

Amateur Computer Group of New Jersey NEWS

Volume 36, Number 1

January 2011

Election and Annual Business Meeting Report



In the photo:

Newly elected Board Members and Officers: (Front, L to R): Brenda Bell, Malthi Masurekar. (Rear, L to R): Paul Syers, Seery Syers, David McRitchie, Don McBride, Simon Grindlinger.



<http://www.acgnj.org>

Founded 1975

Opening

President Paul Syers called the meeting to order at 8 pm with an official quorum.

Malthi Masurekar presented a Treasurer's Report for the year, and discussed her plans to attend (as a representative of ACGNJ) several upcoming meetings of the Brookdale Computer Club.

Election

Following some last minute nominee shuffling, a slate of unopposed candidates was presented to the attending membership. A voice vote was called for and was unanimously approved, with no nays or abstentions.

Officers

President: Paul Syers

Vice President: Evan Williams

Treasurer: Malthi Masurekar

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Officers, Directors and Leaders

Officers

President	Paul Syers	
Vice President	Evan Williams	(908) 359-8070
Treasurer	Malthi Masurekar	(732) 560-1534
Secretary	Seery Syers	
Past President	Mike Redlich	(908) 246-0410

Special Interest Groups

C Languages	Bruce Arnold	(908) 735-7898
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Genealogy	Frank Warren	(908) 756-1681
Hardware	Mike Reagan	
Investing	Jim Cooper	
Java	Michael Redlich	
Layman's Forum	Matthew Skoda	(908) 359-8842
LUNICS	Andreas Meyer	
NJ Gamers	Gregg McCarthy	
WebDev	Evan Williams	(908) 359-8070
Window Pains	John Raff	(973) 992-9002

Board of Directors

Director Emeritus	Sol Libes	(609) 520-9024
Through 2012	Brenda Bell	
	Simon Grindlinger	
	Don McBride	
Through 2011	David McRitchie	
	Gregg McCarthy	
	Arnold Milstein	(908) 753-8036
	John Raff	(973) 992-9002
	Bob Hawes	

Standing Committees

APCUG Rep.	Frank Warren	(908) 756-1681
Facilities	John Raff	(973) 992-9002
Financial	Evan Williams	(908) 359-8070
Historian	Lenny Thomas	
Membership	open	
Newsletter	Bob Hawes	
Publicity	Gregg McCarthy	
Trenton ComputerFest	Mike Redlich	(908) 246-0410
Vendor Liaison	Arnold Milstein	(908) 753-8036
Webmaster	John Raff	(973) 992-9002

ACGNJ News

Editor

Barbara DeGroot
145 Gun Club Road
Palmerton PA 18071
Tel: (570) 606-3596
bdegroot@ptd.net

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Tips for reviewers: Why does anyone need it? Why did you like it or hate it? Ease (or difficulty) of installation, learning and use. Would you pay for it?

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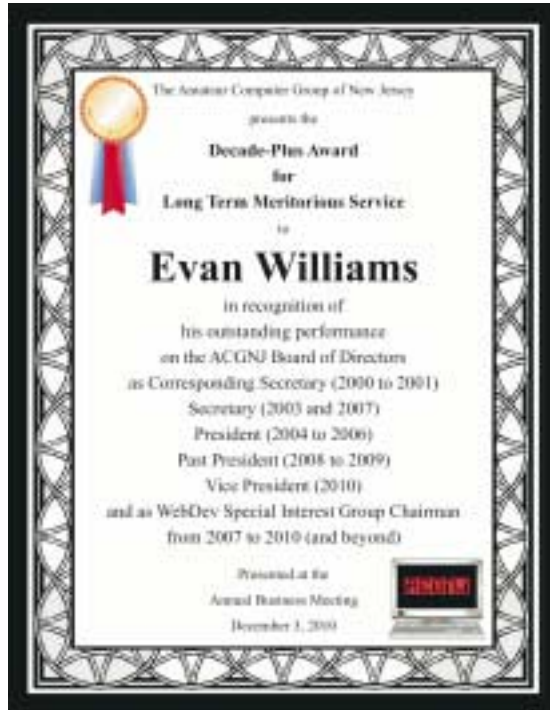
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Typographic Note: The ACGNJ News is produced using Corel Ventura 5. Font families used are Times New Roman (TT) for body text, Arial (TT) for headlines.

E-Mail Addresses

Here are the e-mail addresses of ACGNJ Officers, Directors and SIG Leaders (and the Newsletter Editor). This list is also at (<http://www.acgnj.org/officers.html>).

Bruce Arnold	barnold@ieee.org
Jim Cooper	jim@thecoopers.org
Barbara DeGroot	bdegroot@ptd.net
Mark Douches	pcproblems@pobox.com
David Eisen	ultradave@gmail.com
Bill Farrell	wfarr18124@aol.com
Manuel Goyenechea	Goya@acgnjdotnetsig.org
Bob Hawes	bob.hawes@acgnj.org
Sol Libes	sol@libes.com
Malthi Masurekar	malthirm@verizon.net
Don McBride	don@mcbride.name
Gregg McCarthy	greggmajestic@gmail.com
David McRitchie	dmcritchie@hotmail.com
Andreas Meyer	lunics@acgnj.org
Arnold Milstein	mrflark@yahoo.com
John Raff	john@jraff.com
Mike Redlich	mike@redlich.net
Matt Skoda	som359@aol.com
Keith Sproul	ksproul@noc.rutgers.edu
Paul Syers	paul.syers@acgnj.org
Lenny Thomas	lenny.thomas@acgnj.org
Scott Vincent	scottvin@optonline.net
Frank Warren	kb4cyc@webwarren.com
Evan Williams	ewilliams@collaboron.com



Secretary: Seery Syers

Directors (through 2012)


Brenda Bell
Simon Grindlinger
Don McBride
David McRitchie

Awards

This year, the ACGNJ Board of Directors presented Long-Term Service Awards to three deserving individuals. (Previously, seven were presented in 2008, and eight in 2009). Unfortunately, none of this year’s honorees were able to attend the meeting. So Bob Hawes merely announced the following Decade-Plus recipients: Jo-Anne Head (seven positions, some held simultaneously, for a total of 22 years), Martin Rosenblum (five positions, some held simultaneously, for a total of 17 years), and Evan Williams (six positions, some held simultaneously, for a total of 14 years).

Closing

A motion was made to end the Annual Business Meeting, and was seconded and approved. Ice cream cake, chocolate covered pretzels, and videos followed the meeting.

Seery Syers, Secretary, ACGNJ 

Technology – 2010 Year in Review

Ira Wilsker

As usual, the state of computing technology has been very dynamic, and what was state of the art in much of 2010 will be archaic by this time in 2011. This week I am going to do a quick review of what I wrote about in 2010, and what has changed since my original column.

In my column dated January 1, 2010 I wrote about “What You Need for that New Christmas Computer”. While most of the recommendations made in that column hold true, today I would revise a few of those recommendations. While some things did not dramatically change, such as the need for a good surge suppressor with a UL1449 rating (not just a simple power strip), or a good protective case for that new laptop or notebook computer, some things did change, such as the necessity for comprehensive security software. In that January 2010 column I wrote about some free antivirus software from AVG, AVAST, Panda’s then new CloudAntivirus, and the free version of Zone Alarm firewall. I also suggested that users consider Microsoft’s free “Security Essentials” as a combination antivirus and antispysware product. Since that column a year ago, all five of these popular products have come out with new versions of their software, generally increasing speed, performance, and protection. While all of those products are still available as free versions, all but the Microsoft Security

Essentials are also available as paid commercial versions with additional benefits and enhancements.

If I were to write that same column today, I would make a different security recommendation, as the threat landscape has changed dramatically over the past year. Computer viruses, while still present and posing serious threats, are not the primary security threat as they had been in the past; now the most common threats are Trojans, spyware, keyloggers, hijackers, and other such non-virus threats. At this time last year, there were about 10 million known malware threats, but as I type this, one of the leading cyber security services now lists almost 19 million malware threats, about double the number this time last year. An analysis of those threats indicates that while thousands of new viruses and variants have appeared in 2010, millions of other new threats have evolved, mostly in the realm of spyware, keyloggers, and hijackers. Much of the newer malware in circulation is intended to steal the user’s identity such as user names, passwords, banking information, credit card numbers, and other sensitive personal information that has significant financial value to a criminal. To a lesser extent, but still very common today, is malware that hijacks and turns your computer into a zombie, sending out countless spam emails, or even engaging in cyber terrorism where your computer, along with thousands of other computers, simultaneously

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attack a specific server on remote command, crippling it or shutting it down. Also in the past year, another type of security threat has become endemic, and that is extortion ware, a type of rogue software that high jacks your computer and by way of a popup, (falsely) informs you that your computer is infected with hundreds of viruses and other types of malware, and that you must pay the scammer to register your rogue software to remove the malware. If you consent, you are sending your credit card information to a cyber criminal, probably in Russia. Since the security threat has changed, so has the need for more comprehensive security software than the simple antivirus software that had been adequate in the past.

Since the simple antivirus software by itself is no longer adequate to provide comprehensive security protection, it is now more appropriate to install a complete security suite rather than just one of the popular antivirus programs. In my December 17, 2010 column I wrote about Agnitum's new free security suite, Outpost Security Suite Free (free.agnitum.com). This integrated free security suite (paid commercial version also available) has everything that the typical user would need to protect his computer. Outpost Security Suite Free has excellent antivirus protection, antispyware protection, a world class firewall, and other protection modules that can provide reasonable security, and protect the user from most forms of malware. On October 8, 2010, I wrote about Trend Micro's new

comprehensive commercial security suite, TrendMicro Titanium Maximum Security. This suite contains extremely comprehensive modes of protection, but is unusual in that it does not significantly degrade performance, and what is most unusual is that there is no "update" button, in that it is continuously updated using the new cloud computing technology. Simply, TrendMicro Titanium Maximum Security is always up to date in terms of malware protection, and there are no signature updates to schedule or manually download, because the protection is transparently and silently kept up to date. If I had a new Christmas computer, and I wanted to use a security suite, I would choose either Outpost Security Suite Free, or the commercial TrendMicro Titanium Maximum Security for my protection from cyber threats.

Much has happened in terms of computing over the past year; faster new processors are still frequently being introduced and put into production, pushing yesterday's new "gee whiz" processors into bargain priced computers, or into the discontinued clearance bargain bin. Hard drives have become larger in capacity, faster, and cheaper. A year ago a terabyte (1T) hard drive (1024 gigabytes) was uncommon and expensive, but today they are available for as little as \$50, with 1.5T and 2T drives becoming readily available, and priced in the \$100 range. Newly released video cards are becoming faster and more powerful, with many supporting HD video, and capable of simultaneously running a

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monitor and an HDTV. This has expanded the demand for streaming media, including on demand HD movies from Netflix, Amazon, and other providers, negating the need to order and return DVD discs via the mail.

On a recent trip to visit my daughter's family, I watched videos on my computer streaming from Netflix, connected to her 802.11N wireless router. She watches streaming Netflix videos directly on her HDTV, which is connected to

her broadband internet. The distinctions between computers and home entertainment are blurring, as systems become integrated, bring both computing and entertainment together on a big screen TV.

If this is just a microcosm of what has happened to home technology in 2010, I eagerly await what we will see in 2011. ☐

See You Later, Data Gator

Bob Hawes, ACGNJ

That's a really lame title, even for me; but it **is** appropriate. Last month, in my previous article (*Data-Go-Round*), I said (trying to sound like the announcer on an old-time serial); "Tune in next time, kids, and find out what happens next". Now, I have to take that back, because (due to circumstances that **shouldn't** have been beyond my control) I just **don't** have the time to do the necessary work before my next newsletter deadline. Here's my excuse. (It's not as pitiful as "The dog ate my homework", but it's bad enough in its own way).

Recently, I was host of the post-election portion of our Annual Business Meeting (on December 3rd, 2010). Instead of giving a presentation, I served ice cream cake and showed videos. I've done this before, at various meetings, to pretty

good results; but previously, at some point, I always ran into "streaming" problems when showing Internet videos. So this time, I decided to avoid the web, and run everything from my hard disk. I assembled what I thought was an interesting selection of topics, and I dug up three "back-up" DVDs as well. About an hour or so before I was scheduled to leave for the meeting, it suddenly occurred to me that I hadn't actually tried to run any of those DVDs on the small computer that I usually carry to the club when I'm scheduled to give a presentation. Good thing, too, because the first DVD I tried ran **horribly**, jerkily stopping and starting repeatedly.

At that late hour, troubleshooting wasn't an option. So I had no other choice but to bring my main computer to the meet-

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ing instead. It's in a **tall** case, and it's **very** heavy, but what else could I do? As I've mentioned in previous articles, my main computer has removable drive drawers. Thus, before taking the computer down to my car, I removed them all. Then, I carefully packed my 10 GB Ubuntu operating system drawer and my 320 GB data drawer (where I'd first assembled and tested my collection of files) into a padded carrying case; and took off for the meeting. As it turned out, my audience **wasn't** all that interested in some of my "interesting selections". So I **did** have to run one of those DVDs. Thus, the extra trouble it took to bring my main computer **was** worth it after all.

However, that move had another consequence. I'd carried my most frequently used operating system and data drawers on a road trip, exposing them to possibly damaging conditions. (If I'd had time, I could have copied what I needed from both of those hard disks to spares, and taken those spares instead; but I **didn't** have time). So both of those drives would have to be thoroughly examined by SpinRite, my fabulous hard disk testing program. Since it was only 10 GB, and had recently been backed up by Clonezilla several times, my operating system disk could be done right away. It took four hours, and it tested perfectly. My data drive, though, was another story.

I **should** have tested my 320 GB hard disk when I first got it (at some time after I bought it in January of 2009, but before I copied my data files from its 160 GB predecessor in

March of 2009). If I did, though, I **didn't** write it down. Either way, since I've had it for just about two years now, it's **well** overdue for a re-test; but I **can't** test the whole thing at once. Take a look at the figures above. It took four hours to thoroughly test a 10 GB disk; and this was on my fastest machine. In an older, slower computer it would have taken **much** longer. Now, SpinRite's times are linear and scalable, so I can confidently predict that it **couldn't** possibly take me **less** than 119.2 hours to test all of the **real** 298 GB that are the true content of this "320" GB hard disk. That's just 48 minutes less than **five** days. There's absolutely no way that I could put my main computer out of service for that long. In case you've been wondering, that's the overriding reason why I set from 41 to 43 GB as the maximum size for each of my seven "partitions". (That's really one physical drive in one primary partition, plus **six** logical drives in one extended partition. Operating Systems actually interact with various types of drives, **not** with partitions). I can test one "partition" at a time, for 16 to 17 hours each. That's still a **long** period for my main machine to be out of service, but if timed so that most of it is in the evening through overnight hours, it **is** doable. It's just not doable **quickly**.

Furthermore, each "partition" will have to be backed up (at least temporarily) before I can test it. (SpinRite is **really, really** good, but it just flat out **can't** guarantee **not** to mess up your files under all conceivable circumstances). Fortunately, I've got a place to put those backups (again, at least

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temporarily). I have a "One Terabyte" USB Expansion Drive (which has a **true** capacity of 931.51 GB); and it only has 155.11 GB currently in use. That leaves 776.4 GB free. So it **could**, in fact, hold **all** of my estimated total of 757 GB of data files. (Though just barely). It'll have no trouble at all holding temporary backup files for the 260 GB of data currently present on my 320 GB data hard disk.

So here's what I have to do: First, I have to back up each of those seven "partitions". Second, I have to do a test restore of each backup to a spare hard disk. (Luckily, I can erase each restoration as soon as it has been verified "good", so I'll only need to find **one** empty spare). Third, I have to SpinRite test each of those seven "partitions". Only then, **if** all seven of my tests come out perfect, can I finally get to what was supposed to be the subject of this article: figuring out how to regularly back up **all** of my existing (and future) data files. I'll be lucky if I can finish everything up in time for **next** month's issue, much less this one.

Now, having taken a little bit over a thousand words to explain why I **don't** have any technical content for this month, here's some frivolity. Since the following appendix ends up on a holiday theme, I'd hoped to get it in to one of 2010's year-end issues; but it wasn't ready. So it'll have to do for the New Year; and because it contains a lot of Internet links, it **is** computer related. (Anyway, that's my story, officer, and I'm sticking to it).

Appendix I: Words And Music

This appendix is **total** self-indulgence on my part, but I hope you'll come along for the ride. In it, I'm going to take a historic (and hopefully humorous) look at my "creative writing" process, as it concerns verse (mostly set to music). Along the way, I'll probably reveal a lot of deep, dark psychological secrets about my subconscious. (Such as, maybe, the delusion that anybody other than myself would be interested in stuff like this). About a year ago, I watched a TV episode featuring historical artifacts connected to the song *Take the A Train*. About a month or so ago (as I write this), an oldies rock DJ on my usual radio station played *The Sabre Dance*. (I only caught part of his introduction, so I'm not exactly sure **why** he did it. It's got to be **way** off their regular "play list"). Now, this might not seem significant to **you**; but it is to me, because those are two out of the three songs that I wrote "words" for when I was a little kid. However, I'm going to start out with something even older, written by my mother. She would sing us bedtime songs about three little birds that supposedly visited us. (Our bedroom faced a park, right across the street from our apartment house, so **real** birds did, in fact, camp out on our window sill from time to time). I'm guesstimating that I was about five years old at the time. That would make my brother less than two. Here's what I remember:

Jim and Jack and Pete came down to see
If Glen and Bobby were awake,

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And they....
Unfortunately, that's all I've got. Those words probably started off every song she sang. (It's not as if everything is a blank after that. I can still hear her voice singing melodiously onward. I just can't make out her words. Could it be that I was falling asleep **already**?) That was so long ago now that I can't be sure what I really remember, and what I only imagine that I remember; but I seem to remember her singing to us a lot. (I also remember my father reading us more traditional bedtime stories from commercially published books. So maybe Jim and Jack and Pete were a special treat rather than an everyday occurrence; and that's why I can still recall them all these long years later). Recently, when I told my brother I'd be writing this, he told me that Mom once told **him** that she never prepared ahead of time. She just made up her songs as she went along. Our mother passed away a year ago, just over two weeks after her eighty-ninth birthday. She led a long, happy and productive life, and she was very creative. It saddens me that I don't remember her songs; but I thank her for loving us and for singing them.

Sabre Dance

Now, on to silliness: *The Sabre Dance* is a movement in the final act of the Armenian composer Aram Khachaturian's 1942 ballet *Gayane*. On television, *The Ed Sullivan Show* played it as background music for novelty acts (jugglers, plate spinners, etc). I'm sure that's where I heard it first, as

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(and maybe sing along), here's a link to a rousing recording:

http://www.youtube.com/watch?v=gqg3l3r_DRI

Take the A Train

Next up: "dumpster diving". About twenty years ago, a guy was doing just that when he came across some printing plates for sheet music to *Take the A Train*, written by Billy Strayhorn in 1939, and used as Duke Ellington's theme song since 1941. (While the music was **always** identified as "written by Billy Strayhorn", it became so associated with Ellington that most people just assumed that **he** wrote it). Last year, our diver took his plates to the PBS TV show *History Detectives*, wondering if they were "the originals". If you follow the show link below, you'll see that they actually turned out to be something even more special; but what surprised me the most was the fact that those plates had lyrics on them. I'd always thought that *Take the A Train* was an instrumental, and that **I'd** written the only lyrics. As it turns out (according to Wikipedia, The Free Encyclopedia), three distinct sets of lyrics were written for it between 1939 and 1944, plus there were many smaller variations. In fact, Ella Fitzgerald sang and recorded it many times. How did I not know this? Well, I'm not really a jazz fan.

Until a few months after my tenth birthday, my family lived in a small three room apartment (four if you counted the

I watched TV with my family. More recently, Conan O'Brien used it on his old NBC show for one of his more extreme recurring characters. I'm guessing that I was about six or seven when I wrote my words for it, using only two: "pup" and "paya". Here's just the beginning of what I would "sing along" (in my head, **not** out loud) each time it played. (It really should be written as **one** continuous line, but I've split it into five lines for "clarity". Plus, it goes **very** fast. So if I left out a pup or two, please don't hold it against me).

Pup pup pup pup pup pup pup

Pup pup pup pup pup pup paya,

Pup pup paya, pup pup paya,

Pup pup paya, pup pup paya,

Paya, paya, paya pup, paya...

I'm not sure if I got those words from the **papaya** fruit, or if the similar sound is just a coincidence. About ten years later, in the mid sixties, Frank Zappa and *The Mothers of Invention* **did** turn me on to the word **rutabaga** (when they "yodeled" it in their song *Call Any Vegetable*). I fantasized about getting a Winnebago Recreational Vehicle and changing the big letters on its side to read "Wootabaga". (Aside from that literary oddity, what teenage boy **hasn't**, at one time or another, dreamed about having his own van or RV someday?) In fact, rutabaga is **still** one of my favorite words. Anyway, if you want to hear *The Sabre Dance*

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bathroom). We had only one combination radio/phonograph, which could be heard in every room, and my parents controlled what we listened to. After that, we moved to the first floor of a two floor house. From then on, there was enough room for me to have my own radio without bothering anybody else (or my parents' music bothering me); and I dove straight into rock and roll without a backward glance. Thus, my exposure to *Take the A Train* **must** have happened before my tenth birthday. I wouldn't have heard it or paid any attention to it later. (Taking a guess, I'd say I was eight or nine when I wrote **my** version). As far as records go, one of my father's favorites was *Rhapsody in Blue* by George Gershwin. I never actually looked at the album label myself. Instead, I relied on my understanding of what my father told me. So for a long time, I thought its name was *Wrap City in Blue*. (Think about it. As a "sadness" metaphor, that really **does** make an odd kind of sense).

In my words to *Take the A Train*, I used a repeating syllable trick similar to the one I used with *The Sabre Dance*, but only for the first word. So "Take" is expanded to as many syllables as necessary, while "the A Train" always stays intact and legible. Here are the first two lines. (You can easily make up the rest of them for yourself, if you want to sing along).

Tay yay yake the A Train.

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Tay yay yay yay yay yake the A Train.
Unknowingly emulating the Ellington situation, I also wrote another set of lyrics for this song. In my follow up set, line number one is the same; but line number two is **completely** made up of actual real words. (What a conceptual breakthrough!) Here's my second version (although I must confess that I still like my original words better):

Tay yay yake the A Train.

You'll have lots of fun upon the A Train.

Below is a link to the TV show. It **does** feature scenes of an orchestra playing the song as they ride along in a subway car; but I'll leave it as an exercise for you if you want to hear a full recording. There are lots of them out there on the Internet, by Ellington at various stages of his career, as well as by other artists (both with and without singers). You should have no trouble finding something.

<http://video.pbs.org/video/1536099615/?starttime=2176100#>

Pomp and Circumstance

The third song that I wrote words for was *Pomp and Circumstance*. (Full title: *March No. 1 of the Pomp and Circumstance Military Marches*, by Sir Edward Elgar). I **haven't** heard it played on radio or TV recently; but maybe it **was** and I missed it. Wouldn't that be eerie? Anyway, in my town, when I attended grammar school, the earliest graduation ceremony where students actually received di-

plomas was held when they'd completed the eighth grade. However, **all** the lower grade students attended that ceremony each year, and thus were familiar with the music. At a wild guess, I'd say that I was around ten or eleven years old when I wrote these words. I was very proud of them (and I still am). I think they're pure genius, and consider them to be my first "masterpiece". They consist of the same six words repeated exactly the same for each of the five lines; but the syllables have to be forced a little bit to make them fit. The word "graduate" is drawn out as if it were three distinct words; and the word "today" is pronounced as if it were two words. So that's how I've written and spelled them below. In contrast, the word "others" is rushed slightly, as if it's not quite two syllables long. Since all five lines are identical, I've only printed the first one:

I grad you ate two day, others grad you ate too.

There are many versions of *Pomp and Circumstance* out there on the web, some quite elaborate. Here's a link to a fairly "bare bones" piano version:

http://www.youtube.com/watch?v=_1f7nHsQMfK&feature=related

School Work

I can give myself an exact age for these next verses. (Words but **no** music this time). They were both seventh grade homework assignments, so therefore I was twelve. In class, the teacher gave us each the same line ("A hateful old bear

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in the zoo") and told us to write the rest of it as a limerick. Here's what I came up with:

A hateful old bear in the zoo,
Had a cold but he knew what to do.
'Stead of taking a pill,
Took a keeper named Bill,
And ate him with one big "Ha Choo".

The teacher repeated this "poetry writing" assignment once a week for quite a while. (Though she only specified the form of verse and gave us the first line that one time). My memory says that I wrote at least a dozen poems. (Oh, how I wish I still had copies). However, I can only call up incomplete details about **one** of the others. Its name was *Snow Fun*, and it was ostensibly about all the joys of playing in the snow; but it was really an elaborate build-up to a "closing joke". I can still recall its structure (which I planned very carefully), but I don't remember most of its words. They must have included "belly flop" sleigh riding, which was one of my favorite winter activities (and still is, on those increasingly rare occasions when I get the opportunity these days). Anyway, *Snow Fun* started out with four rhyming lines, and then a "refrain" containing just two words: Snow Fun. It repeated that structure two or three more times, to establish a pattern. Then it moved in for the "kill", detailing possible (and extremely draconian) punishments for "getting your good clothes wet". Here are the

only words that I remember; the third and fourth lines of the last verse, and then my "zinger":

Beat with a belt or an old razor strap,
And to bed without supper for losing your cap.
'Sno Fun

Each week, the teacher would call a few students up to the front of the room, to read their poems to the whole class. That week, I was one of the chosen. That gave me quite a dilemma, because my joke was a visual pun. The whole **point** was that when spoken aloud, it would sound **exactly** the same as the other refrains. My only hope lay in changing my tone of voice. So for the first refrains, I was emphatic and cheerful. Then, for my closer, I was somber, and I started out low for the "S", then I raised my volume a bit for the "no", then I went low again for the "Fun"; and **I got my laugh!** Isn't it amazing, what wacky things you can wind up remembering for the rest of your life?

Midnight in Moscow

Now, we hop forward a year or two, and go back to broadcast media; but first, a bit of history (from Wikipedia, the free encyclopedia). In Russia, in 1955, composer Vasily Solovyov-Sedoi and poet Mikhail Matusovsky wrote a song called (in English) *Leningrad Nights*. However, at the "request" of the Soviet Ministry of Culture, they changed the lyrics and renamed it (again, in English) *Moscow Nights*. Then, in 1961, Kenny Ball and his Jazzmen (a Brit-

Continued on page 8

ish jazz group) recorded an instrumental version under the name *Midnight in Moscow*, which peaked at number two in the U.S. charts in early 1962; but for me, the most unusual thing about *Midnight in Moscow* is that, when I wrote my lyrics for it, I **missed** the first two lines.

Other than sheer incompetence on my part, I can only think of two possible explanations. The song **doesn't** really have a "lead-in". It opens almost completely "cold", with only two quick drum beats before the first note of the first line; and those first two lines **are** played slightly softer than the rest. So maybe the "Top 40" rock and roll radio station that I listened to at the time assumed that those two lines **were** a lead-in. So (possibility one) maybe the DJs always "talked over" those first two lines. (Top 40 DJs often did stuff like that). Or (possibility two) maybe the radio station itself **skipped** those first two lines. (Top 40 stations sometimes did stuff like that, too). Luckily for me, those lines **were** repeated later in the song. I thought they were a refrain, so I **did** write lyrics for them. Below, I've "promoted" them from lines seven and eight to lines one and two, and put them in parentheses to lessen their importance a bit. They **do** sort of fit in at the start, but I think they work much better later in the song, as a refrain. One other note: The words "Siberia" and "Secret" are pronounced as if each syllable were a separate word, so that's how I've written and

spelled them below. (Obviously, as the old saying goes, I had "my tongue in my cheek" when I wrote these lyrics).

(No one can protest or even blow their top),
(Else in Sigh beer eee yuh they're dropped).

Oh, the moon is bright,
All the commies are out tonight,
And the spies are doing a great job.
The See crit Police
Never give the spies any peace,
But they let all the thieves go out and rob.

Midnight in Moscow is said to be the best known Russian song outside of its homeland. Here's a link to an original Kenny Ball recording:

<http://www.youtube.com/watch?v=BbrXHMZAz-E>

Telstar

At last, we come to a "pure" instrumental. *Telstar* was written and produced by Joe Meek, and was performed by The Tornados. It was purposely designed to sound "futuristic", and was released in August of 1962, just five weeks after the AT&T communications satellite Telstar was launched into orbit. It was the **first** single by a British band to reach number one on the U.S. charts; and it **never had any words**. Mine could be the first, and maybe even the only ones ever written. Too bad they don't make much sense.

Continued above right

(Though when has **that** ever stopped a rock song before?) I also wrote these lyrics with my tongue **firmly** in my cheek, this time by purposely stringing together a bunch of songwriting clichés. If these lyrics were to "catch on", they might be the **only** words written by me to go down in history. So I'd be "immortalized" as a talentless songwriting hack. Wouldn't that just serve me right?

Moon, oh moon,
There's such a lovely moon,
There's such a lovely moon to see.
If me and my true love
Can't find a new love,
Soon.
Fly me to the moon.
Fly me to the moon.

Here's a link to an original recording:

<http://www.youtube.com/watch?v=wAQYxqBxJjQ>

Sam and Janet

Quite a long time ago now, the R. J. Reynolds Tobacco Company ran a series of magazine ads in which you were supposed to "spot the Camel smoker" among a lineup of crazily dressed and humorously described "phonies". (Hint: He was always well dressed and ruggedly handsome. **Not**, as you might reasonably expect, a pale, emaciated guy in a wheel chair who was breathing from an oxygen tank). In

Continued below left

one of those ads, two of those phonies were identified as songwriters "Sam and Janet Evening". Struck by inspiration, I immediately created the following "knock-knock" joke (and I'm not the only one to have done so, either. Apparently, **everybody** who has **ever** run across this marvelous verbal pun has independently thought up this exact same joke, too):

Knock, knock!
Who's there?
Sam and Janet!
Sam and Janet who?
Sam and Janet Evening,
You may see a stranger...

And I'd **keep on** singing, in my best pseudo opera singer voice, until my victim either ran away screaming or pummeled me unmercifully. (Well, that was the idea, anyway). Seeking further details, I did an Internet search for those ads, and I got exactly **one** result. Unfortunately, it merely addressed them tangentially, by suggesting that they were produced at some time during the seventies. Now, I would have guessed the sixties myself, but I'll accept the seventies because that's all that I could find; and also, as you'll see below, because it better supports my argument. I ran another Internet search, this time for "Sam and Janet", and I got better results.

It seems that there was a 1967 British sitcom named *Sam and Janet* (which was, in fact, based on an even earlier ra-

Continued on page 9

dio series). On both radio and TV, Janet was played by Joan Sims (who also appeared in many of the *Carry On...* movies). Here, apparently, I reached the limits of Internet “wisdom”, because I could easily find dates for her movies, and for that particular TV series (which only ran for one season); but I couldn’t find dates for that radio series. Not under “Sam and Janet”, and not by directly searching for “Joan Sims”, either. However, I **did** get enough for the purposes of this article. Namely, “1967” for the TV show versus “seventies” for the Camel ads. This comparison suggests that when I stole (oops, I mean “borrowed”) Sam and Janet from that ad for my knock-knock joke, I **wasn’t** appropriating it from its original author(s). He, she or they had probably swiped it as well, from some unsung genius’s knock-knock joke that had somehow wended its way across the Atlantic in the late sixties.

My next step, obviously, would be to write my own set of lyrics for the song. (In case you haven’t already guessed, that would be *Some Enchanted Evening*, from Rodgers & Hammerstein’s 1949 musical *South Pacific*). The original song has five verses. Verses one, two and four have the same amount of words, and use pretty much the same music; while verses three and five have less words and use different music. While I almost certainly heard “original cast” or other commercial recordings of songs from *South Pacific* before I was ten (on my parents’ radio, etc.), **my** lyrics were modeled on the 1965 release of *Some Enchanted Evening* by Jay and the Americans. (It made the

Continued above right

mental “back burner”, and went on to other things. (All of this stuff just drifted around in my memory for years. I **never** wrote any of it down until I started writing this appendix).

Eventually, when this particular project re-occurred to me, I came up with the words “met a forest ranger”. I have a vague feeling that Johnny Carson gave me that idea (presumably through his TV show), but I can’t remember when or how. After that, my brain tripped me up by insisting that my third line **also** had to end with a word that rhymed with “stranger”. Stumped again, I relegated it to the back of my mind and moved on. Some time later, I thought of the word “danger”, but then stalled once more. Another timeless interval passed before I associated “ranger” and “danger” with Smokey Bear. Then, **at last**, I was able to finish my first verse; but that left my song stuck out in the woods with Smokey. In my second verse, I needed to turn the song’s focus back on to Sam and Janet. Inspiration struck when I thought of a different career for them, and everything else **finally** fell into place.

Some “performance” notes: At the end of the fifth line, the two syllable word “shovel” has to be sung to only **one** note in the score. Actually, there **is** a one syllable word that **would** have worked there: spade. Furthermore, that really **is** the type of shovel that Smokey Bear carries. However, I just **didn’t** like it. Even though shovel has to be “squeezed” in, I

Top 20, but **didn’t** crack the Top 10). It was sung by Jay Black, the most well known Jay. (He’s the “middle” Jay of the three men who have sung lead for that group under that name). Jay’s version has only four verses, skipping verse three of the original. Instead, **its** verse three starts out by reprising the first half of verse one, then continues into a slightly modified version of the **second** half of the original verse four. (Four of the words were changed, I guess to better suit somebody’s taste). Jay’s verse four is, of course, the original verse five.

I’m not at all confident about that “seventies” date for those cigarette ads. I was a teenager for most of the sixties, and I was in my twenties for most of the seventies. I think that I’d have been much more likely to have made up a knock-knock joke as a teenager; but even **that** is sort of old for that kind of joke. (Especially considering the political and social climate of the sixties). Maybe I only told it to close relatives. That way, at least, I wouldn’t have lost any social standing for being “uncool”. (All of my relatives already knew that about me, anyway). Whenever I made up that joke, though, it was a **long, long** time after that before I finished my lyrics. For quite a while, I was hung up after the first line. Although I had absolutely **no** intention of using “stranger” (the last word in the original second line) at **any** point in my lyrics, for some reason my brain just flat out **wouldn’t** let me end **my** second line with a word that didn’t at least rhyme with it. Temporarily stymied because I couldn’t work out anything that fit, I put my lyrics on a

Continued below left

much prefer the way it sounds. Also, at the end of the seventh line, the word “fire” is pronounced as if each syllable were a separate word, so that’s how I’ve written and spelled it below. Finally, the last three syllables of the last line are distorted because that’s the way they’re supposed to be sung. If you’re unsure about this, listen to the “bonus” link below. In **his** last line, Brian Stokes Mitchell does it quite nicely.

Sam and Janet Evening
Met a forest ranger
Who told them of danger
From an enormous bear.
Who carries a shovel,
And wears ranger clothes,
And warns about fy ur
Wherever he goes.

Sam and Janet Evening
Listened to the story,
And perceived the glory
That this bear’s tale would bring.
So they signed him up,
To go on TV;
And each time he does, they
Keep part of his fee.

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'Cause they are agents,
That's what agents do.
'Cause they are agents,
That's what aaaay GENTS DOOOOOOOOOO!!!

Here's a link to the Jay and the Americans version (which does include verse two):

<http://www.youtube.com/watch?v=hWpWem5Z4tw>

As a bonus, here's a link to an interesting duet, sung at Carnegie Hall in 2005 by Reba McEntire and Brian Stokes Mitchell. (They sang verses one, three, four and five, but they **skipped** verse two).

<http://www.youtube.com/watch?v=4IbDxCIuuWk>

Wet Christmas

Five or so years ago, we had a **really** wet winter, and it inspired me to song; but not totally, because I didn't make up all my own words. Of the nine lines below, I didn't change three of them **at all**. In four more, I only changed one word in each line. In only two lines did I change most of the words, and even there, I kept the first two words of each line. After all, this is a **parody**. So the song is **supposed** to be recognizable. (I **did** try to work the words "global warming" in somewhere, but they just wouldn't fit). Actually, this **isn't** the only song parody that I've toyed with over the years, but it's my latest effort (and, I think, my best).

Continued above right

I'm dreaming of a wet Christmas
Just like the ones I used to know
Where tree tops glisten
And children listen
To hear soggy tales of woe

I'm dreaming of a wet Christmas
With every Christmas card I get
May your dikes be rigid and set
And may all your Christmases be wet

Here's a link to Bing Crosby's justly famous 1942 recording of Irving Berlin's *White Christmas*. With **at least** 50 million copies sold worldwide, it's considered to be the biggest selling "single" of all time. (At 33 million, second place goes to *Candle in the Wind 1997*, Elton John's tribute to the late Princess Diana. It's a re-composition of *Candle in the Wind*, his 1973 tribute to Marilyn Monroe).

<http://www.youtube.com/watch?v=CYVvcfIQqXc>

Mother

As I was putting the "finishing touches" on this article, something struck a chord in my memory; and this song popped out. It doesn't quite fit into the chronological order that I followed above; but it **does** bring us full circle. I started this appendix with something Mom sang to us. Now, I'll finish it with something my brother and I sang to **her**

Continued below left

about twenty years ago, at her big seventieth birthday party. We were being silly and facetious; but at the same time, we really **meant** each and every word of it. Like Sam and Janet, this song seems to have inspired a lot of jokesters as well. When I was searching the web for details about the original song (written in 1915 by Theodore Morse and Howard Johnson), I ran into a lot of parodies, some of which coincidentally duplicated a few of our lines. Anyway, here's our version:

M is for the many things she gave us.

O is for the other things she gave us.
T is for the thousands of things she gave us.
H is for the hundreds of things she gave us.
E is for everything that she gave us.
R is for the rest of the things she gave us.
Put them all together, they spell Mother,
The one who gave us lots of things.

See you next month. ☺

Circuit Writer Version 7.6

Jim Scheef (jscheef (at) yahoo.com), Danbury Area Computer Society(www.dacs.org)

A new language for the web – HTML5

I have enough trouble getting web pages to look right, now, and they want to bring out a new version of HTML? They're kidding, right? Wrong! But the finalization of the new spec is planned for 2022, so why worry? Well this will cause a new round of browser wars as each browser incorporates pieces of the new spec that get cast in stone earlier than the rest. Naturally not every implementation will be perfect and the bugs that get traction become the "real" specification. That's what happened in the first browser wars. It will be years before we get past the bugs in early

versions of Internet Explorer that became baked into the web. It will be hard to avoid that happening again without major cooperation between the browser makers, which may actually happen. Remember that this will be a three-way race now that Google has released Chrome. Chrome's market share may be small (infinitesimal?) right now, but for better or worse, it will grow as Google makes it the base for new products and services.

One of the interesting aims of HTML5 is to reduce the need for proprietary browser plug-ins like Adobe Flash, Microsoft Silverlight and Sun JavaFx. While rolling video

Continued on page 11

and animation into the basic HTML is a worthy goal, I'm sure all three software houses will just roll over and play dead on this one. One HTML5 technology that sounds really interesting is "local storage" that will allow web-based applications to continue working without an Internet connection, so good-bye Google Gears. So the new spec will have no chance, right? Well, all the browser makers, including Opera, are involved in designing the spec and are implementing the parts that they believe are "close enough." There is an eWeek synopsis at tinyurl.com/y92jsc2. I would be happy if all the next HTML adds is decent security and thus some privacy. (You cannot have privacy without security), If you were betting on a quiet decade for software, you lose!

Yet Another Microsoft Office

If you're like me, you're still struggling to learn that infernal ribbon bar in Microsoft Office 2007. So I'm sure you'll want to jump on the chance to try Office 2010! Yes, the next version is in beta. It looks like microsoft.com/office/2010 will get you there. Good luck and don't install it on your primary machine! Let me know if you like it.

Hacking your Toyota?

The news media frenzy about the Toyota "sudden acceleration" problem just never seemed like they had it right – not

Toyota and certainly not the major news media. I could never understand how a floor mat could cause a car to "suddenly accelerate". Since I don't own a Toyota I haven't paid that much attention but this story has started to make sense when I started to hear about "drive-by-wire" throttles. Once upon a time there was a carburetor on every automobile engine. A mechanical linkage of rods and levers connected the accelerator pedal to the butterfly valve in the throat of the carburetor. Pressing the accelerator pedal opened the throttle valve allowing more air into the carburetor which mixed in fuel and fed that mixture to the cylinders to make the car go. If that linkage became stuck, the throttle could be held open with disastrous results, but first the driver had to step on the gas to open the throttle to a point where it could stick.

Few Toyota stories matched the stuck throttle scenario and the "sudden acceleration" scenario most certainly did not – but a "drive-by-wire" throttle system does. Such a system opens up all kinds of new possibilities that are not related to a mechanical linkage because there is no mechanical linkage. Drive-by-wire is a system where the accelerator is connected to an electronic sensor rather than to the engine. A wire (literally) is all that connects the gas pedal to the engine. Of course there is a computer in there along the way. The fact that the driver presses on the gas is just one of many inputs to a system that computes how the throttle

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butterfly should be positioned to allow the desired amount of air to enter the engine fuel injection. Now the possibility exists for the computer to tell the throttle to open in a way that does not directly correspond to how the driver presses the gas pedal. Wikipedia has the best explanation of such a system en.wikipedia.org/wiki/Drive_by_wire that I could find in a short search.

Now if drive-by-wire throttles make you queasy, add in the "brake-by-wire" systems that are in every hybrid car. Hybrids need to use braking energy to recharge the batteries. They do this by using the electric motor as a generator to do as much braking as possible. Naturally this means delaying the application of the regular brakes on each wheel, so a wire connects the brake pedal to the brakes rather than the traditional rod pushing on a hydraulic cylinder. To oversimplify, the more the car can delay using the regular brakes, the better the gas mileage. So now that several computers – hopefully working in unison – control how your car goes and stops, software is needed to tell those computers what to do. And we all know how well software works, don't we? Today the Toyota story in the news is how they will "give braking a higher priority" in new models. Golly gee

wiz. When I put my foot on the brake pedal, by God, that is my TOP priority!

Droid Does Sometimes

I have run out of time, but I must add a short story about using Droid navigation. Returning from Boston a couple of weeks back, I wanted to stop at a Borders Books store. So I used the browser in the Droid to do a Google search and found a Borders that seemed to be on the way home. So I pointed to the address and told the Droid to navigate and off I went. A short time later, I drove into a neighborhood a short distance from the highway and the Droid announced that my destination was on my right. Only there was there no Borders, there was not even a shopping center – nothing! Just somebody's driveway. I'm not sure where the failure occurred – in the navigation, the address shown on the website, or Google Maps. I was too stunned to try to figure it out at the time and just drove back to the highway. Has anyone had a similar experience with Google navigation or some other navigation product? Let me know.

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Corel Painter 11

Iris Yoffa (irisonthego (at) gmail.com), Tucson Computer Society (www.aztcs.org)

I read a number of Painter 11 reviews online before asking to review this latest release of Corel Painter. Some say the application improvements and additions are numerous and notable. Others say that while there are not an abundance of new features and enhancements, the ones you'll find are quite significant and easily make the upgrade a good investment of time and money. For myself, after taking a test ride, I go with the second opinion. The improved interaction between the Wacom Intuos III and this version of Painter brings digital media drawing and painting even closer to the natural media experience. What an amazing achievement!

The CD and brief documentation come in a small "eco-friendly" package. No unnecessary packing material. The new features are listed on page two of the 4.75" X 5.25" manual, followed by an abbreviated tour of the workspace, some basics about working with digital media, using the multitude of brushes and textures, and a few pages for Photoshop users making the transition. So what's new? The RealBristle category now has the addition of "DryMedia" brushes, which behave remarkably close to their real media counterparts. The Markers build color with each successive stroke. The Pen responds to stroke velocity with varying thickness of stroke. The Pencil & Chalk are sensitive to your stylus angle (point or side) when drawing.

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Place a tic next to "Pick Up Underlying Color" when using a brush variant that supports allowing the current layer to interact with the lower layer. The layer panel contains a drop down list of blend modes that can create some interesting results in how the two adjacent layers interact.

Painter can seem overwhelming with its wealth of features and options. Approaching this program as a newbie should be done in the same way that a new user might approach Photoshop. Learn the interface basics and keep a reference handy as a reminder of where tools, panels and such things are located. Pick one brush and learn what you can do with it before considering what to learn next. Find a book that speaks to you and stick with it.

This is the program that in version 1 brought us a tremendous number and variety of brushes, including cloners, as well as paper textures and surface textures (3D emulation) back in 1991. When I was first introduced to Painter (in version 3), I was amazed by the Image Hose, a tool that generated patterns of images and that could be customized by the user in a variety of ways. Using the canned variants, I was fairly impressed with the logos I could spit out.

In Summary

So what's my take on this upgrade? All these new features and feature enhancements are wonderful. But for me it's all about the brushes, the emulation of actual artists' tools and the just-plain-fun features and plug-ins.

To get the look and feel of using oils, watercolor, chalk, pen, liquid ink, distortion tools or pencils, just to name a

The support for Wacom's Cintiq and Intuos products has been enhanced. Support for native Photoshop files now includes color profiles and layers. The redo on the color management interface is intuitive and makes it much easier to navigate than its predecessor.

A Lasso has been added to the selection tools, and responsiveness of the Marquee and Magic Wand tools has been improved. A new Transform tool groups together the move, scale, rotate, skew, distort and perspective distortion functions. There have been enhancements to the brush controls, color and mixer palettes. But best of all, brush performance is noticeably more responsive than in previous versions.

I'd never previously used the auto-painting feature in the underpainting palette, but tried it out in this version. It's a great way to have the program create an initial sketch or base layer for your art. You can select to use any brush category and variant, manually adjusting brush properties such as size, opacity, or jitter.

You can place a tic next to "Smart Stroke" and "Smart Settings," telling Painter to follow the perceived forms in the photo when selecting the brush options used for applying the auto-painting strokes. From here you can add a new layer for building up the image. Place a tic next to "Preserve Transparency" to protect empty areas (areas that don't contain brush strokes), in the underlying layer.

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few of the many brush categories, you really need a Wacom tablet. I was about to add "or equivalent," but I don't think that there is anything quite like working with a Wacom.

To get the most out of Painter, throw caution to the wind, there are no mistakes CTRL/CMD + A (select all) followed by Delete will remove any unwanted traces from your canvas. Painter 11 is the doorway into endless hours of exploring and discovering your creative nature. No toxic fumes, messy setup or tiring cleanup

About: Corel Painter 11

Vendor: Corel (www.corel.com)

Price: \$399 full version; \$199 to upgrade

Requires: Windows XP (32-bit or 64-bit Editions), or Windows Vista (32-bit or 64-bit Editions) with latest Service Pack, Pentium® IV, 700 MHz or greater, 1 GB of RAM, 500 MB of hard disk space for installation, 24-bit color display, 1024 x 768 screen resolution, CD-ROM, Internet Explorer 6 or greater, Mouse or tablet.

Mac OS X 10.4 or 10.5 (with latest revision), Power Mac G5, 700 MHz or greater, 1 GB of RAM, 500 MB of hard disk space for installation, 24-bit color display, 1024 x 768 screen resolution, CD-ROM, Safari® Web browser, Mouse or tablet.

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6 Simple Rules Fight Phishing

- Be skeptical
- Always look at link URL before clicking
- Check email headers for actual sender
- Use Google toolbar or any other anti-phishing technique/filter
- Use a secure browser (to verify URLs)
- Report phishing

Read details of rules at <http://bit.ly/c3XBog>

Test how safe you are from a phishing attack...

Take a "fight phishing" test offered by Paypal at <https://www.paypal.com/fightphishing>. It's free and you don't need a Paypal account to take the test.

You'll be asked five simple questions, and if you can answer all of them you won't need to learn more about phishing at <http://bit.ly/bB11LL>. ☐

35th Anniversary Newsletter CD Now On Sale



Beta .09
Release

\$8.00, includes
postage

\$7.00 if you
pick it up at a
meeting

Get yours
today!

Back Issues Still Needed

Our collection remains incomplete. Below is a list of missing newsletters. Anyone who lends us one of these (or supplies a good clear copy) will receive the next CD as our thanks.

1975: #2 and #3 (dates uncertain)

1976: January

1984: August

1985: June, July, August, September. ☐

SIG News

C/C++ Programming

Bruce Arnold (barnold@blast.net)

<http://www.blast.net/barnold>

This is a forum for discussion of programming in general, beginning and intermediate level C, C++, C-Win programming, hardware, algorithms, and operating systems. We demonstrate real programming in a non-intimidating way, presenting complete code for working programs in 3-5 sheets of paper. Sample code is posted on our Web page after each demonstration.

December: Creating A Christmas Card Image. This month's program creates a "Christmas Card" like image using the GDI+ graphics that are included with the Microsoft Visual Studio C++ 8. This is a CLI DOT NET program. The program draws a background of stars, a foreground of snow, and then 50 randomly located Christmas trees complete with lights. Visual Studio C++ includes many Graphics functions. The object of this program is to create a simple holiday image. The program uses some of the most sophisticated Dot Net Library functions including the following: ResourceManager(), GetExecutingAssembly(), Bitmap(), Timer(), ClientRectangle, Random(), DrawImage(), FillEllipse(), and others. For details and sample code, visit our Website. *Our next meeting January 18.* ☐

Mobile Devices

Brenda Bell (mobdevsig@acgnj.org)

The Mobile Devices SIG meets the second Wednesday of alternate months, 7:30PM at SPRS in Scotch Plains, NJ.

The Mobile Devices SIG focuses largely on current-generation cellphones and smartphones (such as Blackberry, Android, iPhone) which bridge the gap between basic cell phones and traditional computers, and how they can help you manage and organize your life.

Our membership ranges from those who have recently acquired their first, basic cellphone to those who develop applications for today's modern smartphones, iPods, and ultraportable computers. While we expect to spend much of our time investigating the built-in features and specialized applications available to modern smartphones, if you bring your basic (or multimedia) cell phone, iPod, or other mobile device with questions on how to use it, where to find applications, or what features they have, we are always happy to help! Meet and greet and plan where this event goes. Bring all your ideas, PDAs, fancy phones, etc. **Our next meeting February 9.** ☐

Layman's Forum

Matt Skoda (som359@aol.com)

<http://www.acgnj.org/groups/laymans.html>

We meet on the second Monday of the month (no meetings in July and August) to discuss issues of interest to novice users or those who are planning to get started in computing. Watch our Web page for updates and announcements. ☐

Firefox Activity

Firefox@acgnj.org

This SIG is intended to be an open forum for **all** Firefox and Mozilla techniques and technologies, to encourage study and development of web sites of all kinds. All browsers will be considered and examined. All are encouraged to "think out of the box" about new web site design. All members and guests are invited to check out the design concepts and voice their opinion. **Next meeting, January 17.** ☐

NJ Gamers

Gregg McCarthy (greggmajestic@gmail.com)

<http://www.NJGamers.com>

www.lanparty.com

The next Friday Night Frag will be January 14, 6 p.m. to Saturday 12 noon — 18 hours for 5 bucks!

BYOC - Bring your own computer

BYOF - Bring your own food.

and if you don't like sitting on metal chairs... BYO chair! ☐

LUNICS (Linux/Unix)

Andreas Meyer (lunics@acgnj.org)

<http://www.acgnj.org/groups/lunics.html>

LUNICS is a group for those who share an interest in Unix and similar operating systems. While we do quite a bit with Linux, we've also been known to discuss Solaris and BSD as well. We meet on the first Monday of the month at the Scotch Plains Rescue Squad. See the web page for directions and more information.

Our next meetings, January 3, February 7 ☐

Window Pains

John Raff (jraff@comcast.net)

<http://www.acgnj.org/groups/winpains.html>

Our intent is to provide members with Windows oriented application discussions, Microsoft and Linux style. Presentation to be directed to more heavy technological level of attendee, although newbies are welcomed.

January 18: Very small computers (ie Linutop, Basic Stamp, Arduino), Mark Sproul. ☐

Main Meeting

<http://www.acgnj.org/groups/mainmeet.html>

Mike Redlich (mike@redlich.net)

January 7: Introduction to Dreamweaver Paul Syers. ☐

Web Dev

Evan Williams (ewilliams@collaboron.com)

This SIG is an open forum for all Website Development techniques and technologies, to encourage study and development of web sites of all kinds. All languages will be considered and examined. The current project is a CMS for the club. Anyone interested in starting a new project, come to the meeting and announce / explain. Provide as much detail as possible. WebDev should be an all-encompassing development and examination forum for all issues, applications, OS, languages and systems one can use to build Websites. We currently have two Web dev languages .NET and Java as SIGs but other languages and OS need to be investigated, examined and tested; Windows, Linux, UNIX, DEC, Vax, HP etc. Intel-PC, Motorola - MAC etc. **Our next meeting January 12.** ☐

Java

Mike Redlich (mike@redlich.net) <http://www.javasig.org>

December: Rapid Web Application Development with Grails.

January 31: Technical overview of Spring Roo by Ken Rimple and Gordon Dickens from Chairot Solutions. Spring Roo is a lightweight, next-generation rapid application development tool, which can easily build full Java applications in minutes ☐

Hardware Activity

Mike Reagan (hardware@acgnj.org)

This group is dedicated to repairing, refurbishing and/or recycling older computers. Ten people attended the first meeting of the ACGNJ Hardware Activity; so there is still a market for this type of event. One guy came all the way from the Bronx! Although we looked at some of the older equipment stored in the back room, most of our time was spent in talking about past experiences and planning for the future. Hopefully, we can establish a viable long-term schedule of projects, and keep the interest of those who attended this inaugural meeting. If you have a hardware problem, bring it in and we can all help fix or demolish it. (no guarantees either way)

Next meeting January 27 ☐

Investment Software

Jim Cooper (jim@thecoopers.org)

http://www.acgnj.org/groups/sig_investment.html

The Investment SIG continues with presentations on how to use analysis programs TC2000 and TCNet. Large charts are presented on our pull down screen and illustrate the application of computer scans and formulas to find stocks for profitable investments. Technical analysis determines buy points, sell points and projected moves. Technical analysis can also be used on fundamentals such as earnings, sales growth, etc. We're no longer focusing on just Telechart -- if you are using (or interested in) Tradestation, eSignal, VectorVest -- or just in learning how to select and use charting and technical analysis, come join us !!

Our next meetings: January 13. ☐

Guru Corner

If you need help with any of the technologies listed below, you can call on the person listed. Please be considerate and call before 10 PM.

Software

HTML	Mike Redlich	908-246-0410
	Jo-Anne Head	908-769-7385
ColdFusion	Jo-Anne Head	908-769-7385
CSS	Frank Warren	908-756-1681
	Jo-Anne Head	908-769-7385
Java	Mike Redlich	908-246-0410
C++	Bruce Arnold	908-735-7898
	Mike Redlich	908-246-0410
ASP	Mike Redlich	908-246-0410
Perl	John Raff	973-560-9070
	Frank Warren	908-756-1681
XML	Mike Redlich	908-246-0410
Genealogy	Frank Warren	908-756-1681
Home Automation	Frank Warren	908-756-1681
Operating Systems		
Windows 3.1	Ted Martin	732-636-1942

Discount Computer Magazine Price List

As described by the DealsGuy

	1 yr	2 yr	3 yr
Computer Games	\$10.95	20.95	29.95
Computer Gaming World	14.95	28.95	41.95
Computer Shopper1	16.97	32.95	47.95
Dr. Dobbs Journal	15.95	30.95	
Mac Addict	10.97		
Mac Home Journal	15.97	29.97	
Mac World	12.95		
Maximum PC	9.95	18.95	27.95
Microsoft System Journal	21.95	39.95	
PC Gamer	12.95		
PC Magazine (22/44/66 Issues)	25.97	48.95	68.95
PC World	16.95		
Wired	6.00	12.00	17.00

These prices are for new subscriptions and renewals. All orders must be accompanied by a check, cash or Money Order. Make payable to Herb Goodman, and mail to:

Herb Goodman, 8295 Sunlake Drive, Boca Raton, FL 33496

Telephone: 561-488-4465, e-mail: hgoodman@prod-igy.net

Please allow 10 to 12 weeks for your magazines to start. For renewals you must supply an address label from your present subscription to insure the correct start of your renewal. As an extra service I will mail a renewal notice about 4 months prior to their expiration date. I carry more than 300 titles at excellent prices — email for prices. ☺

ACGNJ MEMBERSHIP APPLICATION

Sign up online at <http://www.acgnj.org/membershipApplication.html> and pay dues with PayPal.

	US/CANADA	Dues	STUDENT	SENIOR CITIZEN (Over 65)
1 Year	\$25		\$20	\$20
2 Years	\$40			
3 Years	\$55			\$45

Mail this application and your check to:
AMATEUR COMPUTER GROUP OF NEW JERSEY, INC., P.O. BOX 135, SCOTCH PLAINS, NJ 07076

New Member Renewal Address Change

First Name _____ Last Name _____ Phone _____

Mailing Address _____ E-Mail _____

City _____ State _____ Zip _____ URL _____

What topics would you like to see covered at club meetings? _____

Other Local Computer Groups		
Princeton Macintosh User Group: 7:15 pm 2nd Tuesday, Jadwin Hall, A-10, Washington Rd, Princeton, (609) 252-1163, www.pmug-nj.org	Linux Users Group in Princeton: 7 pm, 2nd Wednesday, Lawrence Branch Mercer Library, Rt#1 & Darrah Lane, Lawrence NJ http://www.lugip.org	New York PC: 3rd Thurs, 7 pm, PS 41, 116 W 11th St. For info call hotline, (212) 533-NYPC, http://www.nypc.org
Computer Education Society of Philadelphia: Meetings & Workshops at Jem Electronics, 6622 Castor Ave, Philadelphia PA. www.cesop.org/	Brookdale Computer Users Group: 7 pm, 3rd Friday, Brookdale Community College, Bldg MAN Rm 103, Lincroft NJ. (732)-739-9633. www.bcug.com	NJ Macintosh User Group: 8 pm, 3rd Tuesday, Allwood Branch Library, Lyall Rd, Clifton NJ. (201) 893-5274 http://www.njmug.org .
PC User Group of So. Jersey: 2nd Mon., 7 pm, Trinity Presb. Church, 499 Rt 70 E, Cherry Hill, NJ. L. Horn, (856) 983-5360 http://www.pcugsj.org	Hunterdon Computer Club: 8:30 am, 3rd Sat, Hunterdon Medical Center, Rt 31, Flemington NJ. www.hunterdoncomputerclub.org , (908) 995-4042.	NY Amateur Computer Group: 2nd Thurs, 7 pm, Rm 806 Silver Bldg, NYU, 32 Waverly Pl, NYC. http://www.nyacc.org
Morris Micro Computer Club: 7 pm 2nd Thurs., Morris County Library, Hanover Ave, Morristown NJ, (973) 267-0871. http://www.morrismicro.com	Central Jersey Computer Club: 8 pm, 4th Friday, Rm 74, Armstrong Hall, College of NJ. Rich Williams, (609) 466-0909.	NJ PC User Group: 2nd Thurs, Monroe Rm at Wyckoff Public Library, 7 pm. Maureen Shannon, (201) 853-7432, www.njpcug.org
Philadelphia Area Computer Society: 3rd Sat, 12 noon Main Meeting, groups 8 am-3 pm. Upper Moreland Middle School, Hatboro PA. (215) 764-6338. www.pacsnet.org	NJ Computer Club: 6:15 pm, 2nd Wednesday except Jul & Aug, North Branch Reformed Church, 203 Rt 28, Bridgewater NJ. http://www.njcc.org	Princeton PC Users Group: 2nd Monday, Lawrenceville Library, Alt Rt 1 & Darrah Lane, Lawrenceville, Paul Kurivchack (908) 218-0778, http://www.ppcug-nj.org

Classified

FREE TO MEMBERS. Use our classified ads to sell off your surplus computer stuff. Send copy to Classified, ACGNJ NEWS, P.O. Box 135, Scotch Plains NJ 07076 or e-mail to the editor, bdegroot@ptd.net. Classified ads are free to members, one per issue. Non-members pay \$10. Send check payable to ACGNJ Inc. with copy. Reasonable length, please. Deadline: 1st of preceding month. (For example, April



<http://www.apcug.net>

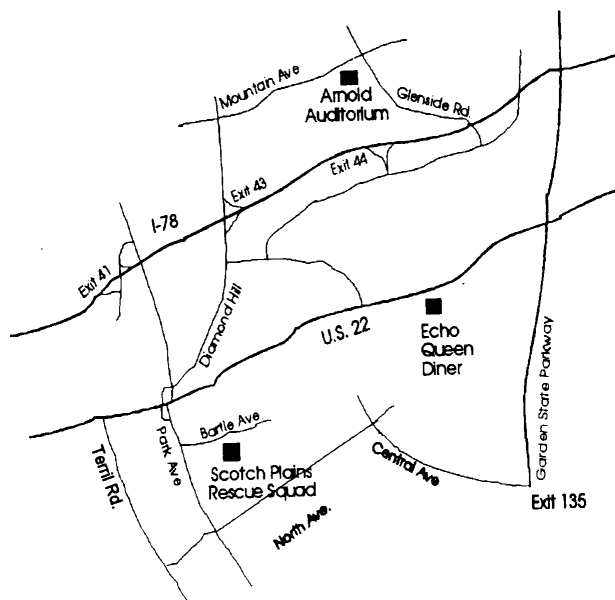
Radio and TV Programs

Computer Radio Show, WBAI 99.5 FM, NY, Wed. 8-9 p.m.

Software Review, The Learning Channel, Saturday 10-10:30 p.m.

On Computers, WCTC 1450 AM, New Brunswick, Sunday 1-4 p.m. To ask questions call (800) 677-0874.

PC Talk, Sunday from 8 p.m. to 10 p.m., 1210 AM Philadelphia. 1800-876-WPEN, Webcast at <http://www.pctalkweb.net>.



Directions to Meetings at Scotch Plains Rescue Squad, 1916 Bartle Ave., Scotch Plains NJ

From New York City or Northern New Jersey

Take Route 1&9 or the Garden State Parkway to US 22 Westbound.

From Southern New Jersey

Take Parkway north to Exit 135 (Clark). Stay on left of ramp, follow circle under Parkway. Bear right to Central Avenue; follow to Westfield and under RR overpass. Left at light to North Avenue; follow to light in Fanwood. Right on Martine (which becomes Park Ave). Right on Bartle Ave in middle of shopping district. Scotch Plains Rescue Squad (2-story brick) is located on the right. Do not park in the row next to the building — you'll be towed.

From I-78 (either direction)

Take exit 41 (Scotch Plains); follow signs to US 22. Turn right at light at bottom of hill and use overpass to cross Rt. 22. Follow US 22 Westbound directions.

From US 22 Westbound

Exit at Park Avenue, Scotch Plains after McDonalds on the right, diagonally opposite Scotchwood Diner on the left, immediately before the overpass. After exiting, turn left at the light and use overpass to cross US 22. Bear right at bottom of ramp to continue south on Park Avenue. Turn left at the second light (a staggered intersection). Scotch Plains Rescue Squad (2-story brick) is on the right. Do not park in the row next to the building — you'll be towed. We meet on the second floor, entering by the door at the right front of the building.

From Western New Jersey

Take US 22 Eastbound to the Park Avenue exit. The exit is about a mile past Terrill Road and immediately past the overpass. Exit onto Park Avenue South and follow the directions above to the Rescue Squad building. ☺

Your Photos Reveal Your Location & More

Darry D Eggleston, <http://DarryD.com>

According to Phone Arena, <http://bit.ly/aKfchu>, “Smartphone sales soar 43% to a record 60 million in Q2; Apple’s shipments rise 61%.” This is in no small part due to the increasing popularity of the cameras in those phones. However, if your smartphone has become your camera of choice, you need to pay attention to the increasing number of articles about the power hidden in your photos.

Mark Milian’s article, “Digital photos can reveal your location, raise privacy fears,” CNN, October 15, 2010, <http://bit.ly/d4DW7E>, details a little-known feature of all photos: the EXIF. Milian said, “Exchangeable Image File Format (EXIF), is a key tool for many professionals. It can detail whether the photographer used a flash, which digital effects were applied to a picture and when the photo was taken. EXIF can also contain the precise GPS coordinates for where a photo was taken. This information is readily accessible and can be plugged into software such as Google Maps — leading some security and photography experts to express concerns about amateurs unknowingly disclosing private information, such as the location of their home.”

He points out that “Apple’s and Google’s systems ask each user once or a few times for permission to access their location in order to provide additional services. If they click “OK” on that popup, every photo they take is tagged with GPS coordinates.

Edward F. Moltzen wrote in “The new PC: How Android and iOS change mobility,” CRN Tech magazine, October 2010, <http://bit.ly/cgVIY2>, that “TomTom, the maker of GPS devices, has announced it will enable its iOS software with


the capability of taking geo-tagged iPhone photographs and giving you directions to get back to the place where you snapped the photo. It will literally allow you to take a trip down memory lane by leveraging iOS geolocation technology.”

Translated into common English, it means that you can upload that great photo of you and your spouse to Photobucket, Facebook, Flickr or some other website. Tell your best friend to simply scan that photo into her TomTom GPS device and it will give her directions to the exact location where it was taken — your home. Isn’t that great?

On second thought, imagine a criminal who just downloaded the same photo of your home. He noticed that valuable family heirloom in the background and he may be visiting long before your friend can get there.

So, what can you do to prevent your photos from giving away your location information?

- Read the manual on all your electronics.
- Pay attention when your phone’s Apple or Google system asks for permission to access the photo’s location in order to offer you additional services. You — not your electronics — should make decisions that regard your personal, family, and home safety and security. Your only limitations are your awareness and your attention to security.

(To learn how to find and access other information that your photos contain, download the free pdf “Stories Your Photos Could Tell” by Darry D Eggleston. It’s on our website at www.orcopug.org.) 

ACGNJ MEETINGS

For the very latest news on ACGNJ meetings visit the ACGNJ Web Page (<http://www.acgnj.org>)

Monday, January 3

8 P.M. - Lunics, Andreas Meyer (lunics@acgnj.org)

Tuesday, January 4

7 P.M. - Board of Directors meeting.

Friday, January 7

8 P.M. - Main Meeting, Paul Syers (paul.syers@acgnj.org).

Wednesday, February 9

7:30 P.M. - Mobile Devices, Brenda Bell (mobdevsig@acgnj.org)

Monday, January 10

8 P.M. - Layman’s Forum, Matt Skoda (som359@aol.com), 908-359-8842.

Wednesday, January 12

7:30 P.M. - WebDev, (webdev@acgnj.org)

Thursday, January 13

8 P.M. - Investing, Jim Cooper (jim@thecoopers.org).

Friday, January 14

6 P.M. to 5 A.M. - NJ Gamers. Gregg McCarthy (greggmc@optonline.net), 732-721-6507. Break 8 to 10 P.M.

Monday, January 17

7 P.M. - Firefox Activity, David McRitchie (firefox@acgnj.org)

Tuesday, January 18

7:30 P.M. - C/C++ Users, Bruce Arnold (barnold@ieee.org), 908-735-7898

Friday, January 21

8 P.M. - Window Pains, John Raff (john@jraff.com).

Thursday, January 27

8 P.M. - Hardware, Mike Reagan (hardware@acgnj.org)

Tuesday, January 31

7:30 P.M. - Java, Mike Redlich (mike@redlich.net) 908-246-0410.


Monday, February 7

8 P.M. - Lunics, Andreas Meyer (lunics@acgnj.org)

Tuesday, February 1

7 P.M. - Board of Directors meeting.

Friday, February 4

8 P.M. - Main Meeting, Paul Syers (paul.syers@acgnj.org). 

All meetings, unless otherwise noted, are at Scotch Plains Rescue Squad, 1916 Bartle Ave., Scotch Plains, N.J. Directions and map inside back cover.