

Chapter 1 : FRONTLINE/WORLD . Paraguay - Sounds of Hope . Story Synopsis and Video . PBS

She is off again, hope rekindled like tiny suns in her ever watchful eyes. Things change despite us and our hopes. Things fall away, like the cliffs and the tide, and the song of the sun bird, and the cycles of twilight and dawn.

Conceptual origin[edit] There are several literary precedents in science fiction for a " sword " of pure energy that can cut through anything, notably: It was reprinted in one of Donald A. The force-blade is "a short shaft of stainless steel" which can project a force field that can cut through anything, making it "the most vicious weapon in the galaxy. Louis Wu uses his "flashlight laser " as a sword of indefinite length. In use the wire is unspooled to the desired length and made rigid by a "stasis field". Some depictions show the field glowing. An Introduction to Movie Magic [13] For the original Star Wars film, the film prop hilts were constructed by John Stears from old Graflex press camera flash battery packs and other pieces of hardware. The full sized sword props were designed to appear ignited onscreen, by later creating an "in-camera" glowing effect in post-production. The blade is a three-sided rod which was coated with a Scotchlite retroreflector array, the same sort used for highway signs. Adding a few " greebles " surface details , Christian managed to hand-make the first prototype of a lightsaber prop for Luke before production began. George Lucas decided he wanted to add a clip to the handle, so that Luke could hang it on his belt. Once Lucas felt the handle was up to his standards, it went to John Stears to create the wooden dowel rod with front-projection paint so that the animators would have a glow of light to enhance later on in post production. Because of this, the glow would be added in post-production through rotoscoping, which also allowed for diffusion to be employed to enhance the glow. Visual effects[edit] Korean animator Nelson Shin , who was working for an American company at the time, was asked by his manager if he could animate the lightsaber in the live action scenes of a film. After Shin accepted the assignment, the live action footage was given to him. He drew the lightsabers with a rotoscope , an animation which was superimposed onto the footage of the physical lightsaber blade prop. Shin explained to the people from Lucasfilm that since a lightsaber is made of light, the sword should look "a little shaky" like a fluorescent tube. He suggested inserting one frame that was much lighter than the others while printing the film on an optical printer , making the light seem to vibrate. Shin also recommended adding a degausser sound on top of the other sounds for the weapon since the sound would be reminiscent of a magnetic field. The whole process took one week, surprising his company. Burt discovered the latter accidentally as he was looking for a buzzing, sparking sound to add to the projector-motor hum. An elegant weapon, for a more civilized age. Each lightsaber is unique, though some may bear resemblance to others, especially if there is a connection between the builders. The first film appearance of the dual-bladed lightsaber introduced in Tales of the Jedi was in The Phantom Menace , wielded by Darth Maul. The video game The Force Unleashed introduced two other variants: The Star Wars expanded universe adds several lightsaber types, including short [26] and dual-phase adjustable length weapons. Kylo Ren , from The Force Awakens , uses a lightsaber that features two crosshilt blades, giving it the appearance of a greatsword. Some parts of the expanded universe as well as The Clone Wars contain depictions of a "lightwhip," which consists of energized tendrils that can slice or grip. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. October Learn how and when to remove this template message Lightsabers depicted in the first two released films, A New Hope and The Empire Strikes Back , had blades that were colored either blue for the Jedi or red for the Sith. Jackson as a way to make his character stand out among other Jedi. The Clone Wars showed the guardians of the Jedi Temple wielding yellow-bladed lightsabers, and introduced the "Darksaber", which uniquely features a thin white outline around a black blade. The book Star Wars: Ahsoka and the comic series Darth Vader: The process can also be reversed, as shown in Ahsoka when the titular character does so to a pair of crystals taken from an Inquisitor; she uses them in a pair of white-bladed lightsabers. A multitude of visible spectrum blade colors appeared in the Expanded Universe and in other Star Wars products. The original Kenner figure of Luke Skywalker in his Tatooine costume from Star Wars was released with a yellow-bladed lightsaber. While no lightsaber blade colors beside blue, green or red appeared in the films before Attack of the Clones, they

have appeared in several computer games, which sometimes allow for player-customized colors. The Knights of the Old Republic video game series included yellow and silver options, for example. Choreography[edit] The technical lightsaber choreography for the original Star Wars trilogy was developed by Hollywood sword-master Bob Anderson. The lightsaber duels in the Star Wars prequel trilogy were specifically choreographed by stunt-coordinator Nick Gillard to be miniature "stories". I wanted to do that with a fight that was faster and more dynamic "and we were able to pull that off. I developed different styles for the characters, and gave each of them a flaw or a bonus. I think the style really worked well. The Jedi style of fighting is an amalgamation of all the great swordfighting styles. Melding them together is the difficult part "to move from a Kendo style to, say, rapier requires a complete change in body and feet movement, and this must look effortless. The style moves seamlessly between the different disciplines, but remains technically correct throughout. Abrams decided to approach the choreography similarly to how it was done in the original trilogy. Abrams stated that the prequel trilogy choreography was "increasingly spectacular and stylised, almost like dance choreography", but that was not what they really wanted to go for the new films. I was hoping to go for something much more primitive, aggressive and rougher, a throwback to the kind of heart-stopping lightsaber fights I remembered being so enthralled by as a kid.

Chapter 2 : 29 Bible verses about Sound

Below are steps on how to record sound in a YouTube video using an online YouTube to MP3 conversion service. Go to the YouTube video page and copy the URL of the video you want to save as an MP3 audio file.

Rear QR, bolt on, 12mm. This one is going to be hard to explain. If I had to describe the feel, it would be quality. They just feel smooth, and good, and fast. No doubt the ceramic bearings in our hubs helped this quite a bit. We opened the hubs up after a bunch of riding and found clean grease. The bearings again, ceramic spin smooth, and spin forever. Parts are relatively easy to get Hadley are super helpful , and the hubs are dead simple to work on provided you have the Hadley tools. Definitely a bit of a downside, but the tools are easy enough to get from Hadley, and in a pinch you can use regular tools if you must. Its just not as perfect. That will also allow you to take advantage of the bearing preload feature. First things first, the bearings. I never, ever thought I could say that ceramics would have made a difference for me, but I have to admit you CAN actually feel these things work. It s really something. The Hadleys are an example of a hub done very, very well. The hubs are easy to maintain, but only require it after long periods of riding. The bearings are a standard size, so replacements are easy to get. All these hubs are jewelry for your bike. All the hubs here are better built, higher quality, higher performance and much, much prettier then low end hubs. The increase in engagement might help a few of you though, particularly race types. But bikes are about fun, and fancy parts are fun. Fast engagement, decent weight, excellent execution, and pretty colors. Add in the famously good Hadley reputation for supporting their customers, and you have a winning investment. The DTs are a close second for sure, maybe even a tie. Yeah, the DTs are boring. But truth is, part of the reason people buy fancy hubs is the bling factor, and the understated nature of the DTs is a bit of a letdown. They are almost half the price of the other hubs, but perform extremely well. They come in pretty colors, they sound loud and crazy, and they fit everything. Oh, and fix that damn flange spacing on the mm too. The Kings are pretty much in a league of their own, both in price and quality. Custom bearings, insane machine work, and solid engagement are just some of the reasons they are so highly praised. They can take a fair deal of abuse too, as many street riders will tell you. But in biking you gotta pay to play with the good stuff, and nowhere is that more evident than with Chris King hubs. The I9 classics are excellent hubs, but I think the standard bearings are a bit of a disappointment. The engagement is seriously addictive though, and damn are they pretty. The Stealth hubs are unique, effective and very cool but the weight and drag are a bit disappointing.. The simplicity of them as well is a huge bonus, as maintenance is dead easy. Bonus points too for True Precision being such nice guys, and easy to talk to. Rear QR, Bolt on, 12mm Colors: There is no questioning the quality of a King hub. Everything about the Kings bleeds quality, right down to the axles themselves. Bearings are smooth out of the box, and they just get better with riding time. There is just something cool about the buzz of a King hub. It makes you smile. There is a decent amount of drag initially, but they break in enough to make the drag minimal. Make no mistake, King hubs will never roll as smoothly as the best road hubs, but they are quite good considering the engagement. Every once and a while you have to crack them open easy enough to do , clean them out, re-grease them, and properly load the bearings. If you are a beast on the bike, these might not be the best choice for you. I dunno about that. Its true of course, but its true of every hub listed here too. The fact is, Kings are expensive. There are obvious reasons for that expense, but they are expensive none the less. There is no bigger piece of bike bling right now that speaks without saying a word like King stuff. Are they worth the money? If they last as well as the rumors say, then you have also solved your hub problems for years to come too. Industry Nine J-Bend Weight:

Chapter 3 : How can I record sound from YouTube videos?

The sounds in Microsoft Windows and many of its programs, such as Internet Explorer and Windows Instant Messenger, are controlled through the sound properties section of the Control Panel. To adjust the sound settings for these programs, follow the steps below. Note: Changing or disabling sounds.

Indulge in the tranquil moment as you read with both your eyes and heart. Remember, eyes may provide sight. I cannot do everything, but still I can do something. And because I cannot do everything I will not refuse to do the something that I can do. If I keep on saying to myself that I cannot do a certain thing, it is possible that I may end by really becoming incapable of doing it. On the contrary, if I have the belief that I can do it, I shall surely acquire the capacity to do it even if I may not have it at the beginning. We see things the way WE are. The problem is expecting otherwise and thinking that having problems is a problem. Today is a gift. Champions are made from something they have deep inside them a desire, a dream, a vision. They have to have the skill and the will. But the will must be stronger than the skill. Some turn up their sleeves. Those who dream all day. And those who spend an hour dreaming before setting to work to fulfill those dreams. Effectiveness is doing the right things. Self education will make you a fortune. For the weak, it is the impossible. For the fainthearted, it is the unknown. For the thoughtful and valiant, it is the ideal. An occasional glance towards the summit keeps the goal in mind, but many beautiful scenes are to be observed from each new vintage point. The tragedy lies in having no goals to reach. Let me know in the comments!

Chapter 4 : Silence Quotes (quotes)

Today the middle school where I work is filled with the sound of hope dying. Why do I say that? Today the State of Michigan decrees that all eighth-grade students must take the PSAT with no accommodations, so today is the day when many students in my school decide they will never be good enough to go to college.

This is very good and valuable, but there are many drummers who will be or hope to be making records as part of a more-or-less permanent group, who will want to know how to make the studio work for them, rather than learn how they can work for the studio. I hope I can offer a few useful observations. As difficult as it is to please someone else on demand, it may be even more difficult to make the decisions and learn the technique to please yourself. The modern studio environment, personnel and language can be overwhelming to the uninitiated. It can be frustrating trying to translate what you hear in your head and onstage to what you hear on tape. Learning to "see" the shape of a sound is one very important step in the understanding and communication of recording. Sounds are often described as "round," "pointed," "flat," "tubular," "boxy," "bright," et cetera. This can give you a common language to describe what you like or dislike about a particular sound. This is a very large and rare advantage. One of the nicest things about being a part of Rush is that freedom to work "over my head," and to be able to learn by experiment and analysis. Every album is a kind of "final exam" for me. I expect to hear new ideas and significant improvement in my playing after the yearly term of touring, writing, and rehearsing. In general, we all wanted to try some different rhythmic devices for Moving Pictures. This time we wanted to revolve the note structure around a good, strong pulse. This made for some interesting developments in the style and substance of our writing, and it seemed generally to give a more unified thrust to our music. There have been no real revolutions in my own approach-just a little growth along a fairly linear path. I find myself playing harder all the time. My smaller 12" and 13" closed toms are tuned quite a bit higher than before, and I find that if I lay the stick almost flat across the head and hit it very hard-the head will stretch to the point of de-tuning, similar to a guitar player bending a string. This athletic and unsubtle approach produces a nice throaty tone and a good strong attack, which allows greater definition and a more percussive effect from a closed tom-tom. In the early years, when Rush played back-up to headliners, how were you able to play your best when the warm-up act is usually expected to go on "cold"? How did you warm-up with no time or room to do it onstage? This is an excellent question, and a problem which was difficult for me and many other drummers that I know. Another problem for the drummer in being in the "opening" situation is that you usually only get to play for a half-hour or forty-five minutes a night, which is not enough to keep you in good shape. I used to be plagued with cramps and stamina problems much worse than I experience now playing for two hours straight. I used to have my kit set up offstage, and do a bit of practicing and warming-up while the headlining band was doing their soundcheck. It would have to be fairly quiet so as not to disturb them, but it was better than nothing, and actually was ideal for working on my long-neglected rudiments. On a three-act show this can be difficult. Perhaps a practice kit in the dressing room, or a regimen of exercise would be helpful to you. Do you write out the parts in chart form? How do you remember the intricate rhythms, fills, etc.? Also, on "YYZ" you use a very strange cymbal with a thin, trashy sound and quick decay. Lee Rothstein Easton MA. Thanks for the always-appreciated kind words. There is some kind of wordless language that drummers have to trigger and retain patterns like this, that makes it possible to set off a sequence of rhythmic progressions without really thinking about it. Being made by hand in China, these cymbals are subject to much variation in quality and sound and consequently can be very hard to duplicate exactly. This involves beginning a single-stroke roll with a triplet, which shifts the downbeat to the opposite hand. This allows for a nice eighth note "push" in the right hand or, the completion of the roll with the left hand, or you can shift the emphasis back to the right hand with another triplet. For the non-ambidextrous drummer, this type of "opposite-hand" thinking and playing can be very difficult to master, but it does open up infinite areas of rhythmic variations that were formerly awkward or impossible. Another sensitive area of recording is editing. Editing is an art form for the engineer, but for the drummer it can be demoralizing and of questionable ethics. Why not just keep trying until you get

it the way you want it? There are a few valid reasons that I would like to try to clarify. One reason is spontaneity. Sometimes your part will not be firmly arranged. Every time you play the song it will be slightly different. Great things do happen by accident. Editing is the only way to capture these "accidents. The only way to capture that spirit of wild abandon is to be that way. Every time we did a take of the song, I would close my eyes to those sections, let go, and flail away. This ranged from the ridiculous to the sublime, but I was able to choose the most successful, exciting fills for the finished track. Editing just gives you the opportunity to choose the very best you can do. A good analogy between playing live and recording in the studio is the difference between talking and writing. They are still your words. In the case of "The Camera Eye," I had to go home and learn how to play the "accident" so I could play it that way live! Another good reason for editing is time. Studio time is precious and costly, and the pressure during basic tracks will bear down on the drummer! The number of microphones involved in creating a drum sound precludes the possibility of "dropping in" to fix one bad snare beat or a click of the sticks. This was brought home to me sharply during the recording of "La Villa Strangiato" for our album Hemispheres. For four endless days and nights we played that very long and difficult instrumental again and again! Over and over we played it until our fingers were raw and swollen and our minds were drained and dark. Three years and hundreds of performances later, it continues to change and improve tour after tour, and remains very enjoyable, challenging and satisfying to play. Magic is still another reason for editing. This is always the subject of heated debate. Somerset Maugham said "Only a mediocre man is always at his best. We took a slightly different course in constructing "Witch Hunt. Being a cinematic type piece, "Witch Hunt" also allowed a lot of atmosphere for unusual percussion effects which I took full advantage of! I emptied my armory using the gong bass drums, wind chimes, glockenspiel, tubular bells, conga, cowbell, vibraslap, various electronic effects, and in one section I double-tracked the whole drum kit. The "percussion ensemble" in the second verse was very interesting to do. When we recorded the basic track, I left that section largely blank, and went back and overdubbed each drum separately. I used different sounds and perspectives on each drum to create the dramatic effect of things alternately being very distant and very near. I also removed the bottom heads of my toms on this track to get a darker, more primal sound. I remember collapsing afterwards with raw, red, aching hands and feet. I had been playing the bass drum so hard that my toes were all mashed together and very sore. Physically, this was certainly the most difficult track, and even now it takes as much energy to play properly as my solo. On all the songs on Moving Pictures--except for "Vital Signs"--we used front heads on the bass drums. We experimented a bit on the last album with "Different Strings" and "Natural Science" and the results were very pleasing. It just seems more expressive than the invariable "thunk" of a single-headed drum. This would somehow intensify the depth of the note, giving a round, "cushiony" low end to the sound, allowing it to sort of sit below the rest of the track. There was an increase of presence, in effect, without increasing the level. The accents which punctuate the 7s sections in the middle and end came about in one of those strange and wonderful ways. While we were making demos of the newly written songs, I got a little experimental lost in the end section, and fought my way out with a series of random punches. Listening back to this "mistake," I loved it, and had to learn how to do it so I could put more of them in. The tempo is exactly right for really opening up when necessary. The dynamics allow soft subtlety on the hi-hat and wild flailing around the kit. It was surprisingly easy to record. After one run-through to check sound, Terry suggested I change one fill, and the next take was the one! The title refers to the identity code used by the Toronto International Airport. We used the Morse Code signal emitted by the control tower as a rhythmic device for the introduction -. This is very unusual for us. We usually record the basic track as a trio, then overdub or redo parts as necessary, later on. It was interesting to be all alone in the studio, humming the song to myself while playing to nothing! Fortunately, the arrangement was very organized, and I knew the song well enough to imagine the other musicians. It was not really as weird as it sounds. Actually, I quite enjoyed it! Who needs those other guys? The double bass drum triplets which anticipate the flams off the top are inspired by something I learned from Tommy Aldridge a few years ago. I used to watch him anticipate his flams and downbeats with a quick two beats on the bass drums. I simply made it into three beats. It certainly blends the clear-minded relaxation of returning from summer vacation, with the eager energy of getting back to work.

Chapter 5 : Decision Making Quotes (quotes)

In "Sounds of Hope," FRONTLINE/World reporter Monica Lam journeys to Paraguay to meet Luis Szaran, a famous musician and social entrepreneur who has dedicated himself to helping redeem the lives.

Why has the title been changed? When the film was originally released in , it was simply referred to as "Star Wars"; though supposedly, George Lucas had intended to include "Episode IV" and "A New Hope" in the opening crawl, but Twentieth Century Fox did not want Lucas to do so because they thought it would confuse audiences, since there were never any other episodes released before it. After the commercial success of the original Star Wars, Lucas was able to continue with the multi-film epic he originally envisioned. It was the "Episode V" appearing in the opening crawl which originally confused those members of the audience who had not been made aware of what Lucas was explaining, that the original Star Wars was now to be understood to be the fourth part of a nine-part series. This title appeared on all subsequent re-releases and versions from then on though the original version was released on DVD in , which shows the title crawl in its original form. All subsequent Star Wars films have followed this new naming structure, although "Star Wars" often refers specifically to the film. What academy is Uncle Owen referring to when he tells Luke he can "go to the academy next year"? Most likely the Imperial Academy. Keep in mind that Luke is very much unsatisfied with his life as a farm hand on a backwater planet. He yearns to make a life for himself out in the galaxy. He likely sees the Empire as his only means to see the galaxy and make a name for himself, despite him hating it. He only feels motivated to join the Rebellion after the murder of his Aunt and Uncle. While the film does not specify, the novelization of the film indicates to what academy Luke and his uncle were referring. A deleted scene wherein Luke talks with his recently graduated friend Biggs indicates that Biggs was planning, along with several friends, to jump ship and seek out the Rebel Alliance after beginning their tours of duty on the vessel Rand Ecliptic. In the course of the film, it is never specified exactly what is taught at "the academy", which might simply be a name for a general college. The Empire, like other totalitarian states, seems to have taken over all educational institutions. Both Luke and Biggs probably have no great sympathy for the Empire, but they have no other educational options. By virtue of that, it might be that the name and type of academy is left vague intentionally in the film to imply that it does not matter. Although Luke had no official training as a pilot, he had developed sufficient piloting skills in his spare time on Tatooine as mentioned by Ben Kenobi. In order to aid the Alliance as much as possible, he was allowed to join the Rebel assault on the DeathStar despite his lack of formal training. If Luke is supposed to be hidden from the Empire, why was he given the name "Skywalker"? It would, at first, seem unwise for Obi-Wan to hide a child with his adoptive parents and give him the same surname as the father from whom he was trying to hide the child. However, there are more sides to the story. In the film, the first time Luke is identified by his whole name is many scenes after he has agreed to go with Obi-Wan to Alderaan, so the audience cannot assume that he has always gone by the name of "Skywalker". It may also have caused his uncle and aunt to take more extreme measures to keep Luke hidden, and if the truth about Luke was ever divulged by accident, the wrong people might have found out since the Empire has spies everywhere surveying for a number of specific crucial things. Obi-Wan still needed Luke, believing that Luke might be the one to fulfill the prophecy of bringing balance to the Force. Owen and Beru were thus probably kept out of the loop, while Kenobi stuck around to make sure Luke would be safe and hear the truth when the time was right. He may have added that: Luke might want to become a Jedi like his father one day and he could train with Obi-Wan. Thought he should have stayed here and not gotten involved". He feared you might follow old Obi-Wan on some damn fool idealistic crusade like your father did". The opposite is true of Leia, as her father is an important figure in the Rebel Alliance. Although Leia was never told about her true heritage; her father knew to keep her hidden from the Empire, and he even groomed her for an active role within the Rebel Alliance. In the Star Wars comics released by Marvel, since Revenge of the Sith came out, a number of "side stories" have been released, showing Obi-Wan on Tatooine, looking over young Luke. In the case of C-3PO, Obi-Wan and the protocol droid never meet until the Clone Wars, and even then, those meetings are likely infrequent between a Jedi on the front lines of a war and the protocol droid of a

galactic senator. They too part ways not to see each other for 19 years. Some faces of occasional acquaintances fade over time in real life, and the same could be said for the Star Wars universe. Worse, these droids are dime-a-dozen models, regularly seen throughout the galaxy. However, there are several explanations for this. The most technical would be that the chronology of the Star Wars saga was far from established at the time when the first movie was made. This discrepancy may simply reflect the improvisational nature of the writing process. As an in-story explanation, one could argue that Kenobi has been on Tatooine for 19 years; assuming the name of "Ben" for a long time already, he may simply have forgotten when he exactly stopped using the name "Obi-Wan". He could also mean it in a symbolic way: Obi-Wan was his name by which his fellow Jedi used to call him. In the years when he had served in the Clone Wars before Luke was born, he was addressed as "Master Kenobi" or "General Kenobi" more often. He may have meant to say that he has been more of a soldier and a simple hermit than a Jedi for the last decades. Exactly what is the Force? Obi-wan describes the Force as "an energy field created by all living things. It surrounds us, penetrates us, and binds the galaxy together. The Force may be conceived of as being similar to concepts of "life force" as found in many ancient cultures of this world, i. Why exactly was the Empire so bad? The Empire was an oppressive regime which overtook The Old Republic. The Empire would strip certain planets of their resources, effectively polluting and destroying them. They would also enslave the populations of these planets. The Empire reached the pinnacle of their oppressiveness with the creation of the Death Star. A super weapon capable of destroying an entire planet. Intending to use fear to keep anyone from considering a rebellion. Perhaps the best way to summarise what Obi-Wan really meant would be to say that: Obi-Wan knew that Luke would be the only hope of destroying the Emperor, and he himself wanted Luke to one day have the weapon and become a Jedi. Or it could be that Obi-Wan honestly felt that this is what Anakin would have wanted. It could be assumed that based on their close friendship, Obi-Wan was projecting what he believed his friend Anakin would have wanted prior to turning to the dark side of the Force. Obi-Wan speaks of Anakin and Vader as if they are two completely separate people. He may truly feel that what he is telling Luke is the truth "from a certain point of view. This revised scene has been presented thus far in three different ways. The theatrical release and subsequent VHS release allowed a rather slack amount of time between Greedo firing and Han returning fire. For the DVD release, the lag time was removed, with the characters firing very nearly at the same time. Why does the Jabba scene almost precisely repeat what was said in the Greedo scene? In terms of the film, it could be said that it is possible that while Jabba knew that Han had shot Greedo in the cantina, he was not aware of the details of the conversation Han had with him. Therefore, if Jabba makes a similar comment to what Greedo said about dumping his shipment. He would get a similar answer. Also, it adds a bit more humour where Han uses the exact same excuse word-for-word with Jabba that he did with Greedo: Do you think I had a choice? When the decision was made to cut the Jabba scene out, owing to the time and funds needed to add the desired stop-motion creature, a new version of the Greedo scene was filmed, this time using a female performer in the costume, which added the needed exposition that would have otherwise been lost. In the original shoot, Jabba was actually played by a short, rotund man Declan Mulholland , with the intention of changing the character either through stop-motion or more traditional animation into an alien. The image of Harrison Ford in the shot was lifted digitally, resulting in a somewhat jarring motion. When the decision was made to restore the Jabba scene, too many years had passed to have Harrison Ford record new lines; therefore, the scene appears as it was originally scripted, redundant dialogue and all. What are the little silver sticks that Imperial Officers wear on their lapels? These are Imperial code cylinders. They are given to officers to access computer mainframes and door locks. Their ranks designate them personalized code cylinders to allow them to access certain levels of security. R2-D2 has one as well that he uses to hack computers and unlock doors. This backstory is only hinted at in the films, though the novelisation of the third prequel, *Revenge of the Sith* , and the uncut screenplay make it clearer. After his death in the first prequel, *The Phantom Menace* ; Qui-Gon Jinn gained the ability to live on and observe events from within the Force which is why we can hear him crying out after the Sand People are slaughtered in the second prequel, *Attack of the Clones*. In this missing scene, Qui-Gon states, "The ability to defy oblivion can be achieved, but only for oneself. It was accomplished by a Shaman of the Whills. It is a state acquired

through compassion, not greed"; hence when Obi-Wan tells Vader, "If you strike me down, I shall become more powerful than you can possibly imagine", he refers to the fact that he can achieve what Anakin gave up his good side in search of. During their exile periods on Dagobah and Tatooine respectively, Yoda and Obi-Wan communicate with Qui-Gon and learn the ability to be absorbed into the Force at the time of their deaths; living on as translucent, hazy blue ghosts. According to the missing scene, Yoda likely sees Qui-Gon as they communicate, and it is only the audience who cannot see him. Perhaps Qui-Gon was only able to manifest his voice into the minds of fellow Jedi after his death. Also, he like Luke is in the heat of battle, and does not have the inner calm necessary for good communication. But he was able to pass on this knowledge, so Yoda and Obi-Wan could have maximum benefit from it. Darth Vader witnessed Obi-Wan disappearing upon death, which may have prompted him to seek out this ability for himself during the times he was meditating inside his regeneration hub seen in *The Empire Strikes Back*. However, he could only ever use it after turning from the dark side of the Force. If this is also true for Qui-Gon, that means his ashy remains would have finally disappeared years after his death. There were approximately ten thousand Jedi at the end of the Order. Did Darth Vader intend to allow the Millennium Falcon escape? Princess Leia observes that the Imperial forces allowed them to escape the Death Star in order to track them to the Rebel base and this is later confirmed in the conversation between Darth Vader and Grand Moff Tarkin Peter Cushing. However, Vader is intent on facing Obi-Wan in single combat and it seems doubtful that the Imperial stormtroopers or TIE fighter pilots were in on the plan, so the perils faced by the heroes are likely quite real. Had they destroyed it, the Death Star plans and Princess Leia would be destroyed.

Chapter 6 : The Sound of Hope Dying – makingthinkinglearning

sound of hope radio network is lovely movements.! October I love & like all your photos & VDO. August Wow super Dear, very very very nice beautiful video.

With a lifelong passion for music and with a desire to give back, Szaran set up the Sonidos de la Tierra [Sounds of the Earth] music program five years ago to teach music to orphans, street kids and other underprivileged children. This heartwarming story not only reveals how music has changed the lives of many of these children, but how Szaran has created what he calls "a network for social change" in his country, where communities are coming together and organizing through music. He has established music schools in more than a hundred communities across Paraguay and is now expanding into five other countries. This Maestro Luis Szaran with his initiatives and musical gifts has started a revolutionary social change worthy of praise and gratitude. May the spark of hope ignite a kind spirit in all Latin America! Dios te bendiga, Maestro. I cried for the children in slums in Manila who are in dire similar straits I would like to e-mail this news item to my brother in Manila who went to a Jesuit college. Someone there could borrow ideas teaching children in slum communities music from a piano or choir music, but the story about the Jesuit monk who wrote the music that is being revived is such an incredible one. I cried to hear the music sung in Latin by this Jesuit monk who was from Tuscany and who lived and worked in the 17th century in South America. Thank you Frontline for giving us this wonderful story which I want to forward to Filipino relatives and friends. Maestro Szaran is truly a hero and champion of the arts in Paraguay! Being a "Paraguayo" is like being in love, you never stop and the feeling never goes away. I know the suffering, I know the struggle of my people. Maestro Luis Szaran is a visionary a patriot and one of the most giving individuals in a country that seems to be lost to the international community. And once again aguije ndeve thanks again to Frontline for this story. J C Romano Bellmore, New York I was touched deeply by the sheer joy of the children as they made music, and I was saddened to think of all the other children around the world who will never discover their musical talent due to poverty, neglect and ignorance. Bravo to Luis Szaran! Teaching a skill that has so many benefits, such as teamwork, dedication, the list goes on. This program providing all of the necessary items to teach children who normally would not get an opportunity to learn to play a musical instrument is a perfect service to the community. If this program were extended to other places we could very easily see the next Mozart grow out of this program and astonish the world. The world needs more programs like this to replace the current centers of attention. Life would be so much more enjoyable if we knew that the major musicians we have today are truly the ones that showed the most promise and ability at a young age. He is 13 now and currently playing the violin and the concertmaster of our community youth symphony orchestra, in the Suzuki School of our local college, the asst. Wendy Comey Spring Valley, California It gives me great hope that by each and everyone of us making a small contribution to our world it can truly be a beautiful place. What better way than through music and children? This one caught my eye because a few years ago when I was studying Latin American history, I became interested in the history of Paraguay and wrote a paper on the Jesuit reducciones. Through my research I learned that the Jesuit missionaries included many skilled artisans, scholars and musicians who passed along their skills and knowledge to the Guaranis who lived and worked in the missions. I fell in love with the Paraguayan harp which was one of the legacies of this collaboration, I think. Aside from all this, I learned that this small country has an incredibly interesting and little-known history; a country whose fierce spirit was crushed by the colonial powers of the time for daring to be self-sufficient. He began playing the violin at age 10 and is extremely gifted musically in several instruments. I always knew it was genetic! Kathy Jerman Absolutley wonderful. Thank you, for what you have given these children. Anita Panday Brampton Ontario, Canada I watched the Luis Szaran video which was so inspiring and heartwarming He is a true Humanitarian giving back to the poor, orphaned, homeless, neglected children of Paraguay. Bravo to a great man. I know that one day I would love to help the children of South Africa!!! He is a true humanitarian giving back to the poor, orphaned, homeless, neglected children of Paraguay. I have shown this to the national arts centre orchestra of Canada who has Pinchas Zucherman as the director and have offered to help sponsor a

student to attend a summer scholarship for students. The world can use more of this kind of person. Como Paraguaya que hace 40 anos que vive fuera de su pais, senti una gran emocion cuando vi su programa, lo felicito y ruego a Dios que le de muchos anos de vida para que otros ninos reciban regalo de su generosidad. I met Luis when he came to ask me to help filling up an application for a scholarship in conducting? He was very young then. He told me he never studied music before and only took collective guitar lessons while in Elementary School. Two years after that he became the conductor of the only orchestra we had at the time. He is evidently a very talented person! I can assure you he is not the one who teaches the kids or trains the musical groups you see in this clip. An american conductor who was visiting us said after attending a concert Luis conducted: My intention in writing to you is not to discourage you in your interest to show how music can benefit people of all ages anywhere but please, try to see and promote in our Latin American countries what is being done in a serious and responsible way. We do have very talented children and some amazing people teaching and making music with them with no other money but the one taken out of their own pocket! These are real inspirational stories! He gives energy to people working with him also. As a teacher I would like to meet students so gifted and interested in music as most of these children are, but it happens very seldom in developed countries. Asuncion, Paraguay The project is very interesting, something similar to which Venezuela implemented 30 years ago. Congratulations and thanks, to the people who invest their money to save lives through music. Congratulations to my friend Luis Szaran. They instigated "Opera by Children" which has had phenomenal success in helping children academically, socially and children with special needs of all kinds. Utah Festival Opera Company 59 S. Logan, Utah x or website: Music lets you see into the soul of a person and what beautiful souls these children have. What a blessing this man is, to use his gift of music, to brighten the lives of these children. It brings such hope and selfconfidence to their spirits. Thank God for such wonderful people who are willing to give of their time to better the lives of others. Stockholm - Sweden Muchas gracias por el programa. Kevin Jackson Dublin Ireland What a wonderful, inspiring and moving story. If someone needs more informations or want to help to the program our site is www. Luis Szaran and his students and the communities they live in all deserve wreathes and wreathes of laurels. This story has inspired and encouraged me to continue on my path in music education as I leave for college next year. It has been a joy for the spirit to watch the video. Please convey my admiration to Luis Szaran. What a beautifully done segment! If you are interested in supporting the work of Luiz Szaran, please visit <http://www.barocoguarani.com>: I arrived from Buenos Aires to investigate more about the famous "Reduccionen", where Italian baroque music and renaissance jesuit artists found the "El Dorado", their real paradise, in that part of Paraguay, thanks to the Guaranies indians. Luis enchanted me one day with his volcanic description of life at a Mission at the end of , where indians were happy to playing Zipoli, Vivaldi and Scarlatti many times a day, and building Palladian churches and carving Berninian statues on wood or rock. Thanks to Luis, the first step, to save our world has been done. I only believe in artistic-cultural-educational solutions, and Music is the powerful one. Gianni Baldotto www.barocoguarani.com. After thinking about the featured students all evening, I shared the story with my own students and, hopefully, sparked their humanitarian spirit. He is using his abilities in the field of music to create a pathway for societal change one individual at a time. This is extremely important in a country that is held back by political corruption on a grand scale. We need more people with his heart to step up in "underprivileged" countries around the world. It is the most uplifting one I have seen presented in a long time. I was moved to tears. I am calling all my friends to watch it online when it is available. Joshua Monley Woodland, California I had heard an NPR report on this amazing music program, but was very touched to see as well as hear it in action. Keep up the superior reporting your program is so good at doing with such consistency. Frontline is a diamond in the rough. My wife is a music teacher and we own a music school, catering to over students. Playing music can do wonderful things for a person and give them the ability to share the joy they get from playing with anyone who listens. It must be even more special for people, who have so much less than we do in America, to be able to acquire such a skill. I worked in a small isolated town in southern Paraguay for two years where the music group is alive and well. It is a great program and one of the few opportunities that allows both young men and young women to participate in extracurricular activites and gives them a way to express themselves in a positive manner. Sonidos de la Tierra

not only assisted with music classes and concerts but also supplied our public library with music materials so that the students could study and read about music history and theory. Thank you for giving this wonderful program your attention. I thought it was great! Please continue to bring us this high quality programing! My home community has lost a generation of children to drugs, gangs, violence, neglect and poverty. I am praying for a pretext from which to teach children the possibility of a new world view; a world in which they can participate by contributing their lives to wholeness of spirit, wholeness of body, and wholeness of mind. Szaran, I must seek to enlist the adults in this community to participate in ways that support and benefit this endeavor; to birth a sustainable impact on these children. I am grateful for the model that Mr.

Chapter 7 : Decision Making: Seven Steps for Making Good, Christian Choices - Life, Hope & Truth

The unique sound effects of Star Wars. Burt has a keen ear for the compelling sounds, but what makes his works special is how his effects vault to a film's foreground. Normally, one only perceives a sound effect on a subconscious level.

We mean the robot beeps, heavy footsteps, massive explosions, monster roars, sword clangs and laser blasts that help bring a fantasy universe to life. All of that stuff has to be created from scratch, usually by just one or two people. And usually, the high-tech sounds are created by whatever random shit they have nearby. This one is instantly recognizable. The wonderfully distinctive "pew-pew" of blaster fire in the Star Wars films sings through the action, whether Greedo is shooting first or the Stormtroopers are missing everything in sight. Laser blasts kind of sound like bullshit in either case. One would assume that the sound effect for a deadly piece of future technology would be made with a computer mixing board or a synthesizer or some other engine of bleep-bloop witchcraft has to be responsible for creating those wicked laser sounds, right? Way above, as it happens. Star Wars Wiki He also made the whummmm whum whum tsssssh whum. Then, presumably while trying his very best to look like he knew exactly what he was doing, he beat the ever-loving shit out of one of the guide wires with a hammer, recording the sound of the strikes. After a little bit of cleanup in the production studio, voila! Subsequent generations of nerdy children could now be kept safely indoors. Getty "I bet if I smashed that with a hammer it would sound like the future. Obviously, no one knows what a dinosaur actually sounds like. That movie showed us all what dinosaurs looked like, how they moved and most importantly for this article what noises they made. That last part is the brainchild of one man, sound designer Gary Rydstrom. Take the most iconic dinosaur from the film, the Tyrannosaurus rex: Check out this video and listen to the similarities: The part where T. That visceral chomping sound is a horse eating a corn cob. And later on, when T. That sound is another horse, a female in heat screaming at a nearby stallion, because it is completely reasonable to assume that giant lizard monsters made noises like that. So you have your Federation-class starship, a sleek, futuristic environment that looks clean enough for neurosurgery. But what about the doors? Check it out here, in this Star Trek: The Next Generation clip which not only illustrates our point, but is also a tour de force of unintentional comedy: Every time Kirk or Picard goes through a door: Sometimes space sounds like a guy in wingtips opening his mail. Abrams Star Trek film used a different inspiration for the door slide -- a vacuum flush toilet, because apparently he wanted to take the series in a different direction while still preserving its dignity. Continue Reading Below 2. Doctor Who, the proud flagship of the BBC sci-fi department, is either a boring cheesefest or a grippingly engaging, witty drama, depending on how old you are when you watch it. Anyway, as you may have guessed by now, the TARDIS makes a unique and instantly recognizable sound that has solidified itself in the minds of nerds across the globe over the past half century. Take a listen here: Again, it seems like far-out electronic space noises, something that could only be produced by computers or keyboards or some kind of tone-deaf robot. That timestream-slipping sound is just house keys scraping along piano wire. The effect was created by the BBC Radiophonic Workshop, which in the 60s was the foremost sound department in the world, pioneering new sci-fi sound effects that mixed organic and synthetic sources into a strangely awesome cacophonous blend. The Balrog is pretty goddamned fearsome, in particular its hellacious bellowing roars. How did the sound of the Balrog take shape? When David Farmer sound designer on the LotR project came up with the original template for the Balrog, he wanted it to sound like it was something that would live in the very bowels of the world, sort of like a big flaming turd with a sword and a whip. Or a giant horned tapeworm, if you will. Go and listen to it again and see if you can hear it. Also listen out for "What the fuck are you doing to my floor?!" And then you have the Nazgul, aka the Ringwraiths, aka the nine black-clad bad guys on horses who chase Frodo and company in pursuit of the ring. Part of the dread they inspire is their horrible eldritch screaming, like nails on a blackboard or fingertips on a balloon. Something about it sets your teeth on edge and sends even the mightiest pair of gonads retreating back into their body: Continue Reading Below Advertisement Surely there can be no other source for this sound than the hollow, demented screams of actual undead spirits.

As it turns out, the noise of fear itself is just a couple of plastic cups scraping together. No animals, no lunatic sound design interns screeching into a microphone -- just the cups, the kind you play beer pong with.

Chapter 8 : Pronouncing -ed at the ends of words

Ben Burtt talks about creating the sounds for the lightsabers in Star Wars. As he worked on "A New Hope", Burtt probably wasn't aware that he was inventing modern sound design.

We are shaped by our decisions. Some have life-or-death consequences, while others are less important. Decisions come in all shapes and sizes. Every day we face decisions about what to eat, whether to exercise, how to use our time. We also fairly regularly run into larger decisions that may have even bigger immediate and long-term consequences. What will we study? Where will we live? Who will we marry? What church will we go to? Then there are the moral choices we are faced with. Will we cheat on our taxes? Will we turn down the drugs we are offered? Will we allow ourselves to be pulled in by the soft porn we stumble across? Steps for making good decisions Whatever type of decision we face, there are biblical principles that can help us make better decisions. So, where does the Christian decision-making process start? As Christians, our overall direction in life is determined by our commitment to God, and we must remember to ask Him to direct our lives. How does God direct us? Through the wisdom He gives us in the Bible and through wise biblical counsel from His servants. It all starts with understanding how much greater God is than we are. As we study the Bible, we should act on what we learn. Sometimes it is a simple matter to know what decision to make—simply because only one choice would allow us to obey God. But most of our decisions are not that clear-cut. Sometimes there are several good choices, and sometimes none of the choices are morally wrong. The following steps can help us make wise decisions in these cases. Define the problem or opportunity. When our problem seems fuzzy, it can be very difficult to come up with a solid solution. Sometimes it can be helpful to look at the problem from many angles in order to clearly define it. What caused the problem to erupt at this time and in this way? Who is affected by it? If other people are involved in causing the problem, why? What do they get out of it? If your decision is an opportunity, what exactly do you get by choosing it? Dig out the relevant information. We have already discussed looking for the related passages in the Bible. We also need to search out the pertinent facts about the specific problem or opportunity. Many search tools are available in our information age, and it can be helpful to explore everything from the library to the Internet. Look for reputable sources with relevant expertise. Be sure to put all the information you gather through the filters of fact checking and biblical truth. Different people will likely have different information and different perspectives that can give you a broader understanding of the situation. With all the facts in hand, you can begin brainstorming various options that could solve the problem or best deal with the opportunity. Combining and concentrating on all the information gained from the previous steps should give us several possible choices. Depending on the situation, it can be valuable to explore some outside-the-box solutions. This is especially true when none of the obvious options seem that good. Throwing around creative ideas and trying to see possible connections to seemingly unrelated fields can help you generate additional options. How long should we spend on this step? That depends on our deadline and on understanding our own personality. Some of us might be tempted to cut short this stage in the interest of reaching closure as soon as possible. Others might be tempted to continue in this stage for too long, out of fear that the perfect solution will be missed. This, too, can be a problem if we put off a decision too long and perhaps miss the deadline. At some point, we have to decide we have enough options and move on to step 5. Make lists of pros and cons for each one. Weed out the worst ideas and carefully examine the best ones. This is a principle that Jesus Christ advised His followers to apply: Whether deciding to commit our lives to God in baptism or to remodel our kitchen, we need to count the cost and weigh the options. Wise King Solomon also pointed out the importance of looking ahead to foresee the possible results of our decisions: This process of deliberating, counting costs and foreseeing future dangers and opportunities should prepare us for the next step. With all the research and preparation, this part should be easier. Another prayer for guidance and additional consultation with advisers can give us the confidence to make a wise choice. If we have followed these steps carefully and put the decision into practice diligently, we will likely be happy with the results. God gives this encouragement to those who seek His will and follow His way: What can man do to me? Doing so can be a good decision too.

Value: Hope's pricing in Canada recently dropped a bit, making them an astounding deal. They are a well made, well functioning hub priced much less than the others in this report. They are a well made, well functioning hub priced much less than the others in this report.

The fog has come again. It comes when she has stored too many false hopes with the dreams she carries: She has tied up her hair and now it loosens as she walks down the path from which the sun is quickly evaporating. She will get off the road if the messages they bear prove to be too unfavorable. The river to her left sings of joy too inharmonious with her thoughts to take seriously. Far ahead a bird cries too loudly. If she had worn shoes, they would have squelched in the mud on the road, but for now she is as silent as the wind. Silent, for speech eludes her, for song fails her. The silence in herself echoes the silence outside herself, until she is swallowed by it, wrapped tightly in it, a swaddled child of the smothering silence. She feels cradled by the hands of voicelessness until it lulls her into unsettled inaction. Through that indecision she wanders, the hills on the road nothing to her, the touch of the breeze almost not registered. She bends once to pick up a stone, as alone as her heart, and wonders at finding her way through relationships that, like the cliffs far to the west, crumble so imperceptibly into sand until, abruptly, they avalanche into ruin, taking with them everyone all of a sudden. Trying to reforge the hillsides of her landscape with scarce reinforcements may or may not have salvaged the whole of the puzzle in which was carved a place for each piece of the once vast vertical stretch of stone. The puzzle rearranges itself without her, appearing crooked and baring just beneath the surface the scars consequent of her leaving. Solemn now, the clouds come, mirroring her grey blue eyes. She should not be here. Her designated normal place is not with the river and the song of the sun bird and the wisps of searching fog, and for a second, she almost forgets why she ever strayed beyond where she was expected to go. But then the why of it is all too easy to recall. Truth telling, especially softly weaving into the world the truth of her self, is a hard won right she should have known she did not possess. Precarious now, much of what her family has worked for, seeded so carefully, and absent is the peace between them, that had never really been there, but which they liked to say they shared. It was her lack of silence which crippled her happiness and thwarted her dream to belong. This is what they told her, and sometimes, like now, she still feels this way. But she wonders in some small part of her being what belonging means, and whether she is walking away from never belonging just to walk toward it at last. Can a person belong where she cannot be herself? It was striving to face the fear of breaking the fragile unspoken and specious borders around what no one wished to face that brought her here, alone and to this road, and far from what she knows. The answer to this cannot be determined in silence, and this as much she knows. She senses the twilight twinkling at her as she makes for the night a place to stop and reflect on the unknown of the future. To her, now, the morning later, time crawls as she still decides on nothing. She tells herself she will survive. She is thirsting and terribly hungry for wholesome life, one that matches her aspirations, her dreams, her way of being, the light pulsing through her reflecting shapes she was too often forbidden to share. She is tired of carefully stepping around what is, just to please other people and their strange desire to continue in their illusions, as if there is safety in what they want to believe when that was never so. Onward, and many days to come, the journey might take her from the life she had which ceased making sense to the life she dares to achieve. What if she is not enough? What if she is not prepared? What if all along they were right and it was only she who lived by illusions as they suspected? Doubt makes the fog grow thicker, but what of it? The thing is done. She is here, and every step she takes challenges the doubt boiling dangerously. It churns in her stomach as if she contained in herself a pit of earth out of which heavy emotions could spring, doubt, and molten fear, and she will not let it spill over the edges. Instead she imagines the sea of life within her, and she the selkie, who has finally found her skin. She may not know how to swim yet, and there is always lack of confidence, but she cannot go back now. Besides, she reasons, she is really not alone. The living stones and water and sky breathe with her, sing to her. She smiles up at the sun then, willing that it recognize with her that they, sun and girl, have a similar journey ahead. Perhaps their hearts long for the same freedom, perhaps they both rely on nothing but their light, glowing from

within. She walks on toward her dream, every moment carrying her closer and closer to a genuine home. She is that much closer to being sheltered in the truth of herself: These realizations seep slowly into her frozen mind as she stares into the pool in the river, re-braids her hair, crinkles the corners of her eyes, wipes mist from her forehead with a tiny hand, then takes stalk of her few belongings. There is not much, but she has lived this long on her own. Quickly, she grasps the leafy hand of a nearby tree, a standing person, and brushes the dirt from her clothes. She is off again, hope rekindled like tiny suns in her ever watchful eyes. Things fall away, like the cliffs and the tide, and the song of the sun bird, and the cycles of twilight and dawn. Things you thought you were, no longer make sense. Things you thought you belong to fade or falter, or break apart in a vehement frenzy that surprises all. Things you thought would serve you you no longer need. Things you know now you need must be sought elsewhere. If you hold on, more of the pieces will fall into place, change can be sharp and demanding but in the place of all that wanting to be true is the real you, the one who emerges carved through the difficult moments you face. Let yourself shine in all those myriad of shapes you never gave yourself permission to share. All of us, myself and the others, we are here.