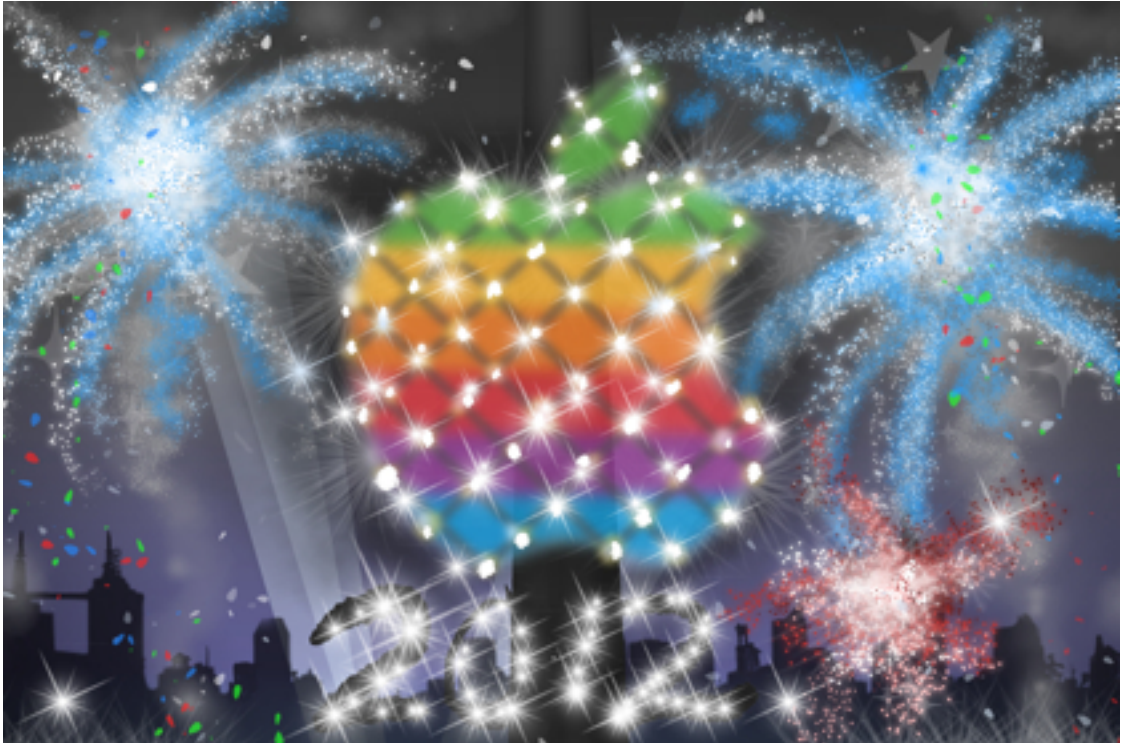


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*About This Particular Macintosh: About the **personal** computing experience.™*

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Welcome

by Robert Paul Leitao, rleitao@atpm.com

Welcome to the January issue of *About This Particular Macintosh!* The new year brings hope of renewed economic growth, and it promises to be an exciting year for Apple product enthusiasts. In this month's *Welcome* we will take a quick look back at 2011 and highlight expectations for the next twelve months.

Apple's Monster Quarter

Apple's fiscal year ends in September, and each fiscal quarter is usually 13 weeks in length. Because the 365-day year is not wholly divisible by seven, every six years an additional week is added to the first fiscal quarter. FQ1 2012—which began on September 25, 2011 and ended on December 31, 2011—spanned 14 weeks and included the immediate post-Christmas shopping week. For the quarter, Apple is expected to report record revenue in excess of \$40 billion, and many of the independent analysts who track the company expect earnings for the 14-week period in excess of \$11 per share. In calendar year 2012, Apple is on track to surpass HP to become the nation's largest technology company.

The MacBook Air

While much has been written about the iPad, less mention has been made in the press about the popular MacBook Air. Apple's lightweight laptop has come into its own in the era of portable devices. In FY2012, the Macintosh will become a \$25 billion business for Apple. The company's oldest and most enduring product line is attracting new buyers by the day and providing Apple with market share gain in the US and around the world.

China

The world's most populous nation is now Apple's second biggest market. In FY2011, China was the only nation outside the US that generated more than 10% of the company's revenue total. Between now and next year, many expect Apple to add a second major iPhone carrier on the mainland, further boosting Apple's product presence in the Asia-Pacific region. In FY2012, Asia-Pacific may supplant Europe as Apple's second biggest product market.

In FY2013 that begins next September, only one-third of Apple's revenue might be generated from US sales. The company's ongoing global expansion into currently underserved markets will support revenue and earnings growth for the next few years.

The iPad

In April, the iPad will enter its third year of release, and there's already much anticipation for the third edition of the company's tablet product. In the 21 months that the product has been available, there's been quick adoption of the iPad in the K-12 market, and developers are moving swiftly to release apps for content creation as well as content consumption. The

iPad is in demand as a design tool and productivity device as much as it's enjoyed for reading electronic books and for viewing TV shows and movies.

The iPad is disrupting the market for Windows-based portables and is complementing the MacBook Air's rise in PC market share. Although the iPad is not currently classified as a conventional personal computer, it is already changing the way consumers view personal computing products.

The iPhone 4S

A new agreement with Sprint has made the iPhone 4S available to customers on the three largest domestic cell phone networks. The December quarter also marked the first holiday season in which the iPhone was available to Verizon customers. Strong iPhone sales will bolster the results in Apple's "monster quarter." The new handset's global rollout will continue well into 2012.

Our January Issue

We thank you for joining us this month and every month as the editors of ATPM chronicle what we call the "personal computing experience."

Our January issue includes:

[MacMuser](#): The Best Use for a Kindle

Pondering the steady pace of progress—from beer, to bread, to publishing—leads Mark Tennent to find the ideal use for a Kindle.

[MacMuser](#): It's Got No Blinking Light

Sometimes, something has to go missing before you realize it was ever there.

[The iPad Chronicles](#): Apple's Ghost of Christmas Yet to Come

In this month's excerpt from *The iPad Chronicles*, Robert Paul Leitaio writes about Apple's Ghost of Christmas Yet to Come.

[PEBKAC](#): On Being Locked In, and Getting What I Want Out

When it comes to e-reading, it's often not as simple to get out what you want as it is to get it in.

[Segments](#): How Did This Happen?

Dave Trautman recalls his FrankenMac in this sequel to last month's *Getting to Know My First Macintosh*;

[Desktop Pictures](#): Easter Island

James Craig shares new images from Easter Island.

[Out at Five](#)

Matt Johnson's series, *Out at Five*, has looked at the workplace and its boundaries from all angles, revolving around many of the same characters from his former series, *Cortland*. Matt is taking a hiatus after this month's strip. He is unsure if *Out at Five* will return, but will stay in touch with ATPM to share whatever comes next.

[The Spinning Beachball](#)

Apple has provided a means to quantify music obscurity.

[Review: The Future of Looking Back](#)

David Ozab reviews a book that discusses the difference between real and virtual artifacts and asks insightful questions, such as how to reminisce about our lives when we no longer have physical objects to hold on to.

[Review: ZAGG/Logitech Keyboard Case for iPad 2](#)

The ZAGG/Logitech Keyboard Case is the perfect accessory for those seeking to use their iPad 2 as a full-fledged mobile computing platform.

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E-Mail

Out at Five

Best strip yet.

—*Grover Watson*

Desktop Pictures

Beautiful! I wake up in the morning and see my background and it just makes me smile. Is this picture for sale? I would like a bigger version in my guest bedroom. Thank you for making my life brighter!

—*Sterling Byington*

All desktop photos that appear each month remain copyright of the original photographer/artist. Often there is contact information for the submitter by clicking the Description link under the photo. In this case, it just says Matthew Glidden, who is on ATPM staff. Click the Cover page of this issue and scroll down to find Matthew's name in the staff. His name is linked to e-mail and you can inquire about other uses.

If a particular image has no contact name and/or method available, e-mail editor@atpm.com for assistance. We often have contact information on file even though the photographer requested to not have an e-mail address linked publicly.

—*Lee Bennett*

We'd love to hear your thoughts about our publication. We always welcome your comments, criticisms, suggestions, and praise. Or, if you have an opinion or announcement about the Macintosh platform in general, that's OK too. Send your e-mail to editor@atpm.com. All mail becomes the property of ATPM and may be edited for publication.



The Best Use for a Kindle

In the 1970s and 80s, Britain's brewing industry underwent huge changes as small independent breweries were amalgamated into the large computer-controlled factories we have nowadays. This also meant the loss of some of the country's favourite beers, replaced by bland brews that were made for shelf-life rather than taste.

They were truly dreadful, gassy drinks, which many would say tasted the same going down as they did coming out an hour later. CAMRA, the Campaign for Real Ale, represented public opinion and became the most successful consumer group in Europe. The country saw the rise of small artisan breweries making beers with flavour as the aim, and slowly, public houses reinstalled their hand pumps and publicans learned how to tend to living beer.

There needs to be a similar movement to campaign for real bread. Even the best supermarket loaves have a list of ingredients including things you can't even pronounce, let alone want to eat, unlike proper bread from artisan bakers who make bread for its flavour and texture using only flour, yeast, salt, and water. It is strange that the French, as a nation who value their bread, are buying soft and pappy loaves from supermarkets. The same bread would remain on the shelves and unsold in UK shops. This is in the birthplace of Louis Pasteur, where the French choose sterilised milk over fresh pasteurised.

In the 1980s and 90s, another industry also went through complete upheaval as offset litho and desktop publishing ousted the old hot metal presses. Designers replaced most of the people involved in printing who became redundant because their skills weren't needed. Ten years later, content creation has become where the smart money is as desktop publishing is being ousted by digital publishing.

The recession has seen many publishers and book packagers move away from traditional, wet printing and into short-run digital output, but even they are being moved aside as the artisan book makers come to the fore. Armed only with a text editor, a modem, and a handful of ideas, they can get their books published and on sale at Amazon. It doesn't mean that their books are any good, though.

This is how some see the new [small Kindle](#). The screen size is limited, grey-scale, and without a backlight. While the memory holds a library of titles, reading on the Kindle's screen is an acquired taste. However, I have found the ideal use for a Kindle.

Even with large amounts of time on my hands during a sojourn in the hospital recently, there was no way I could get into [Steve Jobs's biography](#); the book is just too large and heavy. We didn't have a Kindle when I ordered it, so I'm stuck with trying to read a book

the size of a family bible. Which, in a way, is exactly what it is: a bible for all the Apple disciples, of which I am one.

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It's Got No Blinking Light

Ever since we can remember, before going to bed or going out for a while, we always check around the house and office. In the daytime, it's to shut the doors so that, when burglars break in, opening a door will damage their eardrums as our alarms set off a cacophony of deafening bells. At night, it's to make sure the Macs are behaving themselves.

Looking into the office, we see at least 25 neon lights glowing from all the little boxes of electronics. Some pulse slowly as if the devices they're attached to are snoring; others blink rapidly as an iPhone or iPad checks for mail. We have always wondered what the cumulative effect of 25 or so consumers of milliamps will be to our carbon footprint, but they all stay lit unless we go on holiday.

Recently, we checked the office and both felt something wasn't right. There was a subtle difference that eluded us, but neither admitted it to the other until a chance remark in a conversation about a film we were watching. The movie concerned the mysterious goings-on at a school where a "malevolent presence" roamed around, bumping off people one-by-one.

Of course, none of the victims ran away when they entered the room containing the "presence." Instead, they stood awaiting their fate as the camera focused over their shoulder onto the slowly solidifying mist.

It was the same with our office. Something was wrong, but we couldn't tell what. We could stand looking around the room, checking under desks to where the snakes live or into the corners where the spiders hang out. But nothing showed up. Then realization came to us.

The new iMacs have no blinking light.

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The iPad Chronicles

by Robert Paul Leitao, rleitao@atpm.com

Apple's Ghost of Christmas Yet to Come

In the famous novel by Charles Dickens, Ebenezer Scrooge is visited on the night before Christmas by Ghosts of Christmas Past, Present, and Yet to Come. The story, which has endured many popular adaptations, ends with the conversion of a miserly and miserable man to a gentleman who carries with him the hopeful and generous spirit of Christmas to the end of his years.

I have followed Apple since the release of the original Macintosh in early 1984. I have witnessed and written about the tragedies and triumphs of the company's past, its present, and Apple's potential for growth in the years yet to come. Today I see a storied enterprise with a colorful past befitting its own novel, yet an enterprise that maintains a youthful, almost playful approach to the product strategies that will yield success in those years yet to come.

Apple's Ghost of Christmas Past

I remember a time when the word "beleaguered" had become a de facto prefix to the company's corporate name. The company that many consider the first modern tech industry IPO and the company that claims to have ignited the personal computer revolution became stodgy and stubborn like the character in the Charles Dickens novel.

In the mid-1990s Apple didn't lose its leadership in the PC market because Windows PCs were better. Apple lost its leadership because the CEO at the time bet on the brand name rather than innovation to deliver revenue and margins. The Performa line of Macintosh computers nearly drove the company to oblivion.

It was a twist of fate and a combination of products for content creation and content consumption that reversed Apple's fortunes. The return of Steve Jobs, the nimble and diminutive iPod, the iTunes Music Store, and a revamped line of personal computers sparked one of the great corporate revival stories of the past one hundred years. It was innovative thinking that started Apple, and it's the continued spirit of innovation that recently delivered the company's first \$100 billion fiscal year.

Although Apple has invested heavily in building global brand awareness, innovation, not the brand name, is delivering record revenue and earnings. Apple has learned from its ghosts of the past.

Apple's Ghost of Christmas Present

For the holiday season of 2011, Apple released a compelling line of new smartphones, and the company is a global leader in the emerging market for tablet-style products. This

quarter Apple will generate revenue of over \$40 billion and earnings of more than \$11 per share.

Apple Competes With Device Makers, Not Operating Systems

Contrary to popular opinion, Android handset makers compete more with one another than they compete with Apple. Apple's biggest challenges are maintaining the pace of product innovation and meeting demand with supply when refreshed products are initially released.

Absent innovation, Apple cannot sustain strong rates of revenue and earnings growth. Only in the absence of adequate supplies of newly released Apple products can competitors establish or sustain a lucrative foothold in any of the company's primary product markets.

The Kindle Fire Is Not an iPad Competitor

The subsidized Kindle Fire is designed to sell content distributed by Amazon. The Kindle Fire is sold at price points well below the Apple iPad's entry price. If anything, the Fire is expanding the market for tablet-style products and is not diminishing the iPad's potential for growth. The success of the Kindle Fire will be determined by the amount of post-purchase content Amazon can sell to device owners. Success will not be measured by the vague claims of Amazon as to how many Kindle Fires might have been sold.

From the company's inception, Apple has been primarily a device maker. Apple distributes content because content sells devices. Apple develops its own operating systems as a means to differentiate its devices in the market and as a means to create devices with enhanced functionality and uses.

The Macintosh Remains an Important Component of Apple's Product Strategy

This fiscal quarter Apple will sell more than five million Macintosh personal computers for the first time in the company's history. For the second consecutive quarter, Apple will sell more than one million Macintosh computers through the company's retail stores. Last fiscal year revenue from Macintosh sales reached \$21.783 billion, and this fiscal year revenue from Mac sales will surpass \$26 billion. Apple is the nation's #3 PC maker and may reemerge among the world's top five PC makers as early as this year's fourth fiscal quarter.

Apple Remains Undervalued

Apple's nominal share price only seems expensive. At December 9th's closing price of \$393.62, the company is trading at only 14.22 times trailing 12-month earnings, and at the end of the last quarter \$87 in cash stood behind every outstanding share. Apple is trading at a deep discount to anticipated FY2012 and FY2013 rates of revenue and earnings growth. I maintain a [\\$640 price target](#) on the shares.

Apple's Ghost of Christmas Yet to Come

Apple's future is at least as promising as the company's colorful past. In calendar year 2012, Apple will surpass HP in revenue to become the nation's largest technology company,

and it is on track to reach one-quarter trillion dollars in revenue as early as the first fiscal year yet to come. This fiscal year Apple will surpass \$170 billion in revenue and \$46 in earnings per share.

The Law of Large Numbers Is Not Limiting Apple's Growth Rates

I first wrote about Apple and the Law of Large Numbers 18 months ago. At this time the axiom still does not apply.

In the current fiscal year, more than 75% of Apple's revenue will be generated from products introduced since 2007. Last fiscal year domestic sales represented less than 40% of Apple's \$108.249 billion in revenue, and as early as next fiscal year more than two-thirds of Apple's revenue will be derived from regions outside the United States. Asia-Pacific is Apple's fastest growing region, and sales inside China surpassed 10% of the company's revenue total last fiscal year. This vast geographic region will continue to produce extraordinary rates of revenue growth over the next few years. Apple still has only one authorized iPhone carrier on the mainland, and India remains virtually untapped for sales of Apple products.

Brazil and Russia are underserved markets. Along with other emerging economies, there are plenty of regions around the world in which Apple has yet to establish a significant sales presence. Geographic expansion will create attractive rates of revenue and earnings growth for the foreseeable future. The world's population has surpassed seven billion. Even now only a fraction of the world's population has ready and convenient access to Apple products.

Apple Will Continue to Develop New Products

Apple's future isn't limited to the company's current product portfolio. Apple continues to develop new products while finding new ways to make product sales and distribution more efficient. The success of the company's global retail store network lends itself to new product development and new product distribution.

At the center of Apple's success is a culture of innovation. The essence of the company's growth is that as an enterprise it cannot and will not stand still.

Although for a time in the 1990s it appeared characters similar to Jacob Marley or Ebenezer Scrooge ran Apple, the return of Steve Jobs focused the company's talent and resources on new opportunities and the rewards that come through constant innovation. Only when the company attempted to rest on its laurels did it confront the reality of losses and the possibility of demise.

Apple in the Years Yet to Come

In the years yet to come, Apple can become the first global enterprise to reach \$1 trillion in market cap. But this will occur only if Apple continues to innovate, continues to develop new products, and continues to enter currently underserved and untapped markets. The ghosts of Apple's past remain ever present. Like the outcome in the Charles Dickens story, Apple's Ghost of Christmas Yet to Come will herald opportunities for renewal and the chance to

maintain a youthful and even playful approach to the company's product strategies. But these opportunities will last only as long as the company chooses to never again stand still.

It's innovation that will always drive Apple's success.

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On Being Locked In, and Getting What I Want Out

Though I own a Kindle e-reader, I find I still do most of my electronic reading on my iPhone. Whether it's in the [Kindle](#) app, or Barnes & Noble's [Nook](#) app, or Apple's own [iBooks](#) app, I always have my iPhone with me. Thus, I can always read an e-book, even if I left a dead-tree version, or my Kindle, at home. At any rate, I've noticed something about these three reading apps.

Before we get to my observation, a quick word on these apps' respective libraries and purchasing systems: yes, you are locked in. A Kindle book cannot be read in the Nook app, nor can the Nook book be read in iBooks. And while iBooks books are based on [EPUB](#), Nook books are based on [eReader](#), and Kindle books are a derivative of the [Mobipocket](#) format. All of these are wrapped in digital rights management (DRM) software, which is unique to that particular app/vendor. In other words, when you buy a Kindle book, any reading of that book has to be on a Kindle device or app. *Forever*.

For many folks, this isn't a problem. They have a long history ordering paper books from Amazon, or buying them at a brick-and-mortar Barnes & Noble, and they're comfortable continuing to give that company their business. I am one of those people, and I've given both of those companies part of my book-buying business over the years.

My problem with the whole e-book thing is that, unlike the dead-tree edition of a book, I can't—with limited exceptions—loan it to a friend, or donate it to a library or other organization when I'm done with it. The other problem is, what if this vendor goes out of business? Or shuts down this component of their business? Sure, that doesn't sound remotely possible with the three companies in question, but who among us would have thought, 15 years ago, that Lehman Brothers wouldn't exist today? Yes, they can take up a lot of physical space, and are susceptible to the elements, but a well cared-for paper-based book may just have a better of chance of making it to the second half of the century.

This is a continuing problem that authors, publishers, and readers have to dance around. To not have DRM means books are more easily pirated, and authors lose out on royalties, while publishers' costs increase. As a content creator myself, I'm fully aware of the need to protect one's work. Yet at the same time, I'm a content consumer, and I find myself at war within, given that I'd rather have the same easy choice with e-books that I have with paper-based books.

So, to my observation: while reading a book in iBooks, I came across an interesting passage, and I have long been a note-taker. In iBooks, it was no big deal to highlight the passage,

copy the text, then paste it into a plain text file on Dropbox with [Notesy](#) for future reference. Yet this simple process is not at all possible with the Kindle or Nook apps, should I find an interesting passage while reading within either of them. Oddly enough, to take notes from something I'm reading in the Kindle or Nook apps, I have to revert to the same process I would use if the book in question were paper-based: I'd touch-type the note into a relevant file while reading from the device propped up next to my iMac.

This, on the face, seems like a simple fix: the Kindle and Nook app developers need to include a Copy Text function. However, knowing several programmers, I know that things are often not nearly as simple as they seem. These developers may also be restricted in some way by Apple's rules for iOS apps—who can say? Still, I'd love to see them implement this in their respective apps.

But why not just highlight the passage that's caught your attention, you might ask. Because, so far as the Nook is concerned, this means you're still stuck always having to flip through the e-book to find what you've highlighted. Amazon gets around this somewhat with the Kindle, however, by collecting your annotations. Whether you highlight, or make a note, it's kept for you at kindle.amazon.com. From there, you can copy and paste directly from a Web page, which is a reasonable alternative to doing it bit-by-bit on your iPhone.

The only issue with that solution on the Kindle, however, is what if you have a book you didn't buy from Amazon? In the week between Christmas and New Year's, I downloaded a novella from an author's blog. He had put it out as both a .mobi file for reading on a Kindle and an EPUB for apps and devices capable of that format. I can put this .mobi file on my Kindle and highlight all I want, but those won't be available to me at the above Web site. Built-into-the-app copy abilities would help solve that. Because you never know when an interesting passage is going to come along.

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Segments: Slices from the Macintosh Life

by Dave Trautman, dave.trautman@shaw.ca

How Did This Happen?

There is a point in the story of Dr. Frankenstein where Mary Shelley's main character comes to the realization that this "new life" he has created is ruining his life. Although I did not recoil in fear when I came to a similar realization, I did ask myself how such a thing could have happened while I wasn't paying much attention.

Before I left my comfortable position with a university, I was able to acquire one of the new beige G3 mini-tower Macintosh computers. I had been using a Power Mac 8100 in my cubicle up to then, and was able to work on projects involving MPEG video capture (with NuBus cards installed), HTML site making (with a variety of writing tools), long-form documents (with FullWrite Pro), slide presentations involving music and graphics (using ClarisWorks of all things), assembled QuickTime VR objects and panoramas (using QTVR Studio from Apple), and was fairly expert at converting files from antiquated software as well as from dead formats (using MacLink Pro and GraphicConverter). TARGA files, anyone?

So, it came to pass where I was needing to replace my first real Macintosh—a Mac II—with a more up-to-date machine capable of similar feats. Although the Power Mac 8500 was attracting a lot of my attention during that year, there also appeared a new generation of Macintosh with a new PowerPC 750 chip that was named the G3. With 266 MHz of clock speed it snapped my head back just how much faster things could be from my original 15 MHz Mac II.

Just as with the Mac II before it, the design of the case was meant to allow access to all parts and to allow for internal upgrading and configuration of the machine in all number of ways. (My 8100 was a pain to open.) The basic G3 machine was heroically faster, the data bus was much improved, it sported a 24× CD drive, and the card slots were now PCI standard; plus it still supported SCSI. I also liked the Iomega 100 MB Zip slot on the front. I'd been using Zip drives on external cables up to then and wasn't enjoying it too much. (Don't start me on parallel cables for Zip either.) I also was beginning to use Jaz cartridges, as well, for storing larger project files. I had a nice comfortable 9 GB external drive running on my work 8100 machine for video projects.

The G3 machine (bought for I believe around \$3,500) boasted a whopping 6 GB hard drive and could accommodate two additional internal drives as well as external SCSI drives. But it also had a video "personality" card which allowed a person like myself to connect to video sources and "capture" video. I had the "Wings" version shipped, but I also dreamed of having a future card for MPEG capture and such. I was really going to move forward with one of these machines.

It is still hard for me to admit after all these years to finding myself swept up in the hysteria and a materialistic acquisition compulsion during those years. Whenever some new capability or feature or peripheral appeared I scrutinized it closely and measured it against my machine's configuration. Many times I was driven by the prosperity of those times to indulge myself in adding on *yet-another* capability.

I did, of course, have an existing addiction to network speeds provided by the university so it was clearly "logical" to install broadband into my home office. I was able to operate with very similar download speeds to those I became accustomed to for the previous few years. A network which was so fast that many of us held LAN parties with Quake battles when the office was closed on a Friday afternoon.

This also introduced me to the compulsive and revenge-filled fantasies of becoming a Quake lord and dealing justice from the barrel of a rocket launcher. Many sweat-soaked afternoons were spent learning the maps and developing counter-strategies against my formidable opponents. The experience taught me a lot about myself. As much as I believed myself to be a pacifist with only an intellectual interest in engaging in mock battle on a virtual field-of-play, I quickly discovered the base instincts at work when one's rising sense of outrage at being "fragged" for the 36th consecutive time brought out the "revenge beast" within me to roar with unbounded retribution for those who had wronged me in this mythical land.

But my relationship with my new G3 Mac was intended to be a mature one. A sober and thoughtful one reflecting my new family responsibilities and my ever-expanding future of digital opportunities. At first it was possible to simply re-arrange some of the tables and counters and filing cabinets in my home office to make a place for this new machine. My trusty LaserWriter was just as happy getting PostScript data from this machine as it had been from my older Mac II. My ever expanding collection of software and shareware was also quite comfortable within the System 7 and later Mac OS 8 environment.

Within months of leaving the university I was offered a very lucrative and challenging position with a new company that was happy to pay me twice what I had been earning before then. It was a high-pressure project with an enormous number of dancing variables and a level of exactness for which I was already skilled at delivering. The work was fascinating and yet drove me crazy at times. On reflection, I think I can say this was around the time my control over my Mac G3 modifications began slipping away.

At first it was just part of a "wave" of change which meant getting some PCI cards for the machine to be able to use USB devices like a scanner. Then it was adding a 40 GB drive to the inside and then another 60 GB drive later on. I was using the machine for a lot of document creation and for handling the enormous amount of reference material required for my work. And perhaps a bit of a "split personality" developed, switching from a Windows 95 machine in the workplace each day back to a Mac G3 machine when I got home, which may have contributed.

My hard drive started to load up on kiddie software like KidPix and others. I had vast stretches of SimCity urban planning which I had created during those long Sunday afternoon

naps my wife and child would be taking. And I had a growing collection of QuickTime material along with various edits I was doing.

As my take-home pay grew, so did my desire for more features. And then, at the office one day, our senior IT person walked in with a copy of Mac OS X in his hand. He too was a fiend for the Macintosh, and we shared many a smile between us when various Windows systems would fail around the facility for things we knew the Mac would never do. In fact, it was during this time that the “I Love You” virus appeared and took down the entire operation for most of a day.

The new and colourful iMac had been released in those years, and our office managed to create a single workstation for it in order to handle some small video and audio work we were doing as part of the larger project I was managing. The people who were given this new Mac to use had no idea their boss was a Macintosh “fanboy” and were surprised when I would show them better ways to edit and process media as well as show them key commands they didn’t know the Mac could do.

But in my home office I had created a *FrankenMac*.

It probably wasn’t actually anything more than a completely filled up mini-tower with all the RAM and drive space and PCI cards it could hold. But when I made the decision to replace the G3 CPU with a G4 chip, I think I finally leapt from the ledge and was on a final trajectory down to that scary place we all know exists within us. Once I felt the draw of the obsession take hold of me, there was no going back. I had a copy of Mac OS X and I was empowered by the alchemy of the genius which is XPostFacto to believe that I could surgically alter my original PowerPC G3 750–driven machine so it might be capable of running the latest operating system from Apple. ([XPostFacto](#) is a utility from Other World Computing which helps to install and boot Mac OS X, Mac OS X Server, and Darwin on certain unsupported systems.)

A new G4 chip arrived with instructions on how to replace the previous one. Apple’s engineers made this process about as simple as anyone might ever want it to be. You just had to pre-install a startup extension to recognize the new chip, and then shut down the machine. The design of a G3 tower (like some other models) allowed one to get into it very quickly. The ZIF-socket was easy to get at, and within 10 minutes I was ready to boot up my new creation. And boot it did.

This only fed my obsession further. I was more determined than ever to enrich my computing experience with the new Unix-based OS and wanted dearly to see that Jaguar screen for the first time. I then spent almost all of my free time in the next three weeks working with the XPostFacto patch to install and run Mac OS X 10.2 on my machine. That “Jolly Rancher” interface with the pin-stripe window treatment was going to have to wait until the author of XPostFacto got back to me about why my particular Macintosh was not responding as described in the notes.

But not long after I sent away a question the author got back to those of us who were having Beige Tower troubles and issued a version and some further instructions to handle

the “video” issue, which this particular model presented to his OS patch methods. Once this was dealt with my machine actually did boot up into Jaguar.

My sense of satisfaction, heck my sense of unrestrained glee, lasted for about eight months. Here I was using a Mac not meant to handle this new OS, and I was able to explore a new desktop, extra features, and a whole new look for the Mac. It was a joy to behold and allowed me to find out a lot of things. I was learning to bring up Terminal and send direct commands to the subsystem, and I was finding out how to live without “extensions” loading along the bottom of the screen. And I spent many hours with the new iCal and iMovie and new screen-savers. The only fly in my ointment was with FullWrite Pro, which seemed to get jammed up by the Jaguar operating system and did not want to run. Even with the Classic environment available to me it just would not run. I learned later that it was a flaw in the Apple OS which took two more versions before it was patched over—allowing my FullWrite program to return to a limited life.

Around this time the problems began.

It isn't without some level of recognition that a person finds themselves farther along a road they were exploring than they originally expected to travel. But here I was in the midst of the dense jungle of intermingled hardware and software without a clear idea of how I got there. And when my machine first started to freeze up, after about an hour into use, I just thought it was some small thing which needed a tweak. After all, I was supposedly fully aware of all the changes I had applied to my hardware and software. I then got back onto a treadmill of updates, drivers, and complete re-installation steps and even replacing ribbon cables inside the machine. I dove head-first into the deepest of these Amazonian waters only to find slippery eels and elusive solutions swimming below the surface.

It was a FrankenMac to be sure. It did not operate as it was intended. It was not made up of the same parts I started with. It was running a brain too big for the processors on board. And it was beginning to suffer digital seizures at random moments. I even became convinced that my Internet connection was contributing to system crashes I was experiencing. This was the extent of my delusions about what I was doing.

I was not facing up to the reality of what was happening. I was occupying an ever smaller place within which my FrankenMac would remain reliable. I was no longer confident of completing a document without some sort of glitch rearing itself up and taking me away from the task at hand. From booting up to shutting down I was spending a larger and larger percentage of my time dealing with the machine instead of the task or documents I wanted to be working on.

It might have been something my wife remarked one day, or it might have been something I read in a forum, or it might have been something I overheard at work, but eventually I was struck with the futility of my efforts. Perhaps the constant stress of my everyday work had blinded me to the slippery slope I had crawled out onto, but it was literally months of fidgeting and tweaking, and reorganizing and reformatting before I was able to take a mental step backward and survey the sum total of what I had created for myself.

The diminishing returns had finally overtaken the sheer joy of modifying my Mac G3/4. It was around this time that my project at work was nearing completion and I was feeling more comfortable with my family's prospects. So I set out to learn more about these new flat-screen iMacs which had been popularized recently. A gleaming new iMac landed on my home-office desk (reducing the clutter significantly) around the same time some very angry people flew some aircraft into some buildings in New York and Washington and the world outside changed forever. At the same time, my world at home was finally free of the tyranny of my own misguided dream of building a FrankenMac to serve my every need.

Needless to say, I am quite cured of my compulsions to have every new thing and to think up ways to modify my Macintosh machines. I am forever on guard against taking any first step toward entering that nightmare again. Today my FrankenMac is comfortably deceased in a large Apple product box in my storage area with the brain removed (the original G3 chip was put back) and the EIDE hard drives taken out. The other USB, FireWire, and SCSI drives are also packed away—having been cloned and cleared of their data.

This might be a cautionary tale for future Macintosh owners, and certainly the current Mac Pro tower has a very attractive set of expansion options for someone who wants to go down that road. But I am fully recovered from my self-inflicted wounds. Sometimes I find myself reflecting back on those years and wondering if what I experienced was similar to what so many PC users were going through with those innumerable clone boxes and versions of Windows and drivers and peripherals. *But then I don't want to think about it.*

This is a continuation of the story begun in last month's [Getting to Know My First Macintosh](#). Copyright © 2012 Dave Trautman. Dave is a Media Specialist working in Canada, with a special background in Media Effects, who has been using a Macintosh computer since 1988. The Segments section is open to anyone. If you have something interesting to say about life with your Mac, write us.



Desktop Pictures

James Craig, <http://jamescraigphotography.com>

Easter Island

We need new desktop pictures each month. [Write](#) to us!

This Month's Desktop Pictures

This month we feature a continuation of the photo series from [ATPM 17.10](#). ATPM reader James Craig reported on his first trip to Easter Island in [ATPM 13.06](#). He's been going back for three to four months every year, and his project now has a [blog](#), a [book](#), and a free [screensaver](#).

It began as a project to spend “a year on Easter Island” shooting B&W. When we had to come home for an emergency after five months, we arranged to finish in 2007. In the process we made friends and have much more reasonably priced places to stay now and keep going back, fine tuning the project. This time will be spending more time shooting videos with the Canon 5D.

An all Mac and Canon (and Epson printer) project. Began project shooting film, scanning and printing. Within months I was shooting digital—hence over 20,000 exposures from which to draw the screensaver—drove my wife nuts asking her to sit there looking through Aperture and point out shots to export.

At home here I have a Mac Pro (getting a little age). I take a MacBook Pro with me. Without my Macs, this would have been between nightmare and impossible. The iPad really helps too. My wife takes a number of books on it with her (oddly Amazon is accessible from overseas while B&N is not). I use Bento so I can take all my records, including screen-size images from the book, with me at all times. Definitely a Mac family, including all our grown girls.



[View Pictures](#)

Contributing Your Own Desktop Pictures

If you have a picture, whether a small series or just one fabulous or funny shot, please send it to editor@atpm.com and we'll consider publishing it in next month's issue.

Previous Months' Desktop Pictures

Pictures from previous months are listed in the desktop pictures [archives](#).

Downloading All the Pictures at Once

Some browsers can download an entire set of desktop pictures at once.

Safari Create a workflow in Automator with these three actions:

1. Get Current Webpage from Safari.
2. Get Image URLs from Webpage. Get URLs of images linked from these webpages.
3. Download URLs.

iCab Use the Download command to “Download all linked files in same folder” and configure the limits to download only the linked images.

OmniWeb Choose “Save Linked ▸ Images...” from the File menu.

Placing Desktop Pictures

Mac OS X 10.3.x Through 10.7.x

Choose “System Preferences...” from the Apple menu, click the “Desktop & Screen Saver” button, then choose the Desktop tab. In the left-side menu, select the desktop pictures folder you want to use.

You can also use the pictures with Mac OS X's built-in screen saver. Select the Screen Saver tab which is also in the “Desktop & Screen Saver” System Preferences pane. If you put the ATPM pictures in your Pictures folder, click on the Pictures Folder in the list of screen savers. Otherwise, click Choose Folder to tell the screen saver which pictures to use.

Mac OS X 10.1.x and 10.2.x

Choose “System Preferences...” from the Apple menu and click the Desktop button. With the pop-up menu, select the desktop pictures folder you want to use.

You can also use the pictures with Mac OS X's built-in screen saver. Choose “System Preferences...” from the Apple menu. Click the Screen Saver (10.1.x) or Screen Effects (10.2.x) button. Then click on Custom Slide Show in the list of screen savers. If you put the ATPM pictures in your Pictures folder, you're all set. Otherwise, click Configure to tell the screen saver which pictures to use.

Mac OS X 10.0.x

Switch to the Finder. Choose “Preferences...” from the “Finder” menu. Click on the “Select Picture...” button on the right. In the Open Panel, select the desktop picture you want to use. The panel defaults to your ~/Library/Desktop Pictures folder. Close the “Finder Preferences” window when you are done.



Out at Five

by Matt Johnson, mjohnson@atpm.com

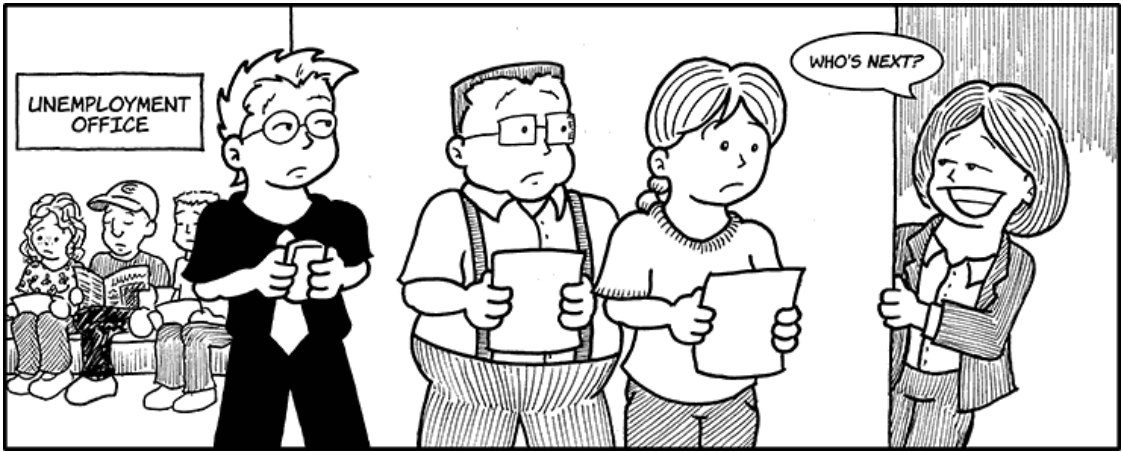
Bob's House



Downstairs



Moving On



Some people have been asking me already whether I'm going to end this comic. Honestly, I'm not sure, but I'm definitely taking a hiatus. The comic as we know it has pretty much come to and end either way.

There are a couple reasons for this. First, *Out at Five* is based primarily on experiences I had at a job I left several years ago. The career I have now is at a company that very much has its act together, so the daily inspiration I got from the stupidity swirling around me isn't there anymore. I think that's a good thing.

Second, I just became a parent a couple weeks ago, and I knew well in advance that this would change several things. As a new dad, I couldn't be sure how much spare time I'd have to work on a comic. I also had a feeling a new little baby in the house could be the spark of a whole new set of comics in the future. I wanted to leave my options open.

Third, I just wasn't happy with the comic anymore. I love drawing, but I felt like I'd exhausted all the good ideas in my head. I felt like I was forcing the comics out rather than letting them flow. I'd lost my muse and wanted to get it back again.

I started planning the end of my comic several months ago, and I knew the last comic—posted December 5—was going to be unexpectedly dark. The biggest lesson I've learned in my career is that jobs come and go, but the important things in life are those that happen after five o'clock. Bob's character has lived a life wrapping entirely around his business. Nothing mattered more to him than being in charge of his little company, and when it crumbled all around him, he felt like his life was over. Everyone else in the strip was able to move on, but he wasn't. He's the kind of person I remind myself not to become—life is family, friends, and the fun you have when you're not on the clock. Don't waste your life lining someone else's pockets and funding someone else's dream. When you're asked to close the door and sit down, be ready to have something to cling to other than the job you're about to lose. Life is more than that.

If I start drawing comics again, you'll learn about it at [ATPM](#) and [OutAtFive.com](#). I can't say for sure what's coming next, but I'll be eager to find out soon.

Thanks for reading.

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The Spinning Beachball

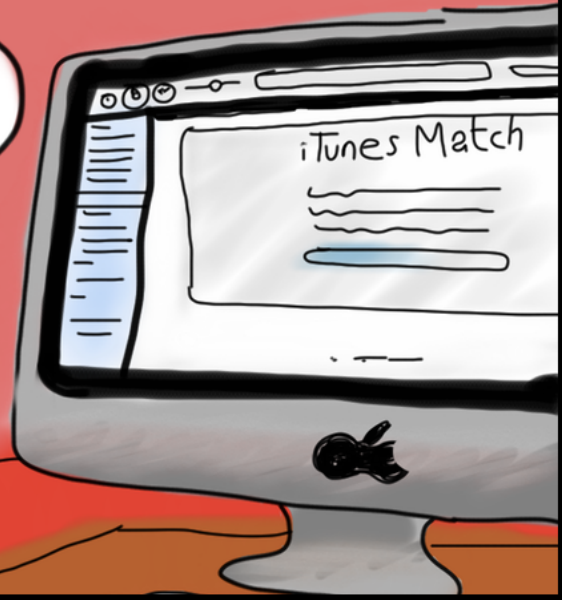
by Grant Osborne, <http://grantosborne.com>

THE SPINNING BEACHBALL

by grant osborne

Music snobs in selected countries now have a new way to prove how obscure their taste in music actually is...

yeah? well mine only matched 12%!



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Book Review

by David Ozab, <http://fatherhoodetc.wordpress.com>

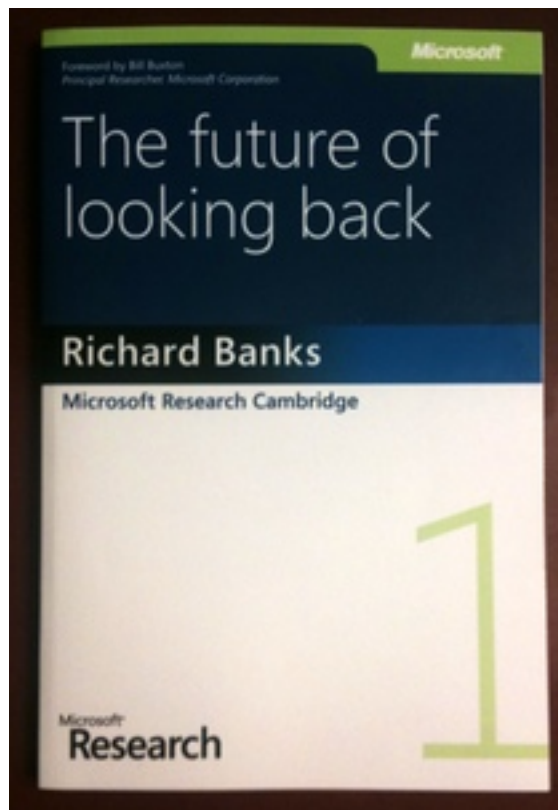
The Future of Looking Back

Author: Richard Banks

Publisher: [Microsoft Research](#)

Price: \$29 (Daisy, ePub, Mobi, PDF e-book); \$25 (print); \$30 (print and Daisy, ePub, Mobi, PDF e-book); \$10 (Kindle)

Trial: Cover, table of contents, forward, first pages, and index at [Amazon.com](#).



As I sit at my laptop writing these words, I am surrounded by objects: a bookcase full to overflowing, pictures on the walls, photo albums tucked into a file cabinet, and a closet full of clothes. A room filled with stuff—some practical, some sentimental—and at least some of it will last long enough for my daughter to have to sort through someday.

Yet will these objects be the most important things I leave behind decades from now? What about the thousands of photos my wife has taken? Or the hours of video we've recorded?

What about all the words I've written and will write—millions I hope—before I die? All these “objects” are just as real to me, and will be just as real to my daughter, as the items that fill this room. But they are not real in the same sense. They are data—an uncountable string of zeros and ones—that reside on one or more hard drives, some in this house and others on remote servers. What about them?

In *The Future of Looking Back*, Richard Banks discusses the difference between real and virtual artifacts and how our acts of reminiscence will change as more aspects of our lives become digitized. He asks several intriguing questions: What will replace the shoeboxes filled with photos and the collections of vinyl records and CDs? What kind of heirlooms will we leave behind? How will we reminisce about our lives and the lives of those we love when we no longer have physical objects to hold on to?

Physical vs. Digital

In Part I, “Stuff and Sentimentality,” Banks explores the difference between the physical and the digital and the advantages and disadvantages of each. He contrasts the aging of physical objects, and how the scuffs and scratches they accumulate over time add to their history, with the perpetual perfection of digital data. He also discusses the planned obsolescence of digital devices and wonders if the computers, cameras, phones, and MP3 players we treat as disposable carriers will ever be viewed the same way as vintage furniture, old record players, or transistor radios. And what about the digital files themselves? With the ability to perfectly duplicate text, photos, video, and music, is there any point in distinguishing between originals and copies? Will this cheapen the way we look at an e-mail stored on multiple devices or a series of tweets spread across the Internet versus a handwritten letter or diary?

Stages of Life

In Part II, “A Digital Life,” Banks looks at the way each stage of life intersects with our digital environment. Like many parents, I have hours of video tapes of my daughter, chronicling all the milestones of her young life. I've edited a few of these in iMovie, but the bulk of them still sit on DV tapes and may remain there for years. Will they still be viewable decades from now? Maybe I should transfer them while my DV camera still works.

The section on adolescence gave me pause. I recall the immense embarrassment whenever my dad would haul out the 8mm projector and show the movies he made of my first year, and as much as I love to talk about and write about my daughter now, I need to keep in mind that in a few years she may not appreciate the attention on her as much as she does now. That said, I now own a VHS tape of my dad's home movies and have shown them to my daughter. The embarrassment fades in time.

I also related to the section on adulthood—recalling how my wife and I have kept all the e-mails we exchanged from the beginning of our relationship—and wondered about the section on seniors. My own parents never kept up with the digital age—they never even owned a computer. Everything I come across that belonged to my mom while she was

alive—and everything of my dad’s that I will one day have to sort through—is physical. Most of what my daughter will eventually inherit won’t be.

The last stage of life, of course, is death, and the chapter “A Digital Death” gives this difficult topic a sensitive treatment. How do we grieve, how do we honor, and how do we maintain a continuity of relationship with the deceased through the legacy they leave behind? How does legacy change when it resides mostly in the virtual world?

Physical From Digital

In Part III, “New Sentimental Things,” Banks speculates how “radically different the digital things of our future might be.” He talks about capturing real spaces in virtual environments and bringing virtual objects into real space. He shows different ways in which people make artifacts from digital data, such as jewelry that captures the patterns of binary code or the shapes of sound files. And he wonders about the things we put online and where these things are—if they can even be said to have a “place.”

The book asks many critical questions regarding the act of reminiscence within a digital world, and in each chapter Banks offers numerous examples of products developed by the programmers, engineers, and designers at Microsoft Research that attempt to bridge the divide between the physical and the digital. For me, on first reading anyway, these suggested solutions were the weakest part of Banks’ presentation. In most cases they seem artificial, like they’re trying too hard to graft the characteristics of older objects on their newer equivalents. Any real, lasting solutions to these issues will need to grow more organically out of the problems they attempt to solve rather than being imposed from the outside.

That said, this book’s greatest strength is that it starts a conversation that could very well lead to the organic solutions I find myself longing for as I read. Banks includes insightful discussion questions at the end of each chapter that are sure to inspire minds far more suited to solving these problems. The challenge has been extended. We await the reply.

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Hardware Review

by Christopher Turner, cturner@atpm.com

ZAGG/Logitech Keyboard Case for iPad 2

Function: Stylish hardware keyboard for iPad 2.

Developer: [Logitech](#)

Price: \$80

Requirements: iPad 2

Trial: None



It only makes sense if one is to review a keyboard designed for use with the iPad that one's review is typed completely on that keyboard. So that's what I've done for the ZAGG/Logitech Keyboard Case for the iPad 2. Designed by the former and sold by the latter, the keyboard case has the same silver aluminum look on the exterior as the back of the iPad, while the chiclet-style keyboard is all black plastic. And while the keyboard seeks to mimic the chiclet-style of Apple's MacBooks and [aluminum keyboards](#), the size of each key is much smaller. Nevertheless, I'm doing a pretty decent job of touch-typing on this thing.



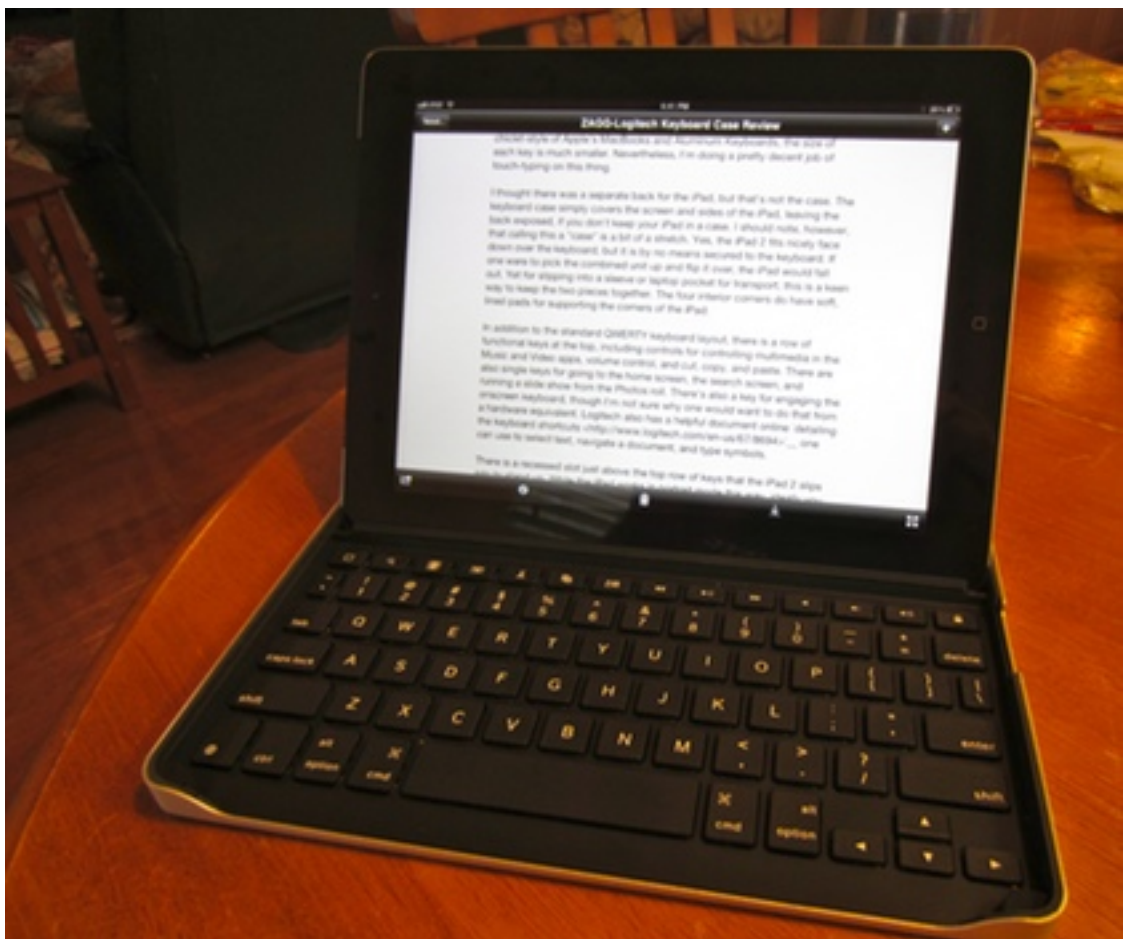
The ZAGG-designed Logitech-built Keyboard Case for the iPad 2.

I thought there was a separate back for the iPad, but that's not the case. The keyboard case simply covers the screen and sides of the iPad, leaving the back exposed, if you don't keep your iPad in a case. I should note, however, that calling this a "case" is a bit of a stretch. Yes, the iPad 2 fits nicely face down over the keyboard, but it is by no means secured to the keyboard. If one were to pick the combined unit up and flip it over, the iPad would fall out. Yet for slipping into a sleeve or laptop pocket for transport, this is a keen way to keep the two pieces together. The four interior corners do have soft, lined pads for supporting the corners of the iPad. The fact that the iPad doesn't lock into place for transport is the sole reason this product didn't earn our highest rating of "Excellent." If you're going to advertise something as a case, it better act like one.



The iPad 2, nestled in.

In addition to the standard QWERTY keyboard layout, there is a row of functional keys at the top—including keys for controlling multimedia in the Music and Video apps; volume control; and cut, copy, and paste. There are also single keys for going to the home screen, the search screen, and running a slide show from the Photos roll. There's also a key for engaging the on-screen keyboard, though I'm not sure why one would want to do that from a hardware equivalent. Logitech also has a helpful document online detailing the [keyboard shortcuts](#) one can use to select text, navigate a document, and type symbols.



Working on the Keyboard Case review.

There is a recessed slot just above the top row of keys that the iPad 2 slips into to stand up. While the iPad works in portrait mode this way, ideally you want to flip it on its side for landscape viewing. This gives it much more of a notebook look and feel. Because the ZAGG/Logitech keyboard is Bluetooth-based, you're not limited to having your iPad stuck in the provided slot. When I first began typing this review, initially as a "these are my first impressions while I practice typing on it" sort of exercise, I kept my iPad in the Griffin Survivor case it normally resides in. (We have three boys, ages 8, 3, and 9 months. Trust me when I say that the Survivor case is a necessity in our household.) Pairing the iPad 2 with the ZAGG/Logitech was very easy, with handy instructions provided.



The battery for the keyboard case is internal and non-removable by the user. It charges via a USB-to-micro-USB cable, provided by Logitech. There is a physical on-off switch for the unit, to preserve battery life when the keyboard is not in use. When you flip the switch on,

a small light just above the switch will come on briefly to let you know it has power. The provided cable does not come with a power adapter. You can either plug the keyboard into your Mac to recharge, or use your iPad's power adapter. Using the latter, it took about two hours for our keyboard to become fully charged. The power light blinks during charging, then goes solid when fully powered up. Logitech claims the battery charge will last "several weeks" with "average use," and they suggest the keyboard be charged about once a month.



For those worried about the keyboard case's aluminum backing getting scratched up, ZAGG/Logitech does provide four small rubber feet to place on the bottom. In addition to helping provide protection for the keyboard case's high-grade finish, the tiny rubber feet also ensure that the case, as well as your iPad, don't go sliding around. (This is handy if you're using it on an airplane seat tray.)



Overall, this is a pretty nifty setup, and I definitely see this helping to make the iPad even more of a notebook/netbook replacement for many people, so long as they do not have large fingers. My own hands are fairly average, and as I stated above, I haven't really had any problems typing up this review, or a handful of e-mails. If I didn't already have an 11-inch MacBook Air, I could see this combination fulfilling the bulk of my mobile computing needs.

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FAQ: Frequently Asked Questions

What Is *ATPM*?

About This Particular Macintosh (ATPM) is, among other things, a monthly Internet magazine or “e-zine.” ATPM was created to celebrate the personal computing experience. For us this means the most personal of all personal computers—the Apple Macintosh. *About This Particular Macintosh* is intended to be about your Macintosh, our Macintoshes, and the creative, personal ideas and experiences of everyone who uses a Mac. We hope that we will continue to be faithful to our mission.

Are You Looking for New Staff Members?

ATPM is looking to add more regular reviewers to our staff. Though all positions with *About This Particular Macintosh* are volunteer, reviewing is a great way to share your product knowledge and experience with fellow members of the Macintosh community. If you're interested, contact ATPM's Reviews Editor, [Paul Fatula](#).

How Can I Subscribe to *ATPM*?

Visit the [subscriptions page](#).

Which Format Is Best for Me?

- The **Online Webzine** edition is for people who want to view ATPM in their Web browser, while connected to the Internet. It provides sharp text, lots of navigation options, and live links to ATPM back issues and other Web pages.
- The **Offline Webzine** is an HTML version of ATPM that is formatted for viewing offline and made available in a Mac OS X disk image. The graphics, content, and navigation elements are the same as with the Online Webzine, but you can view it without being connected to the Internet. It requires a Web browser.
- The **Print PDF** edition is saved in Adobe PDF format. It has a two-column layout with smaller text and higher-resolution graphics that are optimized for printing. It may be viewed online in a browser, or downloaded and viewed in Apple's Preview or Adobe Reader on Macintosh or Windows. PDFs may be magnified to any size and searched with ease.
- The **Screen PDF** edition is also saved in Adobe PDF format. It's a one-column layout with larger text that's optimized for reading on-screen.

How Can I Submit Cover Art?

We enjoy the opportunity to display new, original cover art every month. We're also very proud of the people who have come forward to offer us cover art for each issue. If you're a

Macintosh artist and interested in preparing a cover for ATPM, please e-mail us. The way the process works is pretty simple. As soon as we have a topic or theme for the upcoming issue we let you know about it. Then, it's up to you. We do not pay for cover art but we are an international publication with a broad readership and we give appropriate credit alongside your work. There's space for an e-mail address and a Web page URL, too. Write to editor@atpm.com for more information.

How Can I Send a Letter to the Editor?

Got a comment about an article that you read in ATPM? Is there something you'd like us to write about in a future issue? We'd love to hear from you. Send your e-mail to editor@atpm.com. We often publish the e-mail that comes our way.

How Can I Contribute to ATPM?

There are several sections of ATPM to which readers frequently contribute:

Segments: Slices from the Macintosh Life

This is one of our most successful spaces and one of our favorite places. We think of it as kind of the ATPM "guest room." This is where we will publish that sentimental Macintosh story that you promised yourself you would one day write. It's that special place in ATPM that's specifically designated for your stories. We'd really like to hear from you. Several Segments contributors have gone on to become ATPM columnists. Send your stuff to editor@atpm.com.

Hardware and Software Reviews

ATPM publishes hardware and software reviews. However, we do things in a rather unique way. Techno-jargon can be useful to engineers but is not always a help to most Mac users. We like reviews that inform our readers about how a particular piece of hardware or software will help their Macintosh lives. We want them to know what works, how it may help them in their work, and how strongly we recommend it. Please contact our [reviews editor](#), before you begin writing, if you have a piece of hardware or software that you'd like to review.

Which Products Have You Reviewed?

Check our [reviews index](#) for the complete list.

What is Your Rating Scale?

ATPM uses the following ratings (in order from best to worst): Excellent, Very Nice, Good, Okay, Rotten. Products rated Good or better are ones that we recommend. Okay products get the job done. We recommend avoiding Rotten products.

Will You Review My Product?

If you or your company has a product that you'd like to see reviewed, send a copy our way. We're always looking for interesting pieces of software to try out. Contact reviews@atpm.com for shipping information. You can send press releases to news@atpm.com.

Where Can I Find Back Issues of *ATPM*?

[Back issues](#) of *ATPM*, dating since April 1995, are available in DOCMaker stand-alone format and as PDF. In addition, all issues since *ATPM* 2.05 (May 1996) are available in HTML format.

What If My Question Isn't Answered Above?

We hope by now that you've found what you're looking for (We can't imagine there's something else about *ATPM* that you'd like to know.). But just in case you've read this far (We appreciate your tenacity.) and still haven't found that little piece of information about *ATPM* that you came here to find, please feel free to e-mail us at (You guessed it.) editor@atpm.com.

