

printout

Keystone MacCentral Macintosh Users Group ♦ <http://www.keystonemac.com>

We're back!

with an assortment of tidbits.

Wendy Adams will revisit Lightroom with some updated information.

Tom Owad will go over the highlights of Mountain Lion released in late August. It has a long shopping list of new and upgraded features that may not be obvious to the casual user.

Eric Adams will update us on Dropbox, an application that allows easy offline storage and sharing of data.

Join us Tuesday, September 18. 🍷

Meet us at

Giant Food

Corner of Trindle Road & 32nd St (Route 15)
3301 East Trindle Road, Camp Hill, PA 17011

Tuesday, September 18, 2012 6:30 p.m.

Attendance is free and open to all interested persons.

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Keystone MacCentral is a not-for-profit group of Macintosh enthusiasts who generally meet the third Tuesday of every month to exchange information, participate in question-and-answer sessions, view product demonstrations, and obtain resource materials that will help them get the most out of their computer systems. Meetings are free and open to the public. The *Keystone MacCentral Printout* is the official newsletter of Keystone MacCentral and an independent publication not affiliated or otherwise associated with or sponsored or sanctioned by any for-profit organization, including Apple Computer, Inc. Copyright © 2012, Keystone MacCentral, 305 Somerset Drive, Shiresmanstown, PA 17011.

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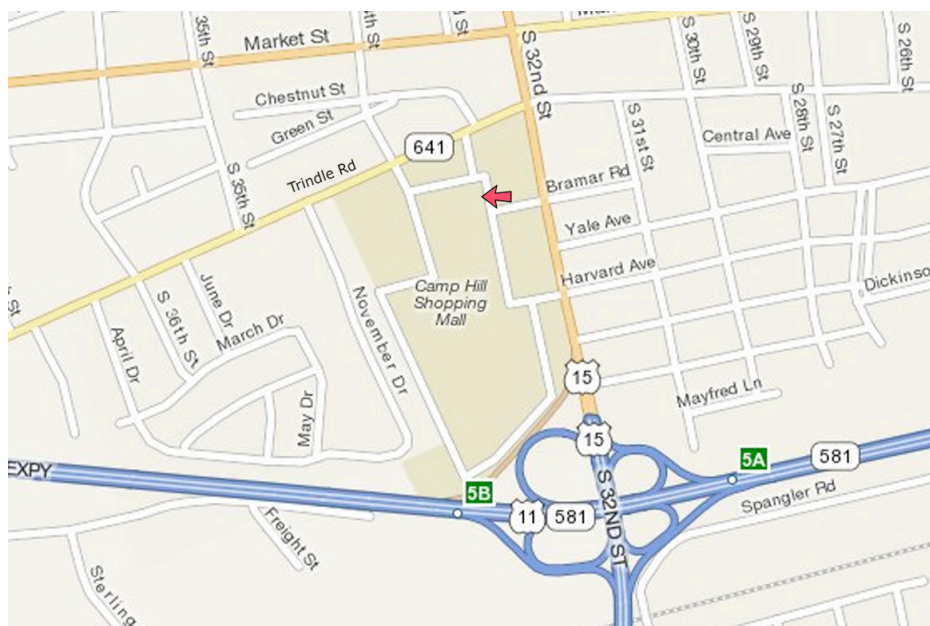
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President's Corner

School has started, Labor Day and Kipona have come and gone, stores are already displaying Halloween merchandise, and we welcome you back to another exciting year with Keystone MacCentral, your Macintosh User Group! We also welcome your suggestions regarding programs that you would like to see or even that you would be willing to present to others. To share your Mac expertise with the club, please talk to me or one of the other officers. You don't have to have enough material for a whole program, either, as we can combine several presentations, so please consider what you have been working with on your Mac and talk to us about it.

Last January and then again in May, Ernie Levasseur, one of our members, stepped forward to share his expertise with Photoshop Elements. Ernie's presentations were quite good and ignited additional interest in Photoshop Elements since that application is much less expensive than the full-fledged Photoshop but still has plenty of features, possibly more than some of us will ever use. Ernie's programs certainly piqued my interest, so I decided to look for additional training. As you may know, [Peachpit Press](#) publishes the excellent Classroom in a Book series and even offers user group members a 35% discount with the user group code. Since one must be a member of a user group to use the code and since our newsletters are available online, I am not including the code here, but KeyMac members may ask for it at our meetings. I got *Adobe Photoshop Elements 9 Classroom in a Book* in May, after KeyMac had gone on summer hiatus, so I had the summer to peruse it. After doing so, I have several observations. First, if you want more training for Photoshop Elements 9 and Ernie is not standing by for personal tutoring, buy the book, which includes a CD (Mac or Windows) containing image files for the various lessons and additional learning resources. Next, Ernie was right when he talked about the importance of organization. Chapter 1 provides an overview of Photoshop Elements and starts the process of helping the reader organize his/her catalog. Chapter 2 covers Basic Organizing while Chapter 3 continues with Advanced Organizing. See what I mean? Organizing is key when using Photoshop Elements, and the step-by-step directions provided in the book definitely simplify the process. Chapter 4 gets into actually creating projects while teaching the user how to replace the background image, work with photos and frames, adjust a photo inside a frame, use layers and layer styles (remember that Ernie stressed the importance of understanding and using layers too), add more photos, add text to graphics, and apply effects. Chapter 4 was a fun chapter because it was creative and "hands-on" with clear instructions and additional tips in sidebars as well. Of course, because this is a Classroom in a Book, there are review questions at the end of the chapter, but the answers

are provided too, so you can "check your work" without having to peek at another student's paper! Chapter 5 covers printing, sharing, and exporting while Chapter 6 is entitled "Easy Editing." Personally, I found the suggestion that beginners start by using "Guided Editing" to be most useful! By the time you finish this chapter, you will no longer be a beginner, but it is unlikely that you will finish up in one evening. Chapter 7 teaches readers how to adjust color in images, and Chapter 8 shows how to fix exposure problems. Again, using the automatic features for either color correction or exposure makes the process much easier, although step-by-step instructions cover more advanced manual corrections as well. Chapter 9 details repairing, retouching, and recomposing images, and Chapter 10 instructs one how to work with text, from easily placing text on an image to creating and using a type mask. Chapter 11 shows how to combine multiple images from merging photos into a panorama to blending differently exposed photos and creating a gradient layer mask. Chapter 12 covers advanced editing techniques including using camera raw images, adjusting white balance, using histograms, filters, and the unsharp mask. These are only some of the specifics since the entire book is 419 pages, not counting the index. As the back cover states, *Adobe Photoshop Elements 9 Classroom in a Book* is "The fastest, easiest, most comprehensive way to learn Adobe Photoshop Elements 9." I agree, but you should note that "fastest" is a relative term and doesn't mean that you can take a few evenings to become a master. If you doubt me, just ask Ernie! Remember, you can order *Adobe Photoshop Elements 9 Classroom in a Book* from Peachpit Press and enjoy your 35% user group member discount!

I hope to see you all again at KeyMac's first meeting of the new school year on September 18 at 6:30 in the Community Room of the Camp Hill Giant! ☺



Mountain Lion is (Still) a Quitter

Almost exactly a year ago, I pointed out that OS X 10.7 Lion had the habit of causing some applications to quit while you were using them ("[Lion Is a Quitter](#)," 5 August 2011) – a habit which, as I explained at the time, goes by the name of Automatic Termination. It was with bated breath that I waited to learn whether Lion's recently released successor, 10.8 Mountain Lion, would prove to have kicked this vile habit. It hasn't.

I've posted a [screencast](#) that demonstrates the persistence in Mountain Lion of Lion's quit-prone behavior. It's a simple-minded screencast, but it shows plainly that Mountain Lion is still a quitter. You'll see me first flip through the Command-Tab switcher to reveal what applications are running – just [LaunchBar](#), [ScreenFlow](#), and the Finder. Then, using LaunchBar, I launch TextEdit; and I open a new document. I then close TextEdit's document, and switch to the Finder by clicking on the desktop. Note that I have not told TextEdit to quit! All I've done is to bring the Finder to the front. Instantly, however, TextEdit quits. If you look sharp, you can see it vanish from the right end of the Dock; a subsequent search for it in the Command-Tab switcher also proves fruitless. (Actually, if you look really sharp, you'll see that ScreenFlow has also vanished much earlier from the Dock, and is later missing from the Command-Tab switcher as well. Fortunately, the ScreenFlow subprocess that records the screen does not quit!)

Optimistic attempts by various Apple apologists to justify this astonishing behavior have not, in my view, met with any success. The best that can be said for it is that, given the existence of additional Lion and Mountain Lion features such as Auto Save and Resume (which, together, allow an application's state to be restored the next time it is launched), the distinction between whether an application is running or not is of diminished importance. That might be the case, if an automatically terminated application's icon remained in the Dock and the Command-Tab switcher, so that you could conveniently relaunch it; and some have suggested that the icon's failure in this regard was just a minor bug which Apple would fix in due course. But the fact is that throughout all versions of Lion, and now in Mountain Lion, Apple has not altered this aspect of Automatic Termination's behavior; an automatically terminated application's icon is still removed from the Dock and the Command-Tab switcher, just as it would be if the user had quit the application deliberately or the application had crashed. And so the user, who did not quit the application deliberately, is puzzled and annoyed, and in order to continue using this application must now search for it and relaunch it all over again.

(The behavior of Automatic Termination can actually be even worse than I describe here. In Lion, I have seen Xcode

terminate itself automatically immediately after being launched – between the time when you double-click its icon in the Finder and the time when you have a chance to tell it what project to open. This can happen even though Xcode, during the brief time it was running, was always frontmost. Unfortunately, I haven't been able to capture a screencast of that phenomenon; but I assure you that it can happen.)

Fortunately, the intrepid discoverers of command-line incantations have not been idle. It turns out that there's a way to turn off automatic termination! I don't know what wizard first unearthed it or when, though I have not found many Internet references to it older than April 2012. It goes like this:

```
defaults write -g NSDisableAutomaticTermination -bool yes
```

(You'll probably have to restart the computer to make the incantation take effect.) For those who tremble to approach a Terminal window, there's even more good news. You'll remember that I discussed TinkerTool a while back as one of many ways of throwing hidden system switches through a user interface ("[Lion Frustrations? Don't Forget TinkerTool](#)," 29 October 2011). Well, the recently released [TinkerTool 4.9](#) incorporates a checkbox that accesses this same setting. It's on the Applications pane, near the bottom, and reads: "Application control: Don't allow OS X to automatically quit inactive applications."

While you're enjoying TinkerTool (or whatever utility you like to use for getting at these hidden settings), be sure to check out other options that may make Mountain Lion more pleasant. Another new TinkerTool checkbox that I'm particularly fond of is in the General pane: "Disable rubber band effect." The rubber band effect is the way a scrollable interface in Lion or Mountain Lion will "bounce" rather than just stopping when you reach the limit of its scrollability. Also in the General pane, I like to uncheck "Animate opening windows"; in general, Mountain Lion's many built-in animations distract me and force me to wait for their completion, so whatever speeds them up or removes them altogether is a good thing. I'm not saying everyone needs to feel the same way I do about these matters; I'm just pointing out that you have such options if you want to try them out. ☺



Comparing Music Streaming Services: Pandora, Spotify, and Last.fm

The way we consume music has changed radically in the last decade. To be sure, the iTunes Store, bolstered by hundreds of millions of iPods and iOS devices, has turned the market for purchased music on its head. But, quietly, outside the Apple spotlight, online music streaming services have matured, to the point where one could rely entirely on them for one's listening, listening for free (with ads) or paying a monthly subscription fee instead of purchasing individual tracks and albums.

The three main players in this space – [Pandora](#), [Spotify](#) and [Last.fm](#) – offer broadly comparable services, with a few details to separate them. So I waited until the family were out, plugged my best [powered speakers](#) into my laptop, fired up the three services, and – oh, the things I do for TidBITS – I spent the afternoon listening to my favourite music.

Although I didn't look at them, there are other services – most notably [Rdio](#) and [Mog](#) – that offer features and pricing nearly identical to Spotify's, so if you decide that you like the type of service Spotify offers, but have an issue with something related to Spotify specifically, it might be worth checking them out.

What They Do – At their simplest, all three services stream songs based on selections you make. On closer inspection, though, differences emerge. Of the three, only Spotify allows you to choose specific albums and songs to listen to. For example, search for "Exile on Main Street" by the Rolling Stones, double-click "Rocks Off," and when that song finishes, Spotify simply moves on to play "Rip This Joint," as Keith Richards intended.

Spotify doesn't make you do all the work, though, offering an "artist radio" option for playing songs chosen by the service based on a selected band.

Last.fm and Pandora focus on this radio approach, and are based around the idea of "stations." My search on Pandora for the Stones starts "Jumpin' Jack Flash" playing; this song, apparently, is typical of the band's style, which, according to Pandora, "features electric rock instrumentation, a subtle use of vocal harmony, mild rhythmic syncopation, extensive vamping, and major key tonality." I'm a sucker for extensive vamping, and "Jumpin' Jack Flash" is archetypal mid-period Stones, but I had no choice of which Rolling Stones song Pandora played (a subsequent search played "Paint It, Black" instead). And if I want to hear one of my personal favourites – "Stray Cat Blues," say, or "Torn and Frayed," then I'll have to hope it shows up as Pandora offers me a series of songs similar to its idea of what the

Stones sound like, a sensibility generated by the [Music Genome Project](#).

Last.fm fits somewhat between Spotify and Pandora, in that you can play thirty-second samples of some (but by no means all) songs to help you decide how to seed your station, but it otherwise reverts to the station model.

Choice – Based on raw numbers, Spotify has the largest catalog of the three, clocking in at 15.5 million tracks as of a year ago. The only number I can find for Last.fm is 7 million tracks in 2009, though the site's Wikipedia page claims 12 million. Pandora brings up the rear here, with between 800,000 and 1 million tracks, depending on the source, although the company claims that 95 percent of Pandora's songs are played every month, implying that size isn't all that matters.

Of course, all three offer the obvious selections – if you want to listen (for whatever reason; we're not here to judge...) to One Direction or Justin Bieber or Lady Gaga, you'll find their music, unsurprisingly, on all three services. So I decided to dig a little deeper, and was pleasantly surprised.

Like most music lovers, I have a few relatively obscure favourites, and so I searched, first, for the [Rainmakers](#), a country-rock band from Missouri who were big in the 1990s in Norway (really!). All three services knew about the Rainmakers; I was even pleasantly surprised to learn, from Spotify, that they have recently released a live album, which I promptly bought from iTunes.

Next came the [Tragically Hip](#), a classic Canadian rock band who have resolutely refused to make it big south of the border. Spotify offered me their 2009 album "We Are The Same," but none of their earlier (and vastly superior) albums. This turns out to be a licensing issue; the earlier albums are available to at least U.S. listeners. Both Pandora and Last.fm were familiar with the Hip, but, of course, could only offer suggestions based on the band, rather than playing specific songs.

I searched for [Gin Wigmore](#), one of New Zealand's finest; all three services knew about Gin. [Ulfus](#), my favourite Japanese band, finally flummoxed Pandora, but Spotify (at least in New Zealand) and Last.fm were both equal to the challenge.

A couple of prominent acts were notably, but not surprisingly, absent. Spotify and Last.fm, the two services that offer specific songs (or, in Last.fm's case, fragments), had few

or no Beatles tracks available to listen to. ([The Beatles](#) appeared in the iTunes Store only in 2010, seven years after the iTunes Store launched; see [“The Beatles Come to iTunes \(Finally!\)”](#), 16 November 2010). Last.fm’s selection was limited, while Spotify’s appeared to be restricted to obscure non-EMI tracks and a bunch of covered tracks. Pandora, at least, played “Yesterday” as the band’s representative track when I set up a Beatles station. Led Zeppelin, another famous group that [came to the iTunes Store only in 2007](#), were similarly unrepresented on the streaming services.

Recommendations (Music, not the Services) — The key feature of all three services is their capability to recommend music based on your selections. Whether it’s called a “station” or “artist radio,” the idea is simple – if you liked that, you might like this. Using, for reasons that should be quite obvious, the Rolling Stones as a sample, I tested the three services. Pandora offered me Jimi Hendrix and Led Zeppelin; weirdly, Spotify thinks I should be listening to Nirvana, U2, and Elvis Presley; and Last.fm restored sanity by suggesting the Yardbirds.

Pandora’s recommendations are based on the Music Genome Project’s findings, which purport to identify up to 400 different characteristics in a song, ranging from tonality to instrumentation to “feel.” Last.fm makes its suggestions around something called [scrobbling](#). Despite sounding like something that could get consenting adults arrested before the war in England, scrobbling is nothing more than a music-playing service or system telling Last.fm what songs you’re listening to so that it can build up a coherent pattern. The goal is to determine that people who listen to, say, Selena Gomez might realistically be expected also to listen to Justin Bieber, while people like me, who would rather drive dirty nails through our eardrums than listen to either of those, are more likely, after giving “[Baba O’Riley](#)” a quick spin, to next want to listen to Pink Floyd’s “Wish You Were Here” more than Madonna’s “Like a Virgin.”

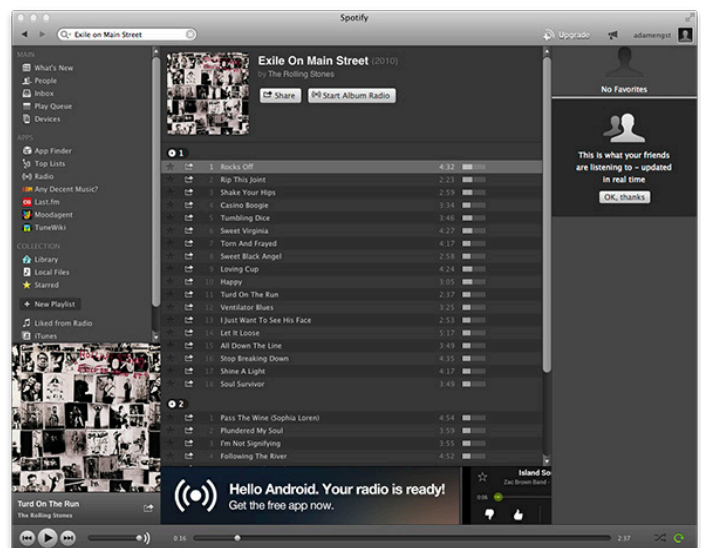
While Pandora’s selections might make logical sense, its reliance on similar features does, I suspect, take out any real human element from the recommending process; just because two artists often use minor-key tonality, does that mean I’d like both of them? Can Pandora’s recommendations really take into account the vast number of impossible-to-identify “I just really like that song!” indefinables that are part of the joy of discovering new music? In reality, however, the more mainstream your initial selection, the more likely you are to have heard, or at least heard of, the suggestions you are offered. Let’s face it, a Rolling Stones fan will likely already be familiar with Led Zeppelin.

Much more helpful were the Norwegian bands that fans of the Rainmakers are introduced to via Spotify’s artist radio. Pandora’s Rainmakers station offered the same four or five acts repeatedly, but Spotify tossed in some quite surprising options (how else would I have discovered Beckstrøm’s wonderful “Søster Morfin”?). Interesting, Spotify can also

scrobble to Last.fm, enabling Last.fm to expand its network of related artists.

If you don’t like a song offered up by Pandora or Last.fm, you can skip to the next track, but only a fixed number of times per hour. That number is six for Last.fm and seems to be around ten for Pandora; although the people at Pandora don’t say much about it, a paid account increases that number. Spotify has no such restriction.

User Experience — Again, Spotify stands apart from its rivals. Pandora and Last.fm are both Web-based experiences, at least on the desktop, while the Spotify experience is centred on a Mac application. Having its own standalone application gives Spotify the edge in terms of flexibility and functionality, and, for the most part, the Spotify app is well-constructed, with a reasonably clean and functional interface.



It integrates with your iTunes library so you can switch back and forth between local and streamed music fluidly, provides some social functions should you be intent on telling the world what you’re listening to, and sports a plug-in system of sorts. These plug-ins – which Spotify rather inconveniently calls “apps” – are in effect HTML5 Web apps and provide additional features such as Last.fm scrobbling, TuneWiki lyrics lookup, MoodAgent playlists (like Genius playlists), and a host of music discovery services, such as updates to the New Zealand Top 10 (I know – how did you ever live without it?).

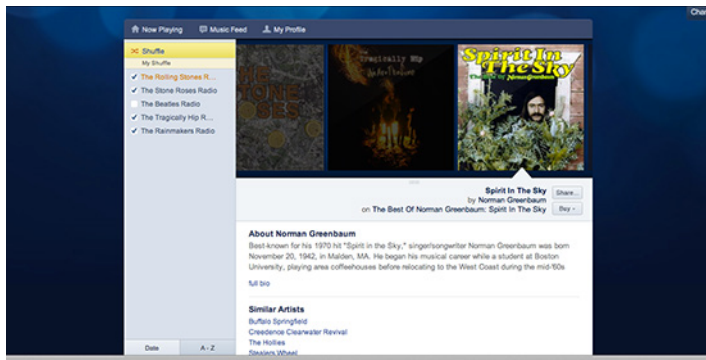
Glaringly absent from Spotify’s desktop app is AirPlay. The omission of AirPlay compatibility is reasonable for Pandora and Last.fm, living as they do in a Web browser; it is a little more puzzling in the case of Spotify. For those running OS X 10.8 Mountain Lion, it is of course possible to direct all system audio to an AirPort Express base station, for instance, by choosing AirPlay in the Sound preference pane. Those using older versions of OS X or who want additional control, can instead use Rogue Amoeba’s rather excellent [Airfoil](#) software to fill the gap.

Last.fm and Pandora are Web-based applications, with no desktop clients (a paid Pandora subscription includes

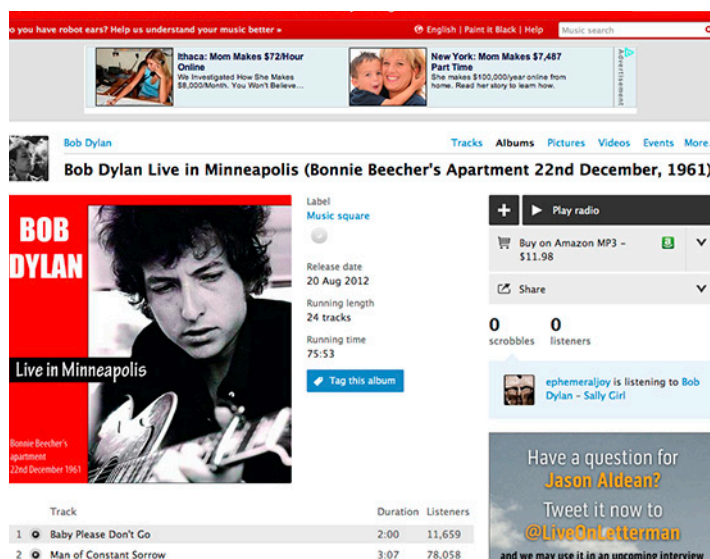
a desktop app, but it is, sadly, an Adobe Air app, which might put off many users). Both are excellent candidates for site-specific browsers built in a utility like [Fluid](#).

Independent developers offer a handful of lightweight front-end apps for controlling Pandora and Last.fm ([Musicality](#) works with both, in fact), but these are essentially single-purpose HTTP clients which can interact solely with their respective sites.

Pandora's site is relatively clean and uncluttered, with a search bar, playback controls, a list of stations and a "now playing" window containing information about the band, the song and possible alternatives.



Last.fm's site, on the other hand, is rather fussy and busy, with a photo of the artist being played, a mini-bio and, at the bottom of the screen, adverts, and a list of comments by other listeners. Which brings us nicely to...

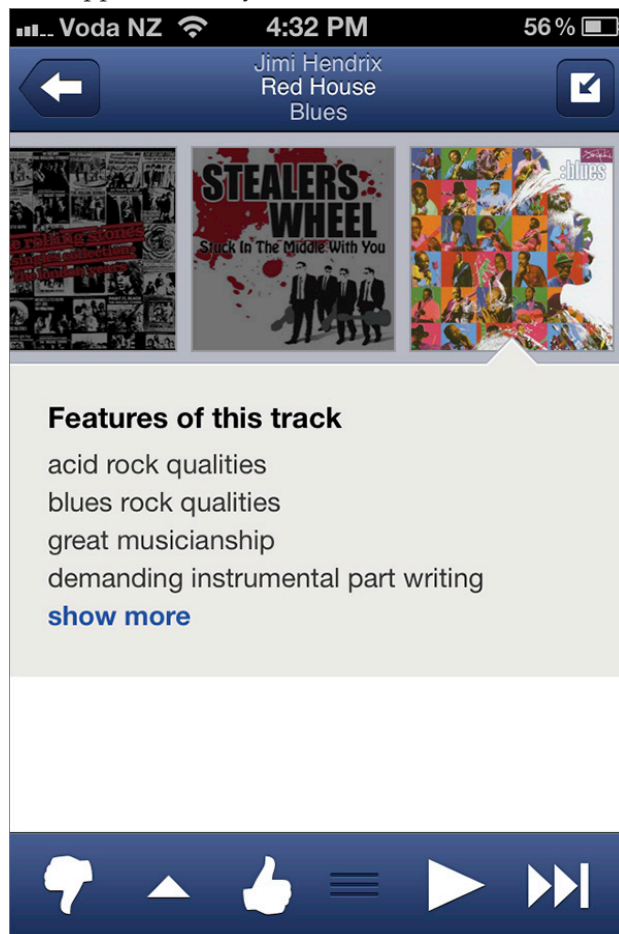


Social Element – All three services would like to become your social network of choice for music. But then, Apple wanted that too, and – let's be brutally honest here – how many of us actually use Ping? As a result, Spotify and Pandora let Facebook do the hard work of running a social network for them, and then invite users to post details of the songs they're listening to on Facebook. Spotify, indeed, takes Facebook integration annoyingly far – in order to register with Spotify, a Facebook account appears now to be not just an option but in fact required.

Last.fm has clearly not heard about Ping, and has tried to incorporate its own social network elements into its Web site, but when I tried searching for my music-loving friends, of whom there are plenty, I found none. This is not surprising – Apple tried and failed with Ping, and it is unlikely that anyone apart from Twitter or Google could eat into Facebook's domination of the field.

Going Mobile – Pandora and Last.fm may lack desktop applications, but both offer iPhone apps, as does Spotify. I was only able to try out the Pandora app for free; access to Spotify and Last.fm on the iPhone is limited to paid subscribers (though Spotify's radio stations are available on Spotify's app to those in the U.S. who have free Spotify accounts). To use all of Spotify's features on the iPhone (there is also an Android version), you must subscribe to the \$9.99 per month Premium level; Last.fm requires a \$3 per month account even for those who get Last.fm free in the U.S., UK, and Germany (more on pricing shortly).

So I was left with Pandora, and that's fine – their mobile app is excellent. Once I log into my Pandora account on my phone, I can access the stations on my phone that I set up on my computer. As I listen, a tap in the top right corner of the screen reveals an information page containing lyrics, an artist bio, and extensive – very, very extensive – information about the song from the Music Genome Project, which is how I came to discover that the Stone Roses' "Ten Storey Love Song" features, apparently, "subtle use of vocal harmony;" it must be very subtle. Best of all, Pandora on my iPhone supports AirPlay.



To be fair, the Spotify and Last.fm apps seem entirely similar, both offering a variety of artist-related information and supporting AirPlay. If you're planning on paying for a service, you'll appreciate the associated app, but the apps themselves don't help much in the way of differentiation.

Business Models — In music, as in life, free lunches are yet to be found. Spotify, Pandora, and Last.fm all offer free trials, but if you like their services, you'll be paying in one form or another.

Last.fm's fees depend on where you live; it's free with advertising in the U.S., UK, and Germany. Those of us in the rest of the world get 50 songs for free each month, after which it costs \$3 (or €3, or £3, depending on your desired currency) per month.

Pandora is notionally free, but advertising pays for your music. The [Pandora One](#) ad-free experience costs either \$36 for a year or \$3.99 a month. As noted previously, you also get a desktop app for Pandora, along with higher quality audio.

Spotify has a [three-tiered system](#), again with some international variations. "Free," as the name suggests, costs nothing but your willingness to be interrupted by adverts, which can be surprisingly jarring – to go from "Tumbling Dice" straight into "The new lamb burger from McDonald's..." is not a happy music experience. Worse, Spotify doesn't seem to have all that many advertisers, so you end up listening to the same ads repeatedly.

In the U.S., Spotify offers two fee-based plans: the \$4.99 per month "Unlimited" level removes the ads and the \$9.99 per month "Premium" level gives you access to all of Spotify's features in mobile apps and offers offline mode for playlists (I presume they cache the songs you add to playlists). The capability to play your radio stations in Spotify's mobile apps is free for all levels in the U.S.; in other countries, radio access appears only at the Premium level. The costs of the Unlimited and Premium plans vary slightly by country.

Recommendations (Services, not the Music) — Last.fm excluded itself quite early on – the unpolished Web interface, the 30-second samples, and a general sense of "meh" left me feeling unimpressed by the service. The choice, then, comes down to Pandora and Spotify.

That decision comes down to how you want to interact with music online. Spotify is, essentially, a subscription alternative to ownership of music – pay your monthlies and listen to whatever you like. For directed exploration, where you want to listen to an entire album or even everything from an artist, Spotify is unparalleled. It is also the most expensive of the services, though even its Premium level is akin to buying only a single album per month. Of course, with Spotify, you don't own the music you listen to, and at the point where you stop paying your Spotify bill, all that music disappears.

In contrast, Pandora sticks closely to the personalised radio station model, making it ideal for those who don't want to put too much manual effort into choosing what to listen to, but who enjoy hearing music in particular veins. Plus, Pandora costs less than even the cheapest Spotify plan.

Personally, I'm stuck between a rock and a hard place. Spotify offers an intriguing music subscription possibility, but, here in New Zealand, where every bit is metered, I would prefer to access most of my music locally, in my iTunes library or on my iOS device of choice, rather than via Spotify's cloud. Where both Pandora and Spotify shine is as radio stations that know, and are willing to learn more about, what kind of music I like. As long as I'm paying, Pandora gets the nod; Spotify's American price tag (Stephen Sondheim was right...) would make that service my preference were I not fortunate enough to live in New Zealand.

In the end, it's only rock and roll, but I find I get my rocks off with Pandora's iPhone app. Its AirPlay capability makes me happy, so my preference lies not with Spotify, which, in New Zealand at least, simply doesn't quite give me satisfaction, and I'm not swayed by Last.fm. 🍷



Update Dropbox for Mountain Lion

Dropbox has long claimed that they have auto-updating of the Dropbox application, but for many people, it doesn't seem to work. This is sometimes explained by Dropbox rolling out the updates over a week or so, or by there being interim updates that Dropbox doesn't release via the auto-update mechanism. But the simple fact remains that when I started writing this article on 14 August 2012, we had a Mac running version 1.1.45, another running 1.2.52, and four running version 1.4.7, released on 24 May 2012. And that's under all versions of OS X from 10.5 Leopard to 10.8 Mountain Lion.

(To determine what version you're running, hover over the Dropbox menu bar icon to see a yellow tooltip with the version number and status, or, for older versions, choose Preferences from the Dropbox menu and look in the Account pane.)

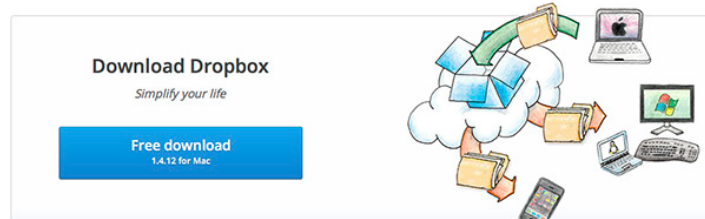
So I was a little perturbed to see that the current version of Dropbox is 1.4.12 from 26 July 2012, with release notes that outdo even Apple for useless brevity: "Mountain Lion support." Since a number of our Macs are now running Mountain Lion, "support," whatever that means, would be nice, given how heavily we rely on Dropbox for collaboration. To be fair, we hadn't noticed any problems with any of the older versions of Dropbox, but with any cloud-based service, staying up to date is important in case there are any security updates buried under those three-word release notes.

Of course, realizing that our Macs were running obsolete versions of Dropbox was the necessary signal to cause two of the six to update themselves to 1.4.12 the very next day

– three full weeks after the initial release – but the others remain stuck at older versions. Sigh...

My feeling is that if you have Dropbox 1.4.something, it will probably update itself eventually, but if your Mac is stuck in the 1.1 or 1.2 range (there was no 1.3 range that I see in [Dropbox's release history](#)), I recommend downloading the latest version and installing it manually. Luckily, this is easy.

Go to the [Download Dropbox page](#), where you can always get the latest stable release. Once you've downloaded and mounted the Dropbox disk image, be sure to quit the running copy of Dropbox, by choosing Quit Dropbox from the Dropbox menu, before you drag the new Dropbox application into your Applications folder and launch it. That's it.



That this problem with automatic updates has lasted for so long with Dropbox is unnecessary. Dropbox could simply add a Check for Updates command to the Dropbox menu, or, if that's deemed too geeky for average users, a Check for Updates button could be added to Dropbox's Advanced preference pane. Then any user concerned about being out of date could check for and initiate an update easily, rather than having to poke around on Dropbox's Web site. ☹



Rumors and Reality

Around Apple

• The big news, other than the impending release of iPhone 5, has been the Apple vs Samsung. The charges were that Samsung violated several of Apple's patents.

Patents contested included:

– '381 patent: Besides the "rubber band" effect where a page "bounces" when a user scrolls to the bottom, '381 also includes touch-screen actions like dragging documents and multi-touch capabilities like pinch to zoom and twist to rotate.

– '915 patent relates to a device capable of distinguishing between a single-touch scroll operation and a multi-touch pinch-to-zoom operation.

– '163 patent covers double-tapping a touch screen to enlarge and center portions of Web page, photo, or document.

– D '677 patent relates to the front face of an electronic device, as embodied by the iPhone.

– D '087 patent concerns the general outline or "ornamental" design of a phone.

- D '305 patent The D '305 patent centers on a grid of rounded square icons against a black background.

The verdict depends upon where the trial was held. It appears that trials were held in Japan (Samsung won), South Korea (home of Samsung, split decision, both won some and lost some), United States (Apple won, big time.)

In the U.S. the verdict was

- Samsung violated a series of Apple's patents related to the software and design of mobile devices.
- Apple's patents were valid.
- Apple did not violate any of Samsung's patents.
- Apple was awarded \$1 billion in damages.

The talking heads are deep into discussions about what this will mean to Apple and other tech companies and what it will mean to the consumer.

Big Brother is watching you. Two examples we've run across lately.

First, Apple: A number of applications in Mountain Lion "would like to access your contacts." Among the apps are

- Dictation — in order to correctly spell names that you might use.
- iTunes and AppleMobileDeviceHelper — AppleMobile

DeviceHelper is a service owned by iTunes that helps you synchronize your contact data with your iPod or iPhone.

- Pages — for mail merge features.

You can use the Security & Privacy pane in System Preferences. Choose Apple (🍏) > System Preferences. Click Security & Privacy, then the Privacy tab. Click the lock icon to lock is necessary, and enter your admin password.

Select Contacts and check or uncheck the application for which you wish to adjust permissions.

Second, hackers claimed to have accessed two different FBI laptops within the past few months. One of the files that they downloaded was a list of 12,367,232 Apple iOS devices including Unique Device Identifiers (UDID), user names, name of device, type of device, Apple Push Notification Service tokens, zipcodes, cellphone numbers, addresses, etc.

All of which brings up the questions: Why does the FBI need this info? Why is the data on a laptop? Are my devices in there?

In all fairness, the FBI's response: "The FBI is aware of published reports alleging that an FBI laptop was compromised and private data regarding Apple UDIDs was exposed. At this time there is no evidence indicating that an FBI laptop was compromised or that the FBI either sought or obtained this data.

"Reports that one of our laptops with personal info was hacked. We never had info in question. Bottom Line: TOTALLY FALSE"

Marketing is the art of presenting a product in the most favorable light. Many techniques are invoked. I have found myself impressed with jargon even though I don't really know what the heck they're carrying on about. Specifications for screens — from Smartphones up to LHDTVs — are many and varied. And they can be used to awe the unwary.

DisplayMate discusses pretty much any spec that you're likely to run across. If you're in the market for any device that has a screen, you should check out their article. 📺



September Software Review

HP Printer Drivers v.2.11 for OS X Aug 23, 2012 - 473.4 MB

System Requirements

- OS X Mountain Lion
- OS X Lion
- OS X 10.6 Snow Leopard

This download includes the latest HP printing and scanning software for OS X Mountain Lion, OS X Lion and OS X 10.6 Snow Leopard.

OS X Mountain Lion Update 10.8.1 Aug 23, 2012 - 24.2 MB

System Requirements

- OS X Mountain Lion v10.8

This update includes general operating system fixes that improve the stability and compatibility of your Mac, including fixes that:

- Resolve an issue that may cause Migration Assistant to unexpectedly quit
- Improve compatibility when connecting to a Microsoft Exchange server in Mail
- Address an issue playing audio through a Thunderbolt display
- Resolve an issue that could prevent iMessages from being sent
- Address an issue that could cause the system to become unresponsive when using Pinyin input

- Resolve an issue when connecting to SMB servers with long names
- Address a issue that may prevent Safari from launching when using a Proxy Automatic Configuration (PAC) file
- Improve 802.1X authentication with Active Directory credentials.

FujiXerox Printer Drivers 2.3 for OS X Aug 8, 2012 - 40.9 MB

System Requirements

- OS X Mountain Lion
- OS X Lion
- OS X 10.6 or later

This update installs the latest software for your printer or scanner.

Samsung Printer Drivers 2.5 for OS X Leopard.

Aug 8, 2012 - 15.3 MB

System Requirements

- OS X Mountain Lion
- OS X Lion
- OS X 10.6 or later

This download includes the latest Samsung printing and scanning software for OS X Mountain Lion, OS X Lion and OS X 10.6 Snow Leopard. 🗑



Mac 911

Mountain Lion and the ancient AirPort Base Station

Reader Nick Hamilton finds himself stuck between old hardware and a new operating system. He writes:

Hands on with Apple's new OS X: Mountain Lion I have an older AirPort Express Base Station. I recently installed Mountain Lion and have found that its version of AirPort Utility doesn't work with this Base Station — when I try to select the base station I'm told that I need AirPort Utility 5.6. I downloaded that version but when I attempt to install it Mountain Lion tells me it's not supported. What do I do?

Mountain Lion is telling you an untruth. That version of AirPort Utility will run on your Mac (even under Mountain Lion) and work with your Base Station. The fly in the ointment in this case is the installer. It simply refuses to install this perfectly fine utility.

Doesn't work with Mountain Lion? Nonsense. The way around is to extract the utility from the installer package. For this kind of thing I always turn to CharlesSoft's \$20 Pacifist. Pacifist lives to open .pkg package files, .dmg disk images, and .zip, .tar, .tar.gz, .tar.bz2, and .xar archives and extract their contents. I ran this very package through Pacifist, located the application, extracted it, and it ran like a champ on my MacBook Pro allowing me to configure an ancient AirPort Express Base Station.

The ins and outs of iPad photo management

Like many of us, Eric Jacobs has parents and those parents are confounded by iPad photo management. He writes:

My parents bought an iPad last year to use primarily when traveling, for e-mail, and particularly to manage the photos they shoot. But the process is confusing. Can you shed some light on how this is supposed to work?

I don't blame your parents for their confusion. The iPad's Photos app isn't as intuitive as it could be. Here are the basics on managing photos.

When you attach the iPad Connector Kit adapter to the iPad and then import photos, those photos are imported into two albums: Last Import and All Imported. You don't have the option to import them into a different album on import. However, you can create a new album and then copy the images to that album.

To do that, within the Photos app tap the Albums tab, tap the Edit button in the top-right corner of the iPad's screen, and then tap the New Album button in the top-left corner. Name the album and tap Save. In the resulting screen you

see Add Photos to name of album and, by default, all the photo events currently on your iPad (you also have the option to choose Albums, Photo Stream, and Photos). Tap an event or album and you see all the images within it. You can select them all by tapping Select All Photos or tap individual images to select each one. When you're happy with your selection, tap Done and the images are copied into your new album.

To later add or remove images from the album, tap the album to open it, tap the Share button in the top-right corner, and in the Select Photos screen tap Add Photos to go through a process similar to the one I just outlined or tap on images you want to delete and then tap Remove. If you'd like to copy images between albums, tap that same Share button, select the images you want to copy, tap the Copy button, move to a different album and open it, tap on an empty area within that album, and tap Paste. The images will now also appear in that album as well as remain in the original album.

Photo Manager Pro So, you can do much of what you might want to, but it's not an entirely intuitive process. Personally, I've given up on Photos for much of my iPad photo management and turned instead to Linkus' \$3 Photo Manager Pro. It does Photos one or two better by providing such features as the ability to move rather than simply copy images, lets you password protect albums, provides the opportunity to transfer files via FTP or view and download images from a web browser, includes a Favorites feature for marking and viewing your images as exactly that, and lets you rate your images from one to five stars. If Manager Pro a go.

Sharing a wireless keyboard and mouse

Reader Alan Lynch has one keyboard, one mouse, and multiple Macs. And that started him wondering. He writes:

On my desk I have an iMac as well as a MacBook Pro, both of which I use throughout the day. I control the iMac with a wireless keyboard and mouse and would love to use these devices to also control my MacBook Pro. Does there exist some kind of Bluetooth KVM switch that I could use to share my keyboard and mouse with my laptop?

The difficulty with a traditional KVM switch is that these devices have nothing to plug into, as they're wireless. And there's no intermediary device I'm aware of that you can pair to your Bluetooth keyboard and mouse that can then be used to switch between computers. But there are other ways.

One is the open-source Synergy project. This allows you to share a keyboard and mouse not only with another Mac but also Windows and Linux boxes. In its native state it requires some Terminal mucking. A couple of applications that serve as GUI front ends to Synergy have been released — QSynergy and SynergyKM — but I've had no luck making them work with a Mac running Lion.

Sharing input devices with Teleport I have had luck, however, with Abysssoft's donation-ware Teleport. It's a clever idea. Simply install it on each Mac and choose one Mac to serve as the host (meaning its input peripherals will be used to control any linked Macs). Then, within the Teleport preference pane (which you access via System Preferences), choose a layout for your computers: your laptop on the left and your iMac on the right, for instance. To control your laptop, just drag the cursor to the left side of the screen. After a very short delay (accompanied by a bit of animation) the cursor will appear on the MacBook's display. Once it's there you can not only use your mouse to control the MacBook, but your keyboard will work with it as well.

[Macworld Senior Editor Christopher Breen is the author of "Secrets of the iPod and iTunes (6th edition)," and "The iPod and iTunes Pocket Guide (4th edition)" both from Peachpit Press

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