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Podcast: Download (Duration: 1:05 - 1.5MB) Subscription: Android RSS Anchor Lead: Can Virus Search Help Detect Recurrence of Head and Neck Cancer? Elizabeth Tracy reports the human papillomavirus or HPV is the cause of most head and neck cancers in the U.S., and makes cancer much more malleable to treat. Carol Fakhri, a head and neck cancer surgeon and researcher at Johns Hopkins, said tests are being conducted to find out if monitoring the virus could be an early indication that cancer is making a comeback. Fakhri: Once we treat someone or they have been cured elsewhere during the surveillance phase, we evaluate patients on whether they have HPV in their blood or in oral rinse, so it's very similar to PSA and prostate cancer, so we can understand the state of human disease. So we enroll patients in the study to assess whether they have HPV or not, and hopefully detect an early relapse earlier with HPV, and with that they get immunotherapy or combined immunotherapy and a vaccine. Fakhri hopes that HPV monitoring will give both patients and doctors an early warning of the need for intervention and that therapeutic vaccines will prove useful. At Johns Hopkins University, I'm Elizabeth Tracy. It's great to have water on Mars, but Apple Music is still sucking. - Jake Mohan (@DependentClause) September 29, 2015 New MacArthur Fellows are out! And so I'm still writing Alison Bechdel on all my checks. This year's geni include Ta-Nehisi Coates, who recently made a case about reparations and explained what was between the world and him and who is preparing to write a new black panther series for Marvel Comics. Also Ben Lerner, author of the outstanding novels Leaving Atocha Station and 10:04, whose literary research into impostor syndrome should be fueled by this award for years to come, and Lin-Manuel Miranda, the composer of Hamilton, who is the only musical I've ever seen media people lash out about. Just come in whenever everyone comes in for free. They perform Hamilton non-stop, 24/7, from that day until all the people on Earth have seen it at least once. Other new fellows include many people who either save the world or puppeteers. Medium raised \$57 million from Eggs and other common suspects. Business Insider Biz Carson argued that Medium's big plans are monetizing its role as Silicon Valley go to the PR channel. Meanwhile Axel Springer Business Insider acquisition has just passed, with the German company paying \$343 million to own a total of 97 percent of Henry Blodgett's piece of privileged life website.1 Sarah Jeong interviewed PETA's lawyer who is suing on behalf of the man's photo gallery A crested macaque named Naruto, claiming that the monkey owns the copyright to the famous monkey selfies. You can imagine that this interview is great, but it's better than you imagine. Do you know who really represents anything? Black Mirror creator Charlie Brooker.2 dystopian what to do if phones, but too much of the series has been picked up by Netflix for twelve new episodes. Naturally, people have already started offering new storylines, including Motherboard (Amazon Dash Button) and Brian Feldman (a good app is actually bad), Francis Ha! There's y'all in check! - Baumbachsta Rhymes (Not and I am a ray of clean energy now.) - Josh Gondelman (@joshgondelman) September 29, 2015 What if Longreads, But Too Much? A what? No: Beer with a beard. I'm pretty sure that zopie is a joke. San Francisco's slumbering studio Doze is real though. Mercury in retrograde right now? Today's Longread Technology Management Most of you won't care about: Twitter engineering efficiency lead Peter Seibel on how to actually make engineering teams efficient. Today's song: Smashing Pumpkins, Rocket Tab you with a smile, and cut you as you want me today in Tabs mwamp wamp wamp Fast Company wamp mwamp mwamp your email wamp waahhhh @rustyk5. Charlie Brown, are you even listening? I said your dog was hit by a car, you can at least pretend you care. It's a very simple thing to do all you need to do is box the toothpick thumb tackRubber strips of paper cut a hole in the box on the toptack thumb tack and make a hole on the big holeput tooth pick in the hole and press down put the gum around the tooth pick up the hole on the other side and put the rubber band around this toothpick alsoThen repeat, repeat, Making a hole with a thumb tack and put in a toothpick and then put on an elastic band and repeat that then it should look like a picture aboveThen on the sides of the guitar will be your drumsThen there at go.now go and play this interesting project of mine. I post it here because it seems that someone has reposted my old Make:projects content here without my permission or any credit to the original author. The original story of my project is Matt Richardson from Make: Magazine is still there. here's my WordPress page from back to the day. old guitar was too good to be scrapped. Tools:JigsawMetal rulerSoldering ironcordless drillmath compasssoft pencilRelevant Parts: broken guitarsSpeakers (2)Speaker wireshort wooden screws (8) first measured where I wanted to place the speakers using a ruler or I measured the center of the guitar and drew the center of the line parallel to the guitar neck (see picture). I then used a mathematical compass to circles that must be cut. Note: Make sure when drawing circles to give speakers enough distance from each other. I suggest drawing a circle on the sound hole first as it will give you an idea of how much space you have left to play. After drawing the second round I started cutting. I suggest weighing the guitar down with something heavy to prevent vibrations while cutting holes with the puzzle. Start gently, and if there is too much extravation add more weight. After cutting out the first speaker hole I used a wireless drill to make a small hole in the center of the second lap to be able to cut out the second speaker hole. I then drilled a hole in the bottom of the guitar to thread the speaker wire through. Note: Give yourself enough slack and tie the knot to prevent cables from accidentally snatching from the speakers. I used iron solder to attach wires to the speakers. You may find that old speakers tend to have more than enough solder on them already making a good connection. (If not, just add a little more. :)) Now all I have to do is screw the speakers on the guitar using wooden screws. I suggest first placing the speakers as you see fit and marking where the screws should go in. then pre-drill the marked stains to prevent the wood from splitting, then turn the screws in. Participated for the first time Author Our editors independently research, test, and recommend the best products; You can find out more about our review process here. We may receive commissions for purchases made on selected links. What we like about Rich, the classic Fender sound is a relatively portable beautiful, unique design That we don't like the slightly expensive Only Channel No Master Volume Most guitarists are well aware of the value of the tube amp, while the technology can feel old and sometimes fastidious, there really is no substitute for the sound of a high-quality tube driven into a rich, powerful overdrive. But most tube amplifiers are old have an unfortunate quality weighing a ton. The Princeton Choir is one of the most legendary amps of all time, and Fender's '68 custom update brings a small amp tube of goodness into the modern era. At 12 W Tube power and with a 10-inch Celestion Ten 30 speaker, this oent or gnarliest amplifier is available. But this vintage-inspired scheme gives you a lot of shiny clean stock, making it the perfect amp for guitar pedals and for bedroom players. Manual wired tube sockets that support 2 6V6 power tubes, 3 12AX7 pre-fending tubes and one 12AT7 The pipes actually disintegrate a little quieter than the true '68 Princeton amplifier this remake is based on. This is because Fender decided to reduce negative reviews by intentionally giving true amplifier overdrive at much lower volumes. And, because there is Silver face panel with blue accent and beautiful blue light jewelry indicator, this amplifier looks part, too. What we like a lot of volume is the Famous Fender Tube Sound Two Switch channels Which we don't like very heavy bit expensive Finicky for repair When people talk about vintage Fender tube sound, the '65 Twin Amplifier is almost certainly what they say. Many amplifier manufacturers have tried to release vintage emulating options, and many are gimmicky, but Fender is not one of them. From Princeton to Bassman amplifiers, almost all Of Fender reissues are not only painstaking attempts to recreate the circuitry and tubular sound of the originals, they're just cool. Fender Twin '65 Reissue gives you two Jensen 12-inch speakers (hence the Twin Name) and an 85 W pure heat tube all along with this beautiful fizz you only get by clicking the wing just the last halfway. There are two channels on board, vibrato-based tubes, perfectly implemented spring reverb and classic blackface cosmetics 60s vintages. It's a great amp if you're looking to gig on that classic Fender sound. What we like about the hand-wired quality of a ton of volume stereo speakers is that we didn't like the heavy and bulky Premium Price Tag Limited on board the equalizer next to Fender and perhaps Marshall, there really isn't a brand that commands as much respect for tube amplifier technology as Vox, and the AC30 is the one you want, both for history and sound. Interesting fact: the AC30 is the amplifier that the Beatles used when they first embarked on their arena touring years and realized that the day's technology amplifier was just not loud enough to catch up with the need for their music. But when they tried, it was the AC30 they put their trust in and it makes sense because this thing absolutely crushes in the rock club setting. There are three ECC83 tubes in the pre-force and four EL84s in the power amplifier section, giving you an insanely punchy amount of stock as far as power is concerned. And those 30 W will make a big difference because it pumps through two 12-inch Celestion G12M speakers. Vox has even installed matching Ruby Tubes to make sure you take full advantage of the entire dynamic range. It also has a standard two-channel Top Boost and a normal Vox setup, so you can pump really cutting the treble through the mix. And all this comes in a birch cabinet in a retro cream coating for a natural high-frequency fading and a pretty sweet look. What we like about the four high-quality speakers classic vintage design Warm, tube sound quality What we did not like Not very portable takes up a lot of volume to break limited control on board When you are looking for an amplifier installation enough for a pristine, substantial jazzy tone, you will need with a lot of volume and stock so you don't push too far into the distorted territory when you get to a higher high The Fender Bassman series has been offering guitarists a lot of clean, warm sounds for more than half a century. The reissue of '59 from Fender, like the rest of their reissues, offers a pro-level quality that is almost unsurpassed by any modern amp manufacturer. It offers a 50-w clean energy tube pumped through four 10-inch speakers. There are American made GT-6L6 pipes, stepped-up 12AX7 pipes and original 5AR4 tube specifications to make this thing sound as close to the original as humanly possible without having you buy an actual vintage unit. It comes in a finger-sharing pine cabinet with lacquered tweed coating, which looks part, too. The controls don't add a ton of bells and whistles (only with volume, magn up, presence and equalizer), but since the goal is to emulate the original, it's important to keep things focused. What we like about Loud's stylish wooden tone design is enough for small Gigs Handy tilt back construction That we didn't like a little heavy No included slipcover Limited on board the effects Fishman has a lock on the acoustic amplification industry, both with acoustic amps and acoustic guitar pickups themselves. The company is constantly coming out with great new iterations on their Loudbox series, but if you're looking for a top-line premium acoustic boost, the Loudbox 120-watt Mahogany Limited Edition amp is about as pro as you can get. The 120 does not expand on smaller amps to the inputs (there are only two more), but it expands to power and processing power as well as versatility. Two channels each will allow you to connect a guitar/keyboard or vocal microphone, meaning it's a great setup for a singer/songwriter. It offers 120W pushed through an eight-inch speaker and a surprisingly single soft-dome tweeter, giving you plenty of sparkle and letting the whole spectrum shine. Each channel offers separate dedicated equalizer and feedback controls, while there is a separate effects engine to add a little color to your sound with reverb, chorus, flanger and delay. It's all combined into a balanced output to send it into a great installation stage (which makes this great little-dedicated monitor, too). Overall, it's about as full as you can expect from an acoustic-only amp. What we like is the rugged and road-ready light, small, and portable Excellent Orange sound quality That we don't like the limited volume for gigs Simplified on board control No included speaker cabinet If you say compact amps, you're more likely to talk about the head, and given that most players are going to pump their sound through the club system at a concert anyway, why waste your energy dragging a super-heavy vintage guitar? The Tiny Terror Line is a great option for those looking for something a little transportable, but still all tube. The tube installation offers two EL84s, three 12AX7s and one 12AT7, which gives you a unique blend of trumpet sound. Sound. A four-channel preamp that offers you a nice, unique control over high amplification sound, and with 15W power, you'll hit that high output quite easily. There's also a fading switch that lets you knock this puppy back up to 7W if you're doing some bedroom jamming. Overall, it's a simple little amp without a ton of bells and whistles, but it's perfectly normal for the amp you're probably looking for to cart around a bit. And because of this go-kart, Orange even throw in the concert bag for that. What we like about the high-quality Waza Craft Dynamics Tons on board the effects of Tube Logic vintage decay emulation that we didn't like heavy for solid state amp a slightly expensive slightly limited control set of Katana Boss line is a perfect example of what solid state amps can do when you pair them with quality digital signal processing. A lot of solid body amps suffer from a dry, sterile sound that doesn't respond well to play. Katana addresses that with their pipe logic design, which tries to recreate the feel of tube amps - perhaps the most important intangible quality when buying one. But the sound quality here is really interesting, too, because they offer 58 customizable Boss Effects and included a Boss Tone Studio editor dial in hyper-specific tone specifications, no matter what your settings are. He pumps it all up at 100 w in a custom Waza 12-inch speaker for a fully giggable combo amp with perhaps no need for external guitar pedals. What's cool here is you can also dial in amplifiers and cabin emulators to make these effect-altered sounds come across in any amplifier you want. And you can patch it all together, so when you're on stage you can trigger a patch with one foot stomping and be completely typed in. What we like about the super-unique design of additional features such as Bluetooth Streaming Expandable Control app What we don't like a bit gimmicky somewhat confusing with deep menus Not enough volume Just last year, Line 6 dropped an interesting amplifier to market - one aimed at people who want a Bluetooth speaker to watch and a guitar amp feature set. On some level, it wasn't a big surprise because a ton of speakers from Vox to Marshall all started offering a kind of Bluetooth speaker option, acknowledging that the consumer audio market is arguably more lucrative than the guitar-only audience. This 150W guitar amp offers a five-way stereo speaker setup that will fill the room with sound and give you some great bodies to listen to full blends. There are several digital modeling options with 200 amplifiers and effects on and that means that if you're looking to plug in the guitar, this amp is obviously not slouching. There are four on-board pre-installed options that allow you to call back settings at any time, but there are also also and a USB connection that is great for listening to music for fun and cueing up a mix to play along with the guitar. But most importantly, Line 6 put a ton of research and development into how this thing looks, because they are designed for this product to be a real bargain guitar amplifier and a cool-looking living room Bluetooth speaker. This is a true all-in-one option for guitarist and music lovers alike. What we like is the very affordable Tons of Light Presets and portable that we don't like a little quiet for the band to play a somewhat confusing interface Some presets sound fake and thin Fender amplifiers cover a lot of ground, both historically and in their price range. While you can get custom store amps that hover north of \$2,000, you can also dip into the sub-\$200 space for the perfect beginner-friendly practice amp with a quality Fender. The Mustang LT25 is the smallest member of the Fender range of amplifiers. It's perfect for beginners because it's affordable, of course, but it's also great because of how many options are loaded in,0 driving the device, there are 25 W solid power with a practice-friendly 8-inch Fender-designed speaker. There's a USB outlet hack to record in your computer and headphones exit for a quiet bedroom play. But, it's digital modeling that makes it really great for beginners. With 30 pre-loaded presets that range from Silky Solo lead tones to classic breakup blues, the early guitarist won't be left wanting sonic inspiration. And, since these presets consist of 20 different amplifier models and 25 individual effects, you can edit and create your own sounds, besides the fact that Fender has downloaded in. When Yamaha released a series of THR desktop guitar amplifiers they had this exact problem in mind. These small rectangular amplifiers are perfect for your studio desk or side table in the living room. Mark II brings an updated design and better quality components. Inside the amplifier are two 3.1-inch, 10W speakers that provide a nice well rounded sound, though lacking a bit of bass and punch. But this is partly by design, because this amplifier is designed for small amplifier practices, perfect for hashing ideas or playing some quick riffs on the fly. What's really cool is how much baked in the feature set. There are several amplifier models built into which give you to clean, crisp or full of screaming distortion sounds. In addition, there are modulation effects such as chorus and phase modulation, as well as reverb and delay. And, because there are aux-in, Bluetooth capabilities, and even wireless wireless batteries (if you choose the W model), this little amplifier is kind of like a Swiss Army knife practice amps. What we like about the simple on-board effects of Small, portable form factor Amazing live performance features that we don't like a little bit of a little quietly No Battery Power Category amplifiers often referred to as acoustic guitar amps is a very specific, often sporting wooden-toned designs and some very specific features aimed at live singer/songwriter performances. Boss ACS Live is a modern example of this, with a ton of useful features. At its core, it's a 60-watt, solid-core amplifier with a 6.5-inch wufer and a tweeter to take care of the highs. This small speaker, though lacking bass, will actually push a respectable amount of sound. There are two channels, one of which is oriented towards acoustic guitar - with the effect of equalizer, chorus/delay and reverb - and a channel designed for vocals with built-in harmonizer and reverberate. There's also a built-in looper that can be called either a facial amplifier button or included footswitch. All this in itself will make it a great grab and go amp for small coffee shop gigs or busking. But the boss has put in some very clever features, too. There are independent anti-feedback controls to help with the always famous acoustic guitar squeal. There's also that aforementioned vocal harmonizer, which actually uses chords and key signatures, the specified chords you play on the guitar to put the top and bottom harmonizer layer on the vocals you sing into the microphone. To emphasize how cool it is, just imagine it this way: You sing the lead tune and play the chords on the guitar, and just by pressing the button, you can add two perfectly to the setting of the background of the singers who belt the notes in the key you play on the fly. When most harmonizers work in parallel intervals alone, it's really impressive to have a boss-brand known for the next level of guitar effects-innovation so heavily inside the amp itself. 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