



ACKNOWLEDGMENTS

PRODUCED BY: Wilson Audio Legacy Recordings, LLC

ORIGINAL RECORDING ENGINEER: David A. Wilson

PROJECT MANAGER: Daryl C. Wilson

ANALOG TO HIGH DEFINITION DIGITAL TRANSFER:
Bruce Brown, Puget Sound Studios

TRANSFER EDITING: Bruce Brown, Puget Sound Studios

SONIC EVALUATION: David A. Wilson, Sheryl Lee Wilson, Daryl C. Wilson

DIRECTOR OF MORAL SUPPORT: Sasha Wilson

TECHNICAL NOTES:

Description of equipment and processes used for Master Tape transfers at
Puget Sound Studios:

PUGET SOUND STUDIOS RECEIVED THE TAPES FROM WILSON AUDIO LEGACY RECORDINGS, LLC, IN A WOODEN CRATE. MASTER TAPES WERE THEN CATALOGUED IN AN EXCEL SPREADSHEET. EACH MASTER TAPE WAS THEN INSPECTED, CLEANED WITH AN ANTI-FUNGAL SOLUTION, AND THEN A LUBRICANT WAS APPLIED TO PREPARE THE MASTER TAPES FOR THE TRANSFER PROCESS. APPROXIMATELY 8 OF THE FIRST 13 REELS HAD TO BE BAKED TO REFORMULATE THE BINDING. THIS WAS DONE IN AN INCUBATOR AT 135 DEGREES FOR 24 HOURS AND THEN THEY WERE LEFT TO COOL BACK DOWN TO ROOM TEMPERATURE FOR THE NEXT 24 HOURS. ALL SPLICES WERE INSPECTED AND REPAIRED, IF NECESSARY.

EACH TRANSFER WAS EXECUTED ON A STUDER A-80 RC MK II, WHICH HAD EITHER A FLUX MAGNETICS EXTENDED RESPONSE REPRO HEAD OR A WOLKE DIN BUTTERFLY REPRO HEAD. CUSTOM MODIFICATIONS TO THE MACHINES HAVE BEEN PERFORMED BY JOHN FRENCH AND/OR KI CHOI.

EACH MASTER TAPE WAS STORED BY WILSON AUDIO "TAILS-OUT" IN WHICH PUGET SOUND STUDIOS DID A LIBRARY WIND TO THE TAKE-UP REEL. ALL LEVELS WERE SET ACCORDING TO INCLUDED EQ SHEETS AND EACH 1KHZ TONE WAS FURTHER SET AT PRECISELY 1 KHZ, VIA A CUSTOM VARI-SPEED ADJUSTMENT. THIS PROVIDED THE EXACT SPEED THE MASTER TAPES WERE RECORDED AT. ALL CABLING USED IN THIS PROCESS WAS JPS LABS ALUMINATA AND ELECTRICAL POWER WAS PROVIDED BY AN EQUI=TECH BALANCED WALL CABINET USING OYAIDE RECEPTACLES.

A TOTAL OF FIVE DIFFERENT ANALOG-TO-DIGITAL CONVERTERS WERE USED TO PROVIDE SAMPLES FOR THE WILSONS TO EVALUATE. ULTIMATELY AN EMM LABS ADC-8 MK IV, CUSTOM MODIFIED BY ANDREAS KOCH, WAS CHOSEN BY DAVE AND DARYL WILSON FOR THE TRANSFERS INTO A SONOMA DSD WORKSTATION FOR CAPTURE AND EDITING. ALL SIGNALS WERE ROUTED THROUGH A RUPERT NEVE ANALOG MASTERING CONSOLE IF ANY GAIN, PANNING, OR EQ CHANGES NEEDED TO BE MADE.

ALL DSD FILES WERE TRANSFERRED INTO A MERGING TECHNOLOGIES PYRAMIX DSD/DXD MASSCORE WORKSTATION FOR SAMPLE RATE CONVERSION, FORMAT CONVERSION, AND META-DATA TAGGING. THE PYRAMIX APODIZING FILTER WAS USED FOR CONVERSION TO PCM. FILES WERE THEN UPLOADED TO A SECURE SERVER FOR THE WILSONS TO DOWNLOAD AND QA.

Description of the Equipment used in the Provo, Utah "Wilson Music Room" that Wilson Audio Legacy Recordings, LLC put to use for Sonic Evaluation:

SPEAKERS: WILSON AUDIO ALEXANDRIA XLF, THOR'S HAMMER
ELECTRONICS: APPLE MAC MINI, AMARRA, WEISS INT 202, AUDIO RESEARCH DAC8, AUDIO RESEARCH 40TH ANNIVERSARY PRE-AMP, VTL SIEGFRIED AND/OR D'AGOSTINO MOMENTUM AMPLIFIERS
CABLES: AUDIOQUEST FIREWIRE, TRANSPARENT OPUS

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