

Analog to Digital Converters

ID	MANUFACTURER	MODEL NUMBER	CHAN	TYPE	OPTIONS	COMPANY URL	MSRP
A	Alesis	ADAT HD24	24	REC	6	alesis.com	\$2499
B	Alesis	ADAT XT	8	REC	7	alesis.com	\$3499
C	Alesis	Masterlink 9600	2	REC	5	alesis.com	\$1699
D	Apogee	AD-16	16	ADC		apogeedigital.com	\$2995
E	Apogee	PSX-100	2	ADA		apogeedigital.com	\$2995
F	Apogee	Trak 2	2	ADA	1	apogeedigital.com	\$3995
G	Cranesong	HEDD 192	2	ADA	4	cranesong.com	\$3495
H	dB Tech	AD122-96MKII	2	ADA		lavryengineering.com	\$7526
I	dCS	904	2	ADC	3	dcsLtd.co.uk	\$6000
J	Digidesign	001	2	SC		digidesign.com	\$995
K	Digidesign	888/24	8	ADA		digidesign.com	\$3695
L	Digidesign	HD 192	16	ADA		digidesign.com	\$3995
M	Drawmer	DC 2496	2	ADC		drawmerusa.com	\$5625
N	IZ Technology	RADAR 24 Nyquist	24	REC	6	recordingtheworld.com	\$11995
O	IZ Technology	RADAR 24 S-Nyquist	24	REC	6	recordingtheworld.com	\$13995
P	Lucid Technology	AD 9624	2	ADC		lucidaudio.com	\$899
Q	Lynx Studio Tech.	Lynx II	8	SC		lynxstudio.com	\$1095
R	M-Audio	Delta 1010	8	SC		m-audio.com	\$800
S	Manley	SLAM!	2	ADA	1,2	manleylabs.com	\$9100
T	Mytek	8x96	8	ADC		mytekdigital.com	\$2795
U	Panasonic	SV-3800	2	REC	7	panasonic.com	\$1395
V	Presonus	Digimax	8	ADC	1,2	presonus.com	\$999
W	Prism	AD-2	2	ADC		prismsound.com	\$8110
X	Sonifex	Redbox RB-ADDA	2	ADA		sonifex.co.uk	\$715
Y	Tascam	MX2424	24	REC	6	tascam.com	\$3999
Z	Troisi Design	DC 224-96 ADC	2	ADC		troisi.com	\$2060
AA	Waves	L2 Ultramaximizer	2	ADA	2	waves.com	\$2400
BB	Weiss	ADC 1 MkII	2	ADC	1	weiss.ch	\$6270
CC	Digidesign	AudioMedia II	2	SC		digidesign.com	\$1095

Total MSRP \$116,735

Type Key: ADC = A-D converter, ADA = A-D & D-A converter, REC = recorder, SC = soundcard or unit that requires a computer.
Options: Some units also include: 1-mic preamp, 2-limiter(s), 3-DSD conversion, 4-HEDD processing, 5-CD recorder, 6-HD recorder, 7-tape recorder.

This information was carefully researched and assembled and is believed to be correct. Any omissions, errors, or inaccuracies are accidental. For more information about these converters, visit the websites listed above.

Credits

My sincere thanks are due to the following companies and individuals:

Heard on CD Tracks

A	A24 A55 B24 B53
B	A10 A41 B10 B42
C	A14 A45 B14
D	A13 A44 B13 B45
E	A15 A46 B15 B46
F	A7 A38 B7 B38
G	A22 A53 B22 B51
H	A26 A57 B26 B55
I	A11 A42 B11 B43
J	A20 A50 B20 B50
K	A20 A51 B20 B49
L	A6 A37 B6 B38
M	A25 A56 B25 B54
N	A9 A40 B9 B41
O	A12 A43 B12 B44
P	A21 A52 B21 B50
Q	A18 A49 B18
R	A17 A48 B17
S	A2 A53 B2 B34
T	A19 A50 B19 B48
U	A31 A62 B31
V	A23 A54 B23 B52
W	A16 A47 B16 B47
X	A5 A36 B5 B37
Y	A4 A35 B4 B36
Z	A28 A59 B28 B56
AA	A3 A34 B3 B35
BB	A8 A39 B8 B40
CC	B32

Cranesong Process* A27 A58 B27
 Manley SLAM Direct** A50 A61 B50

* settings (Mode-3, Pentode-3, Tape-2)

** shortest AD path with no tubes or transformers

All those who offered their converters for inclusion on this CD * John Wheeler, Jonell Moeser, Mark Baldwin, Tom Jung and Bob Mintzer for their musical contributions * Those who offered testing suggestions, including Hutch Hutchison, Daniel Weiss, BJ Buchalter, Michal Jurlewicz, Dave Hill, Ed Meltner, Bob Bauman, Dave Peck, Paul DeBenedictus, Glenn Meadows, Bob Katz, George Massenburg, Alan Silverman, Dave Davis, Dave Collins, Chris Hatzistamou, Goran Finberg, Frank Weiss, Danny Leake, Bill Park, Clete Baker, Ronny Morris and others from the Mastering WebBoard * The technical team who helped with the recording: Jim Kalsar, George Cumbee, Bob Williams, Dedic Terry, Bob Ohlsson, Jeff Mac * SADIE and Metric Halo for recording and calibration systems * Jim Lattimer of Lucid for the SSG-192 word clock * DreamHire New York for the dB Tech and Prism converters * To EveAnna Manley, Classic Recording, Darren Hovsepian, DH Labs, Barry Henderson, Bill Heath, Richard Elen, Fletcher, Tracy Martinson, Sony, Dan Kennedy, Brad Lunde, Fraser Jones, Barry Ledera, Brian Tankersley, Doug Mitchell, Frank Conway, Gear for Days-Nashville * Cover design by Krew Media (krewmedia.com) * Cover photography by Tim Campbell

Disclaimer: There are many factors that will contribute to your interpretation of the recordings on this CD. Variables such as listening environment, choice of speakers, amps, cabling, DACs, and clocking will all affect what you hear and how significant the differences seem to you. I encourage you to not make equipment decisions based solely on listening to these recordings. Consider this a primer that will help you to decide whether you can hear the differences and which converters sound appealing to you. Pursue the units whose sound you enjoy and listen to them in your own studio. That's the smartest way to make sure you are making the best possible recordings.