
Subject: Electronic drums

Posted by [John \[1\]](#) on Sun, 14 May 2006 14:56:22 GMT

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ed and build the road. The road is

> around 1000 feet long and costs around \$70,000.00 due to the amount of base
> we have to use because the gravel that we pour just keeps sinking to the
> center of the earth and even petromat won't do the job completely. Then the
> rig starts up. If things go well, the initial drilling is done completion is
> made

Subject: Re: Electronic drums

Posted by [Don Nafe](#) on Sun, 14 May 2006 15:44:17 GMT

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anyone else.....and I apologize for my

> ascerbic tone. The more you know, the easier it is to get sarcastic about
> it.

>

>but in spite of what you may have read, Clinton lost us 8 years of
> domestic production. That's a fact. I was there ;o)

>

> "Dedric Terry" <dterry@keyofd.net> wrote in message

> news:C0B33FF7.1344%dterry@keyofd.net...

>> Doesn't sound good for GM, but I'm sure they'll pull it out to the tune of
>> 10-20,000 layoffs.

>>

>> I wonder if the oil companies would chip in part of their multibillion \$\$
>> profit margins to keep the country from sinking into hard recession like a
>> rock in a bathtub if by chance GM, a few airlines, and a host of "smaller"
>> businesses that are on the edge at the moment go under.

>>

>> Nah. Not in a million. The price of a gallon of gas would just go up
> since

>> there is an infinitesimal chance the flood of people at the unemployment
>> office could cause a breeze that might be felt at on

Subject: Re: Electronic drums

Posted by [Deej \[1\]](#) on Sun, 14 May 2006 16:23:52 GMT

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e or two offshore

>> drilling rigs. I noticed prices went up here over the weekend. Must have
>> been a rain shower in the gulf, or a CEO watched a Discovery Channel
> special

>> on the odds of an asteroid destroying Earth.
>>
>> Cynical? Who, me? ;-)
>>
>> Regards,
>> Dedic
>>
>> On 6/12/06 10:20 AM, in article 448d9439\$1@linux, "DC"
>> <dc@spammersinhell.com> wrote:
>>
>>> Dedic,
>>>
>>> GM is swimming in red ink. They may actually go under. If there
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>>>> I completely agree. I remember when I was a kid (in the 70's - dating
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>>>> the 60's, but bought up by an oil company or major auto manufacturer...
>>>> still haven't seen one.
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>>>> I'm sure board room conversations revolve around euphemisms such as
>>>> "deliberate progress", "cost effectiveness", "feasibility studies",
>>>> "manufacturing viability", or "legacy support". Okay the last one was
> when
>>>> Bill Gates was taking a tour of Ford's headquarters...
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>>>> On 6/12/06 5:04 AM, in article 448d4a42\$1@linux, "John" <no@no.com>
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>This is a multi-part message in MIME format.

-----=_NextPart_000_00A8_01C68ED8.50BEF5

Subject: Re: Electronic drums
Posted by [John \[1\]](#) on Sun, 14 May 2006 17:42:29 GMT
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/a>
..html </DIV></BODY ></HTML>

-----=_NextPart_000_00A8_01C68ED8.50BEF5D0--Jamie,

There are various sources of information, but most of this stuff is seat of the pants. It's very diversified and involves knowledge of engineering, geology, legal, construction, psychology and plain old good luck/bad luck. Some universities have programs in petroleum land management but no educational program encompasses everything. For an overview of the history of domestic oil production, I would search the internet for books about J. Paul Getty, H.L. Hunt and John D. Rockefeller.

;O)

"Jamie K" <Meta@Dimensional.com> wrote in message news:448ecb89@linux...

>

> Hey Deej,

>

> Thanks for your inside view of domestic oil and gas production. It's
> always fascinating when you talk shop about that stuff.

>

> Can you recommend any books or web sites that you think do a good job of
> describing the details and challenges of domestic and international
> energy production?

>

> Cheers,

> -Jamie

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

>

>

> DJ wrote:

> > I've been in the domestic oil and gas business since 1978. Here are
some

> > thoughts and info from my experience and point of view. This isn't a
> > solution to anything really, just info on how things work.

> >

> > First of all, I'm solely involved in the domestic production end of
things.

> > There are some parallels to the international production scenario in
this

> > though. In a rather large and very sim

plified nutshell, to develop a

*new

> > and unproven* oil or gas reserve in the United states, a number of things

> > must happen.

> >

> > First of all, a geologist or team of geologists determine where a discovery

> > is likely to be found. This is usually done by analyzing data from previous

> > test wells (called wildcats in unproven areas) or from analyzing seismic

> > data that is collected by huge trucks built specifically for this purpose by

> > companies like Halliburton or Schlumberger. These are incredibly expensive

> > and have a big pedestal that is attached to an offset rotor. This pedestal

> > is hydraulically lowered until it contacts the ground and then the truck is

> > actually lifted off the ground and the offset rotor is spun. The resulting

> > vibration sends shock waves to the subsurface strata and is then collected

> > by a seismograph machine. Whenever these trucks need to operate in an area

> > where there is not a public road, they must pay the private landowner a fee

> > to cross his land. The company must also pay the state, county and municipal

> > governments a fee for using the existing roads and pay traffic control

> > companies a fee to reroute traffic around these trucks.

> >

> > There are now even 3D seismographs and also satellite imaging can be used to

> > help determine the location of certain surface features which might indicate

> > subsurface geology that looks promising.

> >

> > All of this costs money up front with no guarantee of a return.

Depending on

> > the size of the field, can cost into the multimillions by the time the

> > decision is made to go to the next step. This is a big chunk of change to

> > lay out for an independent producer and independents do a huge amount of the

> > domestic production.
> >
> > As in any business, this overhead cost is passed on to the consumer.
> >
> > Next, the geologists go to the execs and show them the data from a number of
> > possible areas and decisions are made as to which areas look most promising.
> > Once they determine this, they need to know how to go about figuring out how
> > to get permission to recover the oil or gas.
> >
> > First of all, a meeting is held with the geologists/execs and the area is
> > mapped out. It may be on entirely public land. If this is public land, they
> > must submit their findings to the BLM and the government determines whether
> > or not to put this land up f

Subject: Re: Electronic drums
Posted by [John \[1\]](#) on Sun, 14 May 2006 18:25:55 GMT
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or auction. There are public hearings and every
> > environmental group in existence will object, petitioning the government to
> > deny the auctioning of leases in this area and allowing them somewhere else
> > instead while not taking into account the fact that gas can't be found where
> > it *isn't* .
> >
> > Since, before any drilling can happen, a drilling operator needs an oil and
> > gas lease for this land and these are public auctions so if they go to
> > public auction and they are outbid by some other operator who didn't even
> > pay the initial costs to accumulate this info and put it in front of the
> > BLM for consideration, then they've pissed away the millions in preplanning
> > and someone else got the lease without paying a penny for the information
> > that made it possible to bid for it. If they win the auction then a lease is

> > drawn up between the company and the federal government. Once this is
> > finalized, lots of regulations will need to be met with the Forest
Service,
> > Bureau of Land Management, Bureau of Reclamation etc and/or Bureau of
Indian
> > affairs as well as attorneys kept on retainer to fend off the inevitable
> > endless stalling lawsuits by activists who are against any development
on
> > public lands. There will need to be archeological and environmental
surveys
> > done as well. To get some idea of how much this can cost, consider the
fact
> > that I just completed the permitting of a 40' wide pipeline right of way
acr
> > oss federal and state lands in that was about 5 miles long
(approximately 24
> > surface acres). This pipeline right-of-way was in a corridor about 80'
wide
> > that had 4 other pipelines in it already. Still, all of this had to be
done.
> > It took about 6 month to get permitted and it cost the operator around
> > \$150,000.00. That's about \$6,500.00 per acre for the use of a
previously
> > cleared and permitted area.....or roughly \$60,000.00 per mile for a
> > pipeline to carry natural gas across public lands. Now this doesn't
even
> > cover the actual construction costs of the pipeline, which may,
depending on
> > the subsurface terrain, the cost of gasoline to run the equipment, the
> > availability of the equipment and the size of the pipe, run in the
> > neighborhood of between \$100.00 to \$300.00 per linear foot. As you can
see,
> > developing an oil or gas reserve on federal lands can be expensive. If a
> > field is proven there must be quite a few acres used for pipelines,
access
> > roads and drilliste locations so we're talking absolutely massive
upfront
> > cash outlays.
> >
> > As in any business, this overhead cost is passed on to the consumer.
> >
> > OK, so there's a (very simplified) scenario for developing an oil or gas
> > reserve on *public* lands. There are some *really* similar scenarios
when it
> > comes to working with foriegn governments and their various rules and
regs,
> > especially when developing new fields

Subject: Re: Electronic drums

Posted by [John \[1\]](#) on Sun, 14 May 2006 19:02:20 GMT

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particular specialty is analyzing land titles for
drilliste

> > title opinions in previously undeveloped areas, determining fractional
> > mineral and royalty interests in new and previously developed oil and
gas
> > fields, negotiating the leases between the mineral owners and the oil
and
> > gas operators and the negotiating surface damage agreements for well
> > locations, pipelines and access roads with surface owners who may or may
not
> > be mineral owners of the tracts where the development is taking place.
> > Furthermore, once this is all in place, I often work with the permitting
of
> > the wells, and associated pipelines, compressor stations, access roads,
> > injection wells and related environmental mitigation with the state,
county
> > and municipal authorities.
> >
> > So lets you and I develop a new natural gas field in the United States
on
> > privately owned lands, shall we? First, let's say the geologist tells us
> > that the millions his company has spent on preplanning indicates that he
> > needs us to lease 20,000 acres *here* and pulls out a map of an area
that
> > includes several small towns, a few large ranches, some rural
subdivisions,
> > some crisscrossing state hitghways, county roads, municipal streets,
part of
> > an interstate highway, a river with adjacent wetlands, etc. Well, the
first
> > thing that needs to be determined is what can actually be leased in
> > accordance with federal, state and municipal development restrictions.
This
> > takes a birt of it off the table. Then we need to determine whether or
not
> > someone else has already had the same idea and has been there first so
we're
> > going to need to go to the county courthouse and check this area in the
> > county records for existing leases. We may or may not find them, or we
may
> > find that a portion of it has been leased and that the leases are still
in
> > force and effect or that they are getting ready to expire. We may also
run
> > into one of our colleagues who is there doing the same thing for another

> > client and when that happens things can get really interesting and expensive
> > when two or more operators start leasing in the same area.
> >
> > We may also find that previous leases that have been recorded are only to a
> > certain depth and the subsurface rights below that depth are open to be
> > leased and my colleague and we may be leasing the same tracts at different
> > vertical horizons to develop reserves at different depths. We take the info
> > we have gathered in this area (something this large usually takes between a
> > week to a few months, depending on what's going on and the size of the area)
> > and if we determine that some or all of this area is *open*, ie not under an
> > existing lease or under an existing lease that is getting ready to expire
> > and the company might want to gamble that the existing lease owner isn't
> > going to develop this lease and will want us to take a *top lease* which
> > will vest them a leasehold at the expiration of the existing lease, we'll take
> > this info back to our client and they make a determination as to whether or
> > not they want to proceed with the development of the field. We are, due to
> > our possession of some very expensive and sensitive info at this point,
> > usually kept on retainer during this time and guess
> > what.....???.....yep.....as in any business, this overhead cost is
> > passed on to the consumer. :)

Subject: Re: Electronic drums
Posted by [Deej \[1\]](#) on Sun, 14 May 2006 19:53:02 GMT
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this poor guy's kids swingset is located, and move the well location to an
> > area that the guy can't use for anything else, which is usually a boggy area
> > or a prairie dog town. We also end up paying him a pretty fair chunk of
> > change, building him a road, new fences and providing all sorts of other
> > *favors* while the contractors are out there with their D9 Cats and other
> > heavy earth moving equipment. This is, of course, passed along to the
> > consumer.
> >

> > Now that we're about 2 1/2 years into getting this field online and we've
 > > acquired the leases and a surface agreement access and drilling permits from
 > > the various bureaucracies, we've tested everyone's water wells within 1/4
 > > mile (and will do so again after the well is drilled), we've been excoriated
 > > by environmental *activists* at public hearings and now it's time to drill
 > > the well. Now depending on how deep this well is, the drilling rig that they
 > > will be bringing in to the location will probably rent for anywhere between
 > > \$10,000.00 to \$12,000.00 per day if the well isn't a deep one.....but
 > > first we need to get it permitted through the oil and gas commission of the
 > > state where it is located and make sure that we can build our access road
 > > through the swamp or ravine ridden and useless area that the landowner
 > > allowed us to pay him to use, even though the evil oil company had the right
 > > to put it in an area where it would have been much more economical to
 > > build, so after finding a place for an entranceway with an acceptable
 > > line-of-sight that will meet state or county requirements for a well access
 > > road, we lay down very expensive petromatas a road base and start pouring
 > > gravel. The road is going to end up being about 30' wide because we find out
 > > that because now that it's starting to snow, the area has become so muddy
 > > that a 20' wide road will not support the tonnage of the drilling rig in the
 > > mud, so we pay the landowner more money that we are not required to pay for
 > > the additional width this road will need and build the road. The road is
 > > around 1000 feet long and costs around \$70,000.00 due to the amount of base
 > > we have to use because the gravel that we pour just keeps sinking to the
 > > center of the earth and even petromat won't do the job completely. Then the
 > > rig starts up. If things go well, the initial drilling is done completion is
 > > made within 10 days working 24-7. then the well needs to be frac'ed or
 > > cavitated, so there's another 21+- days paying Halliburton, Bechtel and
 > > Schlumberger to bring their specialized equipment out to complete and

log

> > the well. So now we've spent around \$1,000,000.00 for the rig and the
> > specialized crews and equipment to complete and log the well. This is
all

> > passed along to the consumer.

> >

> > OK.....so it's a good well and there is evidence enough that other
wells

> > in the area will be productive enough to pay out within two-to-three
years

> > so we drill two more just to make sure of the boundaries of the field.

If

> > these look good, it's time to start negotiating for drillistes, access
roads

> > and pipelines to get the gas to market. This takes another two to three

> > years and involves accessing and drilling about 20 to 30 more wells and

> > putting together a pipeline infrastructure to get the gas to market.

Also

> > there will need to be compressor stations along this route and disposal
well

> > facilities purchased and drilled to reinject water back into the water
table

> > that is produced (this pertains to methane wells). The outlay for this
is in

> > the multi-multi millions before the operator ever gets any revenue from

> > these wells (it's been 5 years now since we got going on this). Now it's

> > time to recover the costs of the wells (payout) before he sees any
profit at

> > all in the meantime, the operator has already started up a new 5 year

> > program to get another field on line because he knows t

Subject: Re: Electronic drums

Posted by [Don Nafe](#) on Sun, 14 May 2006 21:03:47 GMT

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hat within one

year

> > of the initial production of these wells, some of them will be steadily

> > increasing in production for a few years before they go into decline
while

> > other will have hit the point of diminishing returns and will be in
decline

> > within the first two years. Still others may have not produced anything
at

> > all (dry holes/dusters).

> >

> > The remainder would be relative to politics (especially the disastrous

> > Clinton administration) and how this relates to the decline of domestic
 > > production during his administration and how this lost us 8 years and
 has
 > > hastened a scenario that is playing out pretty badly because we needed
 to
 > > put the Sadaam thing to bed in the mid 90's to stabilize oil prices and
 he
 > > just wouldn't do it and he wouldn't do anything realistic to get the
 > > domestic energy situation on track so here we are. This was no secret in
 > > 1992. We are currently reaping the harvest of the Clinton administration
 > > (non-energy) policies.....and I voted for the guy, twice, so I got
 > > hosed, along with the rest of the country.....soooo.....I
 already
 > > hear the more socialist minded of us here thinking, hell man, let's
 > > nationalize the minerals right now and things will surely get better. I,
 and
 > > every other contractor in this business would likely love
 this.....but
 > > the public certainly wouldn't.
 > >
 > > The same services would be needed to keep the domestic end of things
 afloat
 > > until a new generation of bumbling bureaucrats could take the reins. In
 > > addition to things that I know that would still be necessary for the new
 > > improved People's Energy CO-OP, right now, I spend a huge amount of my
 time
 > > keeping well access roads, drillsite locations and pipelines out of
 your
 > > back yard and out of *your* old growth forests and wetlands. I'm very
 > > familiar with the bureaucratic hoops and environmental laws that protect
 > > these things. Those laws would probably fall by the wayside if the
 *People's
 > > Geologist* told the *People's CO-OP* that *the people* needed the
 resources
 > > in certain areas so if the industry was nationalized, rather than taking
 the
 > > time to deal with this red tape, *I, the people* could just tell you to

 > > off and when the *People's Geologist* determined that there was oil,
 gas,
 > > coal, helium, uranium or oil shale on *our* property and since you just
 > > happen to occupy *our* land, along with your families, I could just give
 you
 > > a call, tell you "Hey dude.....we need to borrow your space for the
 > > remainder of your natural lifetime and we'll be by tonight to talk to
 you
 > > about it" and then locate a *people's* gas well/strip mine etc. in your
 back

> > yard and use your driveway to get to it.
> >
> > Hell.....my job would be soooo much easier and I could probably triple
my
> > billing. I'll be retiring within 10 years and it would probably take
about
> > that long to put together an alternative system that was even marginally
> > efficient enough to keep domestic production going so I'd be damned busy
and
> > what ya gonna do if I say I ain't coming in to work today unless you pay
me
> > \$2000.00 per day? You gonna throw me and every other person who knows
how to
> > actually get this done in jail? We're not going to do you much good
sitting
> > there.
> >
> > I have a friend who just returned from China and this is *exactly* how
it
> > works there, and not just with their fledgling gas industry. It also is
> > happening with their burdgeoning road building, skyscraper building and
dam
> > building projects. The contractors with the expertise are getting paid
>

Subject: Re: Electronic drums
Posted by [Aaron Allen](#) on Sun, 14 May 2006 21:12:30 GMT
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> >> Regards,

> >> Dedic

> >>

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if
> >>> they
> >>>>> wanted to.
> >
> >"Clifford Coulter" <Coultron@earthlink.net> wrote:
>
>I WANT TO BUILD A 2 OR 3 CARD PARIS SYSTEM
>I WOULD LIKE TO KNOW WHICH MAC G4 TOWER IS BEST
>THE MODEL/SPEED/DUAL OR SINGLE PROCESSER ETC.
>
>Thanks
>
>Clifford CoulterOops. Forgot to type message.

I have the last of the 1.2 GHz dual processor G4's running Paris in OS 9.2.2.
Works fine. I have 4 EDS cards installed in a Magma 13 slot PCI expansion chassis and 2 UAD-1 cards in the computer (for some reason they stopped working in the Magma box). I frequently bounce between OS 9 and OS 10 to run Protools, Digital Performer and Bias Peak, so it's good that I have a pretty fast dual processor machine, I got mine about 2 years ago on eBay for about \$1600 in perfect condition w/ tons of software installed.

Gantt

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>THE MODEL/SPEED/DUAL OR SINGLE PROCESSER ETC.
>
>Thanks
>
>Clifford CoulterI seem to be about to have a Gemini to try out. Any thoughts? I know I've seen a bit of discussion about these mics...

Thanks!

GanttNo, get the model without the need for spyware detecting software, pop up blocking software, anti virus software, ad-ware detecting software. Oh Yeah, I forgot that's the way all Mac models are. No need for all that stuff on a Mac! (Virus free since 1994!)

Get the model were stupid messages don't jump in the way while your trying to get work done, with dumb messages like "it's time to stop and stretch" or "A new device has been found", when adding a USB stick/HD, instead of just mounting it and placing a short cut icon on your desk top, or an irritating

Subject: Re: Electronic drums
Posted by [Don Nafe](#) on Sun, 14 May 2006 23:02:06 GMT
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r />

>

I need one as well. If you find a source please report back.
GeneHi DJ,

This guy said he could build one for me, but he wasn't sure of the specs
and couldn't guarantee it would be right.

bobp at sierratechnologies dot com

Maybe if you could send him pictures of one, he could comment on it with
more confidence.

He wrote, "Pricing would be \$61.65 for a 1.5 foot cable and it could ship
in 3-4 days ARO".

Hope this helps,

Mike

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I'm looking for an external ribbon cable to an older 32bit Magma chassis.

>The cable is an 80 pin microcentronics (MC80) and the part name is CBL2PCI.

>It's a 3M branded connector.

>

>Calls to Magma have been about as useless as tits on a boar hog. I spent
the

>best part of yesterday trying to source one on the net with no luck. Any

>suggestions as to where to find one or how to build one would be welcome.

>

>Thanks,

>

>Deej

>

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

-----=_NextPart_000_00CB_01C68EEF.CDAD6A60

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

Yep. The monitor (speaker) icon is lit. I see input lights on the =
MidiX-8=20

coming from my controller. I see the data coming into Cubase and it =
'prints' but=20

I can't get it to pass the note data back out to my Roland samplers at =
all.

Once the track has been recorded it will play back fine though. Maybe =
the=20

Midi patchbay's routing is screwy. I have it sending output port #1 =
(controller)

to all 8 inputs.

Tom

"EK Sound" <askme@nospam.com> wrote in message news:448edc1d@linux...
Do you have the little yellow speaker icon lit on the selected tracks?

David.

Tom Bruhl wrote:

> I can't hear my MIDI parts as I'm playing them when printing
> in Cubase SX 2.1. I have Midi thru On in Preferences. The
> track plays back perfectly but never can be heard as I'm playing it.
> I am outputting data to the correct MIDI channel/port too.

> =20

> What settings am I missing?

> Tom

>=20

>=20

> I choose Polesoft Lockspam to fight spam, and you?

> <http://www.polesoft.com/refer.html>

-----=_NextPart_000_00CB_01C68EEF.CDAD6A60

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Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>David,</DIV>

<DIV>Yep. The monitor (speaker) icon is =
lit. l=20

see input lights on the MidiX-8 </DIV>

<DIV>coming from my controller. =
<FONT=20

face=3DArial size=3D2>I see the data coming into Cubase and it 'prints' =
but=20

</DIV>
<DIV>I can't get it <FONT =
face=3DArial size=3D2>to=20
pass the note data back out to my Roland samplers at all.</DIV>
<DIV>Once the track has been recorded it =
will play back=20
fine though. Maybe the </DIV>
<DIV>Midi patchbay's routing is =
screwy. I have it=20
sending output port #1 (controller)</DIV>
<DIV>to all 8 <FONT face=3DArial=20
size=3D2>inputs.</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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href=3D"mailto:askme@nospam.com">askme@nospam.com>=20
 wrote in message <A=20
 href=3D"news:448edc1d@linux">news:448edc1d@linux...</DIV>Do you =
have the=20
 little yellow speaker icon lit on the selected=20
 tracks?

David.

Tom Bruhl wrote:
> I can't hear my =
MIDI=20
 parts as I'm playing them when printing
> in Cubase SX =
2.1. I have=20
 Midi thru On in Preferences. The
> track plays back =
perfectly but=20
 never can be heard as I'm playing it.
> I am outputting data to =
the=20
 correct MIDI channel/port too.
>
> What settings am =
I=20
 missing?
> Tom
>
>
> I choose Polesoft =
Lockspam to=20
 fight spam, and you?
> <A=20
 =
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_00CB_01C68EEF.CDAD6A60--Dear DJ,
Search for scsi MC80
I f

Subject: Re: Electronic drums
Posted by [jef knight\[1\]](#) on Mon, 15 May 2006 15:43:54 GMT
[View Forum Message](#) <> [Reply to Message](#)

64;OIU.com> wrote=20
> in message <A=20
> =
>href=3D"news:448f5b93\$1@linux">news:448f5b93\$1@linux...</DIV>
What=
> about=20
> in the Cubase drop-down menu... midi devices, or
midi interfaces...
=
>got=20
> those all selected right?

Neil

"Tom Bruhl" <<A=20
> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
> wrote:
>
>
>David,
>Yep. The monitor (speaker) =
>icon is=20
> lit. I see input lights on the =3D
>MidiX-8=3D20
>coming =
>from my=20

>=3D
>'prints'=20
> but=3D20
>I can't get it to pass the note data back out to my =
>Roland=20
> samplers at =3D
>all.
>Once the track has been recorded it =
>will play=20

>patchbay's routing=20

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>to all 8 =

> Sound" <<A =
>href=3D"mailto:askme@nospam.com">askme@nospam.com> wrote in=20
> message <A =

> Do you have the little yellow speaker icon lit on the selected=20

>them when=20

>On in=20

>but never=20

>to the=20

>> What=20

>Lockspam to=20

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> 6.00.2800.1400"=20
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> name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
> D><BR>><BODY=20
> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
> =
> size=3D3D2>David,</FONT></DIV><BR>><DIV><FONT =
>
> face=3D3DArial size=3D3D2>Yep. The monitor (speaker) icon is =
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> l=3D20<BR>>see input lights on the MidiX-8=20
> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
> size=3D3D2>coming from my controller.=20
> =3D<BR>></FONT><FONT=3D20<BR>>face=3D3DArial =
> size=3D3D2>I see the=20
> data coming into Cubase and it=20
> =
> 'prints'<BR>=3D<BR>>but=3D20<BR>></FONT></DIV><BR>>&=
> lt;DIV><FONT=20
> face=3D3DArial size=3D3D2>I can't get it </FONT><FONT=20
> =3D<BR>>face=3D3DArial size=3D3D2>to=3D20<BR>>pass the note =
> data back out to=20
> my Roland samplers at =
> all.</FONT></DIV><BR>><DIV><FONT=20
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> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
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> (controller)</FONT></DIV><BR>><DIV><FONT =
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> =
> face=3D3DArial=3D20<BR>>size=3D3D2>inputs.</FONT></DIV >=
> <BR>><DIV><FONT=20
> face=3D3DArial=20
> =
> size=3D3D2>Tom</FONT></DIV><BR>><BLOCKQUOTE=3D20<BR>=
> > style=3D3D"PADDING-RIGHT:=20
> 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: =
> #000000 2px=20

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><<A=20
> =3D
>href=3D3D"<A=20
> =
>href=3D'mailto:askme@nospam.com">askme@nospam.com>=3D20'>mailto:askme=

> =
>href=3D'news:

Subject: Re: Electronic drums
Posted by [jef knight\[1\]](#) on Mon, 15 May 2006 15:45:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

>448edc1d@linux">news:448edc1d@linux...</DIV>Do'>news:448=
>edc1d@linux">news:448edc1d@linux...</DIV>Do=20

>lit on the=20

> tracks?

David.

Tom Bruhl=20
> wrote:
> I can't hear my =

> I'm playing them when printing
> in Cubase SX =
>=3D
>2.1. I=20

>track=20

>heard as I'm=20
> playing it.
> I am outputting data to =

> correct MIDI channel/port too.
>
> What =
>settings am=20

>Tom
>=20
>
>
> I choose Polesoft =3D
>Lockspam=20

> =3D
>href=3D3D"<A=20
> =
>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>>=3D
>.html</BLOCKQUOTE></BODY></HTML><=
>BR>>
>
</BLOCKQUOTE></BODY></HTML>
>

>I'm mastering a project with 12 songs. I've got about half of them nicely
done. Just for grins, I opened up the *mastering* preset on the UAD-1 plate
140. This preset doesn't really even sound like a reverb at all. It's more
like lifting the track off the ground and wrapping the audio in a silk

kimono. It just provides air and sheen to the material, yet if you apply it to a single track, it's not that great at all. It's a little retro sounding, but this material is sorta' appropriate for it. I'm going to sleep on this because my ears are getting tired. I'm almost embarrassed to use a *preset*, but I'll be damned if I can get anything sounding better by tweaking.....and then again, I would doubt that the folks at UA have a bunch of putzes creating their presets. They sure did something nice with this one.

;o)This is a multi-part message in MIME format.

-----=_NextPart_000_005F_01C68F62.7C15FAA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

- Neil,

Thanks man. I'll will get back to you.

Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:448f8144\$1@linux...

Well.. sounds like something's "weird" (yeah that's a technical term) in some setting somewhere. It should loop through with no problem. If you can't figure it out by tomorrow, maybe I can walk you through specific settings on the phone tomorrow evening. Let me know if you want to try that - post here or e-me directly at:

neil DOT henderson AT sbcglobal DOT net

Neil

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Neil,

>I had to set them up myself since most of my hardware wasn't listed.

>The odd thing is it plays back fine. I just can't hear the sounds =
while

>I'm playing them. Maybe it's better that way...

>

>I'll triple check again. Something in Cubase must be filtering note =

=3D

>data

>while performing.

>Tom
> "Neil" <OIUOIU@OIU.com> wrote in message news:448f5b93\$1@linux...
>
> What about in the Cubase drop-down menu... midi devices, or
> midi interfaces... got those all selected right?
>
> Neil
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
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> >David,
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> >MidiX-8=3D3D20
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>at =3D3D
> >all.
> >Once the track has been recorded it will play back fine though. =
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>Maybe =3D3D
> >the=3D3D20
> >Midi patchbay's routing is screwy. I have it sending output port =
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> >(controller)
> >to all 8 inputs.
> >Tom
> > "EK Sound" <askme@nospam.com> wrote in message =3D
>news:448edc1d@linux...
> > Do you have the little yellow speaker icon lit on the selected =
=3D
>tracks?
> >
> > David.
> >
> > Tom Bruhl wrote:
> > > I can't hear my MIDI parts as I'm playing them when printing
> > > in Cubase SX 2.1. I have Midi thru On in Preferences. The
> > > track plays back perfectly but never can be heard as I'm =
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=3D
>it.
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> > >=3D3D20
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> > > I choose Polesoft Lockspam to fight spam, and you?
> > > http://www.polesoft.com/refer.html
> >
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> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D3D#ffffff>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>David,</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Yep. The monitor =
(speaker) icon
=3D
>is =3D3D
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> >see input lights on the MidiX-8 </FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>coming from my =
controller. =3D3D
> ></FONT><FONT=3D3D20
> >face=3D3D3DArial size=3D3D3D2>I see the data coming into Cubase =
and it =3D
>'prints'
> =3D3D

```

Subject: Re: Electronic drums
 Posted by [Jamie K](#) on Mon, 15 May 2006 18:36:58 GMT
[View Forum Message](#) <> [Reply to Message](#)

```

p;nbsp; =3D<BR>&gt;Maybe =
=3D3D<BR>&gt;&nbsp;=20
&gt;the=3D3D20<BR>&gt;&nbsp; &gt;Midi patchbay's routing is =
screwy.&nbsp; I have=20
it sending output port #1<BR>=3D<BR>&gt;=3D3D<BR>&gt;&nbsp;=20
&gt;(controller)<BR>&gt;&nbsp; &gt;to all 8 inputs.<BR>&gt;&nbsp;=20
&gt;Tom<BR>&gt;&nbsp; &gt;&nbsp; "EK Sound" &lt;<A=20
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>news:448edc1d@linux...
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 > =3D3D20
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> =
 > >=20
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 ><DIV><FONT=20
 face=3D3D3DArial =
 size=3D3D3D2>David,</DIV& amp;gt;
> =20
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 monitor=20
 (speaker) icon
=3D
>is =3D3D
> >lit. =
 I=3D3D20
> =20
 >see input lights on the MidiX-8 =
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> =20
 ><DIV>coming from =

my=20
 controller. =3D3D
> =
 ><FONT=3D3D20
> =20
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 and it=20
 =3D
>'prints'
> =3D3D
> =
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> =20
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> ><DIV><FONT=20
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> >face=3D3D3DArial =
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> =20
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> =
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> =
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 =3D
>face=3D3D3DArial=3D3D20
> =20
 >size=3D3D3D2>inputs.</DIV>
> =20
 ><DIV><FONT face=3D3D3DArial=20
 size=3D3D3D2>Tom</DIV> >
> =20
 ><BLOCKQUOTE=3D3D20
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>=3D3D
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> =20
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 href=3D'mailto:askme@nospam.com">askme@nospam.com=3D3D20'>mailto:ask=
 me@nospam.com">askme@nospam.com>=3D3D20<

Subject: Re: Electronic drums
 Posted by [John \[1\]](#) on Mon, 15 May 2006 19:19:58 GMT
[View Forum Message](#) <> [Reply to Message](#)

p;> =3D3D
> =20
 =3D
>>href=3D3D3D"<A=20
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bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
=
size=3D3D2&gt;Neil,&lt;/FONT&gt;&lt;/DIV& &gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;I had to set them up myself since =
most<BR>=3D<BR>&gt;of=20
my=3D20<BR>&gt;hardware wasn't=20
listed.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =
face=3D3DArial=20
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face=3D3DArial=20
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that=3D20<BR>&gt;way...&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FO=
NT=20
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&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;I'll triple check again. =
=3D<BR>&gt;Something in=20
Cubase=3D20<BR>&gt;must be filtering note=20
data&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =
face=3D3DArial=20
size=3D3D2&gt;while=20
performing.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =
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0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;BORDER-LEFT: =
#000000 2px=20

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solid; MARGIN-RIGHT: 0px">
> <DIV>"Neil" =
<<A=20
=3D
>href=3D3D"<A=20
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gt;OIUOIU@OIU.com>>=20
wrote=3D20
> in message <A=3D20
> =
=3D
>href=3D3D"<A=20
=
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What=
'>news:448f5b93\$1@linux">news:448f5b93\$1@linux>...</DIV>=
;
What=3D
>=20
about=3D20
> in the Cubase drop-down menu... midi devices, =

or
midi interfaces...
=3D
>got=3D20
> =
those all=20
selected right?

Neil
& "Tom Bruhl" =

<<A=3D20
> href=3D3D"<A=20
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href=3D'mailto:arpeggio@comcast.net">arpeggio@comcast.net=3D20'>mailto=
:arpeggio@comcast.net">arpeggio@comcast.net>=3D20
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t; =20
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wrote:
>
>&a mp;
>David,
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..com">askme@nospam.com>=20
wrote in=3D20
>> message <A =3D
>href=3D3D"<A=20
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href=3D'news:448edc1d@linux">news:448edc1d@linux...<BR'>news:448edc1d=
@linux">news:448edc1d@linux>...<BR>>=20
=3D20

Subject: Re: Electronic drums
Posted by [Jamie K](#) on Mon, 15 May 2006 20:16:12 GMT
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amp;gt;content=3D3D3D"MSHTML=3D20
>> =
6.00.2800.1400"=3D20
>>=20
=
=3D
 >>name=3D3D3DGENERATOR>>>
>> >> <STYLE>>></STYLE>=
>></HEA=3D
 >>D>>>
>><BODY=3D20
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bgColor=3D3D3D#ffffff>>>
>><DIV>>>FONT=20
face=3D3D3DArial=3D20
>>=20
=
=3D
 >>size=3D3D3D2>>David,>></DIV>>>
>><DIV>>>FONT=20

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>>
>> face=3D3D3DArial size=3D3D3D2>>Yep. The =
monitor=20
(speaker) icon is =
=3D
>>=3D3D
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>>lit.=3D20
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>>=20
I=3D3D20
>>
>>see input lights on the =
MidiX-8=3D20
>>
>>=20
>></DIV>>>
>><DIV>>>FONT=20
face=3D3D3DArial=3D20
>>
>> size=3D3D3D2>>coming from my=20
controller.=3D20
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>>=20
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>>>> FONT=3D3D20
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>>face=3D3D3DA=
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>>size=3D3D3D2>>I see the=3D20
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>> data coming =
into Cubase and=20
it=3D20
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>>=20
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>>face=3D3D3DArial=20
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>>
>>pass the note =3D
>>
>>data =
back out=20
to=3D20
>>
>> my Roland samplers at=20

=

=3D
 >all.</DIV>< ;BR>></DIV></FONT=

=3D20
> =20

face=3D3D3DArial size=3D3D3D2>Once the track has been recorded it=20

=3D
>=3D3D
>will=3D20
> play=20

back=3D3D20
>fine though. Maybe the=3D20
> =20

</DIV>
& ></DIV></FONT=20

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routing is=20

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>screwy. I have=3D20
> =

it=3D3D20
>sending=20

output port #1=3D20
> =20

(controller)</DIV>< ;BR>></DIV></FONT =

=3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>to all =

8=20

</FONT=3D20
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=3D
 >face=3D3D3DArial=3D3D20
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t;/FONT></DIV>=3D
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BR>> =20

face=3D3D3DArial=3D20
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=

=3D
 >size=3D3D3D2>Tom< /DIV>
><=

BLOCKQUOTE=3D3D20
=3D
>>style=3D3D3D "PADDING-RIGHT:=3D2=

0
> =20

0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

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>BORDER-LEFT:=20

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>#000000 2px=3D20
> solid; MARGIN-RIGHT:=20

0px">
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=3D
><<A=3D20
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=3D
>href=3D3D'mailto:askme@nospam.com">askme@nospam.com=

t;>=3D3D20'>mailto:askme=3D
>&@nospam.com ">askme@nospam.com=

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> wrote in message <A=3D3D20
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href=3D3D3D"<A=3D20
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>edc1d@linux">news:448edc1d@l=

inux...</DIV>Do</A&am p>=3D20
> =20

you =3D3D
>have the=3D3D20
> little yellow =

speaker icon=20

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>lit on the=3D20
> selected=3D3D20
> =

=3D20
> =

tracks?

David.<BR& >
Tom=20

Bruhl=3D20
> wrote:
> I can't hear my=20
=3D
 >=3D3D
>MIDI=3D3D20
> parts =
as=3D20
> =20
I'm playing them when printing
> in Cubase SX=20
=3D
>=3D3D
>2.1. I=3D20
> =
have=3D3D20
> Midi=20
thru On in Preferences. The
> =
=3D
>track=3D20
> =20
plays back =3D3D
>perfectly but=3D3D20
> never =
can be=20
=3D
>heard as I'm=3D20
> playing it.
> I =
am=20
outputting data to =
=3D
 >=3D3D
>the=3D3D20<BR& amp;gt;>=20
=3D20
> correct MIDI channel/port too.
> =

>=20
What =3D
>settings am=3D20
> =20
=3D3D
>I=3D3D20
& am p;gt; missing?
>=20
=3D
>Tom
>=3D20
>
> =

> I=20
choose Polesoft =3D3D
>Lockspam=3D20
> =20
to=3D3D20
> fight spam, and you?
>=20
=3D
><A=3D3D20
> =3D20
> =20
=3D3D
>href=3D3D3D"<A=3D20
> =20
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>href=3D3D'http://www.polesoft.com/refer.html">http://www.po=
lesoft.com/refer=3D
>'>http://www.polesoft.com/refer.html">ht=
tp://www.polesoft.com/refer</A=3D
>>=3D3D
>.html&=
lt;/A></BLOCKQUOTE></BODY> </HTML><=3D <

Subject: Re: Electronic drums

Posted by [John \[1\]](#) on Mon, 15 May 2006 20:49:04 GMT

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om/index060.cfm

try here

On Tue, 13 Jun 2006 09:32:31 -0600, "DJ"

<animix_spam-this-ahole_@animas.net> wrote:

>I'm looking for an external ribbon cable to an older 32bit Magma chassis.

>The cable is an 80 pin microcentronics (MC80) and the part name is CBL2PCI.

>It's a 3M branded connector.

>

>Calls to Magma have been about as useless as tits on a boar hog. I spent the
>best part of yesterday trying to source one on the net with no luck. Any
>suggestions as to where to find one or how to build one would be welcome.
>
>Thanks,
>
>Deej
>amen to that.

On 13 Jun 2006 10:23:46 +1000, "James McCloskey" <excelsm@hotmail.com>
wrote:

>
>Rick had the last model G4 with the firewire 800, stay away from that one!!!!
> Get a dual mirror door G4 with the single processor. it was a 1 or 1.25
>GHz, I have the dual and it runs hot and it is more noise because of the
>fan speeds for the dual processor. These model came standard with dual monitor
>support. You can also get a faster processor for it. Paris will not use
>the dual processor.
>
>If you are not going to use a lot of VSTs and you only need a single monitor
>you could pick up any G4 tower with an AGP video card. I bought a G4 400
>AGP for \$100.00 on ebay not too long ago. To get dual monitors for that
>machine, you would have to get an ATI 8500 AGP video card, they are about
>\$90.00.
>
>You can check out all specs at www.apple-history.com, look on the right side
>of the page for all the models.
>
>Good luck!
>
>James
>
>"Clifford Coulter" <Coultron@earthlink.net> wrote:
>>
>>I WANT TO BUILD A 2 OR 3 CARD PARIS SYSTEM
>>I WOULD LIKE TO KNOW WHICH MAC G4 TOWER IS BEST
>>THE MODEL/SPEED/DUAL OR SINGLE PROCESSER ETC.
>>
>>Thanks
>>
>>Clifford Coulterbeen there done that.

On 14 Jun 2006 01:18:15 +1000, "Gantt Kushner" <ganttmann@comcast.net>
wrote:

>
>Oops. Forgot to type message.

>
>I have the last of the 1.2 GHz dual processor G4's running Paris in OS 9.2.2.
> Works fine. I have 4 EDS cards installed in a Magma 13 slot PCI expansion
>chassis and 2 UAD-1 cards in the computer (for some reason they stopped working
>in the Magma box). I frequently bounce between OS 9 and OS 10 to run Protools,
>Digital Performer and Bias Peak, so it's good that I have a pretty fast dual
>processor machine, I got mine about 2 years ago on eBay for about \$1600
>in perfect condition w/ tons of software installed.
>
>Gantt
>
>"Clifford Coulter" <Coultron@earthlink.net> wrote:
>>
>>I WANT TO BUILD A 2 OR 3 CARD PARIS SYSTEM
>>I WOULD LIKE TO KNOW WHICH MAC G4 TOWER IS BEST
>>THE MODEL/SPEED/DUAL OR SINGLE PROCESSER ETC.
>>
>>Thanks
>>
>>Clifford CoulterSmoked Sausage with Fennel

2 pkgs. Shitake mushrooms sliced
1 large red onion sliced 1/4 " thick

14 oz. diced fire roasted tomatoes
20 cloves roasted garlic or 1 heaping tbsp. roasted garlic puree
3 tbsp. olive oil

1 cup microplaned pecorino romano cheese

Season the fennel and onions with salt and pepper then saute in the olive oil until tender. Add garlic and mushrooms and cook another 5 minutes. Add tomatoes and cook another 5 minutes. Add chicken stock and bring to a fast simmer until liquid is reduced and starts to thicken (about 5-8 minutes).

Boil pasta to al dente` doneness and add to the above and mix. Remove

Plate and serve with remaining cheese per serving.

On Tue, 13 Jun 2006 06:57:25 -0500, "Rich Lamanna"
<richard.lamanna@verizon.net> wrote:

>One who can double as a massage therapist would be the ultimate :-) All this
>pizza talk is making this Italian hungry and ready to throw one in the oven
>for breakfast.

>

>Rich

>

>

>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:448dcb61@linux...

>> You know, I was just the other day thinking how nice it would be to have a

>> live-in cook . . .

>>

>> Sarah (drooling on keyboard)

>>

>> www.sarahtonin.com/wayward.htm

>>

>> "chuck duffy" <c@c.com> wrote in message news:448cb8d0\$1@linux...

>> >

>> > This is mostly for Jimmy... :-)

>> >

>> > Jimmy, when I read that you got it after ten tries I almost pissed
>myself.

>> > I have been working at it for the past ten years and have yet to produce

>> > a pie that I'm satisfied with. But anyway..

>> >

>> > Here is my ramble.. You gotta have a stone, or you gotta have some clay

>> > tiles. The stone needs to be heated in a 500 degree oven for at least

>30

>> > minutes before hand. The dough needs to be at room temperature (go
>figure

>> > :-).

>> >

>> > Now here's where I go different from everyone else I know. I never,

>> > never,

>> > ever put the pizza together and throw it in the oven.

>> >

>> > First I sprinkle the stone with corn meal - it will smoke like crazy,

>and

>> > after tossing the dough lay it out on the stone. Brush the top lightly

>> > with

>> > olive oil and push the assembly back into the oven.

>> >

>> > Watch carefully, and when the top of the dough starts to turn the

>> > slightest

>> > brown it's time for the sauce. This is the crucial time, it's where

>> > everyone

>> > makes the mistakes... Poke the bubbles that are forming and do the

>sauce.

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>>

>>

>Well, I'm slugging away on this little app, doing maybe an hour a day spread out, hearing notes, guessing notes, pressing notes... getting about 95% correct most of the time, though I'm still not using the full chromatic scale, which brings me down to about 85%. I'm using C major, or the last couple of days D major. And also using Eb minor pentatonic (ie all the black notes). All in all thoug

Subject: Re: Electronic drums

Posted by [Jamie K](#) on Mon, 15 May 2006 23:21:42 GMT

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gt;>

>>>>Neil,

>>>>Please share...

>>>>Regards,

>>>>Dimitrios

>>>

>>>No problem... my current favorite freebie/cheapie VST comps

>>>(and I say "Current" because one never knows what one will

>>>stumble across, does one?) are as follows:

>>>

>>>Cheapies first:

>>>Voxengo Transmodder... Damn this thing RAWKS on drums! Someone

>>>here on this NG turned me onto this one (I can't find the

>>>thread as to who it was, but please step forward & take

>>>credit!). It's only like 59 bucks, and it kills on drums.

>>>

>>>Voxengo Voxformer... Another \$59 or thereabouts killer

>>>compressor that also does much more... I have no use for

>>>anything else on lead vocals anymore - truly. go check it out &

>>>download the demo, but if you do so, be prepared to shell out,

>>>because you'll love it. This has also replaced my former

>>>favorite de-esser plugin (Spitfish) for that purpose.

>>>

>>>Now for the Freebies:

>>>BuzzMaxi2... this is a GREAT transparant peak limiter, for

>>>either 2-buss peak limiting, but it also works great on kick.

>>>From Buzzroom.

>>>

>>>Also from Buzzroom are Grancomp & Grancomp3 - in the same

>>>freebie bundle they also have a "Genecomp" & "Genecomp 3", but

>>>I find I don't use those very much). The grancomps are great

>>>for guitar & bass, IMO. I find the single band is great for

>>>guitar & the multi-band works really well for bass (the "3" is

>>>the multiband version of each).

>>>
>>>Finally, the Kjaerhus Classic Compressor... IMO, this is good
>>>for cymbals/OH's, and sometimes bass... it also can work pretty well on
>>background
>>>vocals if you don't want to suck up several tracks worth of Voxformer-level
>>>CPU resources.
>>>
>>>Just Google the names I gave you - you should be able to find
>>>them - if you can't let me know. Hope this is helpful.
>>>
>>>Neil
>>>
>>>
>>>
>>
>That was an old school motherboard limit that windows got blamed for.
AA

"Rich Kelley" <rich_and_barbara@netzero.net> wrote in message
news:448f4053\$1@linux...

>
> I've had no problems formatting any large (+137 GB) drive up to 137GB, on
> Win98FE or Win98SE. I never ran into a 32GB limit.
>
> However, if I paid for 200 or 300 GB, then I want to be able to use it
> all.
>
> Rich
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>I believe you can only have partition sizes of 32GB with FAT32???
>>
>>James

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>If you try to format a drive as FAT32 in WinXP it will limit you to 32GB.

However, Microsoft issued a patch that you can either install onto your system drive or onto a W98 boot floppy disk, which allows FDISK to format larger partitions as FAT32 (somebody correct me if I'm wrong).

I have used it on 200GB IDE drives within the last 12 months, but they were partitioned into 1 x 80GB and 1 x 120GB apiece, I haven't tried to partition an entire 200GB HDD as one partition yet. I'm trying it out on some 250GB SATA drives in a couple of weeks, so I hope it can be done !

I can email the patch to you if you like.

Cheers,
Stewart.

Aaron Allen wrote in message <44901a72\$1@linux>...

>That was an old school motherboard limit that windows got blamed for.

>AA

>

>

>"Rich Kelley" <rich_and_barbara@netzero.net> wrote in message

>news:448f4053\$1@linux...

>>

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>>

>> Rich

>>

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

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>>>

>>>James

>

>

>I choose Polesoft Lockspam to fight spam, and you?

><http://www.polesoft.com/refer.html>

>

>ahhhh.....sorry.....I thought you were inquiring about using VST FX on
Paris auxes using Cubase Sx as the audio host. I explained it below if
you're interested.

Deej

"cujo" <chris@applemanstudio.com> wrote in message news:44900d9c\$1@linux...

>

>

> Dimitrios mentioned being able to do it on a Native submix,

> I checked it out, and sure enough it is there, but I get no sound.Having

> never used the native submix feature I am sure I am doing somehting wrong.

> This would be great for say UAD plate 140!

>

>

>
>
>
> "John" <no@no.com> wrote:
> >
> >How can you get a VST on an aux? Mine just shows EDS.
> >
> >"Cujo" <chris@applemanstudio.com> wrote:
> >>
> >>These are zero latency?
> >>
> >>Hey D, I tried your native submix idea, using VST on auxes ther, they showed
> >>up, but no sound, what am I doing wrong?
> >>
> >>
> >>
> >>
> >>"Neil" <OIUOIU@OIU.com> wrote:
> >>>
> >>>"Dimitrios" <musurgio@otenet.gr> wrote:
> >>>>
> >>>>Neil,
> >>>>Please share...
> >>>>Regards,
> >>>>Dimitrios
> >>>
> >>>No problem... my current favorite freebie/cheapie VST comps
> >>>(and I say "Current" because one never knows what one will
> >>>stumble across, does one?) are as follows:
> >>>
> >>>Cheapies first:
> >>>Voxengo Transmodder... Damn this thing RAWKS on drums! Someone
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> >>>
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> >>>
> >>>Finally, the Kjaerhus Classic Compressor... IMO, this is good
> >>>for cymbals/OH's, and sometimes bass... it also can work pretty well on
> >>background
> >>>vocals if you don't want to suck up several tracks worth of
Voxformer-level
> >>>CPU resources.
> >>>
> >>>Just Google the names I gave you - you should be able to find
> >>>them - if you can't let me know. Hope this is helpful.
> >>>
> >>>Neil
> >>>
> >>>
> >>>
> >>
> >
>John,
thanks for the explanation...

am i correct in thinking that i can rename
my PARIS_FX.VAR(default) to read PARIS_FX.VAR and
use that to replace my current PARIS_FX.VAR file and
find the library of missing FX? do i need to
do something particular to avoid losing my own presets?

thanks again,
jp

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

>
>Globals are in PARIS_FX.VAR. If you have them in the projects you can
load
>the project and move them to globals.
>
>LIBRARY presets are saved in the PARIS_FX.VAR file
> in C:\Program Files\Paris3 (your Paris root dir).
>
>PARIS_Fx.var (Default) is a backup of the file
> PARIS_Fx.var that gets modified when you make library presets.
>

>"jp" <jpj@jpjones.net> wrote:

>>

>>HI all--

>>somehow I lost my library of effects when reloading paris--

>>don't ask me what i did-- moved something somewhere where

>>i couldn't retrieve it i guess--

>>how do i get my library of FX back into my system and still retain my presets(which

>>remain in the projects themselves)?

>>thanks

>>jp

>We had lightning storms, so not yet.

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

>

>Did you try any of the buzzcomp ones I linked you to?

>

>Neil

>

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

>>

>>Software only

>>

>>"Gantt Kushner" <ganttmann@comcast.net> wrote:

>>>

>>>Are you looking for a software comp or would hardware do it for you?
