



# 16<sup>2</sup> SPIRIT 14<sup>2</sup> FL1

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## USERS GUIDE

Handbuch  
Manuel d'utilisation  
Manuale Utente  
Guia del usuario



### IMPORTANT

Please read this manual carefully before connecting your Mixer and Power Supply Unit for the first time.

#### Safety Symbol Guide

For your own safety and to avoid the risk of fire, do not use the equipment with flammable liquids or gases.



#### CAUTIONS

Must be followed carefully to avoid bodily injury.



#### WARNINGS

Must be observed to avoid damage to your equipment.



#### NOTES

Contain important information and useful tips on the operation of your equipment.

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Part No. 0000000  
Rev. 2

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2. If within the period of twelve months from the date of delivery of the Equipment to the End User it shall prove defective by reason only of faulty materials and/or workmanship to such an extent that the effectiveness and/or usability thereof is materially affected the Equipment or the defective component should be returned to the Dealer or to Soundcraft and subject to the following conditions the Dealer or Soundcraft will repair or replace the defective components. Any components replaced will become the property of Soundcraft.
3. Any Equipment or component returned will be at the risk of the End User whilst in transit (both to and from the Dealer or Soundcraft) and postage must be prepaid.
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a) the Equipment has been properly installed in accordance with instructions contained in Soundcraft's manual; and  
b) the End User has notified Soundcraft or the Dealer within 14 days of the defect appearing; and  
c) no persons other than authorised representatives of Soundcraft or the Dealer have effected any replacement of parts, maintenance adjustments or repairs to the Equipment; and  
d) the End User has used the Equipment only for such purposes as Soundcraft recommends, with only such operating supplies as meet Soundcraft's specifications and otherwise in all respects in accordance with Soundcraft's recommendations.
5. Defects arising as a result of the following are not covered by this Warranty: faulty or negligent handling, chemical or electro-chemical or electrical influences, accidental damage, Acts of God, neglect, deficiency in electrical power, air-conditioning or humidity control.
6. The benefit of this Warranty may not be assigned by the End User.
7. End Users who are consumers should note their rights under this Warranty are in addition to and do not affect any other rights to which they may be entitled against the seller of the Equipment.

# Spirit Folio F1 User Manual

**Leon Kellner**



## Spirit Folio F1 User Manual:

*Future Music*, 2006      *Electronic Musician*, 2000      **Canonising Shakespeare** Emma Depledge, Peter Kirwan, 2017-09-28 This book demonstrates how the book trade of 1640 1740 canonised Shakespeare by selling editing and promoting his plays and poems      Restoring Shakespeare Leon Kellner, 2015-09-25 The genius of Shakespeare is not always accessible or easily understandable to readers and audiences Leon Kellner points out that sometimes Shakespeare's languages does not make sense at all but this is not necessarily because his metaphors are too complex Rather the printing of his works is often filled with errors Originally published in 1925 Kellner's work explores the reasons and potential mistakes which may account for the unintelligible passages in Shakespeare such as handwriting abbreviations and the confusing of pronouns This title will be of interest to students of English Literature and Linguistics      **The Shakespearean Archive** Alan Galey, 2014-10-23 Galey explores the entwined histories of Shakespearean texts and archival technologies over the past four centuries      *Shakespeare, Dramatic Poetry and Value* MacDonald P. Jackson, 2024-12-30 This book redirects attention to a truth largely ignored by recent criticism that Shakespeare's excellence as a playwright is inextricable from his excellence as a poet It explores the diverse means by which Shakespeare's poetry enriches his drama illustrating how particular words in a particular order render his dialogue distinctive and create supreme literary and dramatic value By examining many passages long and short and from a variety of Shakespeare's plays comedies histories tragedies later plays the author aids understanding of the poetic effects that make Shakespeare preeminent His analyses alert to textual variants and cruxes are illuminated by comparisons Shakespeare's early verse is compared with his later verse and samples of Shakespearean dialogue are compared with versions in later adaptations in modernizations and inferior quarto texts as well as with contributions by his co authors to collaborative plays The contrasts throw into relief the surpassing vitality and expressiveness of Shakespeare's own language Since the rhythmic vitality of Shakespeare's verse is essential to how and what it communicates an appendix on the principles of iambic pentameter is included to support those aspects of the analyses that refer to acoustic subtleties      *The New Hudson Shakespeare: Julius Caesar* William Shakespeare, 2022-09-04 William Shakespeare's *The New Hudson Shakespeare Julius Caesar* stands as a magnificent exemplar of Elizabethan drama melding dense political machinations with intense personal conflicts The genius of Shakespeare infuses every line of the text his mastery over language rendering powerful soliloquies and dialogues that have transcended time earning unassailable status in the literary canon Set against the backdrop of ancient Rome Shakespeare's depiction of the days leading up to and following the assassination of Julius Caesar is both a study in the corruption of power and a timeless contemplation of honor loyalty and betrayal Literary scholars have long acknowledged the work's importance in not only reflecting the political tensions of Shakespeare's England but also its resonance with contemporary political situations William Shakespeare a colossus in the realm of literature is ascribed the authorship of *Julius Caesar* His playwriting career was heavily influenced by

the Elizabethan era's fascination with Roman history, the dynamics of power and the tragic undoing of revered leaders. The play possibly served as an exploration of the tumultuous political climate of his times as well as a warning regarding the volatile nature of political insurgence. Shakespeare's intimate knowledge of human nature coupled with his unrivalled eloquent expression lends to the enduring relevance of his works. For those intrigued by Shakespeare's unparalleled prowess in storytelling and historic dramatization, *The New Hudson Shakespeare: Julius Caesar* is an essential read. This edition, designed to preserve the legacy and integrity of the Bard's work while making it accessible to contemporary audiences, is commendable in its efforts to maintain the authenticity of the Elizabethan text. Scholars and enthusiasts alike will find themselves engrossed in the dramatic unfolding of one of history's most famous assassinations as interpreted by perhaps the greatest playwright of all time. DigiCat's offerings are tailored for both the dedicated student of Shakespeare and the casual reader seeking to delve into the richness of early modern English literature.

*Catalogue of books belonging to sir William Heathcote, bart., at Hursley Park* James Darling, 1865      **Catalogue of Books in the Library of Sir William Heathcote, Bart., M.P., at Hursley Park, in the County of Southampton. Second Edition. Arranged 1834, and Revised and Enlarged 1862, by the Late James Darling ... Completed by His Son [James Darling] ... 1865** Sir William

HEATHCOTE, 1865      A Dictionary of the English Language Samuel Johnson, 1760      **The Portable Folio Family Bible** Walter M'Gilvray, 1851      **A Synoptic Hamlet: a Critical-Synoptic Edition of the Second Quarto and First Folio Texts of Hamlet** Jesús Tronch-Pérez, Jesús Tronch, 2002. A Synoptic Hamlet is an alternative response to the editorial problems of this multiple text play. Like most critical editions, it presents the early texts in a manner helpful to the general reader by modernizing spelling and punctuation and emending non-sensical readings. However, it does not hide the text's diversity by exclusively selecting readings from either the Second Quarto or the First Folio in order to reconstruct a single reading version corresponding to the authentic Hamlet. Rather, it makes their significant variants immediately available in the line itself, offering alternative editorial interpretations of identical or similar readings at certain points. Thus, the reader can have a direct appreciation of the divergence and similarity between these early texts from which the Hamlet of today is known.

**Producing The Prophetess, Or, The History of Dioclesian** Julia Muller, 1989      The Tragedy of Richard III, with the Landing of Earle Richmond, and the Battell at Bosworth Field William Shakespeare, 2001-04      The Works of William

Shakespeare: King Henry VI. pts. 1-3. King Richard III. King Henry VIII William Shakespeare, 1892      **The Works of William Shakespeare** William Shakespeare, 1895      **The Works of William Shakespeare: Preface to the first edition. Note by the editor. King Henry VI, part 1. King Henry VI, part 2. King Henry VI, part 3. King Richard III. King Henry VIII. Addenda** William Shakespeare, 1892      **Works ...** William Shakespeare, 1892      *The Used Book Price Guide*

, 1963      **Three Seventeenth-Century Plays on Women and Performance** Hero Chalmers, Julie Sanders, Sophie Tomlinson, 2006-09-19. This is a ground-breaking edition of three seventeenth-century plays that all engage in diverse and

exciting ways with questions of gender and performance The collection edited by three pioneering scholars of elite female culture and early modern drama makes the texts of three much discussed plays John Fletcher's *The Wild Goose Chase* James Shirley's *The Bird in a Cage* and Margaret Cavendish's *The Convent of Pleasure* available together in a full scholarly edition for the first time *The Wild Goose Chase* 1621 and *The Bird in a Cage* 1633 were both performed in the commercial London theatres in the Jacobean and Caroline periods respectively *The Convent of Pleasure* 1668 is a so called closet drama designed primarily for reading but drawing on a tradition of aristocratic theatricals In a wide ranging co authored introduction to the volume the editors explore the concerns of these playtexts in relation to contemporary debates surrounding popular festivity and anti theatricalism as well as the agency of elite female culture in the Stuart period and the emergence of the professional female actor in the Restoration The volume will be an invaluable teaching and research tool for students and scholars of early modern drama women's writing and performance studies more generally as well as providing a rich sourcebook for the reader interested in seventeenth century theatrical culture

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