZI7yMG9tLTAhjusnew7AEYPHFfNfOdnrl1eXAWMS72OQolb8a6vxrpsGt
aTHJCVjv3SM7PQ4+ck+xz1rznVdWXR7b7Fp0m6V+Jrs9/UCuaheKSX9enkVV
jGMtD6H+JfhGfR/g54L19dQacatczW8iPGpWMJu2le/O05zXmWm/ZNYjC3Fp
BMkWDg7trHpuxmt3/hctt40+D2j+DFsJxPoV3Hdm+kcbSrbkZQo/2pOuelct
4UOCw3ZGCPyNeriFT9o1DY44Skk77nvfwd+H2heKNVksW06yjtBJCA9tbhJS
WdBhmOTxlvrtvDvwq8lv8T/AB1od7otpdwaYXNjJKn7zhyNzEY3Hp+ZrB/Z
xuFj8QXTHgJLbuSR2Eyf4/rXpkara/tEeNoBjJhmPHU/vFP9aivQpRtaP2X+
g41J9z4B8Svf6rcJEN1xKJCoWNAOnHQA VneiPD97ozQ/ak8t3QNsPYYr1L4f
JHbeL9USdFKoZAXbouH61b+KnhabUYnv4nklCKAsaLkAfWvnqLZEexasn+f
Y+kw1dwjCXRb+jPB5o85BHIwa9P8K/eq/tY7AyMsQtLcWwdAQHTGAWx3Gete
c3sTK7Ky4I60/T9YktUa3Odj4ViComa66FRQ9yWx2ZhhJVbVaO57bf8AxBvb
WdZ9HZTPEAz3M0Ycyn3DVb1P4y6v4z8OPhdQxw3UZMbvFkKeOoXtXqf7O37N
Q+JOuvpetap/ZAVEaQwRiV3BIGFzwPvDmuc/ay/Z5tPgPZ6+NH1a8nggeJjP
cli53EDaMdzn8K7J1VHRrR+R8tCDILlvqfNE+5pr8Fs4RTx/wBdFr6Y/Z3l
YaxGueJJbY8d8Soa+XtOmW4TUXSTfi1Q5Bz/AMtY6+lv2epCPEkaqMjMLD14
cVrQ0UkaYtXIC/ZHJ/ETVn0D4067fW7HfbaxNKR64lyR+lrG8b+HbW28R6lp
SYWxuUZ7d1P8PLp19jinfFKUf8Lx8ZW0h+/dzypzxuVmJH4jNaGqML7wd4f1
/rNaTrYzMegA4Bb224/OuB+8rHpwjyqN+unyf/BPE4l8uN48AlWwT1Ax619F
ain2DXvCmiwqVtrWBGUdiWxkj69a5LQP2ftcPxL1zw7qsTWum6LcMby8UZQp
94Kh/iJB4rsJLx9Z+JOMz/YG063WJRbW8g+dYl+VS3+0cE/jW+EtKvG3Q4a3
uYeUWfRXifxXF4UgTWhaG9vrW1f7BbgZLXLIUjOPYsT+FfK3jqa50fw9Y6Nq
Ewk1eSVr68AOWR3JOG9Dz0r3P4v+P9T8C6La3OktaQ3t0kkHnXUQkeFcLlog
eA/bODgE18wWFWL6a7N5l0tzcN5gllOS7+5PrU4xSq1movc9bKKapUliJRuk

/wCvuM9syBio+6o5FQ4VpMmp7hHgZw2AQenpj1qvKwROMZPOfWvGemjP0OLU
o3T0JlA3n5sn3ohl8t2A+Uk8MarOxcKRjjsD0qx820bQWI4qHoWmWAWo67V
Jl6j196m/tCS1lBifY2MEg5PvVEu29ipwV71BNLj5sgc8E9aUlfRI8yRDrt3
c6zcRW0ama4uGESBRyR04FfY+uTr8BfgNFplsRFqNtbtphbp/HqNwoa7l/7Z
oEiB/wBk+teHfsreBZvF3j668UyQ+dp/hpEmjVhkS3btsto8d8yfOR/dRq1f
2mfGa6x4rtvD9lcaLDQozA8m7/XXTHdPlf+BcZ9q+lpX+p4S/V/1/l+J+cO
+bZtp/Dh+S/zZ4N9mu7q6vZ4s3EUJHmx/wASf7QHcVD5yrEZidsR/jPQ10fh
2aNNVulhG7yXABV1xhcdSfasTxncwmWfSbaGMPG+ZZE4C5xnHvXkqP1iSS30
v/XU9CtmNXAVJwqK6u7fPYzoJG1XUIYIGulHdVwhx5jE9BXrh8E6zbfFANN
mjcJ+8blZB6YI9qsfCnw/F4Y8Kw6m9sr311nymdMmGLoMZ7nGc1q6hqGotMZ
DdOyHjaD0rvUZROpysvzPna+KWJftK0Lyfm9F0SDSvDd1pdnPcXNo91KVISO
CBju7Mf51wHiKTVdU1NRfQSxXM8gRPMjKcnjNdst9LJchzNKmBgqhPWtrS7q
W6CW93L5qs21d/JQ9nHuDiuedF6yveT3/pGmExkaE78l+2ux5x4j0PS9Gso4
1Qu8ZEBzdN79Tx6Vf0vwVpdum16pb3XmTzlgIAZ5ZWGP1rP1vXoLK/ntLuMz
SpIlyGVMkHuf61jeEvEV0Nf0+yhnYWT3sZ8piDglsZHpXCoVOa0XovxPXqqp
PD89W9/XR37HpPwP8TyS63caW5JWQMDH/dde/wBCK9zCtGRhQTivnD4dapY2
PxIsreKy+zXSXDxyzbyRNnlzjt1r6RWQsz5Pzdz75v33Y8GCdhYd2W4yzena
rkUJ2iTHtqM1SRxBKGkYRr3ZiBUVz4n0y2Yh7tXYHhIhuJP4VN3Yq1i14duY
Z/ixb2GqIJ9Ou7eKaGJ1yu6OQq6+/Dqa0P2gPGF3C1/olveW9tal0U2tjhRJ
z0IH6/SuG1zU77UdR0nUtM0i9kk0+V5RNIvI8bIVddx6DBzn2rS+D3w61Lx
jf6vqF7HYak7R/KjXCuxct1JPAwPQ+lefXw0qIVVab7Xtvp/wDro14Ukub5H
k/j74ZS+GNGtdTkdxJcKC0TkblyOvtXX+BYLnQvgxq13OA11eJltkv8AGqPt
RcH3OTj8e9bXxhudH8Ma1pfhzUfD+qjUbm6itlgmVTDtkwMjLZCkNkMAehpm
vXtnceN5fDiypaWNjGifNxEHhbG8/QL+hqIYatConV2bv8rnq18wjXwqg3eU
PztY8o0LTIsYpwwwbO3LE/8ATVzwK9W8L6aTd6Lpo+5boJHx039T+pNc3omm
JLYxB1wmpX5cZHLRRc/zzXtXwt8AXF7a3XimWJjaO/lxMRhcbcskfyrXFpy
fLHpd/p/medhnyppy1aX6noOjKdP0aaTHOwlvHc187+P77UNVv8AWRMfk0+C
TMJkwDvHBAJ9cHOK+nbKHZr3TLcYHzNckHodoJA/MLXHaV8PNA8T+IBBpWgx
3F+iyefcapLGxRIbAI3HaAx6HqfSuWjTqOD9lvP/SoipVpxdqmqPluzeawYM
LYTeZtZEIXcrc5HB681y3xr8Q3M+mPpEgQFSJ5PKwqKf7oUcCvrP4sfAvX7K
awcjT0vnQrDFaSqXXqcBOM46jFfJXj/4SeJNAjv5b6IzABpJHIKuB6IWwa66
kvaVacpwtLS7tuy8Bhqap1eapdWfKr+R5P4d0i5v72GKAohlH8Yyp+tdJ44+
FmseE0t5bq2KQTrvSaAl03+h7fQ1S8L3VzpwguFjdfKckSdPIPUCvr/S/H2k
+I/2f9b0vVY7SaeRRPZyTp+/idRztPuOCPYV9PzSjVjGS91nyCSabT1PE/2f
rvS/E2gX2g3Fra22tWP763mUFXuk6srZPJHbHavWvDVzHa3T2EvEMoOM9Aa+
R9M1248J+LrfWNNYC4tJvMj3rkH2I7JfFUI1CHXtMsNfsJU8m+j84Kg/1b/x
J+ByK7OVJNdUcrfvX7m1e25srhlHKnofatHTZjMgAHI64FQyTw6ppEM6YEig
B1A5z3qnp16sc2DlRnB5rJu6uM2pRsf0FQySZBBOQeD9KdcyiYB+/wDSq0hY
pntnrU3sUj5/8aaPqmh+I7uLT1YWsrecoA4Gev8AKivVPEFr9q1DeRu+QDOF
rRQ7N35TRcttUfSng7wTBpGn2t1JCFuyCxCjhSf8ev41ra5rEOnxOZEMjxqX
C7tvHHU+me/bvXn+sfGC2tr2SzsJ1Eg3LJvUuu4dRkdOev8ATv5/eeJrjU9V
j1X7WyxBWja2Zy6bh1U4OQRDOD2P0ryW769DyJVYx0R6n/wmMUnmXWZxtFwJ
kdCskDjnaw/kR/8AWrjfGvxHn1TFrpnv28JB3yoNvzeuP4ffHXrXKQ61calD
8qtHaKSU+RsMUH8LEdcZ7ipzAbm3hFqpcSNsZO7fQetS5bHO5ykrRM+ziaUE
TRPJcyHCFjka+nuD2rs9N8JfYVNxfLtkTKwkY2t0zyOBnv+ddN4E+G0OmuL
vUCZI3BZbdgRtbpyPX6VqeLLlbfakB4QfLI4cjPHzDr6dO9RJG0aSitSn4e
0uPTgsmnyxPEDvaALygJHzA56ZBHHTjgYOPRdDuHQfM5IZufc+tc4ehjjU+
TDJBKVG8bSO3oT349jweOQOq05VhcOuVV+qnjGexqtnY6oaHZWVwMtERTUDg

gdq8q+LtyNVvrWOyZZpbdT5yYPmKM8E+1dTr/ihPD+k3VxcMEREyST0/z0rl
+H+iz6oLnWLyZJhPGEiVVw5jPP45GPxBpNX17HRGo4SVjqvqbrAv9Hls5Jm8
61zNEpPGP41x+R/A19GeEdRF7poiJB8sYX3U18XeH9Uk8AePgoYtA0owuMAj
0+hBl/Gvp7w3rUemXyOj5tWakQ+sTc/p/SvSpz50n3/M9SaU/eWzPFfjBoTf
Dfx5PcW8SpaXLefBheAD95fwOa7X9n74oNqerTaXctuVsLG44AHYfgePxru/
jn4Fj8b+Flpo2Cz2beYr4zICPmH8j+FfKXh7xHH4R8T+XBOKq2smPNXjJzz9
a+gw044in7Ge+x5dvZ1L9GffFU9Z0m313SbzTrpA9vdRNE6n0IxVLwf4gj8T
+HrPUEIJkTD47MOtbNeJODhJxlujqeh+e3iXwxLo+saz4Xu12XWnzN5JbPzr
1Vh9RXEarq8uqWtpHMW3Qfu2Qcl2zwAP85Jr6u/ax8BiJ9P8a2UREsBFtelf
4kP3WP06V5I8DdC0O5+LGmjVLVJhc5ezZ/uLNjJHc8HHuRWNKm3VaXXX5rf
/M6a0FiKKk94na/s+fs5NP8AYvEfiq32rF+9tNNkH3WP/LST1bp9K+qURY0V
VAVVGAB0Apl41iQlgwo4Aqlrevaf4c06e+1K7is7WFd8kszhVUepJrSc1u3o
cklcq5YniX7SvGDWh4b1rV/C1/c6fHqNs9trFvaNtMkbLt80ejDoSOcV+Xfg
3xZe/B+8MARZtNadre5QjLRPnjPsa+2vj/8Ath3njBJ/DngVnttLkJjuNV6S
TL3EYPQH+8efavAPEHgDRvidpkt3YQx6dq9pZ+Vq1jawl/tqlulrmNB/y03Y
V8eob1r5+deNGq39h6en/A/JvsdMKsJ/u4u8l/VvUz9d8leHPixoE8+g3q6b
qki5kijwA59K+dvFHW5v/DUb21/G32mM8vGnyke1aN2niT4Z+K59Oura40bV
bZsSWk4KspxnDD6V23hT9o620rUtQj8U6T/atpcxor2+xd52glSkh5T5upAO
RxXWk0r0Xp2/yNHyz1lueU+CF8iXWYduVeyEqckclJ4T/LNb/h+GWOS5dVyg
ysmccZJ4Fbvhd4Yap478J69480dYILSz8xrixVh5wiO85C9SAEJJAwOM9ado
lgk+jxWyW9yZJpftLXUD7SDzhR/PPXp6V2UZe0dkrNbnPNKGp6B8KvFv/CH+
Lbi2vY5YTdCNFDrgld6OCc9OFR6L8Ow/8JF8Z/EviQKYLW7tglushUu/yp18
AnAJVsZ56V8l2nhWKGXzDpkk7E5Z7jLkn1JPWtTSvDs+na3aajZRz2FzFKJA
9vGRjnPTuPavQIF1Ek+1rnOpKJz/AlaeCPxXrSzxlopPPQqR0/e55H4VzU3x
DvNE1K8tUuBeWRDIkRjwo9j6ivRfi5erp/xPubvTNMuHj1m1juHgWLEkbuCG
JAYBlIJ/GvLR8l/FmpPLOmkSxIxJBmITP596+anC1SUqp97ab6r9T6XBxpVL
e0lZJehxU4V5WcsDuJNVnSNSCyBgDyAcZrS1jQNS0acw3tpLbOv/AD0QgH6V
Wis5rnasUckkmfWlWNd2TWLa6s+pTi4q2x7/8D/23Ne+D8cMN54cs/ErQLshu
Zbh7eYKmbvZIBDAY9M+9Zfx//a18bftJalDDP4d02LR7NxNHpVhC8gdzjLyS
H5pGwMDOAOcDmpfgl+y7qnj55dX8Qo+h+HLVPMmnuVMZkUcnGe3gau/GP4ua
F4atV8OfDrTldl0+E4OoRp/pNwR3yegNdyq1K0OWVrdz5jF0sP7TloR999Uc
Bd2Wjv4U1S9g0aXRNT8pEa3ulyjbfOjJwOhHTmvXP2dz/wAVfart6hCPwYV4
Q/xM17xHp2pafqtW97bCASAXCAkMssZA3DnBya9y/ZznB8cWgY9li2P1zW+D
h7GEle61PHxWISz8jzH46zNafHbXLoPujXUpC67STjzCDz7iu4+G+iS6nL4q
8E3CMbi7tHubNCpy8sY3rt/3lz+legeG9A0X4heGNd17VloZooPEV3OMyBZJ
Asi42jqcd69Fi+Emoal8YtA8deHdRgW2Uw3EcjZMboAAV4B6rkEGsZRcZWa0
O9YiLppPot/yOvh8CnxcC8eswpcXdlaSOYV3LKBAgLHkHOc5HavnTXbAad8c
dTsg29bFo7cMPUKCcfmeK+pfIT4u+H/wD8YZ1LX7fTrSGKXydNQ+bdSeY+8u
Y1yVTrjdJOa+SLLxDB4y+MOu6zZF2tb/AFF5oCwKsYyflyO3GK7MJSIGt7SS
sebXqKVKyJP2np5JZvDNtVlHlySHAYxyR/QV4kl0kTctw29vmUKenvX0j8cf
jBZ+Gl0nQrbwtHqGp2V6Lu41SSllvJaJVEKNnthicjqa8rk+Jfgm4S4J+HV9
JLIWIZCikZGM98VwYiNf2l4Qb801+tjqPv3Gn7P2lItbU4WbzpgNjoxAwytW
WPY5+IVWH2jDMMADBFXtUt7nVntj4b8l6xayKf3rzO0/mj6BBj04NWbT4d/E
HVZ2aHwtdxhucSQsq/XJxUSoTm+Zqz+X6HsYDNvqz9nVleH32MkQiTAI25+X
r+tWSjDlxkKe1dPafAT4j6kCX09LRCeSxXj9a6iy/Zb8Y3sSrc6isXrl8Afk
KhYOb6o9mXEWfJ8MZP8Ar1PLXiaVWRtq4G7czYyP61IXR+0SC2tQbm5lIjS
lbjz7Cve4f2Q7el+Zr/i+3tIlPIDjP6muq8KeCPhp8LtTszpby+IdZnYCKac
EQr7hsY/EAmto4aFNqU3tr5HIYnPqmlpulQhy363NDw/EP2cvgVAKjhNfvWa

fyQclrtl2Kx9VhTcAf7zN618s39y8kkk0km+R8sxY5JPuK19VfG7w7b6z4Yu
dXvi017bIWDRkiONP7qr2Uf/AK6+W7DSbnUTO7xmLTyu0xkfM+eh+lZSxSzD
34O0E7XZpl1SnImHmnr1Hrbv/wABGHpdI/wkGuWtrumitNwMI1B95Ryfl9Se
lSpNZax4ii0LSbA263N2kfnTOXkK5Az7Hqa2L+1eK33wLiJDtATgj8KPgjpX
1D4lC5++tIFldEkdwuBn8WrolTjFN0p3to/U8yeJqV5yqYmGr2Pc2eBodQtY
V/d2kUYjUdgoLxXNW3n3NXLHLtCBgQVH6HNaGk6rbw640jIRHOxjlGeOe/50
mqaeNN1KaN1YS449x7VqlyvIR5Tu1cr+RFb3G5SOT1bkZqzpgZre5u3X5ljM
ahP75Pb8BWJLa3WpXyW1qheeQ7VjH8zWvdXcOIRR6bE/meSf3sv96Tuf6U3a
9kJLS55h8ZLYWvit5kBUxcUdwBj+8oz+ua4vQbtbHXbS5Mm1oZUcEn7xDA4r
2z4g2+k6he6Gl7aTajPNpiqkNq37xXDMBkD8OvpXQeDP2MPE0/h+28QXUdqz
TKZY7GOcPcFexlHC/TrXn1d7PqfSxxkVhlCW5wVnoNzH46kv9LifULtL5pFt
o16qG/venvXrtv4o1Ke5kg1M/wBm3BG5YLdC2F92PU1yVqbjwXfz2tzA9jLG
cGPbtj1PWunsL3UNfktP0gW8tk4YzHG33Dd6yqTrczuc6pUVFO+5ammtJMP
LG94wOQZ34z7gVq6Nr0dtLgxQRr/AAiGMAj6d6d/YMN2377hh/zzG2r1poVp
bMctuCR3bmufmqS3HKNJaRQmr6h/aFo9tlss3mgDIJ+UE8k+2K9o/Ztv/Cbe
FdaXxHe29jqFsrSLaTQoq8cAJhQz54PDZ6V5WkQUYcGAegrlPicb608JW93p
E0kF/bXe1/L/Alo3HH5MP1q6UnRkp+d2UqX1yUaTdjtfiR4n03U7601I6LFB
Pbq6B47h23DgqRuyVwRnGSK8x8fWker+lk8UaUjzaZfw+TduBkxNuyN3oAxc
fiKgay8VyeEP7R1B47mKQYVdoV1HOcgd/wAKT4TeLD4avi1zbfbtPkP720OM
P+fr0P416OGxcMT++WvQ4MZh3Rk6cGd/Z/DjV9VjsF0OwnvbePTktbYxpvll
dvnLY6c96+xx8ISab8OLLwxo1qbpBwaO28xF+/5aYZz/ALzEn8a5j4H29le2
N9rvGpVksUKTy7jSryQhrb1AyvI9Oe1e76P4biWyKXWrS30IX54IPIXnscV6
f1WIGDnB35tPQ8pYqo5RjJfCfPPjLRf+EcmSP4WNzOknlPNEcoXI/wBUn94j
uR3wK1rfUtP8MWljH/wjdvc6grKj3TyM7gsfmYgYyB6ZwP1rX+NPjXQ/Cmn3
/iA2oli0G0PkWqHyooPmC4Hq7MQuccZ4yeR+dXxB/aY8deNNSuhFrMmiWD5V
bLSx5CBewLD52+pavPqUoYZKUWrbD9T6PCYSrjouUtEt2/67H2T+0l+1Poww
stho7x6bd37oHFrZMJc3p5hKAJ2OVJPvXwx4s+NXi/4u3Dz312zaWkmV0+1H
7pB7jqfQfWvJp3vfEGptJLLNe3Uz4Jdy7t+J610Gh+EdX8N6sJ54pLaN1KFF
OSQfYf1r2KcY6WWvc+frVFFOMGej2mt6TBpCWOo2cFsXxtCgEE/TqD+lcbRf
pr9jNLZab5s1hNysaJkAentTLrUXh8SMstsCRgpLIMlfpXo/gvxk2jzmO5jW
5sJf9ZE3b/aX0NdspJe7bU8tXjqeAapYzpOTJCYSOGU8YNes/ArXHjuLnwnd
syi8Hn2SsPuygZK/8CH6ivT/ABv8OtM8cacbzTIQyFcxzIMA8dGFfOI7Yaj4
Q1qKaNPbe+s5VkjGQyMpyCD9aVrO6LupK3U+mPD179ivXs7j5Fk457NU19E
ba9YZKr1FYttraeK9H0/xLEgKTDfXGj8xzL94H0yefoa6hbiHX9BWaMBJ4+G
5yTWUIZ+TBO6C1ukkQDPpSy3O1CARWPbO0ZJY8jqaklnJjYj5ieMvm1roUn
qQzMPMJBz9RRTYrWaRchTj3orJpNjuloZ7aiZZxczlv2yPBEyjBm/wB4DjOB
161o2Vr9RHm22c7YKQn5TJ/h+NVLR1hDxuPtd8W5ZFyqn/4ofrWx4d8OHxD
eGCxjae7WQB13bDHnuueDjngc+oNeUk2fORTvZk9jBe67cBESWMQbYbeFjmM
jjLd/wDgXSvXfCPga00GUXfmM14cFSeVHHYevuK2vC3gm38O24mAje/K4lmC
YYjvt+vcVYvIJrVWZow8KfOhTqPcd/y6Ual9GEOXVvkt98rldzK3JUds9xXE
+KYv7VuhJnZKwKFwyg5xwHHqRkA45+oxXZX0sVzYNLDJulC9xyT2z/jXnerW
63TrcR3clZHCyB2IkMBnAA+vryO4IzOt7MqbZ3PhKBXtrfbPLcslcEt1PPf
B57+tdWoEQVsKqkHcP51jaHbWun2MNRcB8iq25BhTnv14P0p+vavHZWbtkNkg
BIVM+p6HNORonZGXq32zVtTRYvltreRQz4DpJG2chh6AjB+orurFrSLIJEF
hSJeADwPTHtOriPDEXnlLwq0MjEhySc9eQPblz+P1rY1m+2wxqWxvOOAOnfF
JPIVi4bXMfxtaTeINNm1JYfKurRwDjqyEcNj8/yr0H4U+LE8Q+GYVd919p3y
upP3om/wP/oVQ6RYpd6W0EziUspTOOcV5z4M1Bvh18TEFwhay3lZYzwHibg/
pz+Vb0Vefsl1/M9bDNSi6b33R9leEdQTWdlmsrhQ5jHlIT/FGRwf6V8JfFbw

Y/wz+J2paUSxtd/2i3Zh9+NjIR/T8K+0sp4U121uoW32Eygbwgcgt3/Dg1wn
7WXw6/4STwrbeJLGJXvtMIEhA5eFj/Q8/ia9mhVcJqffR+v9fmYVY3Q79mfx
yNXtJdOLgRBQ0UZOSh9D/ntXvVfDvwU8Vy6DqQQkQyMy5Knjlr7X0nUYtW06
3u4mDJKueOx7j866sdC8IVXUiD5okXiHQ7bXLoI7pd4gkt7qlxsCPXofwPNf
B/ivR9R8F65dWKM8GpaTcCSCVeGGDIWH5V+gFFPX7VHghhZweKrKMBBoSlrOq
OSh4DfhXlc8qcIOG6/r/AIB10Z8srPZj9Y/bE8KaV4DsdVEjT6xcQ/Ppqf6x
JRwwbsoz3PbpXxV8Yfjt4r+LeosNSnMWnbiYdPtm/dqPUj+M+5/Ss7x7pjWt
23kqRFckVz1vbCBCCx3468ED1ArxMRWdSbey6l8zHSqwn7GOkfzLmkRRWNnH
JzKmcSseqmrS+ILnQNaH1jR7loJ7PDq46k9wR3BGQR6GucvL3blYx8p6gVDP
pWUvAxK71POfuiuXpzi8uDcNtCn+05o+p/EFF+J2itc6rDqE8cGph2Ly2NwF
wif9cyB8p+oPSvmvKT39w99KS6EqB2FfW/hXV/8AhCrueOQNf6LfRmDUbBiQ
tzE3UD0YdVPY4968w+LPwl0zwbfbmaxC3ug6gv2nTr4qRvjLfdb0dSCrDsRSo
VZJ+xm3Z/C+vmn5rp3XofT4eqqkVUa1W6/U4HwZ8Ttb8KLNZaXqU0FncxyWs
yoQC8Uo2um7GdpHUd6+ivgbpMev+FJwwyYJgw/z+FeH+GdKtbiXYxsiryAP
evcPgE2dA8U2QmNrtRgZkySignLD3AJr6bBy9537fqY1vePYfB9npOpyu9hp
l/rEMWVvkure1Lxbh1RWJAYjpxnmuohsdG1Ex3diqMlm8uSMxlHicdVZWAIPs
RXR6M1xbWdpZaRY2UFhFGnkebKCipgbQAMcVU1hZJNdM8y23mywYd7cY3BWw
ufUDLYJ56ivWqpWtY4lNuR8t/H3xKPB/xDW4SeWBZ9OjT90PmJEShrxnWPiT
d6i20NO0ZblaSQ5Nes/tT6PjQnjHTkiaMubQgB3C5xleBnqfmFcT4K+A+s+K
Lmd7qa20vTrRBjdTTzqpVc9FUnLMfQZr46rze00Pt8DHDKGqLZ69iPwJ4z8a
+ILh9Ps9lh8TWwGTDfQ+YsQ9S56fjX0X8LLmyXRL4X/hyDUdXtsvJH4fgV4o
lxz8xGSCO9cH438Sad4J8AS6J4XX+yrSRdjzq2Jrk45LN1wfSvHfBHxZ8Wfd
iw1my8PaktjbatGEuh5YYkjPzlx5QnJzg8960dkr1Gr+n9My9IPHSaw8LRPr
rW/jh4T+JvhqPRry21SS2tFWA2VnfrEJAoxyuFyOOnNeR6v4E+HHi26XT9I+
Hniyx1FmCfa2vkdCfoTXzIjXQnaaOZ1nY5Z0OCa6DRfiDe6RatDJNcuy8iS
KYg89j7VnVq06m6/r7zotleJwyvTlr5HqHxn+Fngf4V+DdTg0+a5uPEVxHEN
lGdZltgHBfeyjG44Ax2pv7PkjP46OcsVsZSM+yHFeVel/G8/iLS7q0WBIYTG
WbnLMQqc163+zXEJfHkRP8dnKv5qa68Jbkly9meLj6U6dVe03aRq/s9Q6d4x
8Gtoup6mzxx6tdzppUcbBnL7cuXHOOMYGOnvVPx98S/Enwz1mWy8Ea/HYRx5
tY7aylZxAqqTvdXBw4AP5CvFNE8Qav4A8Q6nPplyLa5iuLiEiSMSLjcQQVP8
+xxWjpst/e6Lfateub2eQv5rsP8AlmSoJP5OPzraLUq1o7mtShOjhlXezSt6
s9N8E+HtP0fw9/wmfirfq3iC9nNwk+rOJIUMBsdkcHzJm5bLZVQVwpPRfgZH
NrXjEzvlzJI8ztj3zTvjjJpfhp44ytkzSSsqj5VIXKj9ePpW5+zrYmwsNW1
KRTtjh2oT6muxycnKo9zx3dpRPZEvoL21IkEMGoxxyOHRVUuGJJ2HI615Tef
tFeGbF2Sy0uZ5FbaFEOW/wAhXs3gnw4hiXVp7V7a/vBHbSw7NobaE2N05dc4
z1wwHavHfEH7N9zeeOteuJrmOz0+W/uJY0TBby2kYr04HB9aySnKXlktO500
pYaCcqsW30s7feUv+GlrkK32bTpICOGMnLe3XiubuP2q/EF8ZhbwxXAhaCCD
0/4D/Wu1I+GHwqYJf7davB8v2WFgzMfQt0UV806oLS31S7SwURWQIYwoxyVT
OQD64HeufFVHSinHf0PeyrD0cTUaq0rLdb7Ho958ffGV+GI1SSldclBxWJf/
ABJ8S6kMT63d/N/01IrivtewhIOCBYB0o80yjGTuPOa8h4mrb4j7WGCwsNqa
+5Ghdaxe3shea6lnY/wyOTXvHw28Qab4y8NJY6nLFa3FiMxTbwsyY7ivnhUf
YpJPXr3rb8HafHrniSO1dZ3sY1LXKwcFgAckfqa55xelVpN6a36r7/uPOzSj
SjSU42TWlu9+h3/xF8e3vi9Rp1rdS/2Pany2cflbsjqx/wBn0HesHTBTBmM0
UcQYBg/pVLvFEU17cyrDpkNpbxEqgUEYUevrVDUNFuobZbu4far/ADKoOFx1
rvtSq4eOHoNRvvsfK+wq4Wq62l6bWd/6+Z3njbQPD+jeEA93raT6m0e821jg
KyFgAQSB2PSvOPhhpl6LvXb/AEm8e0Fvb+Wcx7hMrt91v++c1z+vas+oRssj
mQLwHkz+lcl/AhYrfwN4guAMNLDKgLnl+VB/iaulCGGXsoO7dtRYqM6lINVJp
x8jmbq81e3ubcTyQtHJOsZCIVYZBOevtXt3gy4s/HGnQaTqM8drrEHY211Lw

JFH8LH1/nXDanbQ3C+ZII0EbB/Mdeh/pXPS6tcyXSxWKbcn/AF7DA+oFdc7N
JPc8unF6tbHr3iK+0b4eWs1vaXKXWpSArcXgGdv+ylcNpHhDWPGDGdUOmWR5
ad8+bL9F7fWt3wb4Vt5bpJrmRruUYPMt87T7DpXpF9c2Xh6z+0XVzFBCg4Y9
/YetZcspK0dPzL50noedDwnB4dnik0IXilUYlIdt7yHuST/Suwsvi9L8ONNb
ULvUhZQxjJTO4ufQKOTXn/jz4riO+gs7WBbeCSNJL3bmQK2cYX16dfWvKvH
l3BbRwpciW6s7qNpROGy8j87Q2Tx1GaSgtLq/wDXc2owdWdmz1b4wfEzVfiD
4s0Ka3Szitry2gumkdcTSxsFbGD04Pv0New2cEUFpGgACHQAFGAOK+WrqJr+
P4Z3a5KtZwxZP+xIUl/SvofxNrmpaPa2qaXpD6tczErt3hETjqxPQVxyXNKN
309EdskoRi0a97qdp09u91dSpbwRqWeSQ4AFcM/x105JRM2k6mujE4TVBATE
SDzx1x71SvvCRuV/tvx5q0csEB3pp8TFLWP2PdzRF468Sa7bef4a8LRz6BAD
oNwfLe4Uf3F6AfhVpRtpt3en3GLk/Q9E8P8AjPRPFMKs6bqVvdbh91HAYfUd
RWnrdrLrTp02gsw+XPqOR+uK8Q+1/DrXb9Rq2mS+E9bJ5yGtjn2YfKfxFej+
DdEXRRK1p4judb091BjiuJFI8v3DDnGKzIBcrTX9epcJtSTXQpeM9el8OJqE
Kapb6xHHZDM1sG2ByuPLOepDYrlvCsceuxKtkMakwDGyzhmJGfkP8R/2ev1p
Pi+s8OoW9tGFjsr0gYUY3MG+bP04P41leEtON9qMCKfLPdBUHoFGSf8A0CuX
BUI4SnNtaN336WNMXL2tWCg9bH1J+xXrjm4+K2mX8sipbaWtz9kdCQrqJVLy
JBVhkD/9Vevfsv8AhrxT8NG8czeLIbmxt7q2t3snnYGN8ebucMTgYBXPsa8c
/ZM8Mm8+N/jaC2vYlk1LQJUkt5M8DMeHP1JavbPih+0T4O+G/gFrHXPE0Hi7
WJ7VYzpFmiFU3IAyOykgL2lJz7V9VgYTXdKPSk3re3lZb9EjyKsHCrKDXU+W
v2tPjXpHiSP/AIRDwpenVbVZBJqWpRHMVxID8scX95FPJb+JsY4HPzfpfgm5
vQslw4t4M/dUbpD+HatSe4i8T63dy6bZDT0ZZGdba0UsFBOQoY9APc11cnjG
w8HalbOSC1sWdcSLbky3Mx/25D0HsoArzMX7P23JLRLZLV+r9fkj6uOPICh7
LCRsuspHN6b4LT9PR4dLs5ZbjvKWyx/Ht+FbSeGpdKtd+oXsKsOfs6jex9s1
xerfFa+kRodPVbOAngR/eP1NW9G8QXGoRDcr3MuOQFJOfrW8K1adnflXbr8z
5epToxTsuZvr0+RY8UTre2ymK1igQnAbGXJ7ZNUbC8EcMUM0JiKjBYHO8K9
E0L4Z6nq8CGWzeJJuf3ylT+ANUPEHgefSblomhzbzliN3GRge/evTp1Y1nyp+
8jzJ05U1zNaF3wF45bRjHbds50+bhg38PuKZ8XNEsdYke8L+ZdiLcu3G119P
riqL6BPZBXkhGxiDBtvBBq9HAWkgcjegXocZ24/pXUri5n5HFfCrxD/ZWqXH
h+8laOz1E5iB4VZh0+men5V6dod82j6o1tMdsTkkgg9Aa828ZeGptevxfaank
T7vMCYC8jqVx0+ldvp1y/irRlbp1Md5H+6uUA5Eg7/j1okk1Yq9ndnVahZfO
7xEFepI6CuU1fxVb6TIQ/myr2zwKp+NvHMXh7wz5AuBLf/dKDovvXg1x4uub
ifdcThUJycD5sfSptZXNLdWet3/xi1WCfZbugjA6Ko60V53arFfwrNCGlQ8b
gKKyu+yJ5j7L8l+Am8s4j8y4bDT7js3KccggdR6/0NeyeH/DVnoceYYkaeQD
dcMvzNx0Jq/oemW9pBHft2ccep9fYH+dXft2feqKSB1GOD/hXiX0OKEFEpSK
JDtdSSDywqrLbhUYksp6bhkD8e1aq2wV+Pu9SPenXFssgAbDLjgg9+xqTQ4j
UStu0cpMiQj5ZlgOFHY1y11bx2OowXMcYuLeeXy5BlmWhyO4J5Vv6jGCOe91
/SlItTc27YEakSkHhezAj+6e47dR6VwqW32pbpo1+yyxoAyS7SxUfwuBweCN
rj25OeYsYz3sdZol9D9mLwQ+VEmVKHrEf7reuPWuburibxFrkNkbZW0yNvMS
Y53ZyeR2OCCDVhnullUiO64kAXKFssy5HLHg+vPqQDWn4XtrKwRzAGTzWLN5
hJw34881V+499DohALW3jRGbbGMcfxD3rOtfMur4yRxJLAmQWP3l5HIH50up
XLQW/wC7CyyS5Coxxz3B/n+FS6TaRaRaIFytkRuMhbJB64z3FTfudCfQ7Gxv
YbW02uwVo1y7DsPWvDPGXjBPFxjSa30q2lubmziM1w0YysUQ/iY9u350/wCM
fxMg0HQprC1uNuqTDAVD9xe/PbPp71meGQdA+AVveWJR9S8RXDzX8ox5ixB2
REz12jyycerE9qcG7ua6fmzrpSalzLofVPwU8Xv8RPhqbGc+dqWisIWyeXhl
Ow/gMr/wGvU/CtxF4g0C70e+USGJTBlrD70ZHB/L+VfGf7NHxHHgrx7bfbCY
7S4/0O5B42qxGGP+62PwzX2BeD/hGPF0N0hxaXPyP6YJ4/llzr35RvafSf8A
6Uv8/wBTuqpN3js9T5A8d2Vx8NfHV5ZKiokEu35hncvUMD2yK+pPgX4kkvNJ
NjdEpKwE8SnuCBnB/l1xH7WngB9R0y08R2UStJH+5uWH93+Fj/L8qw/2e/EX

2jwytwZmfUtJlwysfvQnoPw5H5V3Qn7bDuL/AK7HDBcsnHoz6oqhr+i23iPR
bzTLtA9vdRNG4PuKtWl1He2sVxC26KVQ6n2NS15DXRmux+cnxD8Cz6ffaxoN
xGftVjlxjz1ZB0I/CvCNVjuLSQROhAbkY7iv0N/ai8C7RZ+LbOHMSRFvd7e6
HoT+PFfLp8B2/iafUND+RLmdDeadcOv3TxvTPoev514mMpOK54q6Wv8An/mb
Vqf1mmmviR4EvyMcDLEYK+grO1M3EmBbtycc4Hlra1jQLjQtTn0+5ieC6gco
6t1z/hVNp47OJ/NIJxwPWuBSTScNTwnR/nLMkiW+nRedJmQrgBuWzTPCvibT
/EaXvgTxRcJFo+pSBrO9Y/8AlMvDwkmf7jcK/wBQe1cNr/iQyTeXGcoc5lPI
l7ViyKTGGjHmTOec9q0dFSi1J7/g+/yZMMQ6NROn0K+t2PiL4ZeKr/RdQsha
3Vs5ilOMkgdGU9wRyD6GvZ/2fddt9l8UyreEW9vq6Mbcycl54JAPcg1jXV1L
8WPCEelzAf8ACaaDbIbeXqdRtEGTEfWWMZKnuol/hrtvgD4Z0r4gfDy60jXL
UXMVvcoyMjGOWBypAZHHKsCOo/GvXyvESnJxqL3orXzT0uvX87o+hrU1OgsR
D4W7eae+p7zpXhjULYCLTNUmtbUcpbvEkyIPRC3Kj2yQO2Kk1AvaK5uJ23gg
yzzEA4H5fgBXk+q+FvHPgG3MehePrqbTgdog1KzWZ4x2+YEZ+pq74Q8GXnjC
CS58Tarf+IJNxCWjqIbYntIF5YexOOehr6WU4OHNG7PJSalucJ8atMT4h+E/
FHiCBYmg0qMW9k6femPmB5ZM/wB0Dai464Y9MV83aX4k1LTJYpzLJKyAAM7l
nUfj1FfV+i6ZLGnizw5cQlUlt5NqAfLkAjgflXx1qhm028niklV1Q4EgGAw+
leNVhyVHBdT0KU9OZnU6t4kufEsiSz3BnCjCp0Cfh2rJnu4bbImIAl/hPU/h
XJLqz3OqW8MU32MSPsacg/KPXFawN3GmW7rNcpLfysSfJx8vsWJ6n26Vw/Ud
bze59NHPnCioU6auvu+40LvWloFWRo2aMn7yLnj1p4T7XY/a7f8AewMcF1b7
pHY+nXvXSaRq1zrCKq+HZXhxtDFBgfoBXXz/AAo1XTVW4l8OXtsk6gvJHCzQ
yDtl4ycfyrapgqDStKzOKInuKhL94lJfd91jyC4lFtYXUm7lo9uAOmSBX0b+
yLJHqvjC3cnM32OUAewU14J47srXT9luGPmlwkUFYwMDLcgZ5HH1r2b9hy4j
l+JfTGrb9thdFTn/AGehrShQlQpyjLz/ACOfMsVTxlaNSltZfec9+0Dp9v4a
+LviWyghRYjc+btPYsiMcfia9Q+APgi117wvqH2q2VoJkS3aNuQRs3t+sh/K
vMP2ibiTxD8adce3jZvNaJWZRnafLQcmvpD4lXwaL8PrByQhuA9ycnoHYlf/
AB3bWNC7lJdrGmL5FhaMY7vc8m+NaXfhvQdO8OS3BuYZJ18p3PztHGMDJ9eQ
D64zXp3wP0RI/C+l2zrvF3ceY4YkZjUZ6jkdAPxrx74y6t/wl/xXWzhbfBZx
JAuORvPzN/MD8K9utJbTQ7K2spGVRBbLGFJ7nk/OrtafKkt3qeQrXu+h6vr3
iez0hLaKK6t2uGaK2S6mm/cWZdwil35JYu46ZJJySK+R/jz408a6T4q1Twxe
TrpYtHKGO2fmZT0bPoRzXe/FWPUvFXw2u9L8O6fdapfTXduTBZJuZVVixOB0
GVX86539oPwP4p8a2Wg+JofDWpbrLRI01eS4t/LeGSPoSQTlhtwcrniuKvUd
N2T9f8/67ns5dClKcXJpPW19dvLzPnK7s7zcZsWkYDJc85/GpPLXUYtyny51
GGVu/wBKFu5rcjy5Gx1Kk5FXbS8tZpySotpR0c8qfY1wRjCV1ffufVVvbQaq
SV3HZx/FNf5Gb5lQjsMc561YChQOTke1S6nGkDNJbkSRsOSOQprPgkkvJEhi
BaTPzMOiD1rH2Mufka1PQePoxoe3k7L8fQu2sNxq939ntwuQAHcds+nvXY6K
jeGYpYbZmh8xDHJk/Mc9c1o+A/h/pljPcXet3s2l2xgEluYzueZ89x1Apl/L
9lKSSW4lLgsZZc/Ma39tTpS9jGF29N1qfJ4v2uKaxE6lorVK23/BLtvZf2hF
bTAQJZRkNdhjco7H61wPjTxA+qahKqPi2TIAQ4UKOAAPStrxZ4wW+tFs7G3
WwgAzMsZzvauDkga6/ezSpbWw6SSHAP09TXNCKqMpKC1f4Ltc7KEXKnGtiXp
Hbz83+hIXcrXOIwpJ6KAK9d+EMstp4ebw95Yj1S+maaJZWCjAA5JJ4GAea8x
j8T2umym30u1Es2MG6m5JP8AsjoKraJrl02t+ZH9pnevEcBmic7iM5lz2Fd8a
LUbyPLxmNp12ow2P0h+Fn7LXhvU/hzFq/ja01GK4ul/Pe5tpw9uibjtKogJP
HXcPpxXleNv2NLW302XxF4c8d6Pe6JbhnY3MywuoByFJJxntjgmugn/bi0vw
f8G9DtvB+najaeK7RYlli1JftFqUUYdT82cHtjBFZf8Aw0l4l/aM8KXI8X+B
lvDupWrhzrNid8TnHzbsAOPXkNXqUY0vY8zWva+v6o8GVObmK2eEr4gTSZWt
kcZx55kRe3qKw9Zvhrk7uS7RlhGm9uma9jsPgnpXjO2lufBview1aE/8s0IE
hX0Bx8y/8CUVwfH4W+lvDE8QvNNKaBZkPnQrvjA3DJyOn415fto8z5vdfZ6
fmdzozjtqu61PEvijesfFNyqSIUi2xJjj7oAFc1rV7e6uqrlscUYO4Ki4G7G

M598Vf8AiUJT4mvjywEzk56Zya6bTdG0vxRp8sls8lvfYBitpP41AG5genXt
W8rJK97JdCqdeVJyUbXfc19EjDfD74fTE5aC+nt2PXpcFv5MK958Uarqmm21
t/ZGkrqVxMdhDy+WkYxwzH09q8g8GaFLJ4AazkXdNpesys3fGYom7f7pr13W
7vV4NPtn0Wzt725cgFLuQrGq4+8ccn6CuGbXPyrpff1ZpTbkm3uzj73wrEpP
iDx5q0d95PzJa/ctIfZV6ufrS2ut+K/iArN4cK+HdCiGlbm5i+e4I6bVxwtT
33hG0jP9v+OdWTUTB8yROPKs4PZI/wCI/XJqhBc6/wDFS4WHTXn8PeFUyv2g
DbNdDphR2X9KL295v5v8or+vkaf1/wAOybUPEes6XCLbxp4VTWLRfIN/YxCV
cepXqPwxWRJdfC+whGt2Oq3OhzwsJPIs5nSRmB+75R6+46VsG18WeALOW60r
V7fxNo1uCz2924EqBeoDDv7fpXiOu6RqPj/xTNrutvHpdvM4EdrAuWRR90AA
dvXqTWIOEW23p6XT+4mcnFXS/r1O2k8YXHxD8RXeopHKlrbBltbZuSgwEGQP
4iST/wDqrqLLVv8AhXOpxDVrOaG9tIGX7JKhjdZX5JYHkfLj9KyNH0yTQowm
gWDqZfmNzeJ5nb+9syz7Z6elLqOnWUd42o+J9Sk1K/PLxiQsxPYMxP4Uq0qX
K6c9b/ZWr/4AqMaspe1X3vYil+IXinW9XuLrQRNZzzwi2lazkalPFnO12B5H
rVeTTNN0LbceJr8XN394Wds2cn3rM1TxpcT2/wBk0uAadCTtjS3HJHuf8KZo
fw81jxPKjRwgqchppFPH1Jp+3Rpcjn7On2T1+//ACN3OHNeK55fh93X5i6t
49vbpDb6PbJp9qFyREBu2+57Vi6X4b1LxLcL5cDyFjk5OSffNe0+G/gXaWUK
TaIN58g4KJx+BNeo6F4TtbPbDaW6xZ4Aij3E/jXnLFU4+7h4X8/+DuVOIUn7
2Ilby/4B4b4b+BruySak+xOpiXlvxr1LQdG0zwq+yxtYxMQMSyKHcH2z0r2f
Q/hnZ+IY0h8q5hKsMlBmR/x+6o/OvXvB3wv0DwpGksWkW8t4P+WtwPNYfnx+
QranTq1XerL5lwnVp09Kcde7PCfD3hbxH4yKGx0i7nbADS7Sl/qSa9Eb9mnV
73SZpdRm0+B40LpAJFLsR/CQPWvbbK1v9QzDAkm09Y4htX9OK6BPC1n4c06f
VdcuUgtoE3uC2APqa97C0405JxV2eXWnOquWT0PIXw38BZ9VsNQ8OXSi2mMY
utPlnH3oz1U/7p/nXyr8YtC8VfCnXrzTLiPyrQ5Ec6Rkq/8Aumvq/wCNv7Q9
hq15af2RcrDeWMP8gxxAlTwVPsa+a/ij8ebHxAk2n66WvlZc/ZlWVvUHt9a
+snQUY3nZN9PM8aEpKVrXPltQ8eX17plrOlbt/Z4PJ3Rx4eXnO5jn73uMVn
jxprOm2D21pO3745cZGc+uaylvb25dloGKu2EVm5HPFdf4e8Bfa7lWklYk
ZlHxpn3PWvn51FTerPRUW9Ejhbixnvnea+uJJJW5wT/SqSaPaxuWkjLYPevf
r74GI9k9zbTzJKi52zjGR1rx3V9Oktbp42YflxBNTGpGqnKLBxcd0Ye/7OSk
TNGnYKcCitm00O5vlfMht2dM4yKKV0ifd7n6e28hWQxsvlAnhAc8/wCGauwk
oRgck8jPNZtqwjtVDjBjPPlnOG9CDV2KQykFnLn+L5eeB1rxzIZbPLhwh3p0
z7UkkbSoRwobgjtSRbXXG7cc9KmJ8zEa/KxPO7vTsKxl6xYRRL5itggYJB5K
9OT+lcRceDflvDdX0ccrQblgmRNuxCfuU030+73GMkV6WqNGJMngnnPY+orz
/wAcXI5FcwWGIOhuJ2y7Ek+XH3bHcHBBB6cVL0ZINW1OVhW5vtan859scWFR
G42genvwQefbsK6aTFhCWSRRvyB6Of7uPX6VLpmipoti5uSqORvZ5CPz/TtW
K0801y7zOLZJG4tXb5CR91x6H+VR0sSlbQtWDSw3TXdxu3MoQxNnEfP5f5/C
uH+J3xfg8LW8tnaSme4bhmiPEY9vU/yrA+I3xck06Ke009xJOQQ0wPzA91Hr
0x/KvJtC0K98X3kd9eoYrR23Dr+99h7dianc0j73uxG22kaj44mlubiaY2bn
M0pJBY5/h9/eu/svDupXWnHTPDK3Nzr4ZHs7FT5kZAz5iFTzuYHj3zxxWt4b
8Pajrmo2fhzw5aSXN/I/LHGmHb6fh19upr6msbHwt+x74TF1eCLXviHqERM
cAOdmepz1VB3bq3QVvBNK97I9SIHIV1sZc/woOfUP2drfxv9nFh4mgt0mvWY
7TmM+W8TL2fAGe5YZ716h8lfFqFD4YCznk8zVtKQlXPJkx8jfkMfUV8Wa/
8R9e8Ralq15d6nOtxqEonu7eOQrbTHsfLztBA4BxkjrZxffs5/Eh/A/jG0mn
dhZM32e4X+9Cx64/2Tg/hXq4erDEKVGgieq8n/I0+5nTTIGcXCL1Wp9n6XDD
428E3uiXhDSeUbeTdZ2+Vv5V8e+Gb+5+GXxTn0y+8yNFnNrcoThWUn7306Gv
ryNR4c8ZRSI22xvuAwPynPT/AD9K8Q/a+8Cy2Op6d4wsEUJNi1vG29D/AA+
I4/CurD1FzpaWj9TKqR6o+gPAN/mzk09+sPzxExlft6H+ddXXhPwV8YHWf
CWnXZkLX2IN9lu1Y8tGfut78fyr3VHEiBIOVlyDUYiLjK7/r/h9yr3VzO8Sa
Db+J9CvdLul3QXURjb2z0NfA/ifStU8B+KvJkBXUdHuPMiUn76A/yl/nX6FV

8qftR+FbiHx1Z6zGifZ7mARucckjiuSzvdG1KfJLXZnnHx0+FUXxG8JWnjDw
yiNfGESNETgSL3U+4P8AUft4r8by/wBhTGxM3nXoOJyn3UbPKL9O5r7n+DXi
9bCS+8JXz5hd2e0Y9Dn7yA/XkfU15D+1V+zub63m8TaFAftq/NdQxDAnTu4/
2x39Rz1Bz87iKUcHPnj/AA5fhf8AS/3ehhi6Eqibjv8An/wT48ZftUrSDO0c
nd3qze3+h6XA0N3e3BuCqny7ZecEevQfnUcDRRDyedoODnkitfQPA9h4y8SW
VhcO0lnk2F4wC3UZwD7V34eKm7NXPOw8FF+8jg5/EEdveCXT5bu3KNujIEzK
6n1BB4PvXtX7Mnxi8P8AgWLW49f1Kext52EiNHaNdSSMB04YY57k9664/s/e
C9L8QQAQ1rNdCO1uLoXeku13dSm0NjgqAemPrmtOPwh4f0zwnrus2WjWdlqt
xdTWrskX7swi7QY2cqBt+XgDgH1r28NVjSld07pq39fM9CSurJ6Fm8/a88NX
N0IrexvJ4t3zM1ui5X6GQ9vWki/aj8rXDNoPgPWdVsSmEikKHd2OUiK46cd
fevXLDwro2kkRWumadaqv/PG2RASevAFbkWbfekSbCOhPc+v5V0LMOT4KMU/
m/1MnQT+J3PnO4+IPxY8UXUt7B4H/sl5RgSpboHA9MyN/TtXkPjH4HeKLi6S
/wBfa20xZpGAWIhySTuOFXgDk96+57kM5IdeO20dOO1eQ/GeMR2tju6NI+Bn
PYf41xSr1Kju7L0RpypLQ+atO+EujWJBNe19luCd/wAgPtxz+tdNY6FpumAf
ZdPtrbp86xhm/wC+jk1qlmidyw+bqfXOKYFBkOGIJ5B6is7LrqFtBrKzxcg7m
wOfevqvw7IW8P6eFk2qsCDcpwTwD0r5V2bSA+T7npX1H4cBOjWjYKssKDB6j
5RRNLkHHc53xr8NPD/xD1aO21ywF1HFb+Yrldu1yxGcj29fSuStP2X4vDF//
AGI4I8Ual4X1FAQskYWQYlWQT3BHY5r1e3JbWW5AP2Yf+hmt21cGMYlzzhqw
V4NOLsaWPir4o/CDxj4Kv5pL/W7fV31XMjPHI0bPtAGSuMenSsm88XeLrDS1
gktrIIUAiU27qyAwMD04r6A/aGcnWNIBTc620hBz/tDk/lXh/im9Fjp85jy
p2kL0PXtmuyNSagtbmTSuJ8G9Lk8QeM4Z7kmXMnmOznOcc/0q98UPiPEnjnU
oluxEsDeVs5A4HP6mt74I2I0jSb7UZBjy4MKT2JrnL4Q3888tza290ZGZyXi
DMxz0pwk1K66lbXu6mCPj5rvhjSyvhvW307UJZSXuBEkmUC8D5II6nPTtVz4
fftS+N08YQSeN/GWoan4aNrdRz2UUUe2Rnt5FjyiquQJGQ9eMVvX/hfR9S+J
95Fc6ZbTQW9pEsUJj/dxgKf4RwePWulb4f6DJ4AtL9rV1vrq+jhlnSQgqhBJ
2DoM+4PQVtzyellZkwfK/Q4uK4jucbZNze3SnNLjPYkdzXrlx8JLPwHpV+gk
+2ibTjdJKyAEK0e4Z9CMV4Xe3rh/Kh/eTHoB29zXzc6ac2on6HhMx56Mqtay
sblIpup6+0lppiSOCAJXUfKq/wC0a6HStAPH7zrCNhNNER5rxnlJ+tZ2I3j6
b4HutPjuQk8kwmk4O5/+BDtU+m30tlblbeRjcOfmGM5981bqVsM+S3U8idOj
mSelk7eXb1Ou0cX9wt5HGj3DLDuPzcqo9M1galqE9wnkJJJlqkliTww41cuf
E1/baf5YOTJxKIOCR6FuW9hXL6rqCTWbGNXSXcNsQbCn14ohRvOVSubN6+aO
eFSUXHKldR08mZeo60I2+zWkYklAyGb7ufp3rHk0vVNXmR5PMnn3bVUHp7AV
0+g+GI9dl8y8YwrGMhYlwWPp7V0/h6OfS703gaK3j09gftTJujYg8ZHc0OtC
m3Cnv5nNW9rWd6jb12/4Bwdp4F1OPxLZ6PdqbA5eRQ6qQdgPJJ/CvVJdHsNP
1EWmiWi7h8gCjJY9yT3/ABqe3L3eq6h4ilu4tRnuQI7eaFdu7I547HoK0ZLh
PC9k20CbUphl367B6VXM5yve/wCXmzBwjBaq3f8AylbltL8Nruv5Vu7/AB8s
KH5ErGufENZqkNxDHOEtphhoV+UH61z+pRmSZpJRvLksXJyeaktKcovl4496
3VNR169zByb9C9oGg/2drMU6Xk2n3GQYp4nKMp9nUgj616vp/wC0b4+8D3pg
eeDxVpseA1vrkX73b6CdMP8Ai276V5ha3AVsMdyjsa3fLi16yaJubiNflbPL
r6fUUUVHK1p+8vMuD/I0Z7rp9x8JP2gfD9xfelVdj+E72Ntkk8hyucA7lmjAO
Of4kqj4q/ZQm1XSbO68H6zZ6vp1pAl4Sm1xgdCZEyM+7AV4D4h1bWdGtLcWV
3ss54B50RPysynHT16Vq/Dz4j63p0k+oRyzaXHapu/tC2uGjLHj5QBgk81wT
o0+XmUnC/Z3X3P8AzOtVJuVnFS/M7bU/CmueBPDvicy2V3avI1vKZZAGRyVd
JNrDrxj8xSPPqkvhezI0kWxvikZBu8mPGOSccmtrwp+1JPqCm31INO8QRov
7w3S+RcAe8iAA/8AAlaqPx+OPgddPRvD2kXsWpucGCcllo/dWU/P+KrTVGv
JqyUvNP9H/wSo+zS6x9f8zIW8BwJ/wAT/wAY6i2rtEeJboeXaQn+7HGOCfbk
+1cl448ft63C1jYtJpOjn5HkHyzXA9AP4V/WtCHrfGXxYnTVNRY2GmlSq6hq
HyRoPSKMcfgoq1eQ+DfAg/c79d1NcA3I2ATu/wBIOi/jk16Lw/sl7So7v+tv

6+4yjL2mkFp36HK6F4ZvJ7Mx2Vm2m2chDvJITmT8Cf51rG30XwwGzzf6Tedz
nc/0z0FQz+ltf8ZXXl6falYc48uLjj3b0rodJ+D0t4Fk1S4Vec+VFyR7Zrxq
9dR/izt5Lf5nfSpuWtKPN5vY4i88YX+tymz02E26k4xGPmP1PWtPTvgruppz
K+ouLWNsMSWz+PFey6L4K0vRLXfaWsVsQjBkkG5j75PNepeEPhpcel9PbULn
ULfRNI4U6hfDmTHUQx/ec+/SuWlWq1fdw0LLv/X/AAS6klQfNiJ3fZHjHhv4
W6NpRjb7OtzckMh5eg/CvSNH8DXM8AlWKO3tBwZZT5cQ+ndvoK9P0rwnpGmX
UcehW0+oMnP2/U0DOzeqp0Ue3Nd3YfDq41KRbjUpWK9cN1/Adqh4Xnl77c2Z
vEuC5YLkX4niNn8NxqV1GsEk15g5JaPYh/3V6/nXq3hX4TLZwxtfExKOfJXq
frXqGi+FYLHbFZWwVv72Msa7LTvBO4h7pig/uDk16IPCSlbn08lsebOuk/d+
/qcVonhdpV+z2Fql4xzIRXa6T4FSOMG9bLf3EP8AWuns7GGwiEcEYRf1NcL8
Tfjf4d+GNk5uphfajj93YWzAuT/tH+EV7mHwj1CnG7OGU3Lc0PHvi/Tvhb4
VmvVjhEijENUWwZG/mcV+dn7Qv7Q3iTx9eNa3V+/2JW+W0gOyND9B1Puea63
4s/Gm48eT6jrV1eRPBaldlkGKIQeir/nNfNWtsbuH7YqkRy/Oue+e1fSUIHB
RtFXk+v6l5Zzb+Fnl94hls7iKWSQxxmQb2A+ZeetVfiX4GuFv5NTsWe7gkw
yyYw2D3qLxVpMI6nlmN3VgchR3xXu3go2mqfDzS1ulx5iwqjBuqkcv5mKrSb
XW4U421PmHw9qBtNRhaeMfKwJDV9ifCb4heCrG3totcglEB+aWa2VJHx2C5I
/WvAfH3gi1FzJJayCPLZYjp171jxWNI4Z04zSyT3koP3PuxfnXnzoU67XMr2
N+dw2Pq74mfH7RdQ0m50vw3o8Qt8FVvLoDzivbOOF/Wvlq48QaPo93PcXUaa
tdk7gvSJf8a5DVvFuoa0xgify4hx5cfyqP8AGq0NjHGhad/MIPbsK6kqcNEr
LsQ25l2rvxvrGo3Dz28QhiY/KkahVH0FFctPqElvJswTj0oqfmNRI5H6sWTS
rajaqqWf5Szgrjvg+laUAmk/1a7zj/Wbup9qz7CFrljKQmY3LKVH3f8A63oa
uxTESHbHs3DO7Gee2R1rxkziL1sAolJG70lxiPd3mSBTyeOvUfjVaKSNg0qk
L/Evv/n0p91cLbKZXJRcbmJHy/hSKK3iPxFB4f0uWadg0mNqLtyWJ4A/Gub8
HWv2FLrWL26SG4nJPzkY8oE7RyOODgj1+tcprfi+LUNcjuLmZY7C2Vtik4M7
djyeAPUc59MHHNeIviZFfCFyC0EbZiifCFmB4LY6DuOOR1xSOaU1e56TrLtq
6PfsAmmRsrRwhOW4yJX9B6D8a8G+I/xbjuGltbAJOiApcTKSMk8AqP7vuOtc
745+LN08E9kJJDDIx3RI5BIHp2IHp6Uzwt8NGYW2r6qjRbhuitG4wOu6Re3b
C/iahpR16Arzdo7GNonhS412Y3F8TDABmGM/8tF9/QdK9O8F+E9Z8daxbaBo
Fs1zdynDSJjbGO53dgO5/rWn4H8Caz8VPEKaRo9uWiziW7AwirnBIPYfz7V7
p40+IPhv9ljwzJ4S8EpDqXjeZAL7UWAcWnHvVh2QdM5NWoJLmlselRpRjG7
2/r8DR1HVvDH7IHhN9M0iODXviLeQbpZGGVtwf4m7qmei9W6mvkxbV401XX9
WvNZv7h9R1K5la6mmOc5PBHoBjgDgYpusarLqMt1qT3327UromWeSaUyOW/i
Zj6+39Kw/Mlul1CSFmDbiuCNxx94EciuSpVcnbZEVazk7RjrbUYdQmRILhG5
Ysere/410WhatLEzNyzq3DZ6iuO8wwHBO3DjdznIPfgVp2t95RdnAiibhiTg
H0J/yKdCq4VFNCpy9nJSR9//AAm8aRfEH4WRWk03matoxWluT8zJjKN+GMfh
716PqOk23xU+G97pV2AHmjMZJ52Sr0P54r4P+A3xFufA/iu2eebdY3P7iYZ4
Mb42t+BxX294N1dNP8QJAJB9jvh8rdt4HGPqP6V9FOSnLmj9rX0fX/M9CaTV
11Pn34Ka5c+APiBJpWsDy7a8drG6DDABzhW/Bh+tfW3h242JNYOT5lqdo3dS
h6Gvn39pfwWNK1621+1TZFenEpUdJF7/Alj+Rr0/4V+lx4m8O6Zq5LXVun2
K9U9SwAwx+owa7Zv21JT67P9P8vuOWGI4npdcL8Z/Ci+KfA96oUGe1Qzoe5A
HzKPqP5V3VJJGssbo6hkYFWU9CD1rzK7O5R+busNJZJBfwKY57WTcp6McV7X
4X8XW3j7w8FmVVI2fNg8k/3h+PWuW+NPguPwp4svYMGK1ZywJYcbCfkwa8Vu
PHT/AAAn1SOfbci3urnhuPLhXH3sdeeh/A9qwwQi70pLR7fM7Yy54KXVaM86/
ag+DjeB9Zm17TIQNNuGJnijX5YXPcY/hb9D9RXDfC6TPjXQ2C5/fowA69Riv
u3donxR8KTWpWO/N3H5ckJ527h0Psa+J9F0E+Gvi8NGKmp7Fqb2u1+SuyTb+
PSuHL6c8PW9i9lqn5dvl+RyVoJS51pc9v1hvtHxEiLAAtP17gjt8sdc87geA
tbx0GrXA6A7h9qQ/1/Wuiv0x8Q7SNiw8ywwMHd1Plx4+veubFvs8DeJmP3Br
M4I7Y85Dx+v+c16sXt8vzJse5W1sAsbjbnbwCRke5xV6W1VXDnCG8+orMikZ

fLbzQyEA5x296tSs0+ELsq7sgg8n8axe5S2Lk0AwVG3btzuArxb48tHHA6Yo
HAeTDZxzgV7BJFiAIS2V5AFepfHATFaaQCmGBIAz9FojoxPzPIGUZCKAuTn1
/HNCnaMLyR1GO31pqOGOSMN3K8//AKutOSPASQC2cDPatL31J1YwsyoylSE
EAgHsOa+pPDZL6FauNuWhTknttHNfLTKl8jOQMDrnNfVPhja+i2JC4HkR4H/
AAEVM9YjQ+KPy9bY7Qw+yr+HzGtaBAgypP09KpWyD+22yP8Al3A9vmtRFwM
bTgHp6Vj2LPdf2hnP9uaSoXpat8zDPVzjr+NfPniid73ULawBRmLCRyhz04A
r3r9pBIPibTVLsCLPcMAf89GrxHwVp417xDPcNlg0mxC3PHat4r3UStzu55v
+Ee+H6Wy5El0fujqf8gGuUtWDSqHwZGOVUHkc9fx/pWt47vxNqiQQkMLUKF5
7nv+grA01ZPt8Ib7xkQgduvr9a0hqhT7LodJYyeZ4+8QzMMtFp8eQDwcRgnH
4Vzvlj/hWWHnBlfUIWxj/Zb/AAresYmk8VeMpXB3f2eOUAGP3K/I3rFmcx/D
HwvEQSsz30bAZ5OEK/qK1V9PkZs9p1DwaPHfiPTvDKahb6TJqemQ2aX982IoS
0HDMew6D8a+bfI58APFPwD8XnQvE2mPb3Ey+ZBel2+G5TP3kccEe3avafjLM
9rp2rMjMrJo0S7z1GYUH581a/Z98Qr+0p4NufhP4s1F5tfsVNz4a1C7csyso
JMBY84PYdufavNhpzTi3e+3l+d1+J6En7ii9rHjvhD4dya7bELKROrBmg4DS
x4/gz/FntTtW+H9/ZxXEtql5raNvnPyTKPQqea0NZS80G/utKlXyb6xmaCe
3Y4eORTggj8KZq3ju/h8L3i3MplLDyobjKA0gJ7BuuPrVuKXvXM6fPUapR6s8
5u9W+zSeXbMyEDBDHj3qXw1Yx6trlvHcSiGHfuZm/OsZIZLg7ERpJD3VSeas
xx3VmyS7WhbPyyQRyK8irWnVvG+p93RwtOhBxite57HD4l0LwbeXNo2iLrzK
26G5WTy8jHGVGF51kXI9Pe218b7TBZ6TqLk/6OmfKb29ccVL8M/CNx4lvJLq
+vYLCzXCyTzuEDN6LnrXfePL3wxHp9joWnTrqMsCgtcQyAjJYdcda53Llk4+
z06vXV+vfNuCjbl7yOMsLKHw1o1oh5itYsrkY3SN3/AFqvpWuul2xkgjuj
O3Vu1VvF2qkw28AYfvGLkeg6Csazu7iwniulWHmxkFSRkflXrUo8tPVas8+t
Ucps9Nm060lSNfsVuZj95No4+IZ+p2dtYsCmm2smQFJbhsn1HtXJLrl115mk
YiTrvHUGpP7fmMPIfKZS28+pOKpUktUzPnurG1fWcVm6XX2S3kRV+dB0yTWV
Nq0a6nFNbRiCJCCQO470+78R3eqW7QIAY2xkhQAMdOazfs7OuFjec57cL+dU
opKzKvd3Rs69a262MQnVpYxLlqjvzgiuUsp5rSCexkSO7tJJN4hEe8q3sfpi
umsfCmreJm2zM/IDGFU4VcetdLY+H9L8PYhihk1W+/54Wy7gD/tN0Fck6kIR
tN3O6nTnKV4I5/R/C2r69OEtYltNgx80sn8ANdbZ/wDCFDZxI0J8Va+P47j
5okb2Tv+P5Vbj8M6zr0KpfXK6VZnpbWxy+PQtXVeEvhxZWspXTArAz3GMtM43
MfxNcKzqnh/dpRu/w/y/M7o5a5rmqPTz/q/5ehyF1eeNPiRKXuA+nWTDcbvk
AHbCjt7YArZ0P4T6bFKkt8kmp3RlB5jhQfoOv/1q9V0/wpvuFgO+5ucgC3th
u/AntVy5n0jQZxb3jveXedo03SzuYH0eQ8D9a4qmJxmNk03Z9lv8/wDh7GzW
GoLa/wCS+RhaV4ZJ229nahV6blk6Vu3ui2XhyKNr2aH7Y3C26Nvc/wDAR/Kt
3TPD/ivxiyLb20fhrScDNtbg+Yw/2nPJ/Qe1em+CvgRZ6YVuHgDSnlrif5mJ
9s1z08PGL1959l+r/wAr+pz1MXOS3sv66Hl3hLwnrOqzfaFVYracEeVcRgyK
AcjqMDp2+leu+FvhVLKRLcOwT+9Octj0Udvwr1Pw/wCDLa0XbFFul+9ly9Pp
XZaZ4ZiV98gZl/h3cZ/CvoKWGrVYr2rtHstP+HPHIWhBvkWvc4rQ/B8GmRoL
aDnp5jDJJrsLTwmZNRttsHcDkmukihWJAqgYHTin16tOjCkuWKOSU5Sd2V7O
wgsU2wxhfVu5/GpLq6israW4nkEUMSl3duigDJNSVkeLfDw8VeHr3SmuXtFu
k2NKgyQK6aai5JSdl1IPmf4uftMy6hcT6bpVxNpWmnKefb/8fEv/AMSD7V43
4p8Pa1rkcdjoVrJeX8iGSRghcxgju3rX1R4b/ZL8F6PdC61D7RrcwbcFnbYm
foOT+ddzPr/hb4f2b2Wmw2kUsXASbFVD598fzNerPE6+zwY93+tX/wAEycXL
VnxB4K/ZJ8SaloQvtas722jExcW8sWC69mPfFUPFP7Pesa3q1nomi2MI2Och
Exs5/ID619IW+qeLviTcywR27aHoYYBrkMVdx3APVwwwK9F0zSbDw5Y+XAqQ
RqPnlc/M/ux71yTcoP3nd9uwIBPY+JJv2DbjSvCRudQ1hJNYPKadaRmQv/s7
vX6DHvXzD8XdJl+Goa3s52tJ4CY5LQrKEg87h2Nfox8cP2n/AAv8HdEuLsTx
3WoupSLc3VvbuQPavfyf+IXxQuvHfzVb6ebz31BzI59ySf8ACqbXs+efyOr2
Lgrs5y58fjVHaG4zHM4wV/vH2q3BJJf+HLgzByVGRu7gdRWLomh3K65Y6h9k

WRL0dJgko+VgrA4x74r2nVptA8TRSXkHIQNIMSW0YCBT3BXtXBOo6E07Np9h
U6ftrpNaHz/dC2tbozWofyX/AIGPI/xppvFWMMT19aueNLRbLVZloQoj/hC9
qs+CfCF54o1W1imjaOyBy8uO1Um5aimlDd7FaDw9e6pELiGBnRu4Wivpax0/
RtBtl7O3gDxoOqrmuij2b7HH7Rs+wwsRsoVelfaEYbCB8pUdR36j35xUcUs
scgzgsEGw54A7den48UkVu1vLFbzS+QQ27dL/q8fwkEdfx4/ISzD7ExZ4o2k
6kEYXPc5xXiehk0NF2kkgB+Vxw64PI9frmvL/i38SRbmXRrNW+UK0jB8DGem
eo5H8uoNdh4s15dG0yR4p0MkmFRHyd3sMc9Mng9q+YNS1KXVb555blRGpKZI
UlcZJGCPU5xn+90rOVzmrzaXKuo3Ub8zExLO8MceSsRYtHHz6nOF4/OuW1vx
ctrFJbWTFZW+X5n3eZn+EA9s9u1ZvirXJHv47XSoSwYkHCndJ1yGHRs+HvDs
1ldwXeoqsrSlybX+dQD9e4//AFVS1Wu5ISpc2rO48BeDrfT3TWNcRJb8gvDa
uPltT/tA9W/QV7B8PPhzrPxj12K1tYWj03o8mCAy+/t7d/YVW+B/wQ1v4l3k
C3JdNNi5knkGFCj1z7djwO/YH0j4o/HrR/BWlyeAvhpcJFAgMOpeYg+aRuj
RwN356v+A9a6VFRXNI9eEI043lt/X9WNT4lfFjRfgPoUvgrwBJHJrhHlanrk
Y3LaHoUQgcyfov14HyVrGrR/a5xmWWYUzJZ2ctv3ck7uST71X1TUZlZNbWou
Mgs5PDg9T7/WsmWG18s2KO1scF4cksvTkZ7159SXtWcdXEObsiW71KFbtbiP
96CADtUKWP8AtY746H2pWvhask0R3l3t2rGtZvLuZ7a4ky0mB5oXjPTJ9qfd
Sy2m23jcySKcSQkj5Ae49R9Kx5ObVhBpLU6C61a1NsZhl+6lDd8nzLz0JHUH
sfwrLFy17fCUytDaFPKkhdT8/uc9O30xWLBbi1kaWeQSvICpLKQCp7YrV04S
ap5yRSCMwAedLIMoqerDv9OtF19g1S6yOz8OSDUbY20CBJLD5t6AjzEz3HtX
1/8AB/xvJ4q8Mw2s8pW/sQI+fvBI5U/y/Wvg1vFa2F7GNFDRafAwE0lwZpnA
wXI3Z2kdB2HSvZ/gx8QX0zxRDeJITYXICSbjznsT/KvWoSbhy31/Vf5nfh5c
6cex+huv6ZD8T/hxND8v2mSLK8f6uZe358fQ1438F/Eb+F/Fx0e+fy7TUx5D
bjgLMOFOPfpXovwv8Spb6ibV2AtDQHmR5PAIA6fiP1FedfH7w0/hnxZDqlsv
l214fNDKPuSg5OP5/jXq0JRcrP4Zf1+H6EVIuMrn0pZFxDsk++h2k+voanrm
fh/4pTxp4Y0/VoyBI6eXPGD91x1/x/GumrCpFk09x76o8j/AGhfAsWveG5N
Wjja5tl2SM4/wCWZ/i/Amvzh4j+GG1TRLi2mAM0fyBiMg+hr9O7q1hvraW3
ulxLBKpR0YZDAjBFfEPxp8INouuXkSxBIbaYwsByXTqjH8CPyrkrx5oXW6Oj
DtKfK3o/zPn79nf45Wfwq8S/2PrllPfu37iFYAWmD5+VUX+LJ4A7VU+lfwk8
eeHftd+Lrrwref2fc376sHtF+0rDGz+YUkKZ2soODkAZHBr0fwZ4o8FfDHX
oNd8XWsDII4Ta3C2YkntGaPDyq3cEKBg9DyMc1znxx/bp1fxjFN4a+G1tP4c
0KYmObUJWAv74Hjkj/Vrj+EHPqe1c8qsqfLVk1p+PU7oYKripWjHbr0JdT17
Sbzx1Z30eoWkdKLCdVkJMygbisQAPoevHsa5ma+09fBnia1W+s2vDq08xhWdS
zJ5yEN154z+VeX3thqo8MXUUZEt26/exlwT15/OsDRvCmpxQRx/ZotOgVcFn
cEk46+IctDNcO4ylJ8ttN7367WuRWwM4SUafvfkfYFv8RfCkaDzfEFg+RnP2
le46D86dB8TPCKOfL8SWEjISxVZRgD3r5Wt9BtdOHmxMb+4jU75G/wBXGe5H
ua4O31+5j13ULe0tWIJYLvjUBGXvu/8ArelOnmVGvKXs4uy6tpfoTPCOKlZv
V9D7k/4WI4QU7j4isSxBHEhfw0rzt4yeMNH1/wDsqLT9SjvRGHLGMnaucAZP
4V82zeP7ZZpLY6NMzRgAkNgk45/XpVC5+IVzqNu1rp9v/Z8QP76RnBc5HABx
xXW8QrJqD+bRzulDZs9VMTGIsMqT90qR82OcnmmHdtDPkk/3e469K830G/8A
EWl2X2u4uWmtHO2NbhfvH0B6109h4wtZQEuo2tTgZKnK5/pW8KkKl+R3sYuE
os6OcvEqPyMnPP16V9T+GMPo1kANo8ICOeT8or5UgmXUowyTeZn5j64r6l8O
XUUGh2DyP83kKwCry3HoKua92xCWpswAf2gSAceQAT3+8ea1YI92c4KkZPvX
mPiv45eCvAczyaxrlus4XYtjaf6ROeSeVTOD9cD3rynxH+2lNdwyR+GvD9zb
AcJc30HmsfcRqWA/EmnGhNq70XmVexoftU3clprNtljBwex8kYP952/+vXH+
AbJND0CW6dQuyLPuSRnivPtd8b+IviPrsd14gurq4nziKO4t1gEcY5G1B2JJ
5Oa6zxdqTaH4NsLONsXF0+45HRRzj+X51nUlGnHe6N8NRliKihT3ZVYvPO7y
bWaReQRkksT0p+mK39r2aLJiMzoN+M5bcBJPQfjXJTeMrPT/AA1M322JNX3M
qoZkxjijYRnjmtLwN8b/AAzYiBfE3ha6vplyGF7o+qiFwwOQxhkjZD9AR+Fb

Qm5apb+i/PQzqUJQnKDabR19tPs8R/EFtw/dWRBHv5KnP4f1rntVbZ4A8Ghm
Ixckjkrwr8/rXaaX4f1DxvonjHxh4S0q8utE1B2tr8XlsEkg8xQQU2sQBgcH
p1rB0WKDVf8AhH9K1G3ntrLSbrez24zKyP8AKwKng4GcYHfms5YmEE23tuQq
MnLIW7O9+MmnPqg1i1WRyHsbdN3qfLj/ADr538Nz6v8ADjxdpWtaZcbb6xuF
mRIOGGDyK+mv2rtAn+H2s2Vzpt1PeaHrVulzaXkpGWIABQ4AA28fhivC/CHh
C68T3EI/eSC20e3O+6u5jtGByUQ92PTA9a89VnSV+r2XU9mhho1I7So7Qij2
79qDwQfite+E/ir4Ss5Jl8UWwi1OG14MN5GvzlvTcB1Pp714tpkWgi2hbXBe
XaLMx+xR4G4BcAO2cj5vSvoj4K+PLTxvNrww3l/snTNZgxosgb5oLIFwmW7l
wME9+K+bfFWnTaNrt7p94htbi2laJ4iMEMpwQa3cGnyVVo+35X9Tihfm5qL1
V/UZqXxM1KzltYNJt7PSba2UxxpBCpOPUsRnPvXOeN/FUniq+gu5GLXTRgz
RiNS/QkBeOw5qDUEiWc/MMkdRWQwy25WBYenWvPkICbSVj7bDqEqUZrsdXpe
oxa/pjWV3em2lhGYY24jXuc/WoNGRI/EWlwpOJN0o3MnTGCa5nYhf5l+YkEt
7VraVKlr4l0oquYhMuCvQZ45q4KU+Zyd/I8XF044eyhoeix6HZ6jd3H2pnM5
Y7GDcL+FWX8NWYVdqOuV2gls/N6/Si8tZdJvY5plKxyHzBhhuxn0q5Fa6hqJ
8yK2k0+3jUmO4vCEDH0x1/HFbe89U9DxY8trSWpj3Hhy3224MkkbniTofyp4
8HReYdiz4QZIKl6euO3411OnILHzPLB1C5f/AJaopRB+J5P4YrStNHefa18d
46iCP5UH19aznil0dZSN4Yd1H7sf6/JGb4f8Li9AjtrFtQmX/a2xRe7N0rpo
PBllZkTXUq3s2f8AVWw2wp7Z7/hV+2ed4UtowY7cHlhj4Un19zXZaD4B1LWC
Cllt4By0sx2gV5NXHSeIKN3/AF0PWp4OnTXNVdv67/5HK29koJQoEiPVlXhR
XQeH/Bt1qR22FkUiByZj8kYHua69NL8OeF9pJ/tq9HbOllP9aqXmvap4muUs
7SjJHnAhhXbGg9+1eVOjOd512df1qMVy0lZDE8P6TpDAXMx1W5HHk2/ESn3b
qfwqpfem7Qzrp1nFJfXPT+z9NTCL/vuOP5muy0f4D3Pigj7fqVx5PH+jWZMU
RPo7/eb6DAr27wL8CtJ8MWcax20US9/lx/8AXP41rh4RelODf4fe/wDKx51f
ESfxS/r0PAfD3w28aeORsvZU0PS/+fSy4LD/AGn6n8/wr27wD8BNK8NQR4tU
LKB87jB8etes2WiW9mqpaw7tvRiOB9BXQWnhyWdgZThMdT/AIV7tLB1Zq1V
2XZaL59zyZ10tY792cxZaHb2ihbeBSR3xx+ArqtO0Ezt5joyREASdfwFbdl
pdvYqAibmH8Tdat17FLDwpK0UcUqjluQWljFZqRGMk9SetT0UV1GYUUUUAFB
IUZJwKM56VlatrUWmpg7ZJO5Y4VPcmnYaVyxc3E00RMB8iM8GV1y3/AV7/jW
Ja+E7aKd557e3trZjvIdqGmnbn1kfsP8AZH/1qwwd+MWl6DAUWZb67HJ2jaor
xTxn8Z9U113RJisZzhE4Ufh3rixOY4bBwvVml+Z6eHy+viXaMdD3TxZ8XNG8
LQtFA6XEqDAVeEX/AD7V86/En47aprNtctHOUGRCwVeAPwrzrWNbvnmeV5Gu
ADu5PIrCnvbXxDpd3A8wt7hwUGRgcjqa8PFY+viaSngGnHrbex6mFp4fCVXT
xMWpdG9j5q+I015401aa6vL2WW4YkDziWGPT2/CvPbjQ5tGuhkqCB8mFJya9
x1f4Za3FdMGijkjycSRnOfTivon9mDSvAvgw14gvPG9rbaheTQhI9OuYBlz
5J+5ngcDrxjNepDGwrtRjUv8zyp0MTz+9Bu58I2Xid4DHFLmJ84csfll/pWz
Fpck58/T5lMuOSpzn6it342/De7s9f1DV9N0x4tEmmZoiF+VFJztz7V5voGr
zaZqkMbTNHEzgMQea9WniadT+HLmXdHBXws6MmpKzRq6jpM15qkKSwAXRIHJ
4NeyeG9BuHtLWxtogkjAGQKvH51yumWB1HxRZS5Fzbhd2QOn1r3LwvbCeFjD
EUKcZPWuim7NyOKd3ZFRPAMpRfLfauOnXmiu5tYxFFtkk2sDyAaKpttmXKj2
LSJ5bq2MMxjuZ1T5XcrsfpkjHc0agiRR53NbuVBIY8AcjvWN4c1q3h0tV2g3
SnerhgcfXAAPGORzxyK4D4n/ABaawsZrK3ZBM5ZbmZ0VljYHhp15yOB1z+Ne
HJhJqKuzgfjD4ps9Y1Ka1tbpTb2eFlcoyEnIOE6fiPUcV4rr3im51q+GnaXE
88sh2iJMhnHqx5HuSaqareXvi7XU0vQUeQMx5yACOdzuT0Hr+ldv4d0O18JR
FFBuLuZQs05GGc9lX2Hp+NQro5IU+d8z2JvD3hCHw9Zfar+RbvUmTa9wR90H
+FPx79/0r2j4MfAp/GV0da1cLZaLaKZlnbYkaDKuze3r+Ayemp8lv2f9Q1u
7bWvFXl6VpViguJjdNtSFMZzJzxx26npwMkY/wAePjuvi/Th4S8Hq2neCoXC
Pjt2Taq692AwVj/ur349hXRGKh78z01GMFzMb8bP2ioNatn8EeBXk0nwnGPL
nuYR5c+psOMHusXoo69+tfPTeIFt3WzeHDwsVf5NhTHbHQ/pVe9uUcSQTbVi

37VkAz5fPTaaxpNWuozcxYeYbZAFeKdS4GOhDDnaex+lctSr7bf5HnVakpvU
6e6vXG6ZoNyyHbtbudvqa56a4lgkaQyqyv8A8smOzcP9lumQfXmmwXv2mMKL
f7XaPlO3TcGGP6jPvxRFZqk7u0bC2XIK/e3cdcH8M/hisWrPU5m3J6Cf2jPe
yYA2wAAmaQZI9vfjHlrVikhtoW+yFrYhcoX5D852j6Z6H/GsCO8ksJlePa6p
wFVfkce47fStrTtPS906bUUuntLaJtkkQTcd3UJHnqe/t69qTfNsd8YpK7IL
SKTVg4W4+zgreY7Efux9M9WOMBBe9Zuo+KhcZxWlrixtgT5fmqUMzAZy7dn4x
n0OKp674in1GZLOK3WK2tzvS3bjJ5LZxuzxk1RIFsJ3/cGGE5823a4bBPYr
kEg88VSSS0CUubQmNwFiUvA9u54G08p7e/qDXVeFNcEM4iE7fOgYhmOcg4zn
v26VxkuqQw2zINzybuJDyS3YdMikjlonJHcRLteMgOvDKQfT361dObg7s6qH
7uaZ+jXwU8cN4s8LRRiXZf2uCrA8h16H+VfRPjHTY/ir8LvOgAN6ieci91IT
7yfjyPyr86/2ffH50TV4HSTda3GNxJ5zX3x8JfFcdrAsGb/AELVV82Fj0WY
Dkf8CH6ivWg73ivVevVf12PSqwurnB/s5+MW0PxbcaNdSGO31A7Aj8bJl+7+
YyPyr6gr5N+NXhuXwP8AERdQts29rdOLmF04CtnJH4GvpbwR4kTxZ4XsNTVg
XljAlA7SDhh+dejX/e04116P+vw+Rwx00NyvFv2gfAzajbNqlvErLLH5Vx26
dD/n0r2mq+oWMOp2M9pcLvhmQow9jXnvYo/L/wCJXhOTVdGu7SVA0icf4Gvl
yzCaVrLLeI6y2wYoE6lweM+1fop8ZfAL+G9ZuFZGeOJtjPj76EfK35fyr4l+
NXhJNB137XwlvP8Axxk4Ga8DE0tXE+xyzEqXuTdL81/mjjotf1rWbk28Ejs8
hIRE461uSaRfeG9HluZv9PcOoSGWQhAsecmue8KQJqerltrcgNFyWUnj6V0f
jCDUre2bTxcSxEM7oTLIN2059OnYV4kqSVaNJWS3a2dv+GPQx1WMIONFr5a6
nMzxNEn2q+1CWAvIG+zplwjHOSMDk11tgijTXvLGOO0gSJjGWTaZHx155Apn
9jHwzbx3d9OI5M4Kxbk5+uOgx7VY1q5istL0+1kEUv2mQsZBnAwMng+ua3xD
pYytTo4daN2v089PI8ClCrhqMq1bVnnD2cqStJM3nTOS7OepY1of2J9niRhG
kc7MCXwMA+vNWbhhqkmoT2lyCLcbVwmTuxxj1q3osU0kGm6hIk42IRvO1N/
Ocjqa9qdL6tGc5peR49OUq04xj8zX8X6qy2+hW0+wLO24kDlyBxg/jXJ3Gnt
eyTSIPLCkheCkV6PNp9h4n0eKe6UT28RyYVIXa3T61zdz8OJ7Ke5msZnk02
bB+zI/zg98E9K8fLswW9GI7GquVpv0bPVxmDrSn7SOvQ3j4siPhuwHudOtUt
LOFYfOkPmOW5PGMetcj4j8c6hq37INSuvsigKIS21cDjGB1H1zXR6x4Wf+w4
7OzhYAHewLFiTjsTXnOoaXLYTPG5CsrdAadLMKmJnJxlbXbyPo8twNCEVJq8
vvOfLrHrLgD8B+Ne3+CLswa3oMzMtKlp+9JJC7Rzz64rwuYt/bGSBBycHH1Ne
jardvZaBYiJiJJYjEvrg8H9DX1EJXXMz4GorSZsajrc3xD+lupa0+4x3E3lw
5/giXCoP++QK+qvhz+ynpHxX8HaZ4h1KcEyyPGkeWAVFcrxjryOfy7V85/CT
wbcavqdrY2/E0vHmYyF4yzH6AVZ1Pxxr3w2trXRrDxDqhSF5RFZJK+128wk4
A45JzWkZ0HLkqL00K/eKN6UnF91ueA/HbwfZeB/i54n0Wyl+0W9neyxCQAgc
Mcjnnjpn2ri1jVoweCRwBjmvf5/grqXxR8WSXt7rEWn32ozK0izwO5Uv3JB5
9a7x/wBifwp4ZjMvij4itAFGTHa2ylfwDMzfpVOrDRRTt95ioyk+7Ov/AGcv
2pU+HPheGC/06ObRb3yvtcap85kCBW/DA9xirX7SmveA/FmqAVqnw+RrOWSP
feyQZQNI3KoqjoRg5IOORXj3jTSPBXgywh0zwdapqcR3NPdajgZfgKEGBgY
Bzx1NcFb+IL3RblWifAznZ2//XXI2UXKNZWd9PQ92OFqYmkqtFdNfVHt118V
pvFfw0t/h54rtvtLQXIk0nWN2JbZiQCkgPVTk8jkd81x3jTxEtzNFo9hAbTQ
rA7FtVODzD7zse5Jyaq6drWleMZyRe9XyruTCgquSc9ver3iTzWZc2GoaFpMd
7ENP1S5WM3AQbgpONzE8jHXrj1rdyjGbmIrbf+upyVFV5VsndK97dzmtJ1+6
stSt9Ts5TBd2cqyxPHwUKnK4/KvWP2tNAG8S6P4R+K+nIsVj4ptjHeonAS+i
G2UfjgGvq74n/sOeAfDnw41qHSLKCG50vT/tUWrVPKLSzqRIJsko6uM4wAQc
YzVD4ffsbXXiP4TeHJWuLSazmtFvI4J52KRs4yTtl2g88kVFWTIBLkat8/6/
EeFxCoVFO/8AwzPzPs9KuLxskEDjHrzUI34furUGQxEqOtfQPjT4P32l+NtY
0y0W2+zWV1JF9ohYNEQDjlbuOO1R2fh3QrFhFfXI1W5B/wCPa0+4D/tNSVL3
dVqdTzLEc7IGWnax4d4c8Da34puvL06zkkzwXK4UD616v4c+CWN6CHm1rUEu
Lk4Zobc52kdAOwrsZL6+ntjb2kUdhZjAEFmO3+03T+dJZaPPglil1bqB1P1N

c1SdPCrmqS1Z0Tq4jH+4lZf11lbd7W3z9isEtnXgSzDzZj+B6Vbi0+a7Ufa4
xg8hmALMfc/4Vt6H4ZuNQkENhZyTsT/yzXI/E16r4Z+Cd1dlJdUkESD/AJYx
ck/U9vwryZ46rXdqSsbRwtDD+9Wld9jx6z8Pnel4Yjlx4CoMk12+h/CvUb3b
JdxYfYoO5YZOP6V6tJ/wjfgKPybW3W4uwPuR8n/gTVzt5qOteLJQrZhtS3y28
lIXHv6/jWTo8r56z1/Et4htWpKyMqKy0LwwwEKLe3S8bzyAalYar4m2RRwzE
P9yOEYXHvXovhL4HXGpSRy3EDCM8lOhP1J6V7X4d+Fdho9uFIUBB/wAsouAf
qeprWCqVnKULeZwzqwi7yd2fPnhT4NS6hMgu1aaTr5MXIH+83+Fe0+GPgxaa
eqtNHHAo/wCWA CvSbGztrSLy7aFIIAwMDGK0bXRpLpgz5VPU16dLLk0nWd/I
4J4lt+7oZmi6BZ6dHtgguIOcx7fjWhD4fkupFdmxGfX/AArctdNitV7yN6t/
hVqvahRp048sVY4XJt3bK1rp8NoBtXLf3jVmiitbWJCiiimAUUVU1HVRPSVR
ry5jtw7bV8xsZNCTbsgLE06QKC7YycAdyfakmul7dC0rrGvqxxXAeMPjBpug
wSm2H2h4ILGYj5UHRXzpqN7QlZ421uWx0+4eZU/1so4RB6D1rOrVp0YOdR2S
O6jhJ1Wuh9FeNvjBpffh+F4rSRbm5A/h6CvBPE3xF1TX5XaWcxo38CnGK5ue5
edyzvknqTVGRsnBFfmuZcSzq3p4ZWXfqfbYPKaVBXnqwuLp5W5YkHqSaozvx
yKfMdp71WkOe5Xjmvi6lSdZ803dnvxiKyKF02Ce5rF1UbbZvLhj3nqzLnp3
471tXlwT61k3n3ff0rswmKrYOXNSdjDEYali48tVX/NFu2XTp9Di819syj72
eWNRW9ssKyFCss4OFdh8qD1weprJ020NzeSk828Q5j/vOenPbvWxb2wuGijX
ljZQLf3j6V9vTlhcTR+vVoWtv5/5nx9RYnDVfqFGpdPby/y+Rm6ha3uuRCF1
SZSD5jyklST6D0ryH4g/s3teRSX2jSltwMs1vgjP+7X0SkSouAOMdqft4yf/
ANVeDU4ixPOnQSjFdD1qeSUIx/etyZ81/Dfwze6LBJBel6yowRwR0r3TRrqx
0qAwhfPnl3ZQ1f1bSo7y0n2RKJSv3wPmrktMlhtQkbvl8m7a2RX6JkuZLmaL
k1Zp6o+PzPL/AKIUVndM6aTUwpG6Ao2M4PWippL6xVsGUH/e4lor6LV9Dw+R
djD8ZfEFfB1j5aXX2eRo8B2UMI1l/U91H45AzXzreeINQ+IWqnTbFisAYu8z
HKRk9Xc9WJ9fwAArCv77U/iFrvlKGC2iOCAWCRDvg9ST79epr174Z+AJ9Rv7
bQvDNjLdXcpG5iMnJ4LuQOnt36AV4sIOpZR1ZzqPtNZbFwvw4aj0q3h0bQ7e
W9vrhgzShcSTP0JyOij8h9TX1D8J/gDp3gSG61/xTd241C0j8y7ubkA22kLj
OMHh5yOi/wAOQW5wk2PBXgww/wDBnR7uabUoLa7s1H9teJpApFm2M/ZrUch7
g+gyl855avnT47fHy6+lpj0bTo/7D8J2JLWemFiWlBPes5/iYnJ5zyeeea9H
2dPDx55vX+v6/rXoSUfelsa3x6/aJX4hqPDegM2m+D7aTKWzsRLqD/8APWY9
89QPpXhE18XtzO8eyMELtDfMD2NY+p6ik0Lb41MyEhxng+4//XUOm2tzMwdy
zxhsDYx+YDnkdjXhVJyqy5pbHNUIKo9BdXlkaF7ySXzdoVNoTII7EkdfRXnz
6mJLmPZLNDaw4HmbjE3faT2NaHi27l835QkgJwmw4LDlyOOh9jg1Lo2kRQu
9zcxHz9hYwwGGBQ9z7inGy3OdxcnryroJY6fLlq3c8nlXW/DRpiPzfRiOn8qt
HWbqW6VgwSZM5CpkuB1Vse/rWfcanGtyYeDE74RyxK9Oh9vcdKntbOKAtf3Q
ktbQKQEVsNKc/wALdx70rSbszWMUtixp0cF7JPcXKhLBRmUKnzMR/Cv7/zr
nvFvjB9QvPJMtwTtAnl21vD8phXsCDyc55PXvzWhd+Kjr2UIUxFR5UcUhwVX
nayt1z+Jz3xWLYFJZPKvYGui42lZvvrzn5W/Hoc1ekPdHdvToRuI5bQmV2kW
NM4djuRiexHv6+tXrO/tY4YzNgRr8yJluULd14+YZHoePSqFxDbwynyRIsi5
RVccn0Dc5/TFZclxNvdplWLAAbGONoHBYVKSktdenC+rN7UYvKkZohG8F2Q0
bFwdg7ckZ9Rk1Xt4Lk3KQW8a3JYqqRQnc7MeNox1JPpS6Rb3d69va6Zb/b7i
4liW1Rd8srH0T+LPt6dq9Ljis/hBp729jLDfeN5l9k13GweLSdwwY4j/ABTc
4Z+i9B61fLZHxKfGrLdppkPw5ksNNmv1uPEZPnXlnAQ0diP4Y2IPMmOWA4HS
vsP4OeNH17QVhSbF7ARNbuOzLgjH4ivzYi1OaxvxJFKRMH3SswyzNnnJ79+a
+sfgB4wZXgmt2ygw4GzfDlOdvhesdT14UKqoqdRWT2Pv3x9pkHxb+FSX8KK
L6BfOAHJjkXiRP5/pXDfs0eMX07VLrw3dtiK5JkgJPSQdR+I/IXS/B3xNFBq
smnSOPsWqr5slPQSgfMPxH8q8x+JWhSfDP4kedZhoonkF3bOOg5zj8DXuYaU
ZSdP7M1p5P8A4DPLqR5JH1xRWR4S8RweLPdtjqsHC3EYLJ/ccMv4HNa9cUo
uEnGW6A5Lx34BtfGUJEqjeYXhfjlgfu/kf5mvz4+Pfwy83TNT0W8g23Vi52l

hyR2/wA+9fppXgf7Svw0g1O2HiC3i/fbfKuABww7E1wYmDa5l0OvDz5Zcr2f
5n5PeHr6Lwhq0srW+8BPLKL8ueaua18UH1twttDsJhcYBU5yOxrZ+NHhr/hH
tZnmAKRvk5A715lpspMSkAfN82R1FeFLD05t1pq72uff0nSrZg4rdN/db9Tq
bjWL3xNqcHnyKMsAA3CL+Fdpr/h+HUm065vJ/khdYhFnCOD97J6nOBXAaPrl
rpUjSzWnnzrgRgn5VP8AeqTU/Fd7rMsZuHVUTIFTgD8K86dKftl+y91Lt+hr
XwxjD5OX3Udxe/DNH1ZpdLEemWkhTzo0Y5bHUr6Z6YpuseKrXRbe50+3Sl+S
ojhKDOPXPvVeD4i2kekOhXyrry8RqhyCfXJPFefyT/aJnly5kkJbLGsY062l
tHFO6jov8znwWXRhOUngXpaeJ9QI82x3COGRt4x1I9PWrdh4l1LTH8y3myVG
AG6fXFYMBE+pSuuJY1TAOcDd9auiboDHjgZ9a9OrRp3sorXc9bDxjOMIJXV2
dFdfETVJrby8ou4EGQLhs+1cfPLJNlxckuxz6nNWpXZUKjHB5zVcgDkn35F
Y06UKWIOKR0woxh8KOcnULrGDgn198131kH1q9s4SpeC0iAOO7n/ACK4/UdL
uotU3NGQu7k9Md69K8l2Aglgtw5+d2Y4FfTUpKUE0flGKozpV5Qmr07/M+k
f2e/CrWcUuqPHtLA28RI69C5H/jo/OvDfiVJNo/iDVbiGf8AetLLbpFnpubJ
cD16DNfVGgel9A8l+FtPilv4zHbRZIMSlzknJJ2jqSa+R/iXqKa14muJooni
WWctH5i4bGa5cRDm91vVnTgLqqpuN0iroWtanp0UbHz7yVlyo3FpFhrkdBmu
1k1yx8l6Mt5qFm8+o30J3wTNnap/vZzz3rll1qDSNKKsItDcOAjSrgFuegNc
hc3F1qNwN2+4mlPyqWLHOcCvNUakOb20mkntd622e+x70IRzJ88IWW7f5pfq
JK0+qakiRo0kkzYihXqT2qHXvCeo6CEbUoDBJJ82xuo+oru/CXhZvDOr22pa
ldRm6hUSx2cbZYv0wxxgcU34oX974k1CFGV57op/Cg+UE8DlpOdWpUjLo/vf
p5Ho0sRRhNUKNuVLV9F8yPwBc6PqegW2nXmpQaFqlldiW0uoos0hJyP3nYK
a0vEHixU9R1bZplxNdRWwaN7xlUTMGG2QK3OAwH41zWl+A7m3ZZb7bEeNsfV
j+Fej6HoV6NPiWO1TT7JSSbm7O0E98Dqa9qlTclc21+/527nyWZVqVXEfuXz
Lr6+R0mo/EvxHqmlw2A8Ua2nhiOKJbfr9cvBN5GxQPvKBv5BxnoMVbuPjZ4w
Hha18OWeuXt1pdlAlkhaTy4FjA4DAYyP941laT8P73xBOz6Tpj6s8jY/tDUA
YbZB6qp+Zh9K9Ds/gfpunQx3niy+fWTF8y2ca+Valf8AZjX7341tUzL2M9G2
1/X9Xdzgp0ZSPE45dT8X+cWM+rwo21orYILND6F+A34Z+ta2meHTbxbbgRKA
f9VGu1B+Hf8AHNeyt4S1TxZNDHZ2S6XpUXywxNgC+oUd67fw38INO03Fzeg
XMq8mScgKv4dK8KvjCvJtQ0/r+uh61Ojh6CvU1fY8V8P+CtU14qLO0byxwJ
H+VMf59K9W8L/AiGILNqUpuWHJQfKg/xrr7vx14Q8MTR2f26O6uydq29kPMO
fTjj9a9U8JaQ2radb3slpLbGVQ6xXC4ZR2yvas1gZP361233Crjpv3Ye6vl4
NtN0bwVpX2ifyrO3A+RFx5pD6KOpNcVc+lvEPjSb7PpNhNBZngJGCXf6kdK+
hLj4VaLrOorfajfbJ1GF81iVUew6V1+l+HbXS4hHbW0cEajlgUCuyOHqfD
TVvM4Pbxjq9WeB+EvgPqN6iSaiiWmTuYyHdJXrnh/wCGui+H8PHbCSX++/b6
CuWEI8skfKc4GauWunNLgyJtAPVu/wCFd1PApaz1OWdeUtiNSEKNsaDHY9qu
xaRLPGN4Cn+8f8K14rWOIfKo47mpa74wjFWSMLt7IS10yC2Auw9h/E1W6KKo
QUUUUwCiikd1jUs7BVHJLHAFAC0jMEUsxCqBkknAFcL4j+L+j6S8ltp7f2te
qceXB90H3b/CuE1O/wBd8YymTUrI7O07WkJwB/n3py5af8R28uv3f5nRGjJ6
y0R3fiT4uaZpMr2tgp1K7HB8v/Vqfr3/AArwn4jfEO+1DXo/taGCdo84xwi9
sCu9stJtbCLEMYB6F25Y/jXnXxMs1/4SzTZNqsjW5zvXg4J/McVxVMROUZKm
rfmdNJwhJWV/Up63q0sX7M3ia/umzc3l6YFlx8wj3xqBn04b868r+F+gLpmi
Ndbds12d+SOcdq9q1BdJ1f4QWFrqlo8ljfXM0wtrWTyxu82Qqc4J29D+VcVb
Qx2lusUa7EQbVXOcCvjOlcv7LDKhB+9Ju/oe/IFCVSp7aa0X5jWiWmgc1E0Z
HfFWZZh1AFVpZAAcHmvzRK+59lqVpsJn68Gs64BUAqeR6VbnnHJ4xWdO52lg
K3jda7FWKF5LhiOXZupJqhOvysWYZHT1qzdPntn6VQmmViRjrk11wTlrYHo
PsFCaezcbjMSfwArX0q18hCrghsknlrG0idLmaW2b5GI8xM98cMPyx+VbekG
X95HP80oYdeSRivpql6mTcsN09fvPIUITzdufVafcaJXBBPQcU0PyVwalEZ8
skrg9Oarguc7QCB27mvjFHU+m1YSNgY2/iOK5fU9JaOeSSGPZ5nzb+uDXTbC
5OeOOINaZUQcAt0z6V9FIWYPLq3N9nqeXjsGsbS5OvQxdO0Y3FvumhUuDjLD

k0VqpLBGCCpzn+I5NFfoiz/AtX9ofDyybGJ25T//2Q==

---=_linux47b7618e--For those about to rock, we salute you !!! like the comment by the poster
"This man is ridiculous. I bet he could satisfy a classroom of women all
at once.

rod

"chuck duffy" <c@c.com> wrote:

>

>That was amazing. I liked the lone clap at the end :-)

>

>Chuck

>"steve the artguy" <artguy@roundmidnite.com> wrote:

>>

>>Amazing, and yet exhausting to watch. Maybe I'm envious...

>>

>>Here's one someone sent me of a somewhat diffent instrument, but no less
>>amazing.

>>

>><http://www.fliggo.com/video/ALvrdtoi>

>>

>>interesting what different people turn up.

>>

>>-steve

>>

>>

>>

>>Bill L <bill@billlorentzen.com> wrote:

>>>Holy Crap!!! That guy is frickin' astonishing. Jimi's mind would be

>>>blown, I am sure.

>>>

>>>Deej wrote:

>>>> "steve the artguy" <artguy@easilyimpressed.com> wrote in message

>>>> news:47b52b2f\$1@linux...

>>>>> this makes me glad to be alive

>>>>>

>>>>> <http://uk.youtube.com/watch?v=U8OMOObvJdY>

>>>>>

>>>>> That was beautiful. Here's one of an amazing player out of Austin. He

>>

>>>> dropped my jaw a number of times when I was living there.

>>>>

>>>> <http://uk.youtube.com/watch?v=31QQ1gNpAaY&feature=related>

>>>>

>>>>

>>

>Mr. Simplicity never sleeps.....he watches and waits

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:eteer39e4mg0ubst27m6vdup7sh2fshjkgf@4ax.com...
> that's like a prostitute saying "i can't make mac and cheese" sheesh
> deej...give us some credit here.
>
> i think you're hiding mr. simplicity from the hilarity person and your
> secret is safe here.
>
>
>
> On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:
>
>>What did it break? It's working OK for me here right now. Of course,
>>you're
>>talking to someone who can't even figure how to get the click track to
>>work.
>>
>>
>>"John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>>>
>>> And in the Steinberg tradition, fixes the problems that were broken and
>>> breaks
>>> the shit that used to work!
>>
>http://work.mullen.com/clients/grain-foods/video7.phpMax,
Funny to see your name here again....I hope you had enough paris gear left
as 2 years ago when I was working over in Scotland I think I left back to
the States in the fall of 2005 with a lot of what you and David? had put
in storage. Anyway, just wanted to hello.
Matt Barber
www.sandboxproductions.com
www.eightdayslater.com
"max howarth" <max@nospamhere.com> wrote:
>
>just to let you know i phoned intdevices and eventually spoke to rachel
(?).
>anyway she was very helpful and said she'd pass my email to the right person

>almost straight away i got my response.
>
>it didn't work. i was gutted. a few more emails back and forth and still
>no joy. i was ready to give up on the whole thing until i realised that
the
>response will not work UNLESS YOU HAVE FILLED IN YOUR ADDRESS AND PHONE
NUMBER.
>i must have known this years ago but had forgotten it.
>

> anyway now it's working again. thanks to everyone here for their help.
>
> best wishes
> maxthat's creepy man...creepy.

On Sat, 16 Feb 2008 20:27:17 -0700, "Deej" <noway@jose.net> wrote:

> Mr. Simplicity never sleeps.....he watches and waits
>
> ;o)
>
> "rick" <parnell68@hotmail.com> wrote in message
> news:eteer39e4mg0ubst27m6vdup7sh2fshjfkf@4ax.com...
>> that's like a prostitute saying "i can't make mac and cheese" sheesh
>> deej...give us some credit here.
>>
>> i think you're hiding mr. simplicity from the hilarity person and your
>> secret is safe here.
>>
>>
>>
>> On Sat, 16 Feb 2008 10:13:37 -0700, "Deej" <noway@jose.net> wrote:
>>
>>> What did it break? It's working OK for me here right now. Of course,
>>> you're
>>> talking to someone who can't even figure how to get the click track to
>>> work.
>>>
>>>
>>> "John" <no@no.com> wrote in message news:47b6e100\$1@linux...
>>>>
>>>> And in the Steinberg tradition, fixes the problems that were broken and
>>>> breaks
>>>> the shit that used to work!
>>>
>>
> i made mine out of spray foam insulation and underlayment...a real
necessity with some drummers.

On 17 Feb 2008 09:19:58 +1000, "Neil" <OIUOI@OIU.com> wrote:

>
> See attached pic... usually I don't have to do this sort of
> thing, because it's normally not too difficult to place the
> snare mic so that you get a good snare tone, while minimizing
> hi-hat leakage by getting the null area of the snare mic's

>pickup pattern in the right spot to reject most of the direct
>hat sound. In this case, however, the drummer's mounting rack
>arrangement made that an impossibility - there was too much
>hi-hat in the snare mic, so... pop filter + some cardboard +
>some tape, and voila! :)meant to say sorry to hear about your friends passing in the other
thread...sorry.

On 17 Feb 2008 09:48:18 +1000, "John" <no@no.com> wrote:

>
>For those about to rock, we salute you !!Thanks rick, what a horrible turn of fate he had. It's a
new day, I hope
we get through it.
John

rick <parnell68@hotmail.com> wrote:
>meant to say sorry to hear about your friends passing in the other
>thread...sorry.

>
>
>
>On 17 Feb 2008 09:48:18 +1000, "John" <no@no.com> wrote:

>
>>
>>For those about to rock, we salute you !!
>Hi All,

I've been working on a mono-band version of the multiband compressor so that
we could use less dsp when there is just one offending band. This will be
great for compressing just the lows or as a deesser.

I've got the mono version working, and I should have the stereo version finished
soon. The mono version allows 4 instances, compared to two instances for
the full multi band.

I've been investigating the DC offset issues in the crossover. It seems
that whenever any PARIS eq is set to a narrow band and at a low frequency,
it generates some DC offset. I've tried putting various DC offset filters
before and after the EQ, but they don't seem to help.

If anyone out there is skilled in DSP math and has some ideas for how to
filter this better, I would love to hear from you. As of right now, I'm
out of ideas on how to fix this. Not that it is a huge big deal. I'm getting
.1% DC offset measurements by just tweaking the settings to minimize the
effects.

Anyway, I just thought I'd check in and let everyone know I'm not dead.

All the best,

MikeThis is a multi-part message in MIME format.

-----=_NextPart_000_0051_01C87167.B57DA660

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hi Mike,

I'm glad to hear you're still kicking away at it
AND your not dead. I love the idea of a single
band of compression to save dsp. Often times
that's all the doctor ordered on single tracks.
Will it have a switchable style of eq ie: fully=20
parametric/notch or shelving/bandpass?

I'm in for what ever you come up with and will
pass your DC offset question on to a very
smart friend.

Thanks for your effort as always!

Tom

"Mike Audet" <mike@..> wrote in message news:47b86149\$1@linux...

Hi All,

I've been working on a mono-band version of the multiband compressor =
so that

we could use less dsp when there is just one offending band. This =
will be
great for compressing just the lows or as a deesser.

I've got the mono version working, and I should have the stereo =
version finished

soon. The mono version allows 4 instances, compared to two instances =
for
the full multi band.

I've been investigating the DC offset issues in the crossover. It =
seems

that whenever any PARIS eq is set to a narrow band and at a low =
frequency,
it generates some DC offset. I've tried putting various DC offset =

filters

before and after the EQ, but they don't seem to help.

If anyone out there is skilled in DSP math and has some ideas for how to

filter this better, I would love to hear from you. As of right now, I'm

out of ideas on how to fix this. Not that it is a huge big deal. I'm getting

1% DC offset measurements by just tweaking the settings to minimize the effects. =20

Anyway, I just thought I'd check in and let everyone know I'm not dead.

All the best,

Mike

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0051_01C87167.B57DA660

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

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Hi Mike,</DIV>

<DIV>I'm glad to hear you're still kicking away at=20 it</DIV>

<DIV>AND your not dead. I love the idea of a=20 single</DIV>

<DIV>band of compression to save dsp. Often=20

times</DIV>

<DIV>that's all the doctor ordered on single =

[illegible]

to fix this. Not that it is a huge big deal. I'm =
getting
1% DC=20
offset measurements by just tweaking the settings to minimize=20
the
effects.

Anyway, I just thought I'd check in and =
let=20

-----= NextPart 000 0051 01C87167.B57DA660--This is a multi-part message in MIME format.

I also hear weird Paris EQ artifacts in the Bass,boost or cut...been = that way since the XP conversion from Win98....I just avoid using it. I = don't think offset is the problem.

Hi Mike,
I'm glad to hear you're still kicking away at it AND your not dead. I love the idea of a single band of compression to save dsp. Often times that's all the doctor ordered on single tracks. Will it have a switchable style of eq ie: fully=20 parametric/notch or shelving/bandpass?

Thanks for your effort as always!
Tom

I've been working on a mono-band version of the multiband compressor = so that

we could use less dsp when there is just one offending band. This =
will be
great for compressing just the lows or as a deesser.

I've got the mono version working, and I should have the stereo =
version finished
soon. The mono version allows 4 instances, compared to two instances =
for
the full multi band.

I've been investigating the DC offset issues in the crossover. It =
seems
that whenever any PARIS eq is set to a narrow band and at a low =
frequency,
it generates some DC offset. I've tried putting various DC offset =
filters
before and after the EQ, but they don't seem to help.

If anyone out there is skilled in DSP math and has some ideas for =
how to
filter this better, I would love to hear from you. As of right now, =
I'm
out of ideas on how to fix this. Not that it is a huge big deal. =
I'm getting
1% DC offset measurements by just tweaking the settings to minimize =
the
effects. =20

Anyway, I just thought I'd check in and let everyone know I'm not =
dead.

All the best,

Mike

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0014_01C87169.E1E539A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1528" name=3DGENERATOR>

```

<STYLE></STYLE>
</HEAD>
<BODY bgColor=#ffffff>
<DIV><FONT face=Arial size=12>I also hear weird Paris EQ artifacts in =
the=20
Bass,boost or cut...been that way since the XP conversion from =
Win98....I just=20
avoid using it. I don't think offset is the problem.</FONT></DIV>
<BLOCKQUOTE dir=ltr=20
style="PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A href="mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href="news:47b87c80$1@linux">news:47b87c80$1@linux</A>...</DIV>
  <DIV><FONT face=Arial size=12>Hi Mike,</FONT></DIV>
  <DIV><FONT face=Arial size=12>I'm glad to hear you're still kicking =
away at=20
  it</FONT></DIV>
  <DIV><FONT face=Arial size=12>AND&nbsp;your not dead.&nbsp; I love =
the idea of=20
  a single</FONT></DIV>
  <DIV><FONT face=Arial size=12>band of compression to save =
dsp.&nbsp; Often=20
  times</FONT></DIV>
  <DIV><FONT face=Arial size=12>that's all the doctor ordered on =
single=20
  tracks.</FONT></DIV>
  <DIV><FONT face=Arial size=12>Will it have a switchable style of eq =
ie: fully=20
  </FONT></DIV>
  <DIV><FONT face=Arial size=12>parametric/notch </FONT><FONT =
face=Arial=20
  size=12>or shelving/bandpass?</FONT></DIV>
  <DIV><FONT face=Arial size=12></FONT>&nbsp;</DIV>
  <DIV><FONT face=Arial size=12>I'm in for what ever you come up with =
and=20
  will</FONT></DIV>
  <DIV><FONT face=Arial size=12>pass your DC offset question on to a=20
  very</FONT></DIV>
  <DIV><FONT face=Arial size=12>smart friend.</FONT></DIV>
  <DIV><FONT face=Arial size=12></FONT>&nbsp;</DIV>
  <DIV><FONT face=Arial size=12>Thanks for your effort as =
always!</FONT></DIV>
  <DIV><FONT face=Arial size=12>Tom</FONT></DIV>
  <DIV><FONT face=Arial size=12></FONT>&nbsp;</DIV>
  <DIV><FONT face=Arial size=12></FONT>&nbsp;</DIV>
</BLOCKQUOTE>=20

```


style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Mike Audet" <mike@..> wrote in message <A=20
=
href=3D"news:47b86149\$1@linux">news:47b86149\$1@linux...</DIV>
Hi=20
All,

I've been working on a mono-band version of the =
multiband=20
compressor so that
we could use less dsp when there is just one =
offending=20
band. This will be
great for compressing just the lows or =
as a=20
deesser.

I've got the mono version working, and I should have =
the=20
stereo version finished
soon. The mono version allows 4 =
instances,=20
compared to two instances for
the full multi band.

I've =
been=20
investigating the DC offset issues in the crossover. It =
seems
that=20
whenever any PARIS eq is set to a narrow band and at a low =
frequency,
it=20
generates some DC offset. I've tried putting various DC offset =

filters
before and after the EQ, but they don't seem to =
help.

If=20
anyone out there is skilled in DSP math and has some ideas for how=20
to
filter this better, I would love to hear from you. As of =
right=20
now, I'm
out of ideas on how to fix this. Not that it is a =
huge big=20
deal. I'm getting
1% DC offset measurements by just =
tweaking the=20
settings to minimize the
effects.

Anyway, I just =
thought=20
I'd check in and let everyone know I'm not dead.

All the=20
best,

Mike</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0014_01C87169.E1E539A0--This may seem completely simplistic, but
would building a EDS DSP DC offset
plug (separate or as part of the monoband) that's user adjustable alleviate
the immediate problem?

Subject: Re: UAD 4.9 ...unexpected but great results ATTACHMENT
Posted by [Paul Braun](#) on Thu, 20 Dec 2007 04:43:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
r />
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hey D.,</FONT></DIV>
<DIV><FONT face=3DArial><FONT size=3D2>R<FONT size=3D+0>eseat your =
cables?&nbsp; I'd=20
start there.</FONT></FONT></FONT></DIV>
<DIV><FONT face=3DArial size=3D2>They can get iffy after sitting idle=20
for</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>months/years in the comp.</FONT></DIV>&g
```
