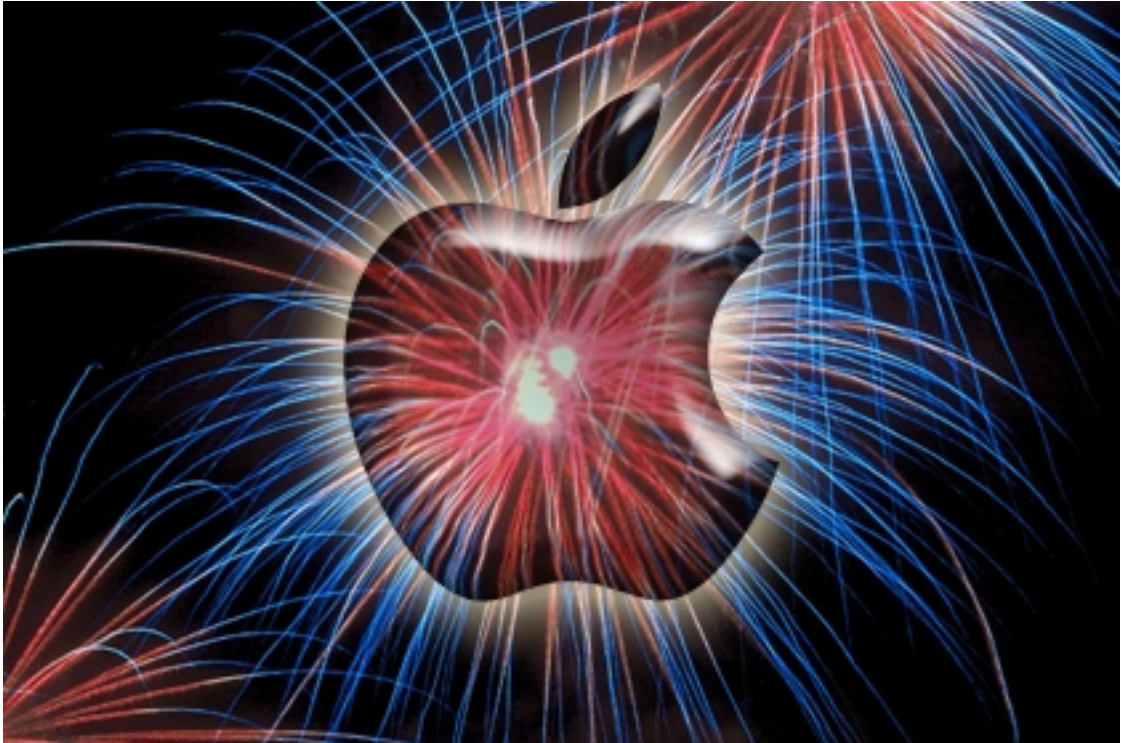


# ATPM

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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](mailto:rleitao@atpm.com)

Welcome to the July issue of *About This Particular Macintosh!* The 2011 baseball season is in full swing. No matter the fact that Michael Tsai and I are Red Sox fans, we're opening this month's issue by paying homage to one of the legends of the game who came to fame while playing in pinstripes. It's not his career stats we'll highlight but a few of the colorful things he has said over the years and apply those phrases to Apple.

## iCloud Envy

The editors of ATPM have been celebrating what we call the “personal computing experience” since 1995. The first issue of ATPM was uploaded to Apple's quickly defunct [eWorld](#) service. eWorld was Apple's first effort at online services. It opened in 1994 and was always under construction until construction abruptly ended in early 1996 with the termination of the fledgling service.

We covered the debut of Apple's [iTools](#) service in early 2000. It was a collection of free services that offered subscribers a mac.com e-mail address. In July 2002, iTools was transitioned to a fee-based service called mac.com. In July 2008, mac.com was renamed MobileMe. In June 2011, iCloud was announced as the new nameplate for Apple's cloud-based services. iCloud will offer [most of](#) MobileMe's services but without the annual subscription fee. Quoting Yogi Berra, “It's déjà vu all over again.”

For those of us who have endured nine years of fee-based services under the mac.com and MobileMe monikers, we have a bit of iCloud envy for those just starting now with the newly named suite of free services.

## If the World Were Perfect, It Wouldn't Be

Continuing with Yogi-isms, Apple caused a rift in the company's product universe by not announcing a late June release date for the iPhone 5, and at press time no official mention of the new phone has been made.

In the absence of real news about the iPhone 5, there's been much speculation. Some have suggested that the new iPhone 5 with Apple's A5 chip and representing the 5th iteration of the phone will not be called the iPhone 5 but the “iPhone 4S.” Think about that for a moment. Then disregard it.

Among the hundreds of millions of Apple product users worldwide, many have come to admire the company's attention to detail, the intuitive nature of the company's products, and the near perfect way Apple devices are designed with the end user in mind. Some product users are disappointed that Apple didn't keep to what might be considered a perfect timetable for the release of this year's new iPhone.

But product development takes time, and for a product that may sell over 100 million units in the year following release, component supplies and manufacturing capacity impact when the phone can come to market. The iPhone 5 will be released by the end of September. If Apple attempted to maintain an annual June release date for the latest version of the iPhone, it would have been “déjà vu all over again” as customers endured long lines throughout the summer waiting for iPhones in chronically short supply.

## **It Ain't Over 'til It's Over**

Apple has now surpassed Microsoft in market capitalization (the total value of the company based on share price times the number of shares outstanding), quarterly revenue, and quarterly earnings. But efforts to surpass Apple's old nemesis in other metrics haven't stopped.

What began as a bitter feud between Apple and Microsoft over the “look and feel” of the Mac when Microsoft emulated much of the Mac's GUI in the development Windows continues today in a global rivalry that stretches across multiple product lines including PCs, smartphones, and now tablet devices.

Microsoft remains one of the world's largest developers for the Mac, and via iTunes Apple has become one of the world's most successful developers of software for Windows. We don't know when this rivalry will end, but the new version of Mac OS X that becomes available this summer and the recently updated iMac line of personal computers demonstrate that Apple is keeping up the fight on the battleground that started it all: the market for personal computers. Yogi never said it better: “It ain't over 'til it's over.”

## **The Future Ain't What It Used to Be**

We'll close this month's *Welcome* with a reference to one more Yogi-ism. When the first issue of ATPM was uploaded to Apple's eWorld server 16 years ago, it was a vastly different era of personal computing than the era in which we live today. We've enjoyed the opportunity to chronicle the development of new products and celebrate the ways in which technology has enhanced our ability to live and communicate. Our world seems to get smaller by the day, yet more interesting by hour. “The future ain't what it used to be,” and the possibilities of what the future may be get more interesting by the minute.

Our July issue includes:

### **Bloggable**

A monthly summary of Wes Meltzer's blogosphere news, originating from his Pinboard feed. This month: iOS/Android/Windows Phone links, iCloud Nine, iOS Everywhere, Lodsyst, Windows 8 vs. iOS, and more.

### **MacMuser: The Biggest Tossers in Europe**

Mark Tennent ponders what all that bandwidth gets us.

## **PEBKAC: Lions, and Airs, and iPads, Oh My!**

There are three certainties in life: death, taxes, and change. Nowhere is the latter more prevalent than in the tech industry, and Apple is forcing change for its own benefit, rather than waiting to respond to what others might do.

## **How To: Make the Most of TextEdit**

A really in-depth look at TextEdit. There are hidden depths in that little program.

## **Desktop Pictures: North Texas**

Chris Turner shares a variety of shots from around his north Texas home.

## **Out at Five**

Matt Johnson's new series, *Out at Five*, looks at the workplace and its boundaries from all angles, revolving around many of the same characters from his former series, *Cortland*.

## **The Spinning Beachball**

In this cartoon by Grant Osborne, a user gets more than he bargained for with Apple's Time Machine application.

## **Review: MacTVision 3.5**

This streaming content management utility meets its goal of the user spending less time looking *for* content and more time looking *at* content.

## **Review: StoryMill 4.0.1**

David Ozab is impressed with this novel-writing software, save for not being able to properly format the style of his text.

## **Review: YouTube Converter HD 2.9.1**

A simple tool to save and convert YouTube videos that loses the "best value contest" to its only-a-few-dollars-more sibling product.

*Copyright © 2011 Robert Paul Leitao. Robert Paul Leitao is a contributing editor at ATPM and is author of the [Posts At Eventide](#) and [The iPad Chronicles](#) blogs.*





## A Tutorial on Resolution

Those ppi numbers are really just guidelines. What is important is how many pixels of the image are projected onto a given area of your eye's retina. In other words, if a 6-inch-wide, 150ppi photo looks OK to you when viewed from a distance of one foot, then if the photo is enlarged by a factor of a hundred (so it's 600 inches—50 feet—wide, and has all of 1.5ppi), and is viewed from a hundred feet away, then it will look just the same to you, because the two images will be the same size on your retina.

So, bottom line, *if* those “enormous banners and billboards” are never going to be viewed close up, then making them from a “150ppi” source image may be perfectly fine.

—*Isaac Wingfield*

## MacMuser: The Lion Wores

Agnetha speaking in English with a Swedish accent, man, that would be hot.

—*Steve*



Actually, you can still have a Swedish or German speech synthesizer speak English, and it will indeed have an accent. Although the accent will be pretty heavy. I think an accent slider control would be awesome.

—*Mark Medonis*



I only know English. Which new Lion voices would work best for me? I am glad that the voices are being upgraded. I thought some of the voices were funny, but not practical for reading. I am a blind user, and I use Allix for reading.

—*Edwin Yakubowski*

Yes, indeed, Lion's voices are intriguing, but until it is released we don't know which voices will be available.

I have heard most of the English ones, and they have a unique accent for each version of English. Be they Australian, New Zealand, Indian, American, Canadian or any of the English speaking parts for the globe. I speak English English as spoken by the Queen, and to my ears they all sound very accurate.

—*Mark Tennent*

## MacMuser: New Vistas on Lion

Take a look at the open source [SheepShaver](#). It emulates a PowerPC, and it lets you run Mac OS 7.5.3 through 9.0.4 on a bunch of systems, including Snow Leopard and even Windows and Linux. It's not perfect: installing it is a little bit quirky, and I don't know if your bar code scanners will work, but it does a lot of things well. Definitely worth a try. Installation instructions are at [emaculation.com](#).

—*Biff*



Ahhh, the old “How much do I need this?” question. I haven't yet gone beyond Mac OS X 10.4.11, partly because my main desktop machine, a sturdy used G4 AGP, has just refused to die.

—*Avery Ray Colter*

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## Because No Column Is Complete Without Some iOS/Android/Windows Phone Links

### [One iOS User's Blog of Android Experiences](#)

Ryan Heise decided to keep a running blog of his experiences using Android, coming from the background of an iOS user. I'm following it, so I can keep up, but he's had some surprising insights. Here's a couple of my favorites: "An unexpected result of switching to Android is that I pull out my phone significantly less." Not sure if that's a good or bad thing for him! Oh, and:

With all of these add-ons and skins and plug-ins, you have to wonder what the actual Android experience is. With iOS, the experience is what Apple dictates... Adding customizations [to Android] have, for the most part, made the experience worse.

### [Chris Clark's Month With the Nexus S](#)

We missed this at the time, but after reading Ryan Heise's experience, I came across Chris Clark's log of his own experience with the Nexus S back in March. The short version is that there are a few small areas where Android is clearly superior (like notifications, why Apple is revamping them in iOS 5) and most of the rest in which Apple's greater attention to polish and better-integrated hardware/software development lead to much better results. So far, my experience with my friends and colleagues has been the same as Clark's: if an Android phone is your first smartphone, it sounds great and you probably love it; and of course if you're a hardcore geek or a Richard M. Stallman fan, you'll prefer Android. But once you've used an iPhone, an Android device is going to seem under-polished. I have a colleague who said almost exactly that after she switched from a Galaxy S to an iPhone.

### [Microsoft Makes More Money Off Android Than Windows Phone](#)

In the fun annals of "other things on which companies make money," Microsoft gets \$5 for every HTC phone running Android because of a patent settlement the two companies made over IP infringement. Horace Dediu does the math and discovers that Microsoft has made \$150 million off Android, and has only gotten \$30 million in Windows Phone revenues to date, at \$15 per license. (He doesn't clarify if that's Windows Phone 7 or all versions of Windows Phone.) That's quite remarkable, isn't it?

### [HTC Cancels Gingerbread Support for Newest Device, then Backtracks](#)

HTC's engineering department made an announcement—via Facebook—that they were going to cancel development work on supporting the latest version of Android, Gingerbread,

on the HTC Desire. Which is basically their newest, greatest device. They said it was because of memory limitations. (Word on the street is that it was HTC's Sense custom user interface that is the memory hog.) However, after a big outcry, two days later they backtracked and said that they would "cut select apps from the release" in order to "resolve Desire's memory issue." Hmm.

### **Apple Keeps Plowing Through iPhone Feature Lists**

Marco Arment observes that, when the original iPhone was released, everyone complained that it didn't meet certain feature requirements: no 3G, no GPS, no copy-and-paste support, no Exchange support, etc., and predicted that customers would flock to an alternative. But they didn't, and with each subsequent release of the iPhone, they have "steamrolled over almost every meaningful advantage that competitors have." iOS 5 brings a new notification system, a hardware camera shutter button, etc. What's left? Are people really holding out for an FM radio or removable battery? At some point you have to acknowledge that the people who make these lists of *missing* features are the sort of people who would never buy an iPhone, regardless of its features.

### **MG Siegler Discovers the Verizon iPhone Slowly Halted Android's Market-Share March**

Writing in *TechCrunch*, MG Siegler runs the numbers on the last quarter of iPhone sales in the US, in which the iPhone became available for sale on Verizon. It turns out, according to a BTIG Research report, that the iPhone is now both AT&T's and Verizon's best-selling phone. According to the market share numbers in the report, the iPhone is actually outselling Verizon's Android devices. As he points out, it's likely that there are still more Android devices being sold than iPhones, but that's not bad for one model of phone versus hundreds. Siegler suggests the doors could really get blown off this one whenever Apple announces the iPhone 5.

## **On iCloud Nine**

### **Apple Tries Again With Cloud Computing**

At WWDC this year, Apple unveiled their new iCloud service for remotely storing user data, including the existing MobileMe services plus iTunes Music Store music. This is, as Timothy Lee writes in *Ars Technica*, now Apple's fourth attempt at creating a cloud-computing service. He argues, and I'm inclined to agree with the argument, that Apple's design-first philosophy works wonderfully for creating discrete products but falls flat relative to Google's engineering-first culture at creating services. Apple needs to find a way to develop the services' requirements, it seems to me, and *then* design a user interface around it, rather than the way that they do go about it. MobileMe had lots of resource and performance issues when it first launched, and it's possible and even likely that they'll have similar issues with iCloud. Lee argues that they should open up a public beta to help iron out the kinks before open launch, like Google does with many of their products.

### **What Does iCloud Mean for MobileMe Subscribers?**

*Macworld* takes a look at what the iCloud announcement means for current MobileMe subscribers: free e-mail, bookmark syncing, and calendar, plus some other features that

they think will likely be included for free (Galleries, iDisk, etc.) and one Apple has already made free (Find My iPhone).

## iOS Everywhere: Not Just a Slogan

### **[Do The White and Black iPhones Have Different Cameras?](#)**

*PC World* noticed that the photos that the iPhone 4 generates are very different in the black and white models. They hypothesize that the color difference caused problems for the sensors, based on the reflectivity of white. In their tests they determined that, although the quality wasn't necessarily *worse* per se, the flash and color performance was definitely different.

### **[Tony Bradley: Move Over, BlackBerry](#)**

Tony Bradley of *PC World* argues that, with the new features Apple has announced for iOS 5 and iCloud, iOS will surpass RIM's BlackBerry as the preferred mobile platform for business. He goes further than I would—I would argue that all that was holding back big companies was stuff like BlackBerry Messenger, improved enterprise IT support, and device cost—but he points out that the e-mail functionality itself will now be better than RIM's, in addition to the ability to maintain a device independent of a PC and all the nifty iCloud stuff. (I think there are going to be security concerns about iCloud in the enterprise, for what it's worth. Big companies with IT departments and server farms are still going to prefer Exchange, which they can host themselves.) It's a bold challenge. How do you replace the de facto platform of businesses everywhere? I think it's already under way.

### **[John Paczkowski: "Consumers Don't Want Tablets, They Want iPads"](#)**

Writing at *All Things D*, John Paczkowski makes an argument we've heard before but that it's always fun repeating. He says, based on sales figures and brand strength, customers are buying the iPad in the same way that they bought the iPod: in replacement for a generic. Fewer than 15% of respondents in a research survey were interested in a 7" model; more than 50% of potential tablet buyers say they plan to buy an Apple device, and the next-closest competitor is Samsung with 13 percent. No matter how many times pundits declare this to be the Year of the Tablet, it seems that people don't want "tablets"; they just want an iPad.

### **[Harry McCracken on iPads vs. Tablets](#)**

Following up on John Paczkowski, Harry McCracken, writing in *Technologizer*, points out that no device currently on the market has an effective answer to the question, "Why should somebody buy this [device] instead of an iPad?" He lists 13 ways in which device manufacturers could differentiate themselves ("more and/or better apps," "noticeably better hardware," "better entertainment services"), but then he points out that very few devices actually meet those bars. It's a solid read if you're curious about why it is that the iPad does so much better than its seemingly carbon-copied competitors.

### **[Apparently, the Samsung Galaxy Tab 10.1 Isn't That Great](#)**

Clayton Morris of *Fox News* is unimpressed by the Samsung Galaxy Tab. (Contrast this with Darren Murph of *Engadget*.) Morris takes a strong line; the hardware is nice, he

says, but who really cares about the hardware—in and of itself—when you buy one to use software? He writes:

I say experience because it's really the software that matters here, not the hardware. Sure, the Galaxy Tab feels nice in the the hand, it's light, it's fast, and it takes okay photos but who cares anymore about that?

I'm not sure I agree with his line of reasoning—the reason Apple has been so successful in the Steve Jobs era is that it marries the great Mac “software experience” that goes back to the original Mac with a great consumer-level “hardware experience”—but when he observes that there are “simply too few quality third-party apps built for Honeycomb worth mentioning,” I think that bears note.

### ***Darren Murph of Engadget Is More Impressed By the Galaxy Tab 10.1***

Darren Murph, writing in *Engadget*, had his hands on a Galaxy Tab 10.1 Limited Edition at Google I/O. He got a regular-model 10.1, which he says is virtually identical except for a software point-release difference (Android 3.1 instead of 3.0) and no design on the back. He was very impressed by the hardware, with particular emphasis on the screen and the weight and overall form factor of the Galaxy Tab 10.1. But he gives Samsung credit for stuff that isn't available, like the Movies section of the Android Market, which he couldn't use because it's only open to Android 3.1 tablets with 3G radio and his model was WiFi-only. This is what John Gruber calls “grading on a curve.” Murph also notes:

[T]he Android Market still isn't home to many tablet apps; Apple just announced at WWDC that the App Store is home to some 95,000 tablet programs. El Goog hasn't shared its numbers in this regard, but it doesn't take an awful lot of poking around to see that it's nowhere near.

Ouch.

## **The Latest in Lodsys Case: Lodsys Files Suit, Apple Fires Back**

### ***Lodsys Files Suit Against 7 App Developers***

In the latest development in Lodsys' patent-infringement case, which happened right after the June edition went to press, the company filed suit against seven iOS app developers (Combay, Inc., Iconfactory, Inc., Illusion Labs AB, Michael G. Karr, Quickoffice, Richard Shinderman, and Wulven Games) in Tyler, TX. According to Lodsys, they moved up when they were going to file suit because of Apple's letter, also released on May 31. I agree with Florian Mueller of *FOSS Patents* here, that what they were really trying to do was pre-empt the possibility that Apple might get a declaratory judgment of non-infringement in another jurisdiction. The company is acting like they're positive they're right, which is not a surprising position for a patent troll to take. Apple perhaps should've moved sooner; but you never know how these things are going to play out.

## **[Apple Moves to Intervene in Lodsys Lawsuit Against App Developers](#)**

*Macworld* reports that Apple has moved to intervene in the Lodsys lawsuit against developers. In short, Apple is arguing that it, not the developers Lodsys sued, should be the defendant in the case, and that they should be able to file a counterclaim against Lodsys. They are now making the legal argument that they made in their open letter to Lodsys, that they are “expressly licensed to provide... products and services that embody the patents in suit, free from claims of infringement.” Apple has already released their proposed counterclaim, in fact, in which they pursue “a declaration that Lodsys’s claims against the developers are barred by the doctrines of patent exhaustion and first sale.” This is all starting to get interesting, if a little legalistic.

## **[Florian Mueller’s Analysis of Apple’s Lodsys Filing](#)**

Florian Mueller, whom I have been quoting a lot in the Lodsys case, has a very astute analysis of Apple’s filing to intervene in the case as a defendant. He suggests that he thinks, even though Lodsys will likely oppose the motion, the company will indeed be admitted as a defendant; and that Apple’s defense is almost exclusively going to be that the case is moot, because of the previously mentioned doctrine of first sale (etc). He also speculates that Apple may be paying the defendants’ legal costs in order to fight other aspects of the case, because there are defenses that it makes sense for the developers to offer that it does not make sense for Apple to offer (notably that the patent itself is invalid or doesn’t apply to the affected products). We won’t know—probably ever—if Apple paid their costs, because they’re bound by a non-disclosure agreement—but I think this is an interesting twist...and a great analysis.

## **Next Round of Windows-Versus-Mac: Windows 8 Against iOS**

### **[Microsoft Releases Windows 8 Preview, Including Touch Interface](#)**

In a fun video to watch, the guys at Microsoft released a preview of how they are building Windows 8. I think it’s a really interesting look, but I was also really struck by how Microsoft is now bringing the Windows Phone 7 UI (Metro) to the desktop, in the same way that Apple is bringing iOS back to the Mac. It’s intriguing. I wonder how well this will work on non-touch interfaces, and it’s still not proven to me that I’m going to want to interact with an upright screen with my fingers. (This is the mode in which I like interacting with my iPad least.) But it’s all very interesting. On the other hand, as John Gruber points out, the production quality of this video is atrocious. I mean, Microsoft is the most powerful software company on Earth. Can’t they do better than this?

### **[Why Windows 8 Isn’t a Good Response to the iPad](#)**

Jason Snell makes a solid argument about Windows 8 and its general unsuitability as a response to the success of iOS and the iPad: it’s built on top of conventional Windows. As soon as the video from Microsoft shows you interacting with ordinary Windows apps with your fingers, that’s where you lose people. Microsoft isn’t willing to commit to the tablet as a distinct device, and release an Office developed for a touch interface. Do they think that sometimes you’ll interact with your hands, and sometimes you’ll interact with a mouse? I’m not sure I understand.

## Odds and Ends

### ***Justin Williams on Microsoft Hoping for Higher Windows 7 App Prices***

Justin Williams—yes, I know he’s become a frequent source here—takes a look at an interesting quote from the guys at Microsoft: “If we can support a higher price point [for apps] that’s good for developers.” He observes that people complain about paying \$5 for an app (like his Elements editor) on the iPhone or iPad, when the same individuals wouldn’t bat an eyelash at paying five or ten times that for a Mac version of the app. (I think this is a perceptual issue; because it’s a phone, or a tablet, and the devices are less expensive, we wrongly think of the apps as less valuable than their desktop counterparts.) But he thinks that Microsoft’s strategy, although it might’ve actually worked for Apple if they’d encouraged it, will likely fail for Windows Phone 7 because they’re not the leading platform. As users compare apps across platforms, they’re going to see, he says, the same app for \$2.99 on the iPhone, free with ads on Android and \$9.99 on Windows Phone 7. Is that going to fly?

### ***Google May Not Be Ready for Wallet***

There’s a new gold rush in California, but it’s a little more abstract than the last: mobile payments. Google announced a trial of Google Wallet in New York and San Francisco, using Near Field Communication. They have a network partner in Sprint, a credit processor in Mastercard, a bank in Citi, and a lot of large retailers. But the other three major operators are holding back, and so are Apple, RIM, and Microsoft. (The carriers are working on their own system, Isis. Although, as *Macworld* points out, the pilot won’t be until 2012.) So Wallet goes first, and success might peel operators off of their own system. However, there are two things they need to succeed: the other carriers must go along, and Google might have to forego a cut of the loot to get them to the table; and they’re going to need to work with Microsoft, Apple, and RIM. There’s one last, giant hurdle for Google Wallet: does *anyone* want Google knowing *that* much about them? After all, that’s how they’ll make money off this.

### ***On the Question of Trusting Your Data to Google***

*PC World’s* Security Alert blog asks one of the questions I had while researching and writing about Google Wallet: can you trust your financial data with Google, and can they keep it safe? The glib answer is, they already know everything else about you—why not this? But security analysts suggest that the data is safe, at least in the current Android requirements and devices, from hackers and other compromises: the credit card info is stored on a separate chip; only authorized programs can access the data; and you set your own, Wallet-specific PIN in addition to the option of setting a phone PIN. The takeaway is that, with these safeguards, your info should be no less safe than a physical credit card: they argue that hackers would be better off stealing your (real) wallet. In fact, this sounds more like the security associated with credit and debit cards in Europe (with onboard security chips) than Americans’ cheaper but highly insecure magnetically encoded PINs and signature checks.

### ***Dan Frakes Is Not Crazy About Amazon’s Mac Software Downloads Store***

*Macworld’s* Dan Frakes takes a spin through Amazon’s Mac Software Downloads store. (Is that *really* the name, guys? Talk about punting on marketing.) He points out that the



selection is a little lackluster, other than the flagship stuff that Apple isn't selling (because I have to imagine Microsoft and Adobe won't give up 30% of three-digit purchases!). The experience sounds fairly crappy to me, too: first, you download a disk image containing a downloader app that is specific to the app you purchased; then, you run the downloader app that downloads the program itself. And if you buy an app that comes with its own installer, then the downloader app just downloads the installer, and then you have to run the installer. (At a million levels of recursion, your head explodes.) Frakes points out that what Amazon is, in effect, selling you is a digital version of optical media to install; there's no handoff of the installation process like with the App Store.

### **[Now Out: OmniOutliner for iPad](#)**

How did I miss this? If you're an OmniOutliner fanatic like me, you've tried every outliner for the iPad in the hope that it would even hold a candle to that amazing app. So far, the answer has been "no," at least for me...but now OmniGroup's released the real McCoy! OmniOutliner for iPad, out now. It's \$20. I haven't used it much but I am *loving* it.

### **[This Year's Apple Design Awards Winners](#)**

This year's Apple Design Award winners, announced at WWDC 2011. Several of these are excellent apps, and they're all beautiful. Congratulations!

### **[Brent Simmons Announces the Sale of NetNewsWire](#)**

That essential app for so many of us Mac nerds with a prolific reading habit—like yours truly—has always been NetNewsWire. It's actually what got me started writing this column in the first place! I'd never heard of ATPM before I started seeing it in NetNewsWire. So it brings a bit of a tear to me eye when I hear that Brent Simmons is selling it to Black Pixel Software. He seems really psyched about the guys at Black Pixel, and I know he's moving on to other kinds of software. But it's hard for me, as an end user, as someone who's corresponded with the developer who knows how many times about a feature or a bug or just to say thank you, to move on. Thank you, Brent, in case it isn't clear. And to the guys at Black Pixel, I will have my eyes on you. If you do great, you will do great; and if not, I'll keep using NetNewsWire 3.2.

### **[John C. Welch: What Lion Server Has to Offer IT Departments](#)**

If you're in an IT department, Lion Server has a lot of benefits for you, John C. Welch points out. One of the big ones is better (and free) Xsan support; another is built-in iOS device management. Should make a big difference to Mac-friendly IT departments. (And probably not so much for the kind of IT departments that begrudgingly support the art department's Macs.)

### **[No More Subscription Requirements for iOS Apps](#)**

*Ars Technica* reports that Apple has, in its iOS app review guidelines, loosened restrictions that require that in-app purchase options for subscriptions be offered at the same price or better as elsewhere. (This is, I remind you, the infamous Sony Reader rule, but it also would have affected Amazon, the *Financial Times*, and other publishers who didn't offer in-app subscriptions at all.) After much interest from notables as the European Newspaper Publishers' Association and the US Department of Justice, Apple has revised the rules to

state that apps are no longer required to offer the option for in-app subscription. However, if subscribers *can* pay within the app, the app must use Apple's in-app purchasing APIs (which means Apple gets their 30% cut) although you're free to set the price. Interesting.

*Copyright © 2011 Wes Meltzer, [wmeltzer@atpm.com](mailto:wmeltzer@atpm.com). You can follow Bloggable in real time on [Pinboard](#).*



## The Biggest Tossers in Europe

That's us Brits. We throw away more than any other EC country and much of it still usable. The bulk of our "stuff" ends up in giant landfill sites even if we recycle it, all because the market is flooded with dead plastic, paper, and CRT TVs.

We had to make a decision whether to give up something perfectly adequate. Our home and studio is in an area where we are offered a broadband choice from the best of the UK's leading suppliers. Speeds available vary between pathetic to incredible, but at what point does all the speed become a waste of money?

The best our telephone line could manage was a miserly 5Mbps download and 0.8 upload. This was after numerous modem upgrades, changing wholesalers, and switching between various flavours of ADSL. We could also guarantee that at half past five, ADSL would go down. Exactly the same time we wanted to upload files of the day's work to servers around the world. Obviously people were getting home from work and hitting their connections. But we paid a premium price for business lines and contention ratios meant to make sure we had priority access.

The move to cable was inevitable, and immediately our upload speed was better than the best download speed ADSL ever supplied. It is more than adequate for our needs and even faster than we are supposed to be paying for. Then Virgin told us we can have double that and shortly double that again. All for an additional £22 per month.

### What Will All That Bandwidth Get Us?

At the moment, our 50Mb cable link means we can do everything we need, rapidly and without the disconnects which plague ADSL. Uploads and downloads of gigabytes of data are a matter of minutes. The server we are connecting with is the limiting factor rather than our cable connection. BBC aside, that is, which has been consistently the best in our experience.

We are a household where, at times, we have four or more smart phones, one iPad, two Samsung Tabs, seven laptops, and two or three desktop computers running FTP servers and the like. Plus our own little cloud upstairs serving videos to whoever we give the password to. In addition, we might be streaming to an AppleTV or the iPad from Crackle. Perhaps one or two of us are having a video chat to girl/boyfriend left behind in London/Chicago.

If we fancy a movie download, usually about 1.5GB from the iTunes Store, between clicking on the link and sitting to watch is about the same time it takes to get the foil and wire off a bottle of [Prosecco](#). With enough time left over to pop the cork through the open French

doors into the garden to see if we can beat the current distance record. An achievement I lost recently when my partner uncorked a particularly fizzy specimen. The cork shot up three metres and sailed past the greenhouse by a gnat's crotchet to land in the garden pond some 15 metres away. Personally I think the wind was behind it.

## **Should We Move to a 100Mb Link and then to 200Mb?**

Jeremy Clarkson of Top Gear fame would undoubtedly declaim of course we should, speed is essential. It didn't do [The Stig](#) much good when he won the court case to reveal his identity. He lost his job, had a brief appearance in [BTCC racing](#), and seems to have sunk into history.

But he did give driving lessons to Cameron Diaz. And Tom Cruise if you are into short, Scientologist actors.

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## Lions, and Airs, and iPads, Oh My!

In what may be a sign of an impending midlife crisis, I find myself, more and more, beginning sentences with the phrase, “When I was your age...” or some variation thereof. Maybe it’s because I’m the father of two young boys. Maybe it’s the past five years spent around high schoolers and college guys and gals through Bible studies I’ve led for a local church. Maybe it’s just that I’m forty and I’ve seen enough in my life now to see large distinctions.

In seventh grade, we spent about half a semester learning [BASIC](#) on the venerable [TRS-80 computer](#). Then we switched to [Turbo Pascal](#) on Apple ][s. (See what I did there with the ASCII symbols in place of capitalized Is for the Roman numerals? That’s called “old school.”) When we finished our assignments, we could play [Lemonade Stand](#) or Oregon Trail. I died many a death of dysentery.

And if we weren’t playing games, we were taking what we’d learned and starting work on our own text-based games.

The first computer to make its way into the household I grew up in was an Apple ][e, purchased used from one of my high school teachers. He’d bought a new computer from the same fruit company called a “Mac.” I still have a sharp memory of seeing the little all-in-one Mac running on the teacher’s desk at his home when we went to pick up the ][e.

That ][e was responsible for every essay paper my last year of high school and four years of college. Another vivid memory I have is printing out a paper on Salvadoran death squads for Dr. Mokeba’s poli sci class. (Dr. Mokeba was from Cameroon and immensely proud of their 1990 World Cup bid.)

I moved to a DOS-based machine, then Windows 3.1, then Windows 95, before coming back to the Apple fold in 1994 with the purchase of a [Performa 6115CD](#). And I’ve never looked back.

What’s the point of this stroll down memory lane? So you have context for “When I was your age, we didn’t have touchscreen smartphones, iPads, or solid-state hard drives. We computed by swapping out floppy disks, and I mean *floppy* disks, not those hard, little three-and-half-inch jobs. And you could screw all your data by bending one of those big floppies between some textbooks in your backpack.”

In other words: the only constants in life are death and change. And if you keep your hand in the technology game, you know change happens quickly.

Arguably, the biggest news out of the tech sector last month was what was revealed to developers at Apple’s Worldwide Developer Conference (WWDC). Mac OS X Lion and

iOS 5 look to be the best versions yet of those respective operating systems. Apple's iPad *is* the tablet computing market right now. No other company is even close, mainly because no other company gets it. (HP seems like they have taken a cue from Apple's playbook; the new WebOS-based TouchPad is likely the best bet from any manufacturer to take on the iPad's dominance. This is because HP, like Apple, is controlling both the hardware *and* software experience.)

It's not just other companies that don't get it. One thing that *hasn't* changed since I got into the tech game is that Wall Street know-it-alls still don't understand Apple. "They're making the same mistake with the iPod as they did with the Mac. They're making the same mistake with the iPhone as they did with the Mac. They're making the same mistake with the iPad as they did with the Mac."

Look at how there are more Android phones out there than iPhones. Sure, but how many different versions of the Android OS are scattered about through those phones? How many of those Android phone users can update to the latest version of the OS? (Not many.) User experience *matters*, and the iPhone's is the best because Apple controls the entire experience, not just part of it.

Look at how there are more Android tablets out there than...oh. Wait. That one's not holding up so well at the moment, is it? Not to mention that a tablet is a *vastly* different type of device than a smartphone. Apple gets this. Manufacturers relying on Android don't.

And where are those Android or other OS MP3 players, dominating the iPod? Oh. Right.

Apple hasn't blown by both Microsoft *and* Intel in the stock market by being dominated, by responding to the whims of stock analysts, or chasing other companies. Apple sets its own agenda, pursues it, and pursues it as close to the perfection of its vision as is humanly possible. And it reaps the rewards.

I look forward to the continued change our favorite fruit company offers users, and the day when I can say, "When I was your age, we had to use our *fingers* to control our iPhone. We didn't have any of these fancy eye- or brain-controls you kids have now..."

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# How To

by Sylvester Roque, [sroque@atpm.com](mailto:sroque@atpm.com)

## Make the Most of TextEdit

I've had TextEdit, or its predecessor SimpleText, on every Mac I've ever owned. That's not unusual given that it is pre-installed on every Mac. I tried removing it a few times, but loading behemoth word processors just to open a Read Me file didn't make sense. After a few days, I'd declare the experiment a failure and reinstall TextEdit.

Sometimes I went several days without opening TextEdit. When there was real work to be done I wanted a real, "full-featured" word processor. Well, I must admit, that when it comes to what you can do with the current version of TextEdit I was wrong. TextEdit is quite versatile and can probably do more than you expected. Let's explore a few of its capabilities.

### What's on the Menu?

One of the prejudices I have to get over when using TextEdit is that I *expect* some type of ribbon or toolbar with all of the formatting options—à la Microsoft Word and others. The problem is that TextEdit's interface is a bit more spartan than that. Open a new document in TextEdit and the familiar ribbons, toolbars, and buttons I've come to expect in modern word processors aren't there. Most of the features are, but the buttons aren't. In order to access these features, you need to know what's in the menus. Rather than go through each menu item, let's take a look at some that you might find useful.

The File menu contains most of the file opening and saving commands expected in a basic word processor. In addition to text, rich text, and OpenText document formats, TextEdit also open .doc and .docx files from Microsoft Word. If you receive a Word document but don't have Word installed, this might be just the feature you need.

One of the features I forget about in TextEdit is the "Save As PDF..." option that's also found in the File menu. You can create basic from most Mac OS X applications by choosing Print, clicking the PDF button, and choosing "Save as PDF." TextEdit's "Save As PDF" option skips a few mouse clicks by going directly to a save dialog.

### You Actually Want to Edit Something Before You Save It?

Let's face it: everyone makes mistakes, and most documents need at least one revision. If you're editing a document, TextEdit has some nice features for that as well.

If you create documents with many hyperlinks, you'll appreciate this feature. Choosing "Add Link" from the Edit menu brings up a sheet into which you can paste a hyperlink. When the sheet is closed, a properly formatted link appears in your document. Although

you can also use the keyboard shortcut (Command-K), that's not my favorite way to insert links. Drag a Web link from Safari's address bar into your TextEdit document and the link appears properly formatted.

In addition to the usual Copy, Cut, and Paste commands, the Edit menu contains an entry called Substitutions. From here, you can control the use of Smart Quotes, Smart Dashes, and Smart Links, among others. The options that are currently enabled are checked.

Enabling Data Detectors from this menu allows TextEdit to use the data detection features also used by many other Apple applications. With data detection enabled, TextEdit looks for contact-related data as you type. Enter an address or phone number, and the program outlines the data with a popup menu. From that menu, you can create or update a contact, view a map, or view an enlarged version of the contact information. Enter a date and time with data detection enabled, and it is treated the same way. Instead of contact information you get iCal-related options for editing and creating events.

Before we leave the text-editing functions behind, there are two other features that shouldn't be missed. In the version of TextEdit included with Snow Leopard, a Transformations item has been added to the Edit menu. This is an easy way to make the selected text all uppercase, all lowercase, or capitalized (the first letter of each word is capitalized). There isn't an option yet to apply sentence case (the first word of each sentence is capitalized), as far as I can tell. I don't use these options often, but it's nice to know they're there.

TextEdit can also create lists and tables with relative ease. The List and Table menu commands are found as separate items in the Format menu. Basic tools for creating these items are there and behave in much the way as they do in other word processors.

There are many more features in TextEdit that make it extremely useful, including basic support for styles, as well as the spell checking and dictionary options that we've come to expect in so many Mac OS X applications. If you really want to delve into some of the features we don't have time to discuss now, give Marius Masalar's [Discover The Hidden Power of TextEdit](#) a read.

I knew some of Marius's tips, but I didn't know about this one, and it's almost enough to make me switch word processors right now. If you are a horrible speller, or just a bad typist as I am, try the auto-complete feature in TextEdit. Type part of a word and press the Esc key. A list of words beginning with the letters you've typed appears. You can navigate the list using the arrow keys or type more letters and refresh the list by hitting Escape again. Forget useful, this feature was just plain fun the first time I used it.

## **What's Missing?**

One of the problems I've always had with the various incarnations of TextEdit is setting margins for new documents. It's one of the reasons I usually use a "serious" word processor. There is a solution, but you'll need access to a full-featured word processor that gives you control over a document's margins. Open a blank document in another word processor and set the document's margins the way you like. Save the file in Rich Text



format. You can now open that document in TextEdit and form a template of sorts for any documents needing the same margins. I would love to take credit for this idea, but I actually read it [here](#).

This tip also solved another problem for me. TextEdit seemed to always open new documents with tiny font sizes on my system. Fixing the problem meant a trip to the Format menu to set a new font and size. While testing the previous hint about saving margins in a template I created a document with the font and size I prefer. I then saved the document in Rich Text Format and opened it in TextEdit. The new font and size were preserved. No more trips to the Format menu just to set the font size for every new document. I could also have changed this setting by going to the program's preferences and changing the rich text font in the New Document tab.

Like easily set margins, Word Count is another feature conspicuously absent from TextEdit. Word Count is important for many writers trying to meet specific requirements. If this missing feature is stopping you from using TextEdit, you might want to, try [NanoCount](#). Kudos to Marius Masalar for finding this solution.

Many writers often find it helpful to work from an outline. Since I usually write documents from templates, I had never tried to write an outline using TextEdit. In fact, your first instinct would be to say it can't be done. But the [solution](#) is astonishingly simple: press Option and Tab simultaneously to put the program in outline mode. You can now use the Tab and Return keys to quickly navigate through a basic outline.

## What Else Can You Do?

TextEdit is primarily a text reader/editor, but that's not all it can do. The basic document creation and editing features are in the menus, but you're not limited to text-only documents.

Suppose you want to send someone a document with some text, the contents of a PDF, a picture or two, and a short video clip. There may be no need to launch a behemoth word processor or page layout program, or to send multiple files to be opened in different programs. Give TextEdit a chance to build your document. In the course of testing TextEdit for this article, I have dropped text, PDFs, images, and video clips into a new document. TextEdit handled all of these files easily. It places the object at the current insertion point. Instead of a true word wrap, it treats the object as though it were a large text element.

## Did You Know TextEdit Can Speak?

Speech functions have been part of the Mac's capabilities for some time now. VoiceOver and speech recognition are invaluable tools for some users. Well, TextEdit also makes good use of your Mac's speech capabilities. How would you like to have a document read to you? It's as simple as opening a document in TextEdit, selecting the text to be spoken, and choosing Edit ▸ Speech ▸ Start Speaking. If you don't like the voice TextEdit is using, open the Speech pane in System Preferences and choose a different system voice and rate of speech.

If you find this feature useful and would like to batch process files into your own “mini audiobook” it should be possible using AppleScript or Automator. I’m working out a kink or two in the process, and I will post the results when the problem is solved. If you would like to try this on your own, read the comments by [chrischarm](#) and [ephramz](#) in [this thread](#).

## Final Thoughts

Given that I have used other word processors for so long, you might be wondering why I took a look at TextEdit at all. First, it fits splendidly with the theme of this series: before you buy other software, take a serious look at the software already installed on your Mac. It might meet your needs nicely. Second, TextEdit often loads faster than its larger word processor cousins. On my MacBook Pro, for example, TextEdit opens to a blank document in about two seconds. Some word processors haven’t even gotten past the splash screen at this point.

That’s it for this month. Thanks to Professor Michel Clasquin-Johnson for suggesting this article. Next month, we’ll look at a few remaining items in the Utilities folder, examine the iLife suite, or get a first impression of Lion, depending on when it’s released.

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# Desktop Pictures

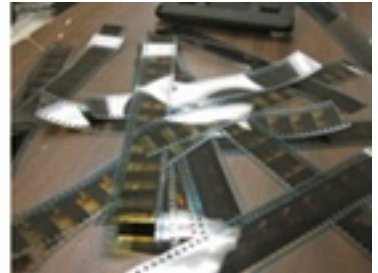
Christopher Turner, [cturner@atpm.com](mailto:cturner@atpm.com)

## North Texas

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

### This Month's Desktop Pictures

Chris Turner shares a variety of shots from around north Texas, including Cowboys Stadium, behind the scenes at a movie theater, and woodland scenery.



[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](mailto: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 10.6.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**

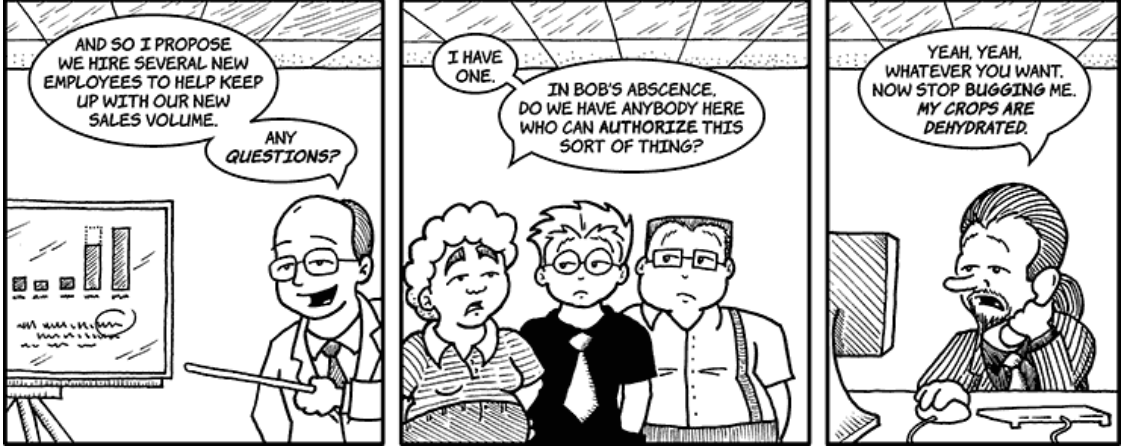
Switch to the Finder. Choose “Preferences...” from the “Finder” menu. Click on the “Select Picture...” button on the right. In the Open Panel, select the desktop picture you want to use. The panel defaults to your ~/Library/Desktop Pictures folder. Close the “Finder Preferences” window when you are done.



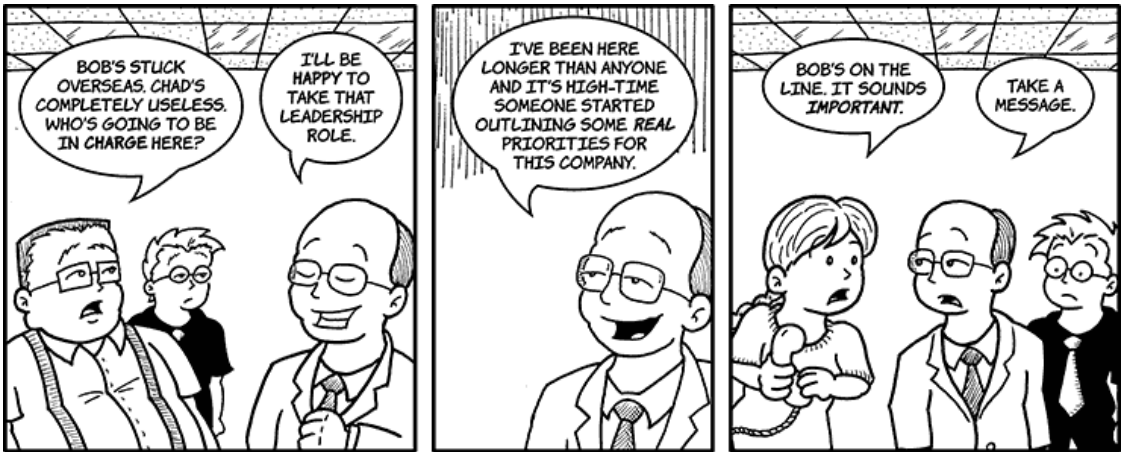
# Out at Five

by Matt Johnson, [mjohnson@atpm.com](mailto:mjohnson@atpm.com)

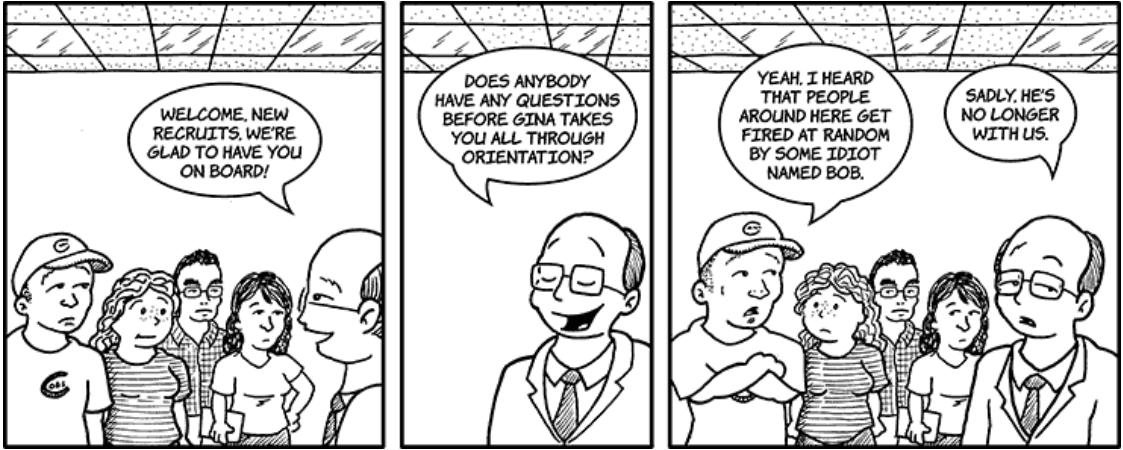
## Getting Approval



## Taking Charge



# Introductions



# Orientation



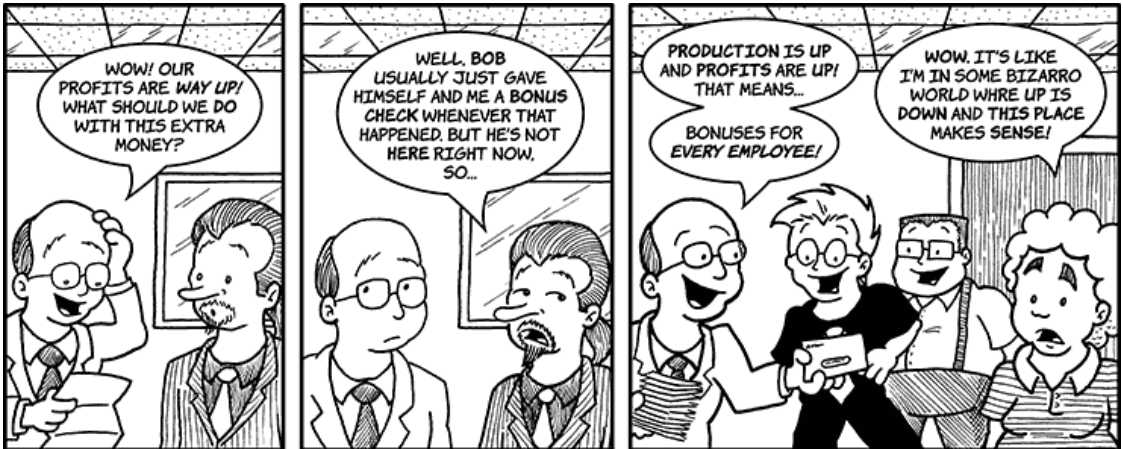
# Making Mischief



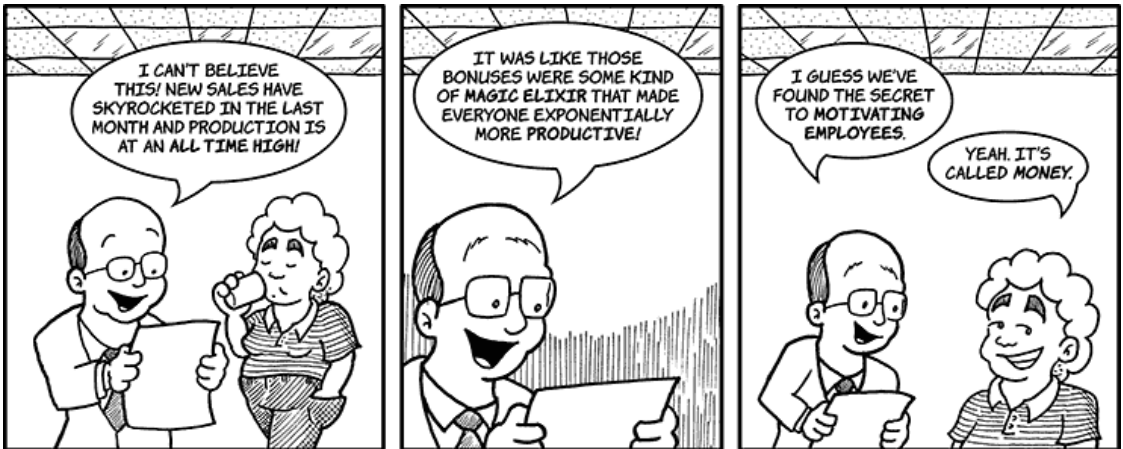
# What a Surprise



# Bonus Time



# Motivation





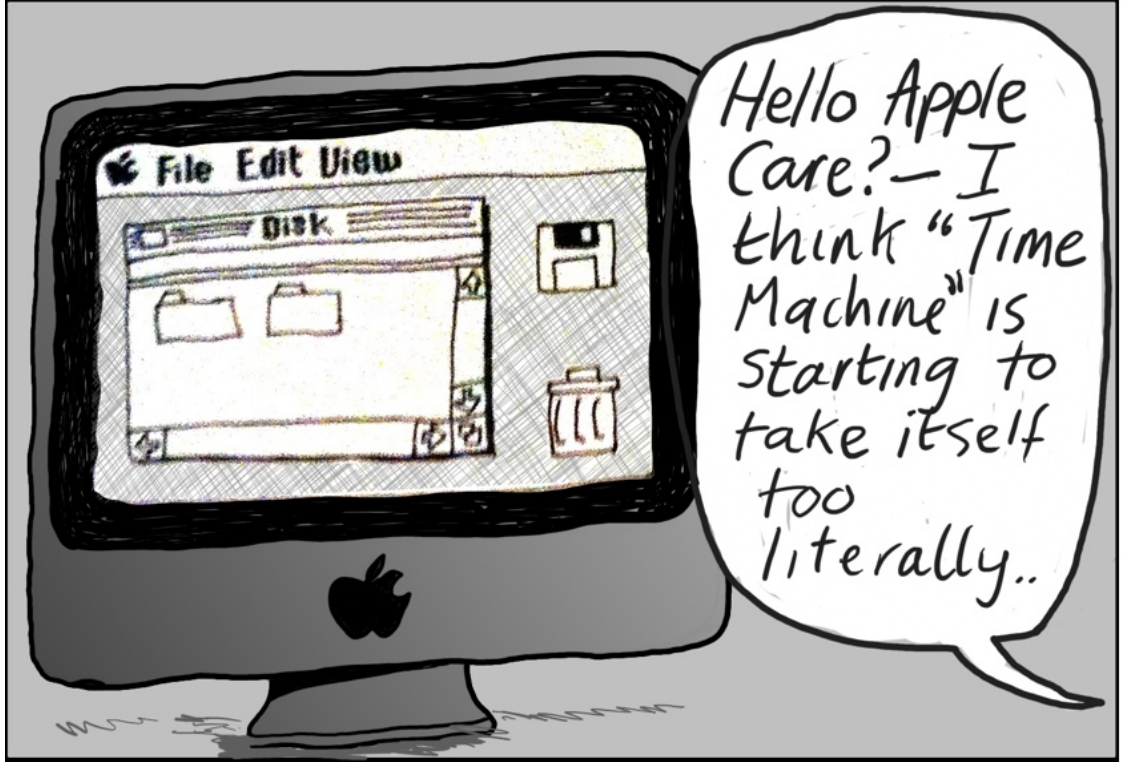


# The Spinning Beachball

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

## THE SPINNING BEACHBALL

by grant osborne



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# Software Review

by Sylvester Roque, [sroque@atpm.com](mailto:sroque@atpm.com)

## MacTVision 3.5

**Function:** Brings TV/streaming content to your Mac.

**Developer:** [MacTVision LLC](#).

**Price:** \$40

**Requirements:** Mac OS X 10.4.

**Trial:** Fully-featured (3 days).



For as long as I can remember, I've been in the habit of watching television while working on the computer. Usually that's easy enough, but since we rearranged things recently the computer and television are no longer in the same room. I could use my 2008 MacBook Pro while watching TV, but it gets a little "toasty" on my lap. I knew there were options available for watching television on the computer, but many of these options were Windows-only. There are also sites such as [Hulu](#) that provide program feeds, but searching the sites can be cumbersome. Sometimes you need to search multiple sites and you may, or may not, find the content you want. There has to be something better out there. Can MacTVision solve my problem?

### What Is MacTVision?

MacTVision is at heart a simple piece of software that's almost like a personal assistant gathering content you like from the Internet. If someone is streaming news, sports, some network television, YouTube, Hulu, and more, MacTVision locates it and brings it right to your desktop. The company's goal seems to be to have you spend less time looking *for* content and more time looking *at* content.

### Getting the Hardware Up and Running

If you are looking for an Internet TV setup that is difficult to set up, this is not the program for you. Unlike some hardware-based options, getting started is about as simple as things get. If you are reading this article on a broadband connection with anything remotely resembling a modern Mac you've got the necessary hardware.

I [tested my connection speed](#) at Digital Landing. My connection was only slightly above the US national average, and even with my wife playing World of Warcraft on her Gateway, streaming video playback on my Mac was smooth. Much of the available Internet content is still Flash-based. If you can usually play that back smoothly your connection is probably good enough.

### Setting Up and Configuring the Software

Installing MacTVision couldn't be easier. Not surprisingly the program's icon looks like a TV. Drag that icon into your Applications folder. That's all there is to installing the

software. Feel free to place aliases anywhere you like for convenience. If you need a more visual set of directions, try [this video](#).

Now that the program is installed there's just a bit of configuration needed. Fortunately it's a simple process anyone can complete. Open MacTVision's preferences and do the following:

1. In the Location tab, choose your country in the combo box. Not all content is available in all countries, and this is the first step in addressing that problem area.
2. Checking the "Hide blocked content" option will reduce the amount of content you have to wade through by only showing content available for viewing in your country. In my case, having these options set reduces the number of feeds by about 1,700. Leaving this option unchecked provides you with more potential content, but there's no guarantee the additional feeds will actually play (often due to licensing issues).

Once completed, the screen will look something like this:



Setting Location Preferences

If you are usually in the habit of keeping media components like Flash and QuickTime up to date, you may not need to do anything else for things to work properly, but it is always a good idea to check anyway by clicking the Software tab.



### Setting Software Preferences

If QuickTime, Flip4Mac, or Flash is out of date, clicking one of these buttons takes you to the appropriate download page.

I didn't make any adjustments to the Options tab because I generally like the stock settings. If you want to control options such as whether the video opens full screen or whether the player launches in full screen mode, this is the place to go. The settings are pretty straightforward so feel free to experiment a bit.

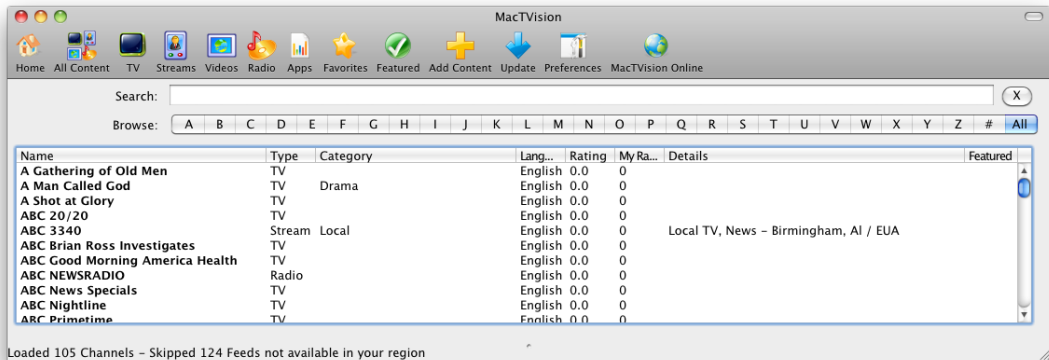
## Finding Something Good To Watch

At launch, MacTVision opens in a single window that for all practical purposes can be divided into three distinct areas. The interface is consistent about what kinds of information appear in each section of the window. This makes learning the program easy.

The border of the main window is slightly darker than the rest of the window and about the width of what you see in a typical Finder window. This portion of the window is sort of "mission control" for the entire program. From here there are numerous buttons to narrow down the type of content that appears in the rest of the window. There are also buttons to add your own content, update the list of streams, access the programs preferences, or go directly to the MacTVision Web site.

The buttons which filter content are for the most part self-explanatory. The Home button is the default when the program opens. All types of content are listed in the pane below

this button. This isn't a bad way to just browse content if you are not sure what you're looking for, but if you know even a partial title, click the All Content button. The list of content is the same, but now there is a search field just above the list of streams. There's also a list of letters of the alphabet to quickly jump to titles beginning with a specific letter.



### Search All Content

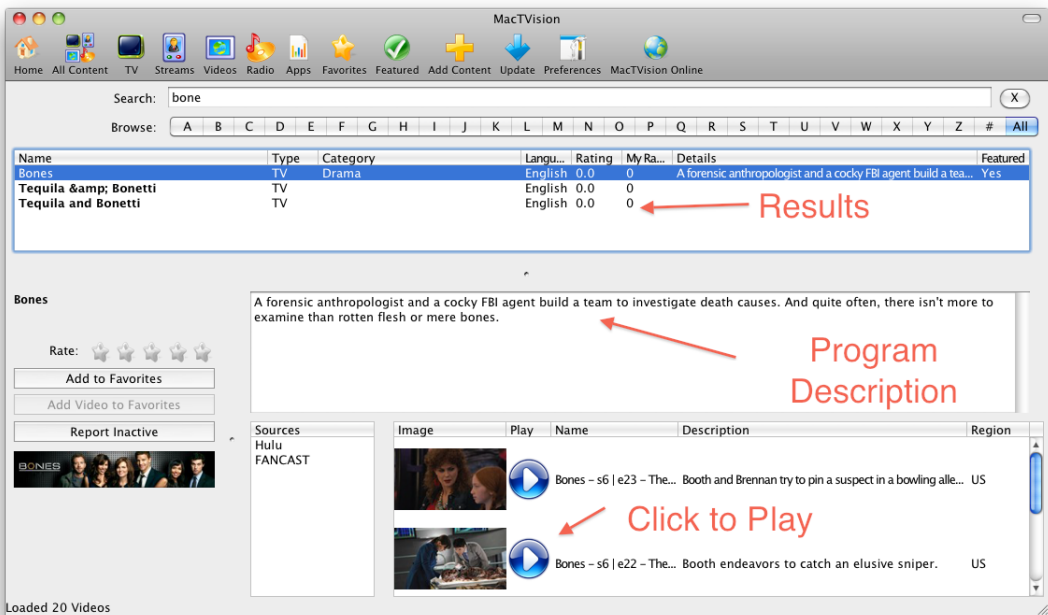
The buttons marked Streams, Video, Radio, Apps, Favorites, and Featured all filter content to only the type associated with a given button. Below the button is a search field where one enters the search term. Content matching your search appears in the pane below the search field.

## Enough Searching; Let's Watch Some Video

If you've followed along thus far, you're probably interested enough to wonder how to actually play content once you've found it. Like most other aspects of this program it's actually quite easy. Here's how I find and play an episode of [Bones](#):

1. Click the TV button since I know I'm looking for a TV show.
2. Enter the word "Bones" in the search field.

A series of results will appear just below where you entered the search term. Clicking one of the results fills the remainder of the window with a program description. As you click on each program, the description changes. The list of available episodes is also updated in the bottom of the window. Playing an episode is as simple as clicking the blue play button.

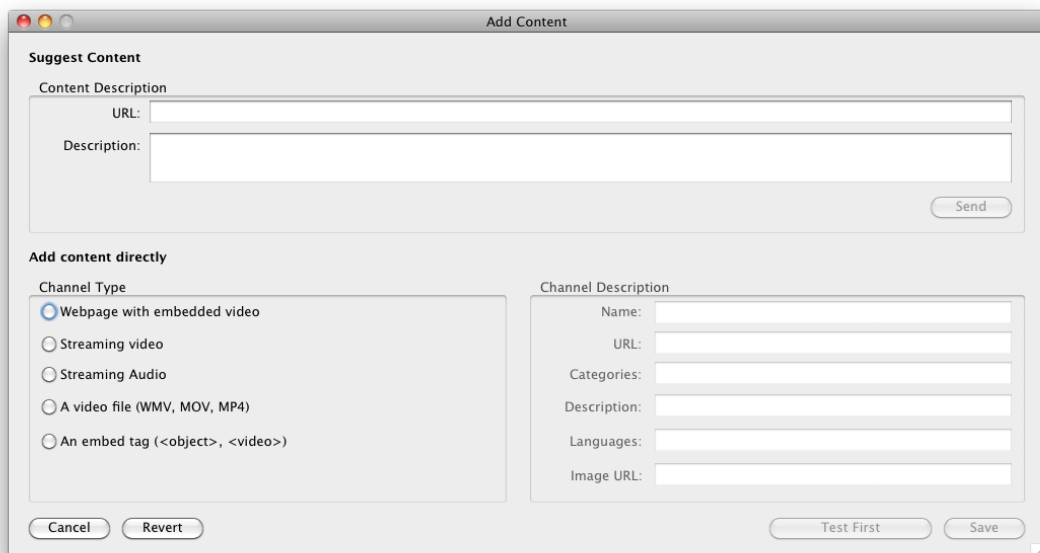


## Search Results

From there, the content in question pops up in a window on screen and is ready to play. How much control you have over playback depends in part on whether the content is Flash- or QuickTime-based. At the left side of this window are buttons to add the program you just found to your favorites. You can also report dead streams that consistently refuse to play.

## What About Favorite Content

Before we leave our discussion of the mechanics of MacTVision, we need to look at what happens if you click the Add Content button. You can't miss this button it's marked by a rather large + sign. This button is useful if you know the information for a stream that MacTVision isn't aware of. This brings up a Suggest Content screen. You can fill in a URL, description, content type, and other metadata for content you would like to suggest for inclusion.



Add Content

## The Viewing Experience

I actually liked watching programs on my Mac using this program. I know I could go to individual sites like Hulu, but I usually find that cumbersome. It's a particular pain if you have to go to more than one site. MacTVision solves a lot of these problems by gathering content in one easy-to-search place. Setup is about as easy as this type of program is going to get. Even a non-techie can probably set this up in no time.

On my 2008 MacBook Pro with 4 GB of memory, Mac OS X 10.6.7, and a 24" monitor, playback was quite smooth and really indistinguishable from playback on a television. Even with multiple programs open and other network activity taking place over both wired and wireless networks, I didn't experience a problem with video stalling. I did have a few problems with what might have been dead streams when I tried some of the Internet radio stations, but that could easily be a function of server issues or stations no longer broadcasting that have not been removed yet.

## The Rough Edges

It took me a bit longer to test this software and write the review than I anticipated. One side effect of this is that my opinion of the program changed over time. At the beginning of my test period, version 3.4 was the current version of the program. For some reason, that version of the program often took as much as 50 seconds to launch from the time I launched the program to the time I was able to conduct a search. During that time, if I checked the Dock I usually saw the dreaded "Application Not Responding" message for several seconds. Version 3.5 seems to have fixed this issue. The program now launches in three or four seconds under the same conditions that used to take far longer.

One “rough edge” that remains is something I hope will be fixed soon, though I think the problem may lie with Adobe Flash rather than MacTVision. I currently run my Macbook Pro with two external monitors and the laptop screen all active. When MacTVision is open in full screen mode on my main screen, I cannot click on any programs on the other screens. Doing so reduces the video I’m watching back to small screen mode.

The other thing I would appreciate is a minor change in the search results window. The results adapt almost “on the fly,” and that’s good. The problem is that the text in the results window seems a bit small to me. That probably means it’s time for new glasses, but it would be nice to be able to adjust the size of this text—especially if you are going to use it on a media Mac connected to a television.

## Is It Worth the Cost?

Initially I was going to rate the program as Okay due to the delay during launch and similar but shorter delays every time I searched for something. The recent release of version 3.5 seems to have resolved these issues as well as several others. The ability to handle HD content was also added to version 3.5. If you’d like to see what’s [new and improved in version 3.5](#) you’ll find the information on the Web site. Version 3.5 is new enough, though, that the screenshots on the support site cover the previous version.

For me, I like version 3.5’s performance and implementation enough that I think it is worth a rating of Excellent. Take advantage of the three-day trial period and use the time to see if the content you want is available. If it is, the program is well worth the money. The developers seem to be serious about improving the program, and \$40 is a more than fair price for a lifetime subscription. I liked it enough to purchase a subscription and may add a second one for my media Mac.

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# Software Review

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

## StoryMill 4.0.1

**Function:** Novel writing software.

**Developer:** [Mariner Software](#).

**Price:** \$50 (download); \$25 (upgrade)

**Requirements:** Mac OS X 10.6.

**Trial:** Fully-featured (30 launches).



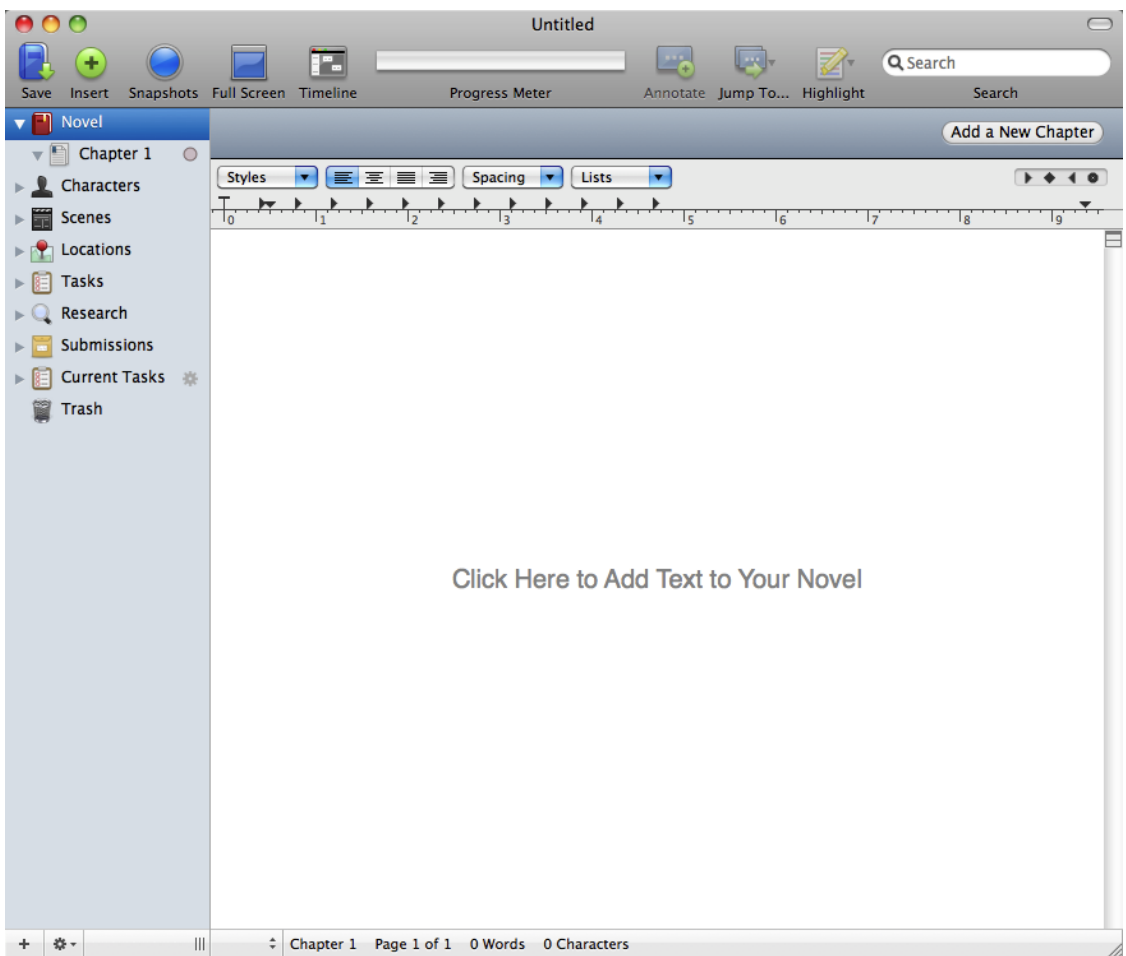
“I’m going to write a book.” One of those insane ideas that pops into your head from time to time—most often at three in the morning. Chances are you push it right back out of your head again, but what if you can’t? What if the story is there, begging to be told, and you—writing newbie that you are—have no idea where to start?

You could sit down with a notebook, or open up your favorite word processor, and start writing, but even if you beat the blank page for a while, sooner or later you’re going to get stuck. Maybe you’re having trouble organizing your ideas, or you’re forgetting which character is which, or who did what when. It’s a lot to keep in your head, so you write pages and pages of notes or save multiple files with background stories and character descriptions, and it’s all a great big mess. Isn’t there a program that can keep all that stuff together where you can find it and maybe even help keep it straight?

Actually there are a few of them, and they compete with each other for both novice and experienced writers. I got a chance recently to try out one of them: StoryMill 4.0.

### Getting Started

StoryMill offers a couple of options upon launch. In the File menu, you can choose New or “New from Templates.” The “Novel (with submission tracking)” option is probably the best choice. As you’ll see later, this option includes a panel to list agents and publishers, and we have to hope that you’ll find at least a few interested in what you’re writing (once you put in the requisite research and leg work through writers’ groups, conferences, etc.—there are some things that no software can do for you).



## New Template

Now you have an untitled project. To the left you'll see a menu listing Novel, Characters, Scenes, Locations, Tasks, Research, and Submissions.

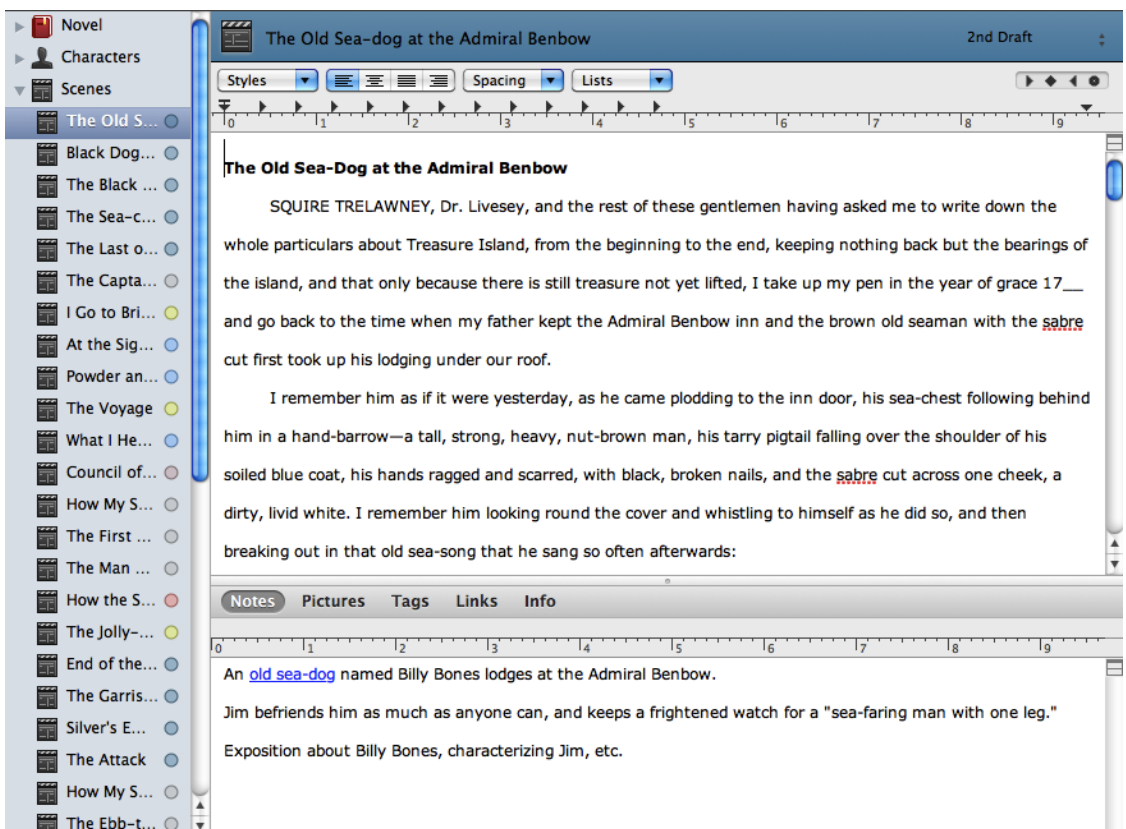
## Let's Take a Closer Look

### ***Novel***

Novel is where you start writing, beginning with Chapter 1—as good a place to start as any. Most writers have a solid idea where they want to begin, even though they'll probably cut it later on. So far, not really anything beyond what you can do with a word processor.

### ***Scenes***

Scenes is a great place to write the pivotal parts of your work as they come to you. Let's say you've got a first act climax, or an interesting plot twist. You're not sure how to get there, but why wait? Get it out now and find the right place for it later.

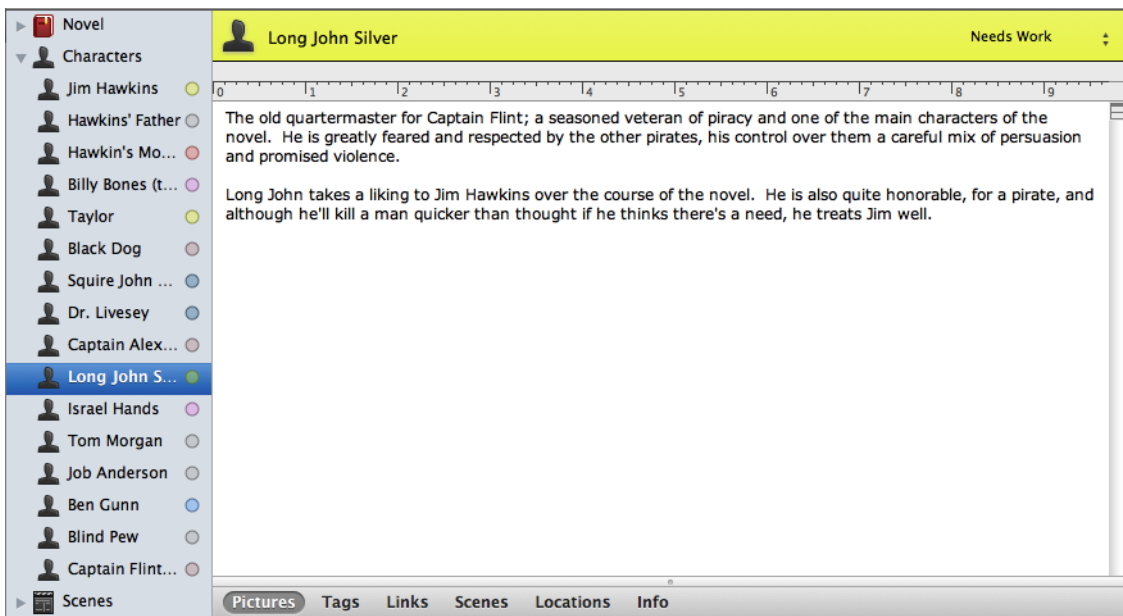


## A List of Scenes

StoryMill's greatest strength is its scenes-based approach to writing. Writing chapter-by-chapter can force you into an overly chronological approach. I know this from personal experience: the first draft of my first manuscript is chronological and chapter-based. I'm not sure if I could have told this story any other way, but looking back I wish I'd had the flexibility to try. Some of the edits and revisions I'm now considering might have come to me more quickly in a scenes-based approach.

### **Characters**

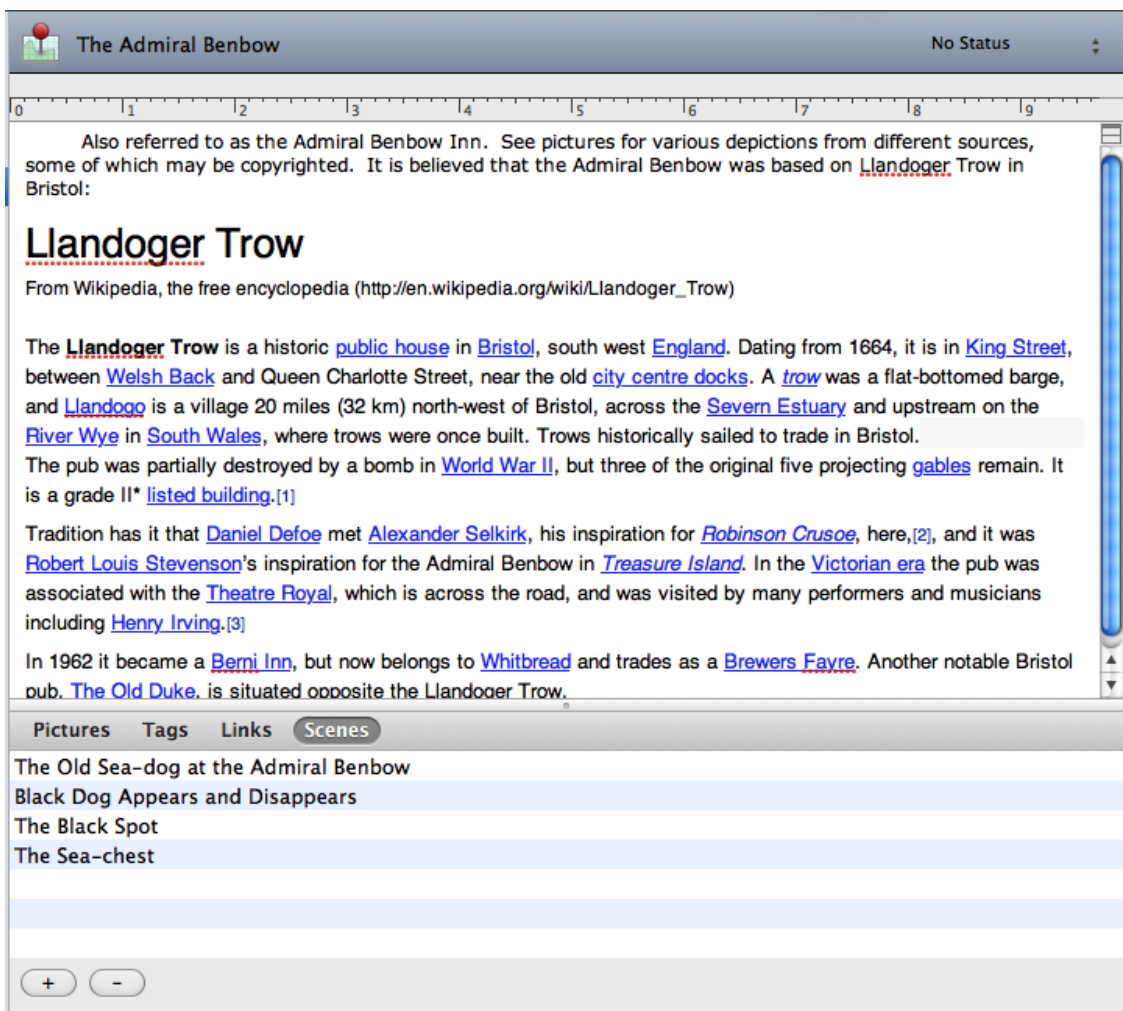
Characters is where you keep your characters. What they look like, their backgrounds, motivations, all that backstory stuff that you started to put in Chapter One until you realized that you were thirty pages in and nothing had happened yet. Your reader doesn't need all this information up front, but you do. This is where you keep it until you're ready to reveal little by little.



A Sample Character

## ***Locations***

Locations are the setting for your scenes. Here, for example, you can put in all the architectural details of a building without revealing them on page one (boring). Again, what you need to know to write isn't necessarily what reader needs to know to read (yet).



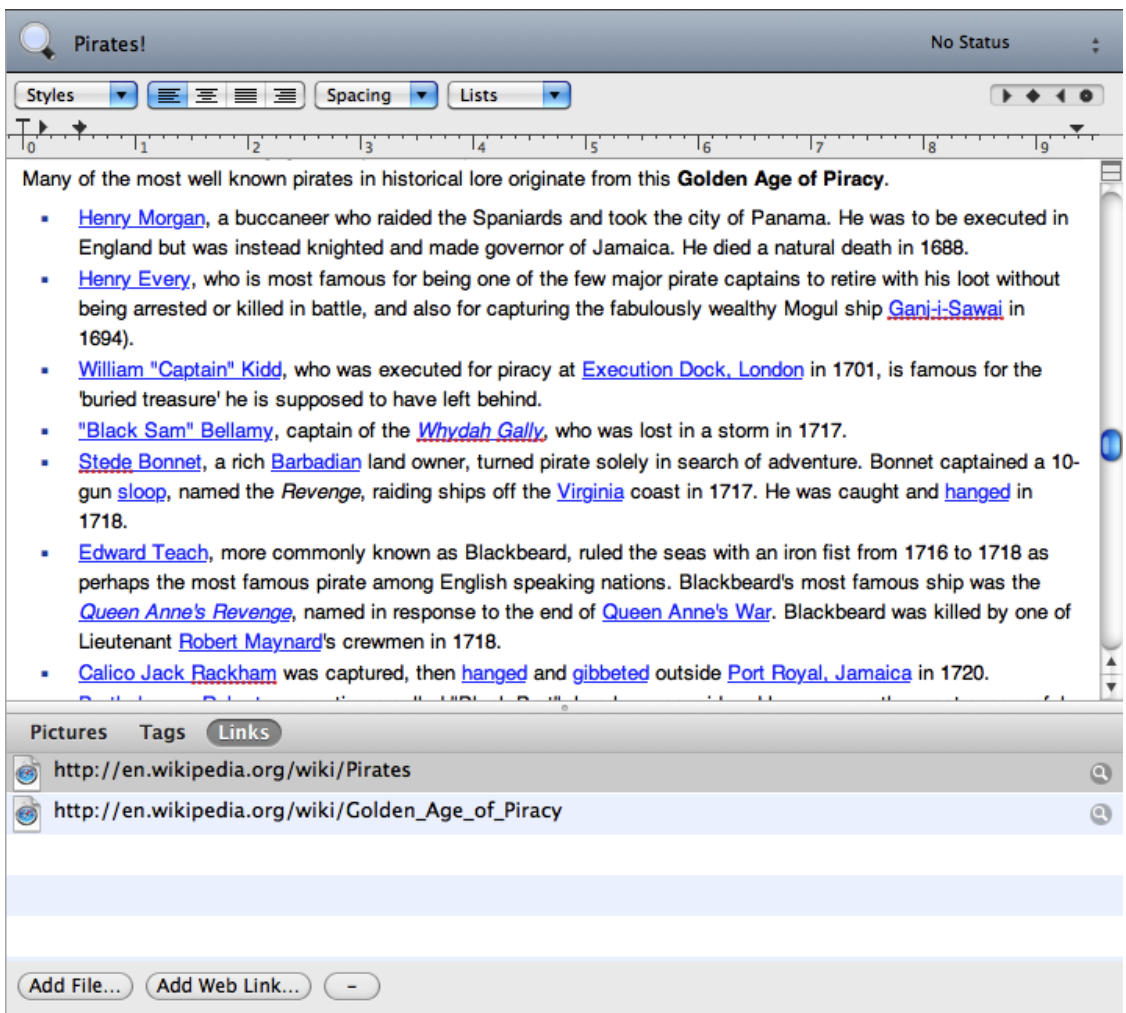
A Sample Location

## Tasks

Tasks is a generic tag—kind of a catch-all. You can delete this if you want or make other tags to keep track of things outside the basic categories provided in the template.

## Research

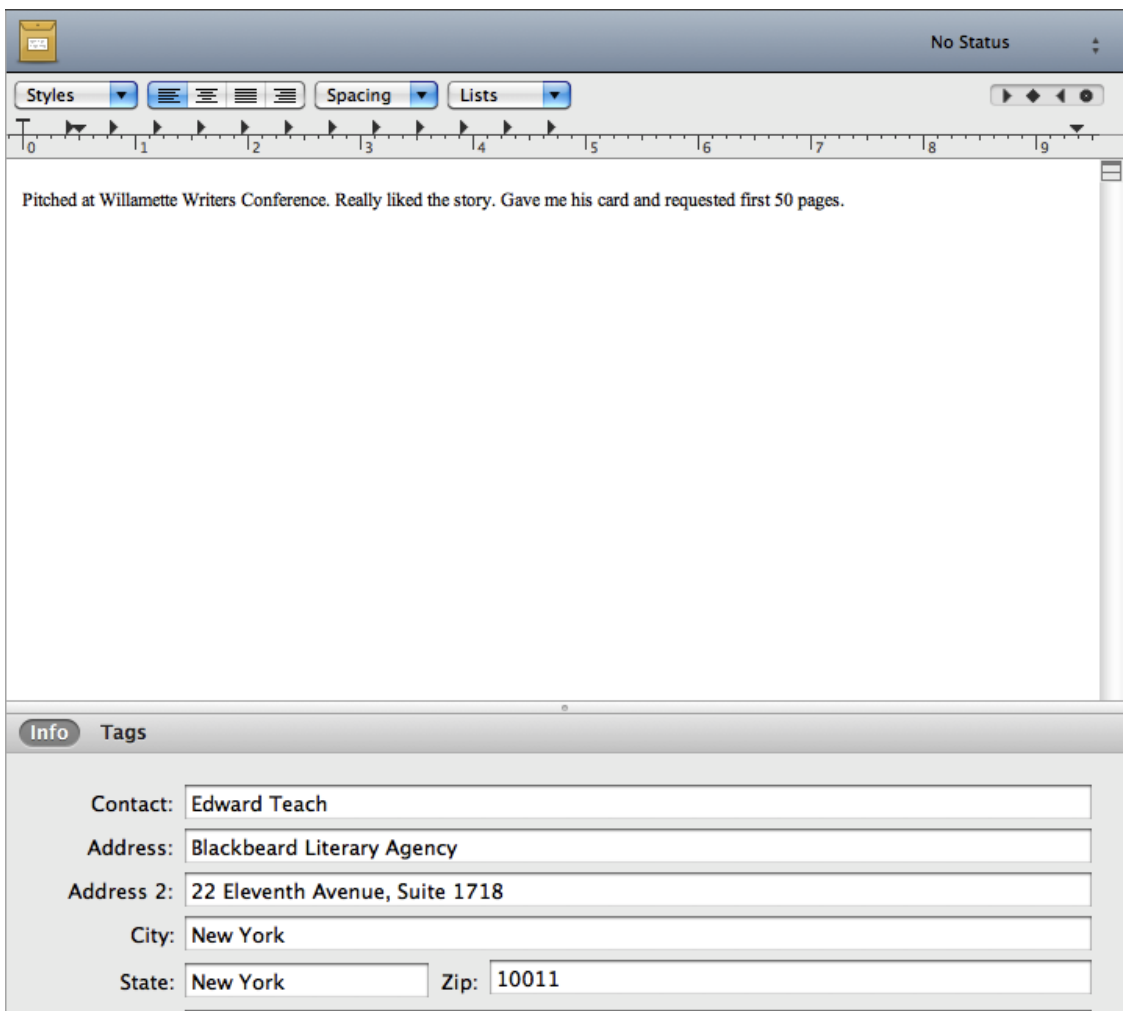
Here's where you keep all the information that keeps your story "true to life." Someday (we hope) you'll be reading your book at a big book signing event. The last thing you need is a self-proclaimed expert questioning you on the breeding and training of quarter-horses, or the fatality rate of American test pilots in the 1950s, or how many bishops attended the First Council of Nicea. No fact is too obscure for some know-it-all to correct, but you can be prepared. Just make sure that any references you find in Wikipedia are properly sourced.



Sample Research

## Submissions

Submissions (as stated earlier) is where you track submissions of your completed and thoroughly edited manuscript to agents and editors. This is also a good place to store contact information prior to submitting, and you can export entries to Address Book to print mailing labels.



A Sample Submission Contact

Menu options in each window allow you to interconnect characters, scenes, and locations by storyline as well set a draft status (e.g. first, second, needs work, final). These draft statuses can be edited in Preferences.

## But Wait, There's More

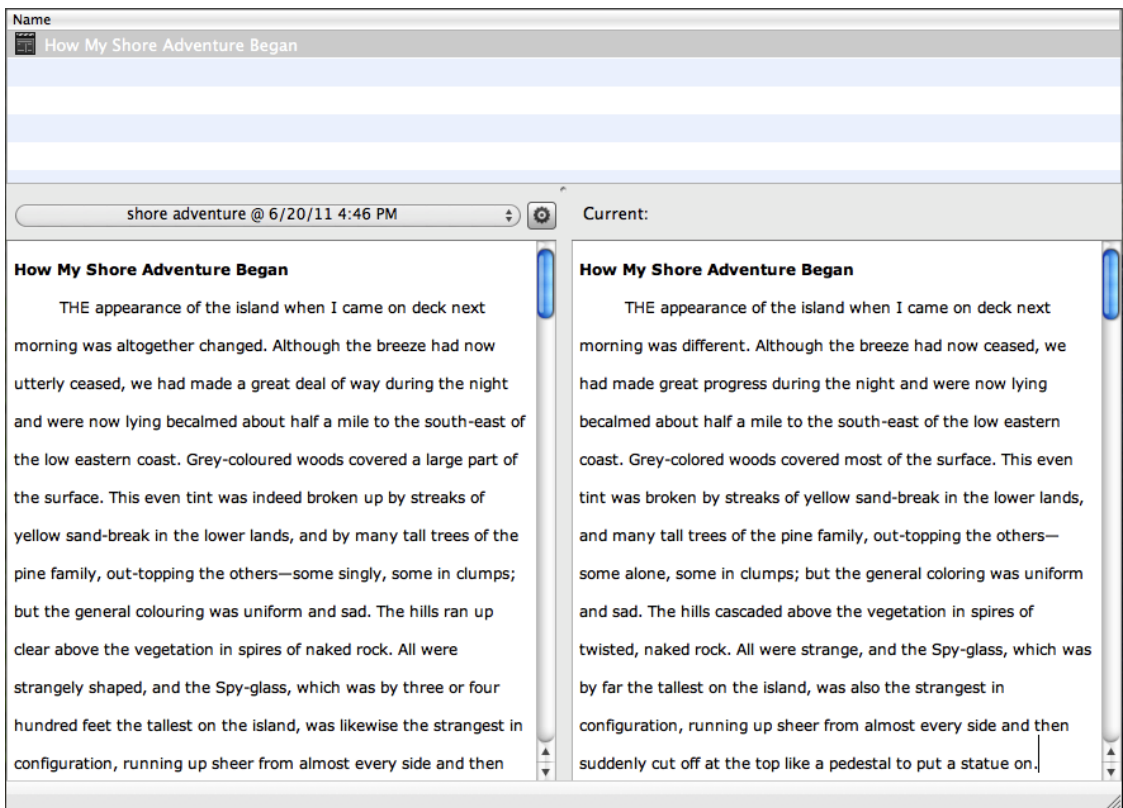
Looking across the top toolbar, we see this set of buttons:

### *Insert*

Insert adds a new submenu to the selected menu item on the left. Here's an easy place to add new scenes, characters, or locations. Another way to do this is by "right-clicking" the menu item, or by selecting the "Add a New \_" button at the top of the open window.

### *Snapshots*

Snapshots is a useful editing feature. You can save any scene as a snapshot, and then compare original and revised scenes side-by-side in a single window. (I've done this with two open windows in Word—it's a real pain).



How Dare I Correct Robert Louis Stevenson?

### **Full Screen**

Full screen toggles the view to text only. Select this option if you want to write without on-screen distractions. The Esc key toggles back. The only problem I had with this feature is that, every time I toggled, the cursor jumped back to the beginning of the text. A minor annoyance, but one that should be easily fixed in an update.



#### How My Shore Adventure Began

THE appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly ceased, we had made a great deal of way during the night and were now lying becalmed about half a mile to the south-east of the low eastern coast. Grey-coloured woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sand-break in the lower lands, and by many tall trees of the pine family, out-topping the others—some singly, some in clumps; but the general colouring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spy-glass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side and then suddenly cut off at the top like a pedestal to put a statue on.

The HISPANIOLA was rolling scuppers under in the ocean swell. The booms were tearing at the blocks, the rudder was banging to and fro, and the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay, and the world turned giddily before my eyes, for though I was a good enough sailor when there was way on, this standing still and being rolled about like a bottle was a thing I never learned to stand without a qualm or so, above all in the morning, on an empty stomach.

Perhaps it was this—perhaps it was the look of the island, with its grey, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep beach—at least, although the sun shone bright and hot, and the shore birds were fishing and crying all around us, and you would have thought anyone would have been glad to get to land after being so long at sea, my heart sank, as the saying is, into my boots; and from the first look onward, I hated the very thought of Treasure Island.

We had a dreary morning's work before us, for there was no sign of any wind, and the boats had to be got out and manned, and the ship warped three or four miles round the corner of the island and up the narrow passage to the haven behind Skeleton Island. I volunteered for one of the boats, where I had, of course, no business. The heat was sweltering, and the men grumbled fiercely over their work. Anderson was in command of my boat, and instead of keeping the crew in order, he grumbled as loud as the worst.

"Well," he said with an oath, "it's not forever."

I thought this was a very bad sign, for up to that day the men had gone briskly and willingly about their business; but the very sight of the island had relaxed the cords of discipline.

All the way in, Long John stood by the steersman and coned the ship. He knew the passage like the palm of his hand, and though the man in the chains got everywhere more water than was down in the chart, John never hesitated once.

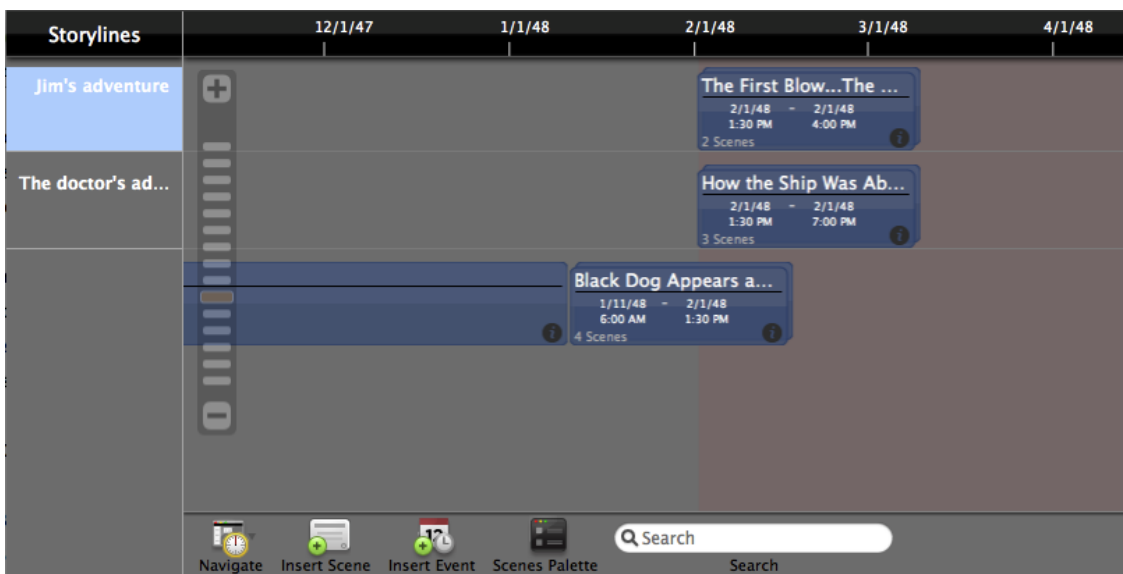


Page 1 of 7 1,811 Words 9,414 Characters

## Writing in Full-screen Mode

### *Timeline*

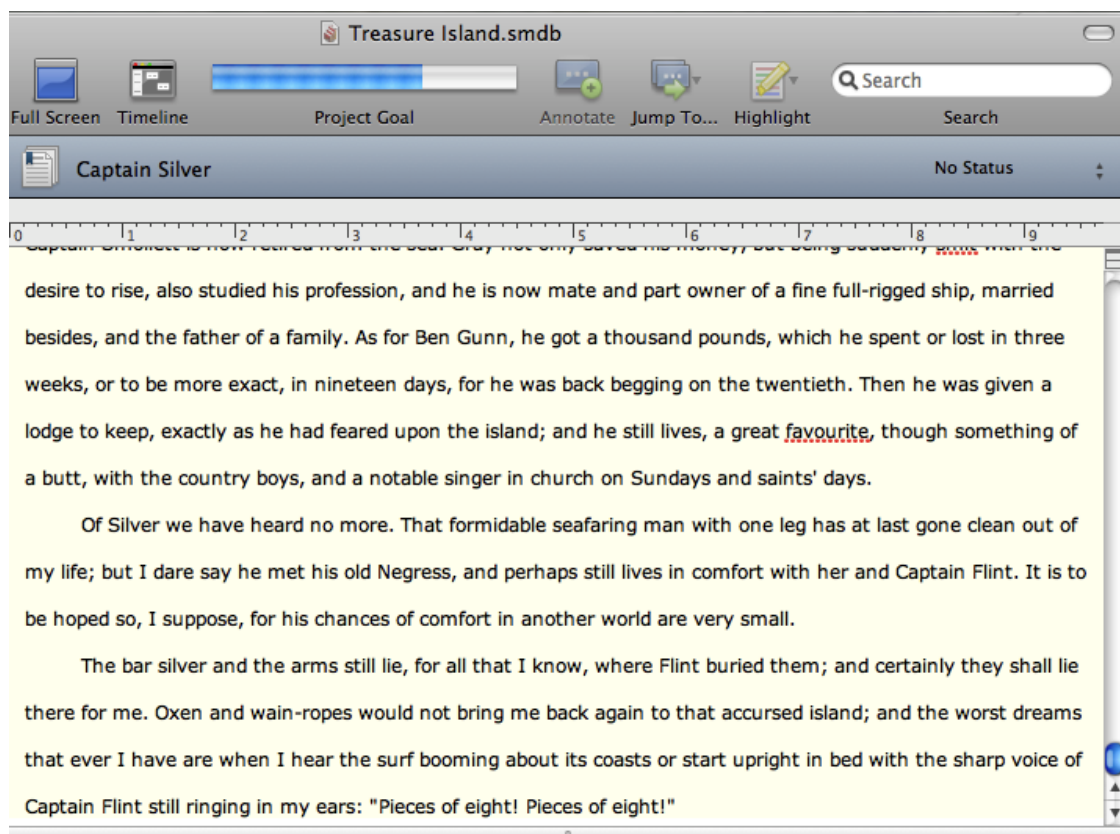
The timeline lets you lay out your entire story chronologically, with overlapping subplots on separate lines. Coming from a music recording background, I love timelines—I sketch them out on big sheets of paper laid out on the floor. The timeline is scalable from hours to centuries—a good feature for stories that vary their treatment of time. Managing a complex timeline can be tricky, though, if, for example, you have one scene that takes place in an hour occurring in the same time frame as a broad setting or transition scene that covers several months. After a while, my eyes started to bug out a bit as I scrolled and scrolled to get to the point where the two overlapped. I'm not sure how to fix this; it may just be a shortcoming of any timeline layout.



A Sample Timeline

### ***Progress Meter***

Next to the timeline is the progress meter. I love this. It's like a less threatening version of [Write or Die](#). Every writer needs to set a goal, or nothing gets done, and having an easy way to set a word limit—"I will write 1,000 words on this scene today if it kills me!"—is a good way to keep from getting distracted from wasting too much time on character traits, setting details, research minutiae, and any other self-imposed distractions that keep us from doing what we're supposed to be doing: writing.



Keep Writing!

### ***Etc.***

To the right of the progress meter are four more handy tools: Annotate, Jump To, Highlight, and Search. Annotate lets you insert a hyperlink to an annotation; Jump To, as expected, jumps to the next annotation; Highlight and Search are self-explanatory.

## **Importing and Exporting**

StoryMill's file format is proprietary, so the Import and Export features are essential. Import will bring any common word processing file into StoryMill, dividing the chapters as long as they are clearly labeled (e.g. "Chapter One"). It has no clue what to do with prologues, epilogues, or non-traditionally titled chapters.

I tried importing my manuscript-in-progress—a very large file—to see how it did. It divided the chapters correctly but screwed up the formatting. Even if I fixed the formatting, I'd have to add scenes, characters, and locations by hand—not really worth the effort. In this case I think I was expecting more of StoryMill than it was designed to do.

Exporting is straightforward. Select File > Export, choose "Chapter text" in the Template list, select a file format from the pop-up menu on the bottom bar, and click Export.

**Part One: The Old Buccaneer**  
**The Old Sea-Dog at the Admiral Benbow**

SQUIRE TRELAWNEY, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17\_\_ and go back to the time when my father kept the Admiral Benbow inn and the brown old seaman with the sabre cut first took up his lodging under our roof.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow—a tall, strong, heavy, nut-brown man, his tarry pigtail falling over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

"Fifteen men on the dead man's chest—  
Yo-ho-ho, and a bottle of rum!"

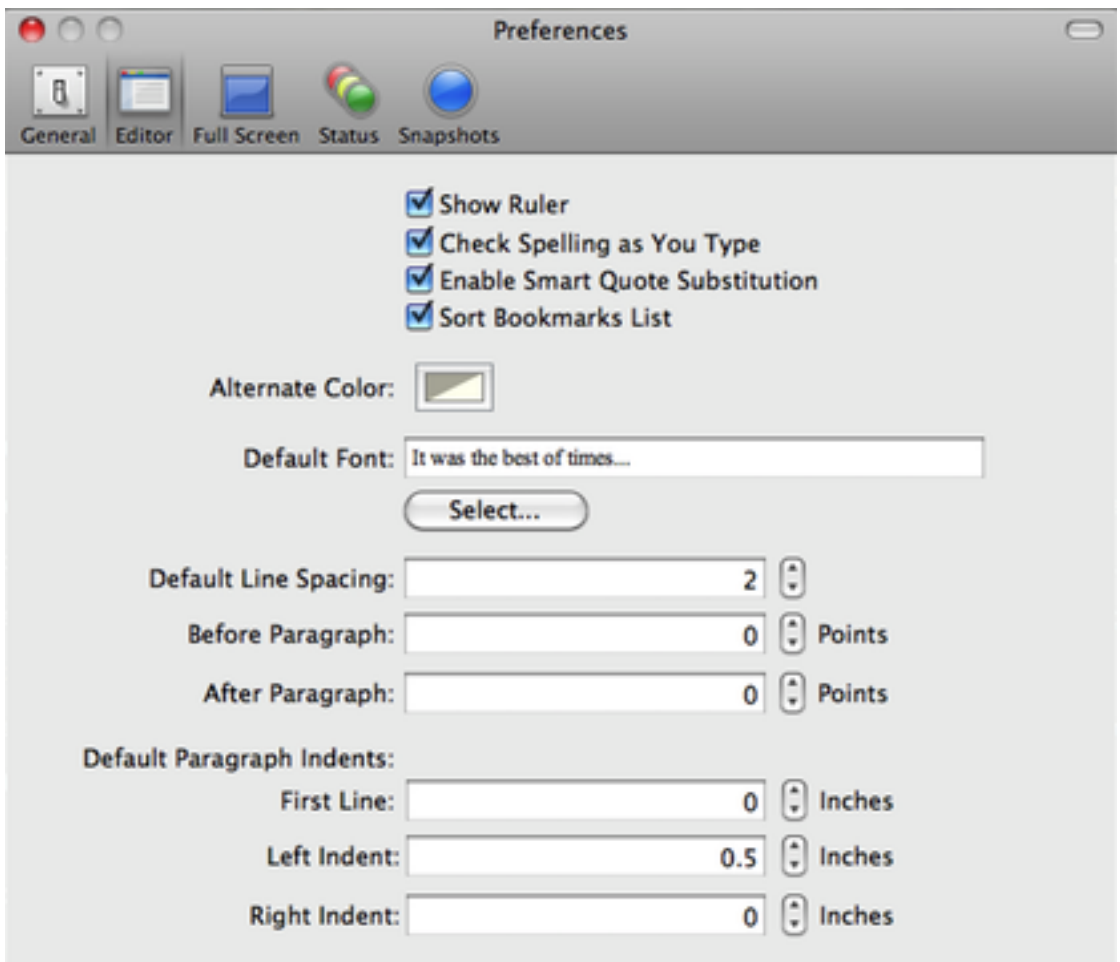
in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the cliffs and up at our signboard.

"This is a handy cove," says he at length; "and a pleasant sittiated grog-shop. Much company, mate?"

My father told him no, very little company, the more was the pity. "Well, then," said he, "this is the berth for me. Here you, matey," he cried to the man who trundled the barrow; "bring up alongside and help up my chest. I'll stay here a bit," he continued. "I'm a plain man; rum and bacon and eggs is what I want, and that head up there for to watch ships off. What you mought call me? You mought call me captain. Oh, I see what you're at—there"; and he threw down three or four gold pieces on the threshold. "You can tell me when I've worked

Sorry Mr. Stevenson, We Are Not Accepting Submissions at This Time

Then format in your word processor of choice, because StoryMill defaults to single space with no drop downs at the beginning of chapters and indents on first paragraphs but not subsequent paragraphs. Some of these issues can be fixed in StoryMill ▷ Preferences ▷ Editor, but not all of them—I was stumped on drop-downs—so I'd proof in a word processor before printing anyway.



Mr. Dickens, on the Other Hand, Now Has Representation

This is my one complaint about an otherwise wonderful software package. Formatting requirements do vary somewhat from publisher to publisher, but there are some consistent points like double spaced text, chapter titles dropped down about a third of a page, and indenting on all paragraphs except the first one. To have a “novel writing” application marketed to an extent to beginning writers default to slush-pile worthy formatting is unacceptable and just a bit cruel.

### **And That’s Why I *Almost* Love It**

After spending a long weekend playing with StoryMill, I find it to be a very powerful writing tool, better for fiction than non-fiction, and better for starting from scratch then revising. It has so much in its favor and is a great value for \$50, but as much as I want to give it an Excellent rating for everything it can do, I can’t get past the formatting issue. My advice: buy it if you’re looking for a tool to help you get going on a new project, especially if you find yourself wanting to play with chronology and subplot. But be ready to export and edit in word processor before you send it to agents or publishers. Otherwise, you’re wasting both your time and theirs.

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# Software Review

by Lee Bennett, [lbennett@atpm.com](mailto:lbennett@atpm.com)

## YouTube Converter HD 2.9.1

**Function:** Downloads and converts YouTube videos.

**Developer:** [Enolsoft](#)

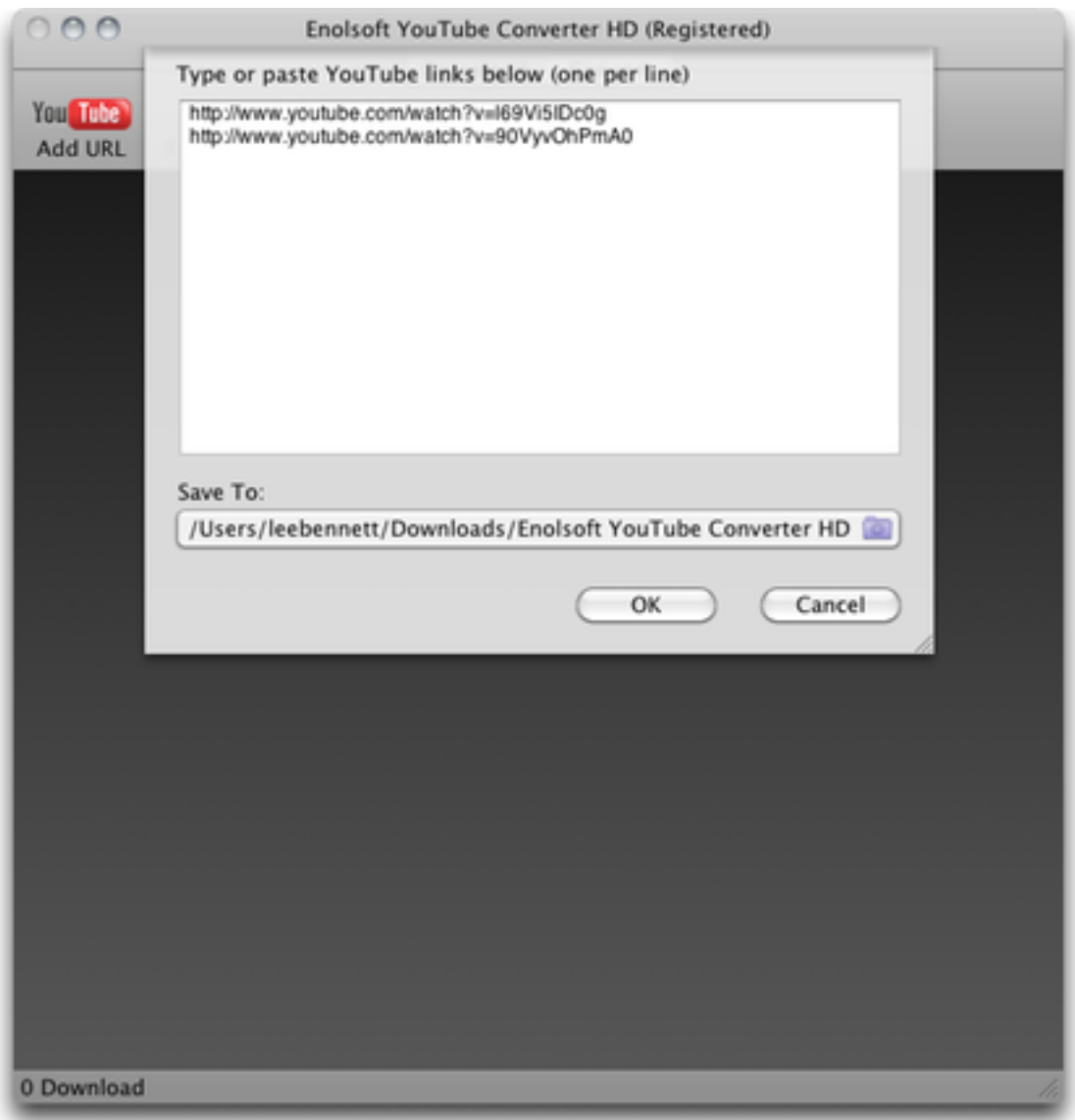
**Price:** \$29

**Requirements:** Mac with 1 GHz Intel processor, Mac OS X 10.5.

**Trial:** Feature-limited (limitation on conversion duration).

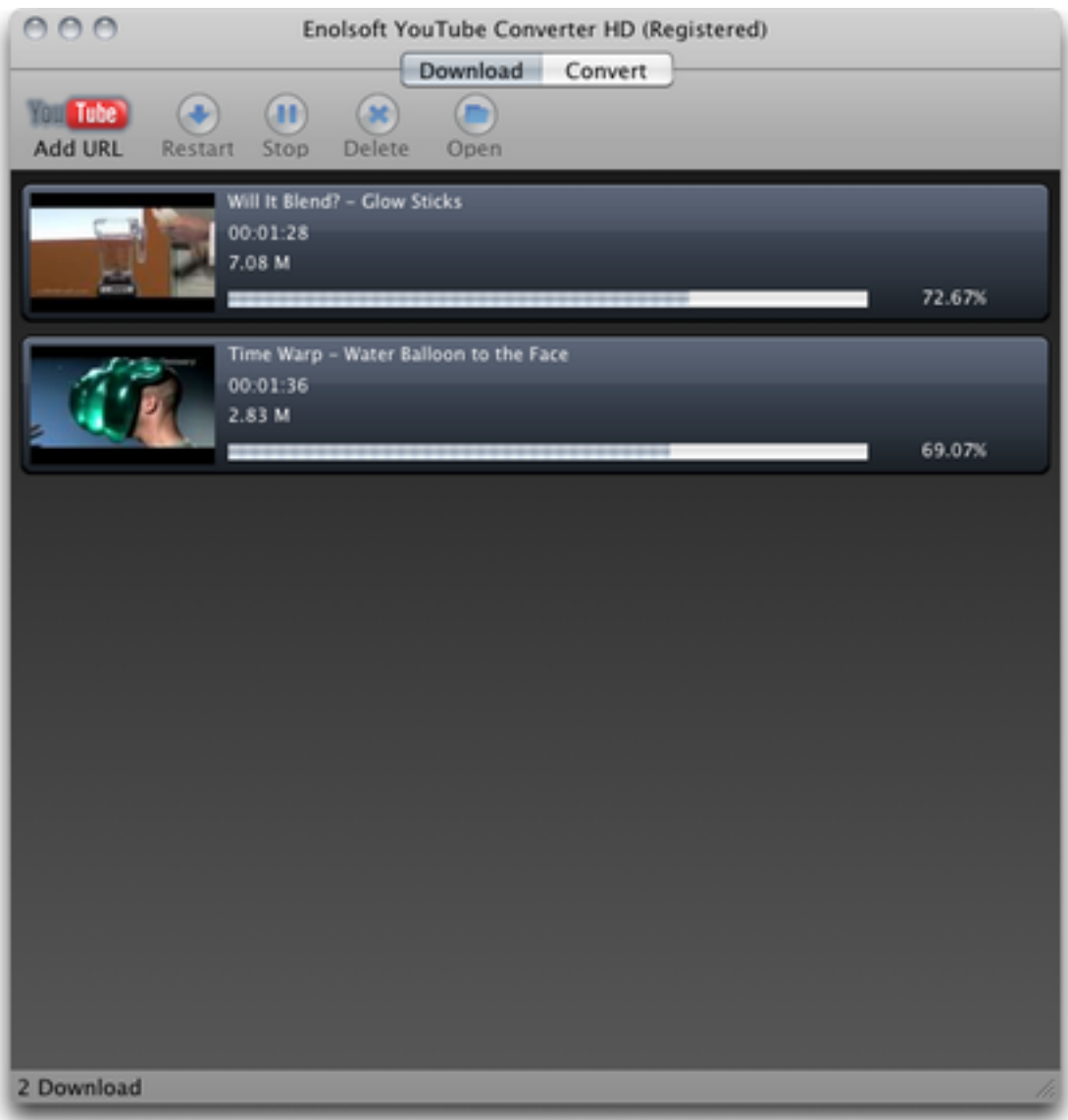


Enolsoft specializes in a variety of multimedia conversion software. Among the company's video tools for Mac is an application that removes virtually all complexity from saving a YouTube video to a computer and converting it to many popular formats.



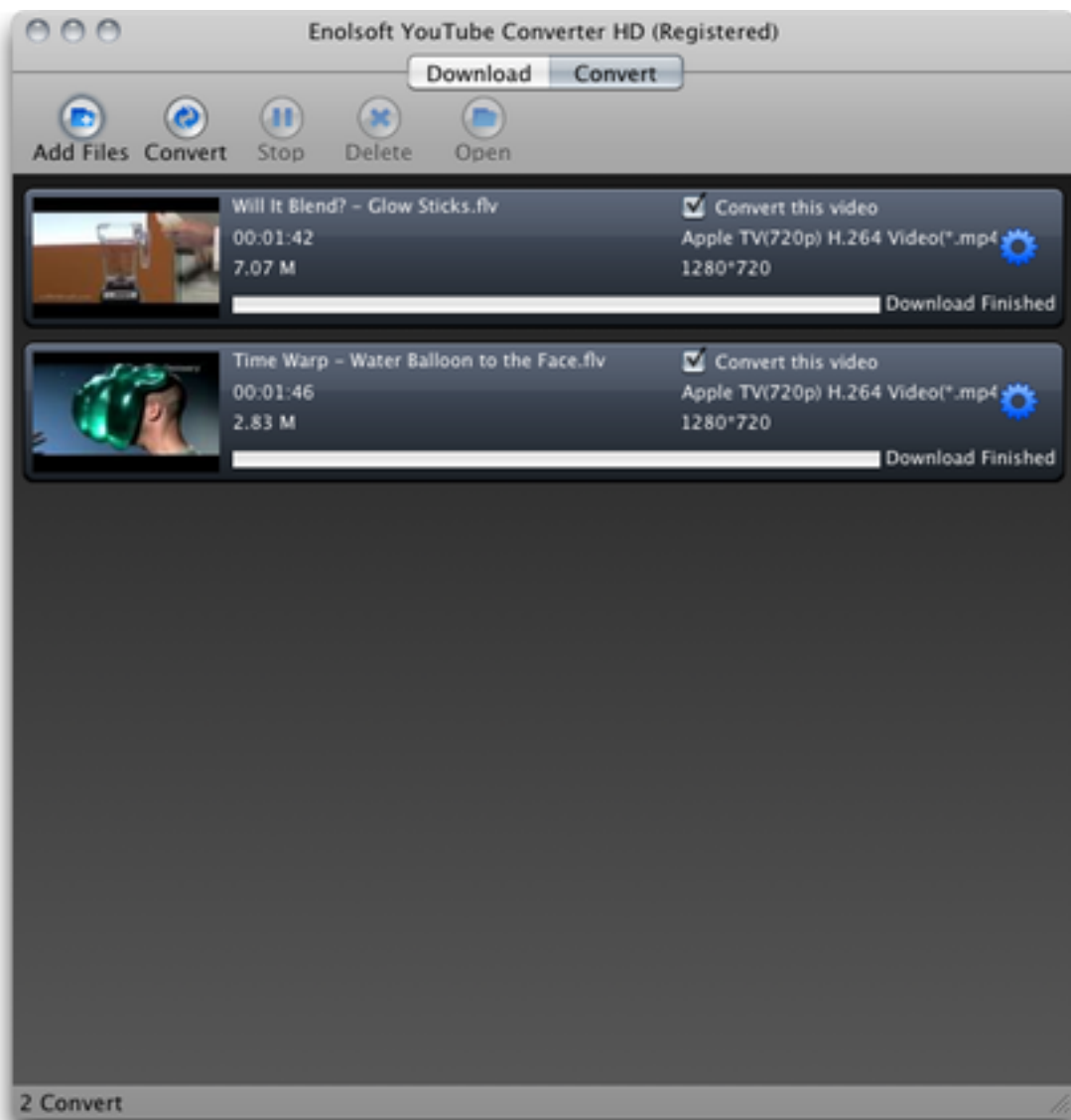
YouTube Converter HD will batch download any number of videos in one step.





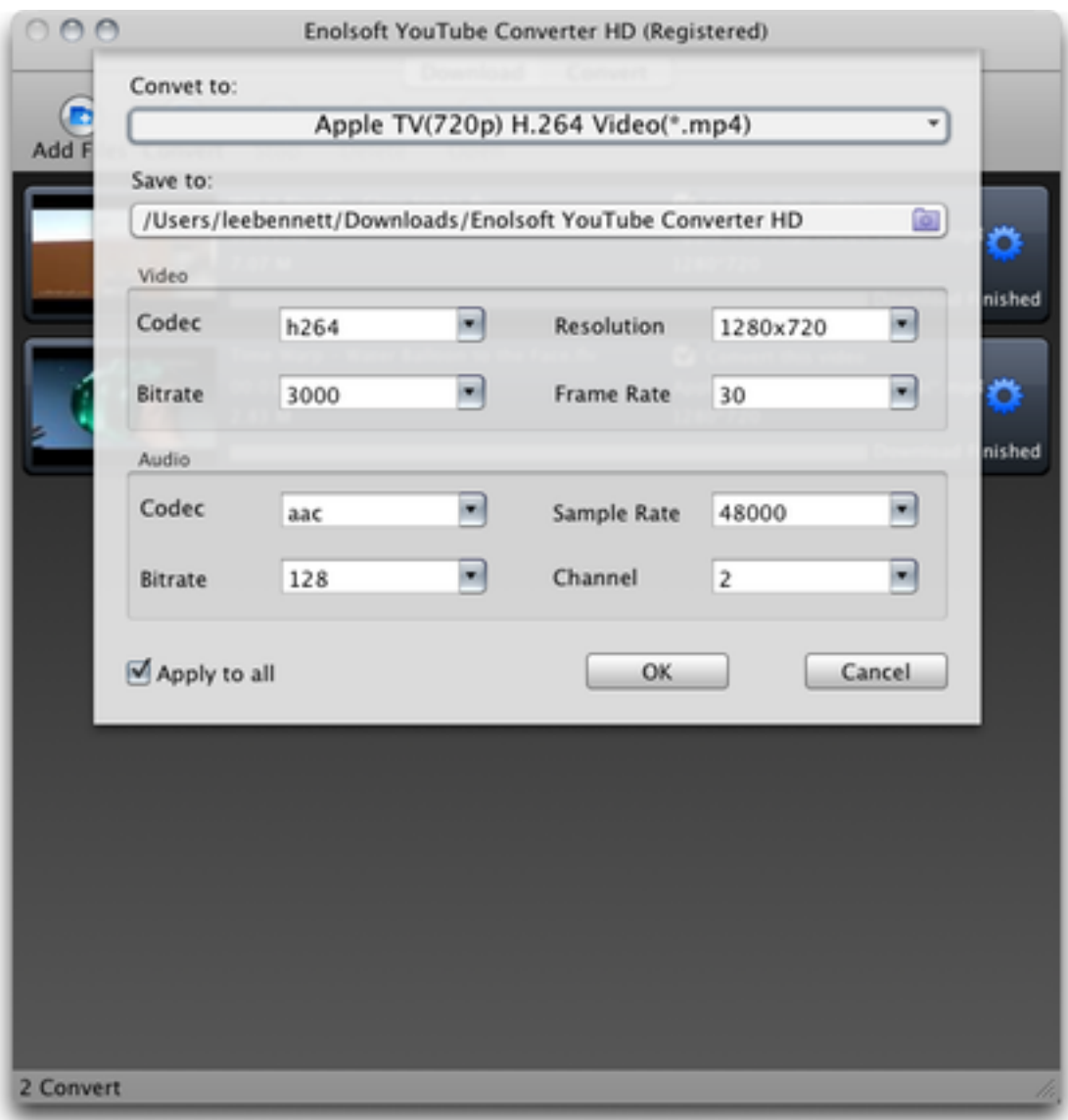
After all desired URLs are pasted in, and the download destination is selected, it's just one click to begin downloading all the videos.

For some people, just downloading YouTube's .FLV Flash files is the goal. If so, the job is now done. There are many Web sites such as [KeepVid](#) that will do the job for free. Even Enolsoft has a free product, [YouTube Downloader HD](#), which batch downloads .FLV files the same way as YouTube Converter HD. However, the difference with YouTube Converter HD, as its name conveys, is the ability to convert those .FLV files into a choice of many popular formats, including audio-only files.



Downloaded videos immediately show up in the Convert section, ready for conversion to one of many popular video or audio formats.

In addition to downloaded YouTube URLs automatically appearing in the Convert section, I can instead click Add Files to convert .FLV videos already saved to my computer. One of several user interface improvements I'd like to see is the ability to drag files to the window as an alternative to clicking Add Files and using the standard dialog box to navigate and find desired files.



Settings to be used for conversion. (Yep, that's a typo in the application.)

YouTube Converter HD allows me to individually specify the conversion format for each file, or keep the “Apply to all” checkbox enabled to quickly set the format for all files. I was somewhat disappointed that most of the settings in the screenshot above weren’t editable, in spite of the combo box interface that suggested they were. But it turns out that various fields can be edited depending on which conversion format is selected. In the case of 720p Apple TV-friendly MP4 files, the video and audio bitrates are the only adjustable setting. However, when I chose a basic QuickTime .MOV as the conversion format, even though H.264 and AAC remained the only available video and audio codecs, I could adjust all other settings.

The number of conversion formats was pleasantly surprising. In addition to the expected Apple-preferred formats for iTunes, iPods, iPhones, iPads, and Apple TVs, YouTube Converter HD can also convert to Windows Media, RealPlayer, MPEG, etc. It can even create videos compatible with non-Apple devices including PlayStation, Zune, Xbox, Galaxy Tab, Xoom, most any device that supports 3GP or MP4, and more.

Although the ability to choose from dozens of conversion formats is most welcome, the user interface to choose them is somewhat less welcome. Once the conversion format selection interface is opened, its navigation is handled almost entirely by mouseover events, which makes getting around a little awkward. It's hard to explain without showing it, so here's a short video demonstration.

As shown in [this video](#), once I clicked the “Convte to:” [sic] menu, at no time during the rest of this video did I click the mouse until I was ready to select a format. The mouseover-style navigation can be a little tricky.

Notice a few things in this video. The categories on the left side are activated as soon as the mouse hovers them. This means I have to be careful to move the mouse directly to the right to browse through the formats in that category. Around 22 seconds in the video, it's apparent that I had some trouble staying on the iPad category.

Then note throughout the video how I only hover the mouse over what looks like a “down” button underneath the list of formats. It looks like something I should click, but the list begins scrolling just from hovering over it. I can't scroll any slower or faster this way. Thankfully, I can instead scroll with the wheel on my mouse. Also of interest is the cropped appearance of the faux button for scrolling back up.

Lastly, something about the creation of this sheet window is such that the Android Video category doesn't always want to register. This phenomenon can be seen at the end of my video.

Once the desired conversion settings are made, a single click of the Convert button is the last step. Be prepared to wait, especially if an HD format is used. In spite of the Intel CPU requirement, my observation is that YouTube Converter HD is not multi-CPU aware. I tested the application on an 8-core Mac Pro and never saw more than a single core peg at its maximum at any time during the conversion.



My menu bar CPU monitor only pegged various individual cores during conversion. Activity Monitor only reported an average of 115% CPU load. A multi-CPU aware application should generate a much higher load.



By comparison, I made a conversion on the same .FLV file with [MPEG Streamclip](#), and my CPU monitor looked like this, with an average CPU load of 375%.

Enolsoft's product lineup and pricing is an intriguing topic. The first thing to consider is the feature of downloading YouTube .FLV files. This function really isn't part of YouTube Converter HD's \$29 price, considering Enolsoft has a separate, free application for the task. What one pays for in YouTube Converter HD is the conversion capabilities. However, this application is only able to use .FLV videos as the source format. It will not convert from any other format.

Also in Enolsoft's product lineup are two separate utilities for converting most any format to iPad- or iPhone-friendly formats. That's right, a single \$29 utility for iPad formats, and another for iPhone formats. They're like the reverse of the YouTube Converter HD software. Instead of going from just one format to any format, the iPad or iPhone converters accept most anything as the input format, and the only output formats available are those compatible with the respective devices.

The least expensive product on the list (not counting the free YouTube downloader), at \$25, is YouTube to MP3 Converter.

On the opposite end of the price list is the \$35 Enolsoft Video Converter. It doesn't automatically download YouTube videos, but it does convert from any supported format to any other format, and it includes some basic editing and effect functions for video.

It shouldn't be difficult to figure out why I devoted a few paragraphs talking about Enolsoft's other products. If YouTube Converter HD were the only product Enolsoft made, a \$29 price tag seems very reasonable to me. However, I'm not so sure about the logic of charging \$25 for downloading YouTube videos (especially considering Enolsoft's free product for this task) and only being able to convert them to one of seven audio formats, when just \$4 extra includes conversion to many different audio and video formats. Similarly, for just \$6 above YouTube Converter HD's price, I can get Enolsoft's application that accepts many different formats as the input source and get simple editing capability as well.

In summary, my assignment of a Good rating on this application comes from two factors: a somewhat quirky interface and odd pricing in comparison to other Enolsoft products. My recommendation: spend the extra \$6 and use the full Video Converter along with the free YouTube Downloader HD application.

Even better would be for Enolsoft to abandon YouTube Converter HD and incorporate the downloader function into the full Video Converter application. While doing that, price the YouTube to MP3 Converter to an amount more appropriate for its single function, and rename it as YouTube to Audio Converter since MP3 is not the only file format choice available.

Otherwise, reduce the prices of YouTube Converter HD and YouTube to MP3 Converter to be a better value in comparison to Video Converter for those who do not need all of Video Converter's capabilities.

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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.

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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](mailto: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](mailto: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](mailto: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](mailto:reviews@atpm.com) for shipping information. You can send press releases to [news@atpm.com](mailto: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](mailto:editor@atpm.com).

