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

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Welcome

by Robert Paul Leitao, rleitao@atpm.com

Welcome to the November issue of *About This Particular Macintosh!* Last month, Apple began a new era in the company's storied and illustrious history with the passing of Steve Jobs.

The mission of ATPM is to celebrate what we call the "personal computing experience." There is no one else on the planet who made computing more personal, computing devices so intuitive to use, or the many uses something to celebrate as Apple co-founder Steve Jobs. The editors of ATPM mourn his loss.

The Steve Jobs Biography Is Available Through iTunes

Walter Isaacson's authorized biography of Steve Jobs was released for distribution on October 24th and will quickly find its way to the top of the bestseller lists. The book is available through [iTunes and the Apple iBookstore](#).

There's something that's thematically consistent about reading this biography on one of the Apple devices that Steve Jobs brought to the global marketplace. We wish you good reading about an extraordinary man who did extraordinary things and changed the world around us in extraordinary ways.

The iPhone 4S

In October, Apple release the fifth iteration of the iPhone. The new iPhone runs iOS 5 and is powered by Apple's A5 chip. It's called the iPhone 4S. The moniker is due to the new phone's use of the original iPhone 4's form factor and display. But much about the new phone, including the Siri assistant, the dual-core chip, and the eight-megapixel camera that will capture HD video, separates the iPhone 4S from its immediate predecessor. Typical to iPhone product refreshes, lines formed early outside the company's retail stores as eager customers waited patiently to purchase the new smartphone handset.

The release of the iPhone 4S in early October and following the close of the company's fiscal year in late September resulted in a dramatic slowing of Apple's rate of revenue growth in the September quarter. No matter the name given to a new Apple device, it's the newness of the company's products and the continuing product innovations that drive unit sales.

iOS 5

Concurrent with the release of the iPhone 4S, Apple released iOS 5, the latest version of the company's operating system for the iPhone, iPad, and iPod touch. The new operating systems boasts a number of new product features and fully integrates iCloud services into the user experience. It's a free upgrade for legacy device owners, and the advancements delivered in the new version of iOS enhance the use of devices that meet the upgrade requirements.

Moving Forward

The editors of ATPM chronicled the return of Steve Jobs to the helm at Apple, and we will continue to chronicle the success of the company he co-founded in a Silicon Valley residential garage. We will miss him in the months and years ahead.

To those of us who closely follow Apple, Tim Cook is a familiar name and a familiar voice on the conference call each quarter with Wall Street analysts. Mr. Cook is regarded as one of the most competent executives in industrial America today, and we look forward to the many new products to be released during his tenure as the CEO of Apple.

Our November issue includes:

MacMuser: Death of a Salesman

“Steve Jobs. . .transformed my life in so many ways that I just can’t express my gratitude. . .”

MacMuser: Life Can Be So Cruel

Mark Tennent muses on mobile phone contract options as his newly ordered iPhone is delivered to a location out of his reach for several weeks.

PEBKAC: On the Passing of Steve Jobs

Chris Turner ruminates on the passing of Steve Jobs.

On a Clear Day: Without Him, You Wouldn’t Be Reading This

Mike Shields shares what led to his reverence of Steve Jobs.

Apple Talk: Great Job

Three stories about computers, users, and connections.

Segments: Reflecting on the Green Screen Experience

Dave Trautman throws back to the time when typing was the most useful thing a person could do with a computer.

Desktop Pictures: The Netherlands

Reader Henk-Jan Osse shares photos from The Netherlands (Holland).

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*.

Captain Qwerty

An apple a day?

[The Spinning Beachball](#)

Thank you, Steve.

[Review: Comic Life 2.0.6](#)

I dream of Comic Life 2.

[Review: Memoir 2.0](#)

An easy-to-use, inexpensive journaling utility, useful for recording ideas, impressions, and rough drafts.

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How To: Make the Most of TextEdit

I like TextEdit. I use it for ideas. It is quick to open. I have nothing to set up before typing. If I want to save a poem or something I've composed on Facebook, or chat, I just copy and paste it on TextEdit, pictures and all. It has enough features for me to get the complete idea written down. I can rewrite the idea, and save. I can copy and paste into Pages if I decide to expand on that idea. It is a great little program to save sticky note ideas. I can file them and open to use any time. I hope they never take it off Mac computers. The only problem is if it is a large idea. It will squash everything on one page, if I decide to print. Sometimes it will be less than # 7 size print.

—*Heather Isaacson*

To prevent TextEdit from trying to squeeze the entire window width into the page width, go to the Format menu and choose "Wrap to Page."

—*Michael Tsai*

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



Death of a Salesman

After hearing the news of the death of Steve Jobs, my first reaction was of sadness for him and his family. But later, it became more than sadness as the news of his death was repeatedly broadcast by the media. That dull feeling in one's stomach, tight throat and itchy eyes.

In the 1980s Steve told John Sculley, president of Pepsi, that he could sell sugared water but if he joined Apple he could change the world. Prophetic words and ones I listened to as well. In those days and stuck in a career I hated, Apple's computers offered an escape route.

The competition then had green-and-black screens, were driven by command lines, and beeped; while Apple's computers were in colour, operated by a mouse, and talked to you in stereo. Macs opened the door into desktop publishing, something I had a toehold in via the old Amstrad PCW and Atari ST. It meant spending as much as a brand new car for a Mac, laser printer, and software, but my design and publishing business flourished, keeping me in work for over 20 years until the bankers screwed the world.

Now, I am typing this on my Mac Pro (albeit logged in from a PC 10 miles away), make calls on my iPhone, listen to my iPod, and take an iPad and MacBook on holiday. Tonight we shall probably watch something on our Apple TV.

Steve Jobs and all the people at Apple transformed my life in so many ways that I just can't express my gratitude and how much I owe the company and its visionary leader, Steve Jobs.

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Life Can Be So Cruel

iPhone Friday saw me at O2 checking out the new phones, and very nice they are, too. But where to get the best deals?

There are many comparison sites on the Net, including an excellent one [at Yahoo Finance](#) listing most of the deals. Their total cost of ownership is over 800 pounds for 24 months, but you are tied to one operator. One of my niggles is that I can't use data when on holiday abroad. With an unlocked phone I can slip in a cheap foreign sim to take advantage of the local rates.

In the past six months I've used 60 minutes of talk time, 10MB of data, and 20 texts. As a broadband customer, Virgin has a deal for me at a penny under eleven pounds, offering a rolling monthly contract with 200 minutes, a gigabyte of data, and 5,000 text messages. How the hell you can use so many texts is beyond me. That's writing a message every 8 seconds not including talking for 200 minutes and using the 3,000 minutes calling other Virgin Mobil customers. I suspect my daughter could use it all as she is polishing her finger nails.

The up-front cost of the Virgin deal is to buy an unlocked iPhone from Apple and getting Virgin's standard sized SIM cut-down to a micro-SIM. That's a pound in the local shop or buy a SIM-cutter online for less than a fiver. Then, in two years' time when the iPhone 5S is released, I'll sell my iPhone 4S for over a hundred pounds and get the next one.

Scattered around our studio we have various cell phones dating back to the 1990s. Most still work if we can find a charger, but apart from a tiny Samsung circa 2000, a personal favourite, they are all virtually worthless. I've already got a buyer for my iPhone 3GS.

Then I found Giffgaff, who looks very cheap, as in low cost, but there is still the feeling of "cheapness". They are an O2 virtual provider, buying time wholesale and reselling it. Coverage will be good here and abroad, but they only have 16 paid staff and rely on their own customers to provide support.

In theory this sounds a good way to keep costs down, but in practice it means asking questions on an Internet forum and then sifting through the oh-so-helpful responses. Personally I prefer to ring "Sandy" in Mumbai and get an immediate answer. It's also a hassle to keep buying PAYG top-ups and data bundles, or Goodie Bags as they call it. Currently there isn't an automatic way to buy them. I'd be happy to pay a pound or so extra to have Giffgaff on a contract-style basis. Perhaps it's too cheap for me?

Tesco mobile seems the lowest cost if I want to pay for another expensive monthly deal (no thanks), but for 24 months the TCO is still over 800 pounds. Unfortunately, their SIM-only deal is one of the more expensive even though, like Giffgaff, they are an O2 virtual supplier.

My next phone will be an iPhone, unless hell freezes over and I have switched to Linux or (shudder) Windows. I feel dirty just thinking about that last one. Anyway, it's ordered now and due to arrive while I'm lying in a hospital bed for a couple of weeks, having my every whim pandered to by nubile nurses. Meanwhile, my new phone will sit unopened and unloved. Life can be so cruel.

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On the Passing of Steve Jobs

In 1996, I was working for The Computer Shoppe, in Metairie, Louisiana. The Computer Shoppe is distinctive in that it was one of the original Apple retailers signed up nearly 20 years before. That year, Apple Computer, Inc. celebrated its 20th anniversary, and there was much hullabaloo. One such bit of hullabaloo was the visit by Apple bigwigs and Steve Wozniak to our humble shop. Then—Apple CEO Gil Amelio had enlisted Woz, as one of the company’s original founders, to act as the face of the company for the anniversary goings-on.

Woz spent an entire day at the store, and the entire staff got to go to a dinner that night, where The Computer Shoppe’s owners were presented with a crystal apple as thanks from the company. Some time during that day, I got Woz’s signature on the mostly-blank side of one of The Computer Shoppe’s tri-fold flyers.

I’ve attended two Macworld Expo keynotes where Steve Jobs was presenting. The first time I was in the same (albeit very large) room as Jobs, I thought about that flyer with Woz’s signature, and how neat it would be to get both founders’ autographs together.

These were the heady days of *two* Macworld Expos a year, and I knew I’d be attending the very next Expo, so for that time, I dug through the box of momentos and found the flyer. It was with me in the keynote hall, and it was in my hand as I got within about 15 feet of Jobs after the keynote had concluded and the hall had mostly emptied.

That flyer still bears only Woz’s signature.

I don’t remember who Jobs was talking to. It didn’t appear to me it was a media-related conversation, and my memory isn’t deep enough to recall whose badges said what, so it very well could have been a less-publicly known Apple executive. Or just a friend.

What I do recall is that Jobs appeared at ease. Comfortable. He wasn’t having to be “on” for the keynote presentation. He was more relaxed now. There were a few other people were milling about, waiting for a chance to talk to Steve, shake his hand, whatever. I looked around at them, and the thought occurred to me, *This just doesn’t feel right*. I cannot recall there being anything specific triggering that thought, but I do remember the thought. *This just doesn’t feel right*. So I stuck the flyer back in my laptop bag and headed out, no looking back, no regrets.

There may have been a time to ask Jobs to sign the flyer, to get his John Hancock next to his former partner’s. But that wasn’t it. Not when he was coming down from arguably

some of the toughest in-the-public-eye work he did each year. It was time to let him bask in the finish, to relax, to enjoy.

Many words have been and will continue to be spilled about the life of Steve Jobs. He's been called many things: visionary, leader, driven, egotistical, asshole. He will be remembered fondly by many. He will be remembered foully by some. Love or hate, he will be remembered.

The first computer my family owned was a used Apple][e, purchased from a teacher at my high school. I distinctly remember going with my dad to the teacher's house to pick up the system, and I distinctly remember seeing my first Macintosh in person, for that was what had replaced the][e for this particular teacher. I remember buying my first Mac in the Tulane University book store while my wife was in law school. And I remember going into the Dallas metroplex's first Apple retail store to buy the first iPod.

Like many of my friends, I would not have had many of the experiences, the jobs, I have had were it not for two Steves getting together to build a personal computer. Which led to another. Which led to another. And another. And so on.

What we should remember most about Steve Jobs, for all that he accomplished, is that, in the end, he's just a man. A man with family and friends who loved him deeply, and who will mourn his passing more deeply than any one of us outside that circle. For me, tomorrow is just another day in my life. For them, tomorrow is another day without the dear one they loved.

So I do not mourn Steve Jobs for myself, despite what his life's work meant to mine. Instead I mourn for his family, who now face life without a husband and father.

And for the rest of us, tomorrow will be just another day. Tomorrow, there is no chance of Steve returning. Tomorrow, there is no amount of mourning and what-iffing that will bring him back.

Tomorrow is the time to turn to the ideals Steve believed in: striving for perfection, though it is never attained; demand the best in yourself, and strive to bring it out in others; and to live your life to the fullest in pursuit of your dreams.

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Without Him, You Wouldn't Be Reading This

When I heard the news, I asked Michael if we'd be getting out a special issue immediately, however, he stated that we're posting our memories here, as part of the regular monthly issue. Having had some time to think about what Steve Jobs' legacy has meant to me, words have failed.

What I can tell you about is my personal experience with the Mac, that ultimately has led to my reverence of Steve Jobs. As you all know, he and Steve Wozniak created the Apple computer over 35 years ago. The specific year was 1976, and about a year before that, I decided I wanted to dedicate my life to telling machines what to do. At the ripe old age of 15. Little did I know what I had gotten myself into.

Mostly mainframes, as it turned out. Dumb terminals connected to the beginnings of the 'net that Al Gore didn't invent as I majored in Computer Science during my college years at USC. Back then, they didn't have the term information systems. That came later. I hadn't really heard about desktop computers until '83, when I got a job at what was then Hughes Aircraft, as I may have related on this site previously.

I believe it was an IBM XT, running DOS. Seven months later, I'm sitting at a Super Bowl party watching the then LA Raiders stomping on the Washington Redskins, and am witness to "1984." All the research I've done lately suggests that I've seen this commercial only the one time, however, I specifically remember seeing it after that date on TV at my home in North Hollywood. Enough to check out the computer in question, at least.

Remember when Macs cost a lot? I seem to recall prices upwards of \$5,000 when I first priced out the early Macs. The first one I remember using is an SE/30 that my friend had. Was good for playing games like early versions of EA Football and the like. Played a couple of text-based games with enhanced graphics, too. The visual element added to the experience.

Meanwhile, at work, I was still connected to a dumb terminal that linked to the network at Hughes. Was given control of a project that required that I learn C. So, I bought a book, and did that in a day. Eventually moved into a department that was using an Apollo network, and started programming on that. Almost ten years later, I find out that Apple absorbed Apollo. Got laid off from Hughes the first time in September of '86.

I'm Not an Actor, But I Play One on TV

It was at this point in my life that I made a monumental decision that ultimately brought me to you today. As I was unable to get work in my chosen field, and being the son of

parents who both had Theatre Arts degrees, I pursued an acting career. I probably should have done this earlier, however, this is why not too many people know that I'm famous. Spent five and half years in radio, all the while attempting to save for a Mac that was painfully out of reach. After getting laid off from radio, I got a job with a production company, where I was handed complete control of yet another SE/30 that held most if not all of the company records. This led to a job selling computers in Burbank, and receiving copies of *MacWEEK*, wherein I learned about Jobs' firing.

Most of the people that came into the store looking to buy were in the entertainment industry that I was on the periphery of, and their computer of choice was a Mac. They had probably just seen "Jurassic Park," and the Quadra 700s. I got educated in an early version of Final Draft during my time there, too. It was from there that I got to know enough about the Mac to become a desktop technician for my second stop at Hughes Aircraft, and led me to my computer of choice, as well.

While I was away, they went to the distributed desktop model, wherein everyone had a PC or Mac on their desk, and there were about 15 of us that had to maintain over 2,000 computers that the various engineers were using. As a Mac Tech, there's a lot of time to sit around, as they simply work, as you know. That's how I found ATPM, on one of my random searches of the early Web. It was also during this time that I expanded from merely being an actor, into a writer and a director. Producer would come a bit later, when I realized that no one was going to hire me, or buy my scripts.

For whatever reason, there was an anti-Mac bias there, and I've written about that in the past. From what I specifically remember, several news organizations predicted the demise of the Apple computer itself. It was about this time that Jobs came back as iCEO. A title he jokingly claimed during the keynote speech at Macworld Expo in 2000. I had the honor of seeing this online on my Mac G3 I was using at JPL as a Mac Tech there. It was at this point that he announced what would become the .Mac accounts, and I grabbed one right away.

RIP Steve

So here we are, over ten years later, never to see him take command onstage again, announcing the latest and greatest to come out of Cupertino. He leaves behind a powerful legacy, and he'll be a tough act to follow. I'll never really know what it was like to experience him live, however, what he has brought to me, and ultimately you, my three readers, will last forever.

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Great Job

Let's look at three stories today.

No big deal. Just three stories.

The first story is that of the personal computer.

Not to diminish the many contributions from others, but it's entirely possible to imagine that, without Steve Jobs, "personal computers" might never have entered the mainstream. HP dismissed the idea outright, and IBM took a relative eternity to participate after seeing the promise in the market that Jobs helped create with the Apple I and Apple II. Without personal computers, the Internet as we know it might be unrecognizably restricted to soldiers and scholars, and who knows what inspiration Tim Berners-Lee might have lacked had he not been working on a NeXT machine at CERN.

The second story is about users.

Like Prometheus, Steve Jobs brought technology to the great unwashed masses, to "the rest of us." Freeing great ideas from incubation in ivory towers and the unlit dens of hobbyists alike, Jobs was the harbinger of the future. Graphical user interfaces, USB, wireless connectivity, user-generated HD content, touchscreens, app stores. He brought to the wider world leading edge innovations in almost every iteration of Apple's products. And he did so objectively, with certitude, via transitions that were made with a firm gaze fixed on our shared future, not with a hesitant eye glancing backward to compatibility.

The third story is about connections.

Steve Jobs connected us. He gave disparate people a common language of movement and motion. Geeks and gurus. Techies and typographers. He fused together the sheer power of raw computation with entrancing beauty, forming a team that produces images that bring joy to children, while reminding adults of the big picture. He transformed how we experience music, movies, and books, and how we keep in touch as we roam through a hungry, foolish world.

I reminisce about more than three decades of using technologies gestated by Steve Jobs as I type this article in Pages, on my MacBook Pro, on my birthday. It has been a grand, electrifying road trip, but now we've lost one of our key drivers.

Where were you when you heard the news? For me, it was a beautiful day in Hawaii, a place Jobs enjoyed visiting. The sun was bright, and the clouds were light. It was strange

to be told that something was amiss in the universe, and yet, like millions of others, I first received word of his passing via a news alert on my iPad.

Jobs might be amused to know that, even in his passing on, he generated tremendous goodwill and awareness for Apple. And, maybe underscoring the point of [his Stanford speech](#) just a tiny bit more, he has skated to where the puck ultimately will be for all of us.

I came across this unaired version of Apple's [Here's to the Crazy Ones](#) ad, narrated by Jobs, which unwittingly eulogizes him in the kind of poignant, poetic way he probably would have initially hated, but ultimately approved of. "Because the people who are crazy enough to think they can change the world...are the ones who do."

Glorify or vilify him, Steve Jobs was, and always will be, obviously and irreplaceably, insanely great.

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Segments: Slices from the Macintosh Life

by Dave Trautman, dave.trautman@shaw.ca

Reflecting on the Green Screen Experience

Before a computer could search the world for a piece of video (and well before people were providing profile updates on a minute-to-minute basis) the screen and the text were the most significant thing a computer could accomplish. There were drawing machines and calculating machines and printing machines, but the most useful of them all was the writing machine.

Can you not say the majority of what we link to in a browser is the text? Even the sites which feature audio, video, and images require text and more text to provide con-text.

These are the thoughts. These are the ideas. This is what the World Wide Web was designed to do: share ideas and compile everyone's thoughts. It was intended to allow people to annotate their writing with links to other writing and to reference other people's thoughts with a hybrid document, allowing a simultaneous experience of both the flow of the author's thoughts along with the derivation of their thinking from other authors' thoughts.

I was first asked to use a personal computer in my workplace, which required me to learn a lot of related things before I was able to settle down and write with it. I had to learn to load floppy disks, format them, create directories, open and save documents to these disks, and make copies and backups of these disks. I also had to learn an arcane method of formatting text into a print output. I had to learn how to launch a writing program and to store my progress on removable media. But the most significant thing I had to learn about using a computer to write with was allowing the text to "wrap" from the right margin back to the left. I had to stop using the Return key.

As someone schooled in both manual and electric typewriting, and who was quite adept with both, I had been indoctrinated to the pattern and rhythm of typewriter keys, rollers, and return swipes. With electric typing, the Return key is quickly your friend and allows a meaningful speed-up of your writing. It was a long first two weeks until I habituated to this new writing machine.

I was eventually able to write a variety of documents on this new machine. I did some reports once I mastered the coda of emphasis, spacing, margins, and tabs. I also was able to benefit from the automated format "macro" available through a script-writing program. I marveled at the predictability of the macro, which knew what my script format required at each step. I very quickly invested time and energy into learning every function and feature of that scripting program. Script writing, for those who have never tried it, has a particularly arcane set of rules within a narrow set of document specifications. It cannot

be compared with such things as APA Style or Chicago Style rules. Yes, there are many style rules in those guides, but for a proper and permitted screenplay, the rules for writing them are nothing less than ruthless. At least at the time I was using the same particular script-writing program they were.

The other perceptual shift I had to make was related to the “endless roll” of virtual paper on which a person could write without end. Electronic document writing allowed me a limitless vista of length and no need to insert paper or line up carbon layers. This virtual writing reality immersed me immediately into the possibilities of non-stop pagination, continual and uninterrupted stream of conscious composition, and the satisfaction of instant reprints and copies.

By the time I was seriously involved with this new keyboard-based interface, I was attempting to cram the key combination codes, for cutting and pasting and sophisticated formatting, into my already stuffed brain. This new textual and tactile world of writing drew me into its spell completely. I was actually able to prepare and anticipate the organization of words, paragraphs, headings, and footnotes before I arrived at the machine. I would have worked out much of how I was going to structure and tabulate something before I began the act of typing of it. I was used to this kind of thinking from having learned to write with a typewriter and having to understand the density of text from typeface to line spacing and indenting. This new writing system had only one drawback to it, which to this day still tugs at my nervous system. It was the irrelevance of the paper itself.

Not that I was immediately convinced of the paper-less office or any kind of transition away from the printed word. But—while engaged with the process of placing words and thoughts into the byte-stream of memory chips and having those same bytes rendered on magnetic substrates—it was difficult to set aside the actual paper on which these words would eventually be inscribed. At this time, the appearance of a laser-guided imaging system allowed for a remarkably faithful reproduction of the text, nearly indistinguishable from an offset press image.

Any kind of failure on these new writing systems was almost always catastrophic. When you are typing something, you can make errors or rewrite an entire page to allow for a new paragraph or change to a sentence. One did not always expect to start writing from the first page if one accidentally dropped a clutch of pages in the wind. But if your magnetic recording is fouled up in all manner of possible flaws and interferences, you will have nothing.

The whole notion of having other copies of what you were writing is a conceptual leap which every digital writer has had to make. Although not that difficult to adjust to, the requirement is a bold statement regarding the fragility of data and the reliance on technological innovation to increase reliability—as well as provide meaningful reduction in risk. This new level of risk emerges from the process; like turning to find a mother bison coming at you in full gallop. The sudden realization and blood curdling panic which races up your spine when you are met with the inexplicable error message regarding your hours of keyboarding not being found on this disk is a kind of terraforming of the brain from

which you will never return. It is the night terror of this new virtual writing where it could all vanish in a misplaced keystroke.

But learning is all about mistakes.

Everyone who is eventually introduced to this new world of text construction takes this lesson in a different way, keeps a different tale of woe, and registers a new found respect for the fleeting finality of formatting a disk.

The green on the screen falls deeply into the subconscious whenever one is immersed in their fantasy world of storytelling. In time our eyes acclimatize to the contrast and the ever halting progress of the cursor block as all your words appear as if revealed, character by character, from the deep black of the surrounding void. The compressed descenders of the modified typeface to accommodate the word-space of each line produces an altered state of awareness that these representations of the text are only a reasonable facsimile of the final work. These blocks of green (spaced and aligned) can only suggest what will end up on the printed page. Just as one who types onto the roller is only able to offer up a reference work for the typesetter's eye, so too, the green screen of those early computers found a tolerant mind ready to accept their limitations if the relationship could flourish and the outcomes were as satisfying as before.

For as long as these early months lasted and the “pure text” experience of the keyboard and screen helped me produce useful results, I was ready, willing, and able to acquire the new knowledge necessary to make it perform for me. My needs were simple and my skills were quickly reaching mastery in this entirely word-process activity. This was progress and this was useful. This was helpful and had increasing efficiencies, which moved my work and my career forward. My output on the green screen was considerably higher by volume, but to this day I have still to evaluate the results in terms of quality.

All manner of work-related activities were quickly subsumed by the leverage of a screen and keyboard. What was once the province of computer analysts in air-tight rooms with elevated floors, massive iron, and cryptic conversations seemed to be arriving on people's desks daily for use in their everyday activities. That so much time and workplace effort was redirected toward learning to shape your work to fit the demands of the keyboard has been the subject of perhaps not just a few investigations.

When once the efficiency expert strutted the halls of industry with clipboard and stopwatch, now the computer consultant motored into offices to declare a new world of calculated effort and higher productivity. These same enthusiasts for these new systems were conveniently blind to the lost productivity of hardware failures, network bottlenecking, and the dreaded blue screen of death. Everywhere I turned, by the time I left that employment, eyes were fixed on screens, hands clutched plastic mice, and printers shoveled whole volumes of text into that world. The transformation of work was well underway when the next concept in computing arrived to bring visual metaphors and iconography to the screen.

Having already established a solid beachhead of skills in desktop publishing using a keyboard-driven paradigm, I was most taken by my first exposure to the virtual desktop.

It was love at first sight. I can admit that now. After decades of therapeutic struggle and countless millions of keystrokes, I can today admit that the appeal and sensibility of what I saw struck me immediately as the most innovative and appropriate redesign of the computing experience I could ever have hoped for.

Within weeks, new eye-hand coordination skills were established. Faster and more comprehensive style management was appropriated. Document management and duplication were simplified. A graphical environment supported and surrounded the text. The objectification of filing and storing, retrieval and transfer was the most natural of evolutions in this new working virtual space. The capability which sealed the relationship was the WYSIWYG display and accuracy of the layout and typefaces. It was at once the most complete writing environment anyone could have imagined for me and an implementation of a supporting structure to ensure my text was always handled in the clear light of day.

And, for all this, I traded in my subliminal relationship with green text on a black background. I no longer had to maintain a mental image of what the text would become. I could make choices, adjustments, and decisions, more accurately based on what was rendered on the screen. With black text on a white background I had moved from an abstraction of the process to a visualization of the process.

When I finally was able to commit personal funds to the acquisition of such a system, I was entering into a permanent and unrelenting relationship with an emerging technology, which was about to change the way everything is done, the way people relate to each other, and the way people would begin to adjust their perceptions of themselves.

Computers had moved from the power of the words to the power of the image. Nothing would ever be the same again.



Written using [WriteRoom](#) in full-screen mode on a MacBook Pro. This program is an interesting throwback to a time when typing was the most useful thing a person could do with a computer.

Copyright © 2011 Dave Trautman. Dave is a Media Specialist working in Canada, with a special background in Media Effects, who has been using a Macintosh computer since 1988. The Segments section is open to anyone. If you have something interesting to say about life with your Mac, write us.



Desktop Pictures

Henk-Jan Osse, obc@xs4all.nl

The Netherlands

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

This Month's Desktop Pictures

This month's photos were contributed by ATPM reader Henk-Jan Osse:

The pictures have been taken in The Netherlands (or Holland), in the northern provinces of Friesland and Groningen, during a summer sailing vacation. It is an area not very densely populated, some old picturesque villages and cities and fantastic landscapes. Especially the Waddenzee (Wadden Sea) is a beautiful part formed of tidal mud flats, wetlands, tidal stretches, and some islands like Texel, Vlieland, and Terschelling. Everything is changing continuously in the Waddenzee due to strong currents, storms, and also by human interaction. Large parts of the Waddenzee (including German parts) have been inscribed on the UNESCO's World Heritage List.

The pictures have been taken in Harlingen, a little city on the coast of the Waddenzee, at the islands Vlieland and Terschelling, and along the waterways from Harlingen to Lauwersoog.

Enjoy!



[View Pictures](#)

Contributing Your Own Desktop Pictures

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

Previous Months' Desktop Pictures

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

Downloading All the Pictures at Once

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

Safari Create a workflow in Automator with these three actions:

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

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

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

Placing Desktop Pictures

Mac OS X 10.3.x Through 10.7.x

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

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

Mac OS X 10.1.x and 10.2.x

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

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

Mac OS X 10.0.x

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



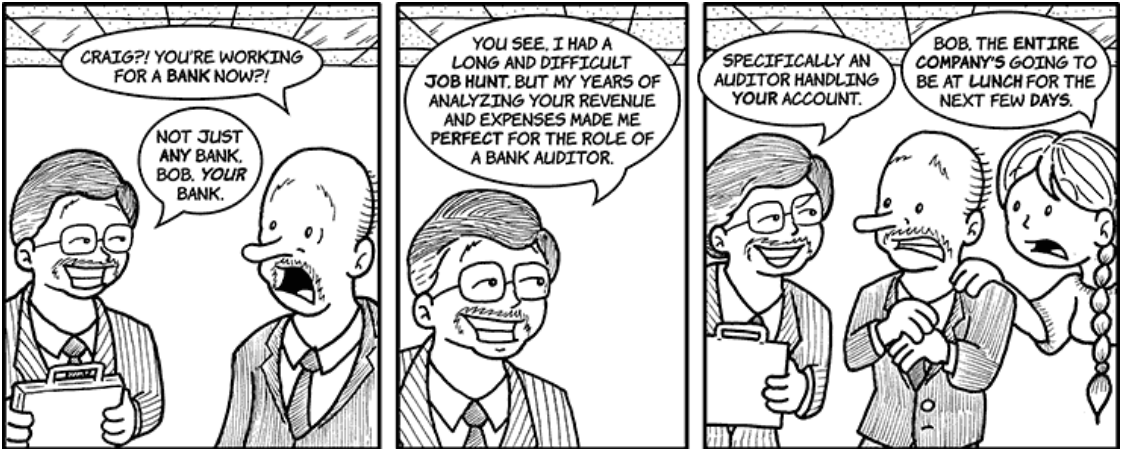
Out at Five

by Matt Johnson, mjohnson@atpm.com

The New Auditor



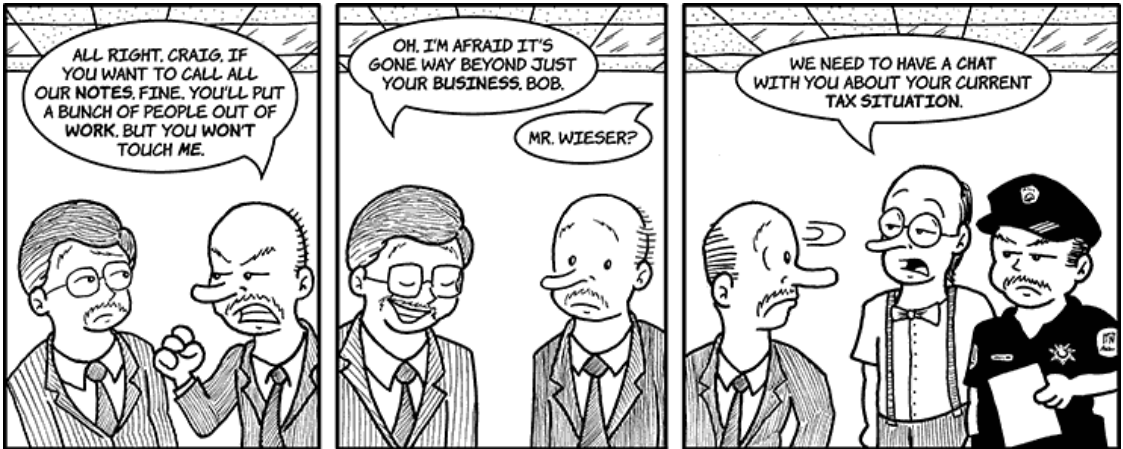
Craig's New Career



Service With a Smile



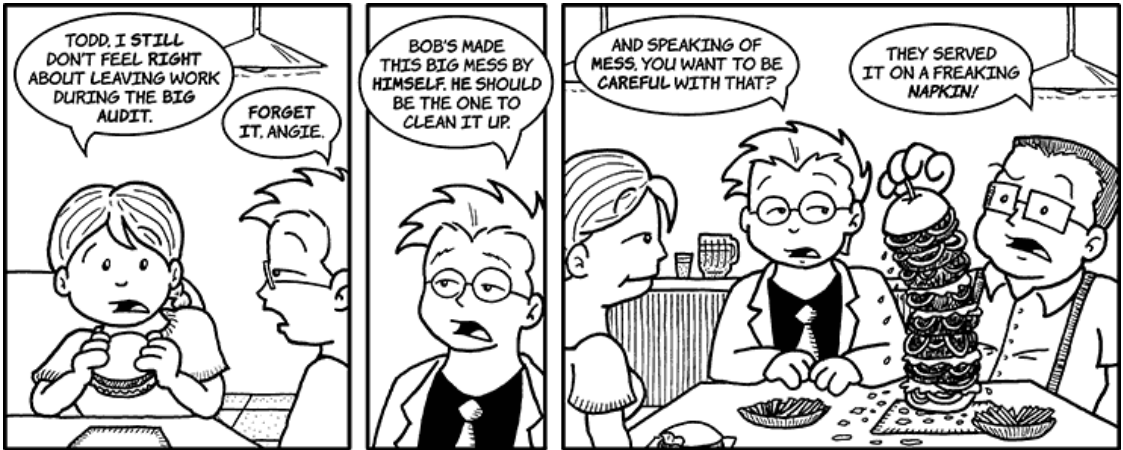
More Trouble



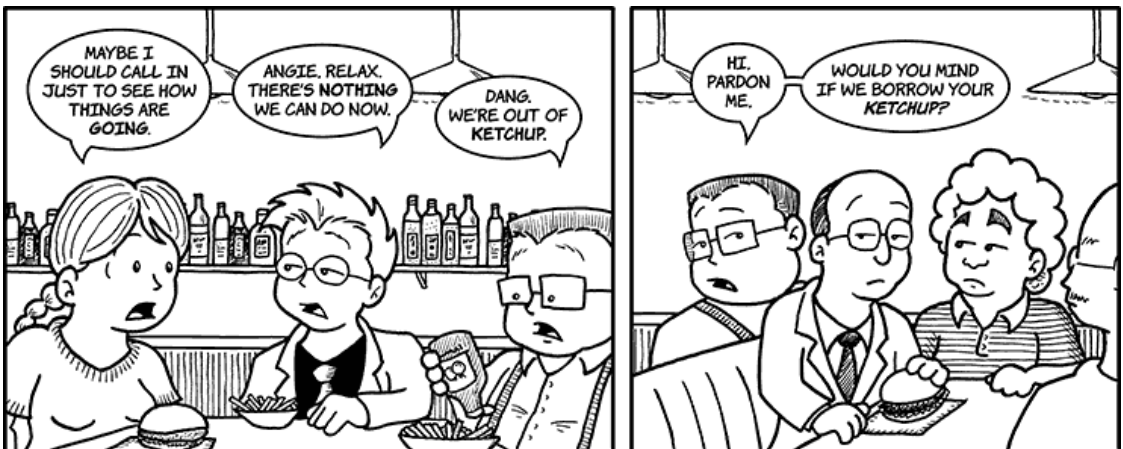
Tall Order



A Big Mess



Out of Ketchup



Catching Up





Qaptain Qwerty

by Linus Ly, <http://qaptainqwerty.blogspot.com>

An Apple a Day



Copyright © 2011 [Linus Ly](#).



The Spinning Beachball

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

THE SPINNING BEACHBALL

by grant osborne



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Software Review

by Linus Ly, lly@atpm.com

Comic Life 2.0.6

Function: Makes comic-book styled presentations.

Developer: [plasq](#)

Price: \$30; \$10 (upgrade)

Requirements: Mac OS X 10.4. Universal.

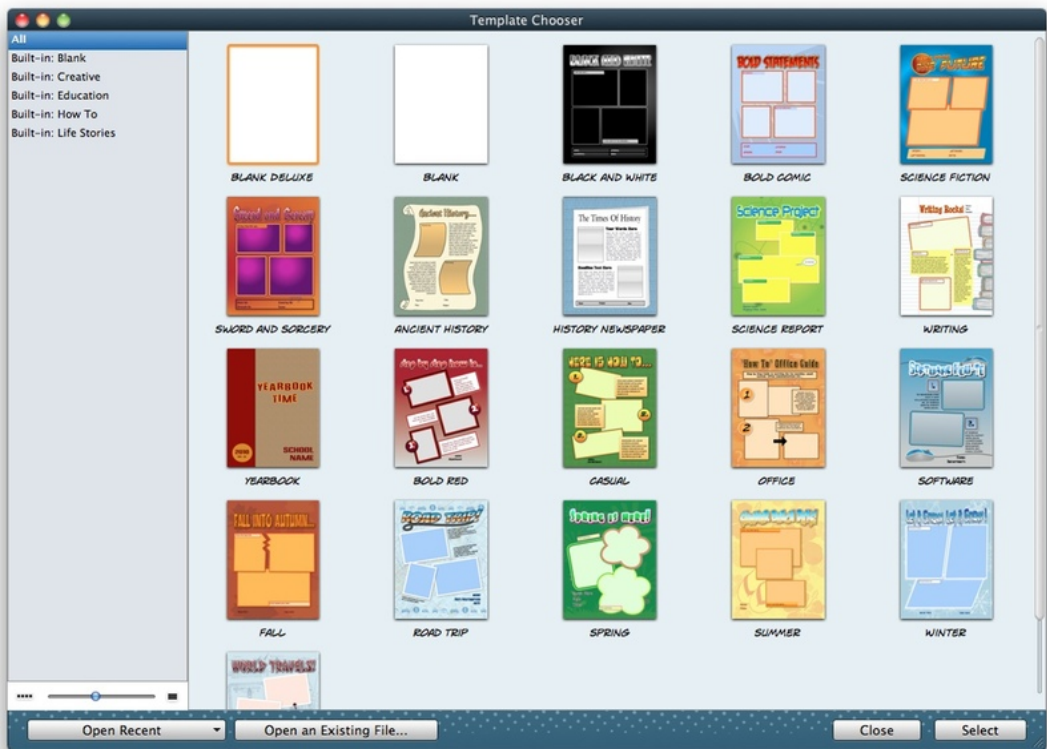
Trial: Fully-featured (30 days, then watermarks)



I have an on-and-off relationship with Comic Life. Way back when it first came out, I bought a boxed version of it from Amazon. I recall that the [plasq](#) Web site directed me to Amazon and mentioned that it was cheaper than buying directly from plasq. Years later I [reviewed Comic Life Magiq](#) in ATPM. Now Comic Life 2 is out, and I have been using it for the past few weeks.

New and Improved

For users of the original Comic Life, the first noticeable difference with Comic Life 2 is the templates window. You are prompted to choose one of the new templates every time you start the program. Comic Life 2 is advertised as more than a tool to make comic books, and the templates support that claim.



The Template Chooser welcomes you to Comic Life 2.

Templates have categories such as Creative, Education, How To, and Life Stories. The various templates within the categories have graphic elements or settings that match the template names, e.g. flower-shaped frames for the Spring template or a scroll-shaped frame for the Ancient History template. Road Trip is one of my favorite templates. It has a road map as a background, with titles in gradient chrome colors suggestive of cool cars—just the thing to hide the fact that your trip was done in an unsexy family minivan.



The Road Trip template may be more interesting than the actual trip.

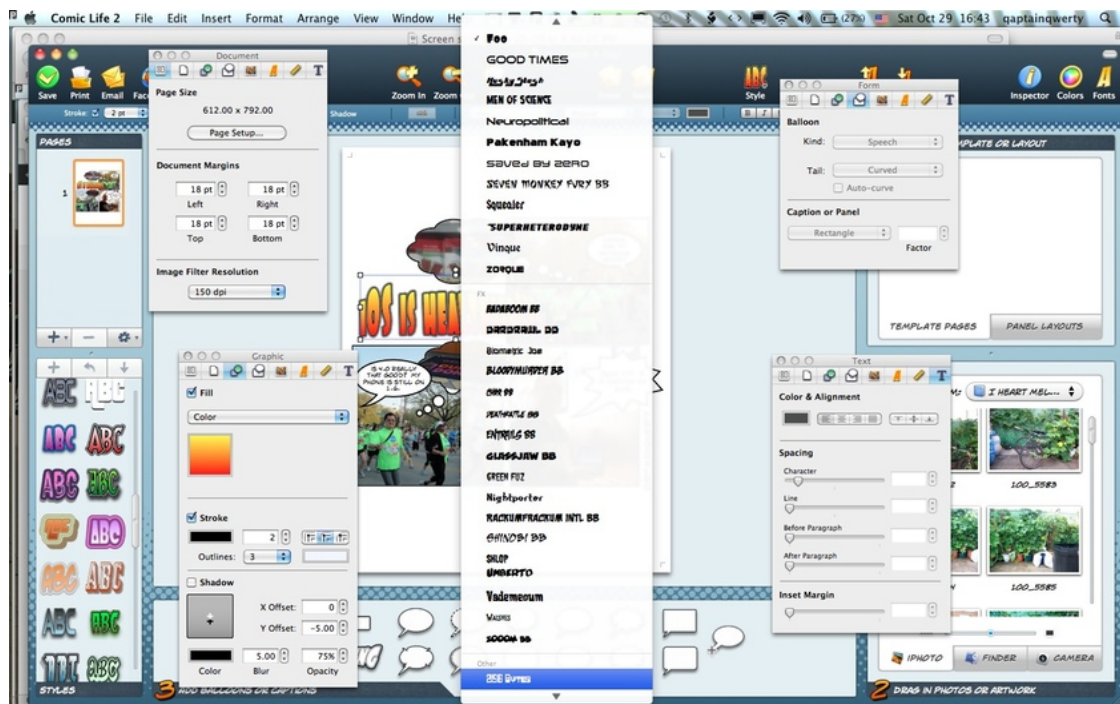
Another template I like is the Yearbook. I have been busy getting in touch with high school friends and often refer to my yearbook. The template Comic Life 2 has is very much like my year, 1985. Most frames are small for the grads' headshots, then there are bigger ones for candid photos or perhaps some popular students or events.

Templates are not new to Comic Life 2, but thematic ones like those presented at launch are. The old templates are just a bunch of rectangles of various sizes. The new thematic templates include stylized text, frames of various shapes, and many graphic elements. I just wish these new templates were available for choosing in the same location alongside the old ones. In case you do not like to see the Template Chooser at launch, it can be disabled in the Preferences window.

Once in the program, you will notice the new Inspector window. A popular element in many of today's Mac applications, the Inspector is a floating window from which you can make adjustments to your work. The various settings are grouped into tabs to minimize the real estate the Inspector occupies, but I still find it obtrusive. Luckily, many of the actions you can carry out via the Inspector can be done through some other window or bar of the Comic Life 2 interface, so you do not have to have the Inspector visible all the time.

Should you really love the Inspector, you can have multiple windows opened, perhaps one for image adjustment and another for tweaking text.

As someone who is fond of fonts, a short time spent with Comic Life 2 is all I need to notice the WYSIWYG font selection gadget on the new format bar. With the older version, to select a font, you needed to bring up the Fonts panel and temporarily lose a large chunk of the screen. Now, just a click on the format bar, and you can see all the fun fonts that come with Comic Life 2, all in their individual stylish appearances. And there are more fonts, too. Comic Life 1.x had two versions, a regular one and a Deluxe one, the difference being the number of fonts, styles, and templates. With Comic Life 2, all the Deluxe elements are included.



You can work with one or many Inspector windows. And look, what-you-see-is-what-you-get font preview!

But Wait, There Is More

More than once, while using Comic Life 1.x, I wished there were a way to have more than one picture in a panel. With Comic Life 2, my wish was granted. As you drop a second picture into a panel that already has a picture, you are asked if you want to replace the first picture or add to it.

There is not much image-processing you can do to the pictures once they are placed in the same panels, but there are uses for the function. Like all elements on a Comic Life page, you can re-size and rotate the pictures, even adjust brightness, sharpness, and such; but do not expect fancy alpha channel blending of the pictures. Comic Life is supposed to be

easy to use, and having image-processing functions on the level of Photoshop would make the learning curve steep and the application unenjoyable. A simple collage is all that you should aim for.



Three pictures in a panel. No blending or anything fancy, but it gets the job done.

Another welcome, new function is picture-in-bubble. In comic books or cartoons, bubbles are usually used to give voices to the characters. You also have bubbles to indicate what the characters are thinking, whispering, or screaming. I once wanted to make a picture that said, “I am thinking of you”—one person with a thought bubble over his head, with another person inside the bubble. It was probably impossible to achieve with 1.x, but with Comic Life 2 it can be done easily. Just place a thought bubble on a page, then drag a picture onto it. The picture will be masked to appear where the text normally would appear. Since the picture does not show in the tail portion of the bubble, the tail may look odd, so the effect is best done with a thought bubble, in which the tail is a series of detached circles of increasing sizes, running from the person to the bubble. If you have to use the function with other types of bubbles, maybe you can cut the tail by dragging its tip into the bubble. I made use of the new function in [this month’s Qaptain Qwerty](#) cartoon.

Yet another new and exciting function is Autoflow Images. The standard way to work with Comic Life is to add panels to a page, then drop photos into the panels. Not that cumbersome if you have just a handful of photos. But let’s say you are tasked with making the facebook for some university. (A facebook is a physical directory that shows a photo of each student at a college, to help the students get to know each other better.) You

would need to create panels and drop photos repeatedly! Not if you use the new Autoflow function. Just organize the photos in a Finder folder or an iPhoto album, then select File > Autoflow Images and everything is done for you. Pages get appended, panels dropped onto the pages, and then populated with the photos, all with a single click of the mouse.

Small Price of Progress

You can do a lot with Comic Life 2, but it is more interesting when you can share your work with others. Why, perhaps you were told to upload your handy facebook to Facebook, the social network. For now, Facebook export is rather rudimentary. You can only export to a new album, but at least you can control which consecutive pages of your Comic Life 2 work get included.

With MobileMe being phased out and iCloud not quite here yet, Comic Life 2 has no support for either. The closest to a Web comic is HTML and iWeb. Might as well, I guess, as most people live in Facebook these days, anyway. Another export option that is gone is QuickTime. A silent movie is not that much fun to watch, and adding sounds to it is hard work, so it is no big loss.

All the new functions are great to have, but one side effect, just my guess, is that Comic Life 2 uses a new file format that is incompatible with the old Comic Life. In my opinion, it is a small price to pay.

Conclusion

Comic Life 2 brings many new capabilities to the work of making comic pages, or as in the case of the thematic templates, almost any kind of presentation. The changes I wrote about are just the noticeable ones and favorites of mine. Others worth mentioning are free-form shapes and background images. The only quibble I have is that the thematic templates are available only through the Template Chooser. Comic Life 2 is a very worthwhile upgrade.

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Software Review

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

Memoir 2.0

Function: Journaling.

Developer: [Vortimac Software LLC](#)

Price: \$8

Requirements: Mac OS X 10.5

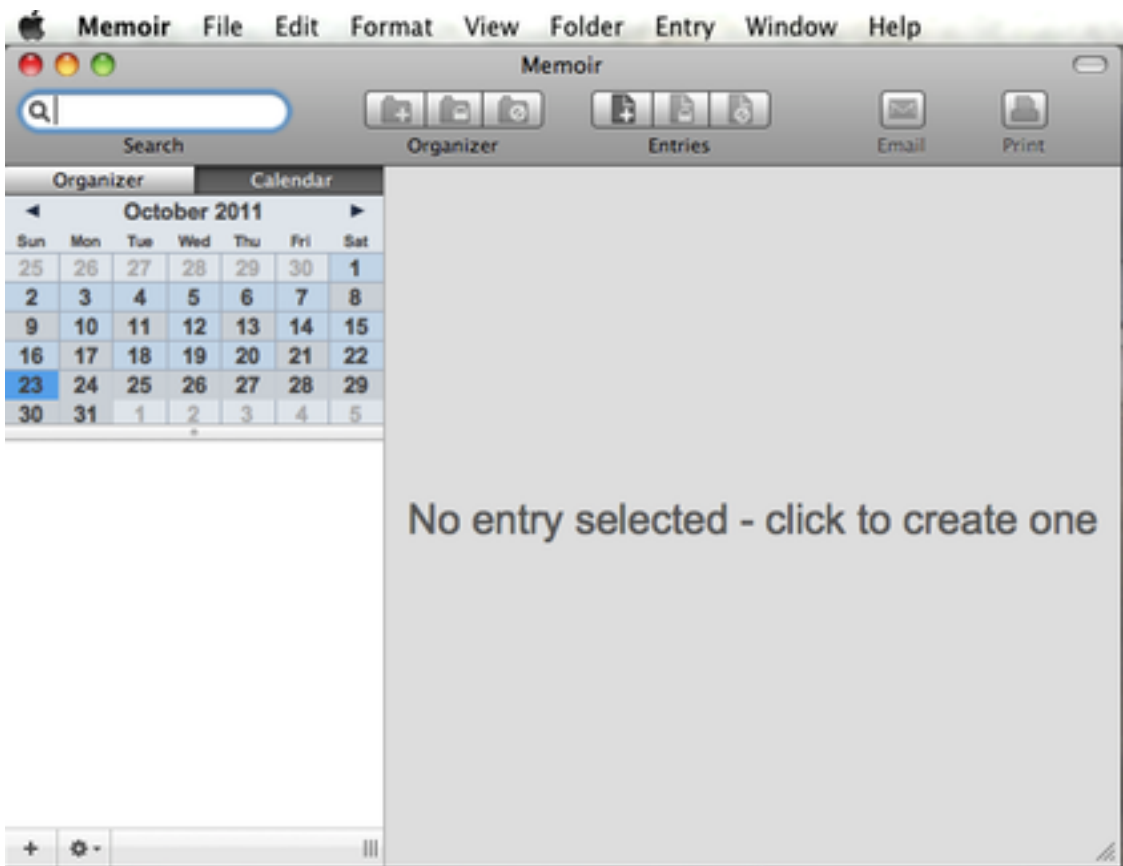
Trial: Fully-featured (30 days)



Journal, diary, notebook: call it what you will, but every writer—established, aspiring, or just-do-it-for-yourself—has to have one. It's the place where you record private thoughts, jot down ideas, and capture snippets of dialogue. And while it's doubtful that any technology will totally replace a pencil and paper, software-based diaries have been around for years. Memoir is one such application.

Getting Started: the Calendar

Opening up Memoir, there is a blank area for a new entry and a choice of Organizer or Calendar view. Let's start with Calendar view.

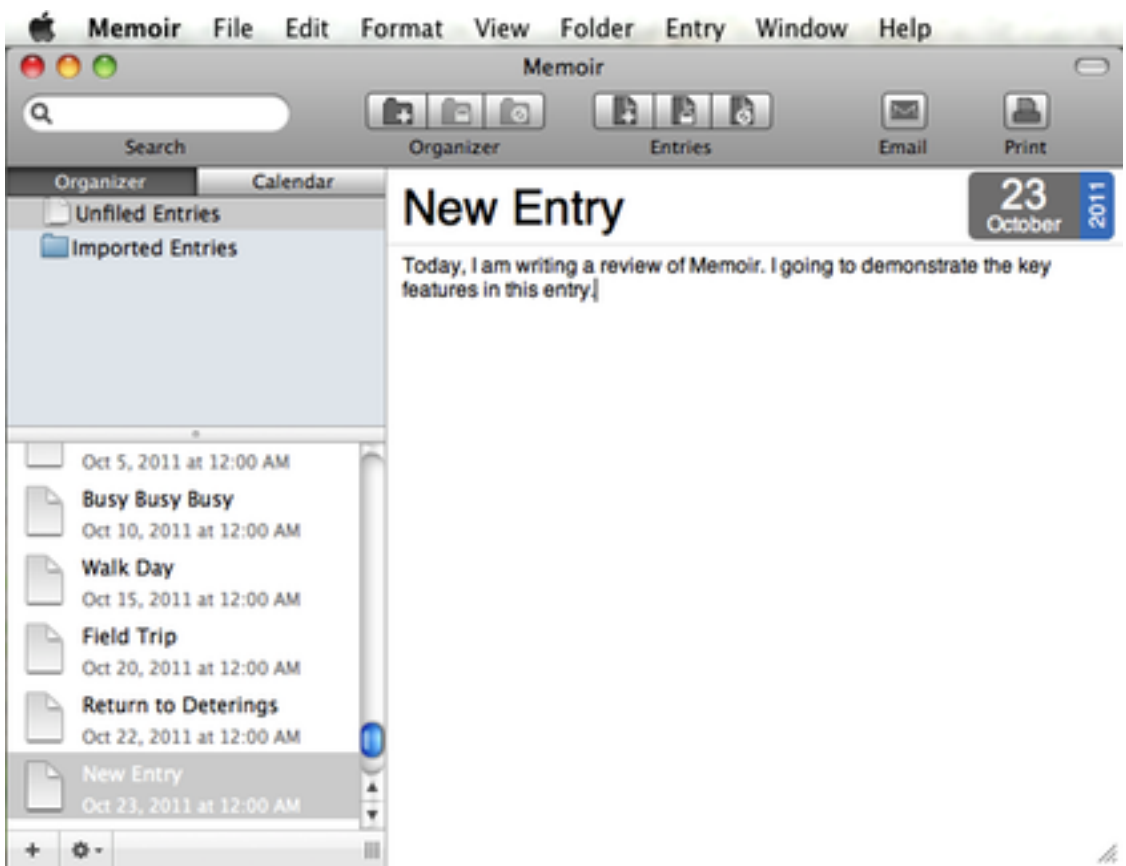


Start Here

Memoir displays the current month with today's date highlighted—any dates with entries are highlighted too. I click in the blank area to create an untitled entry, re-title it, press Return, and start typing. Like all the best apps, getting to the basics is easy. Once done, I can select a option to add a new entry for the same day, I can lock either entry (more on encrypting below), or I can delete an entry altogether. Again, no more than what you need in this view.

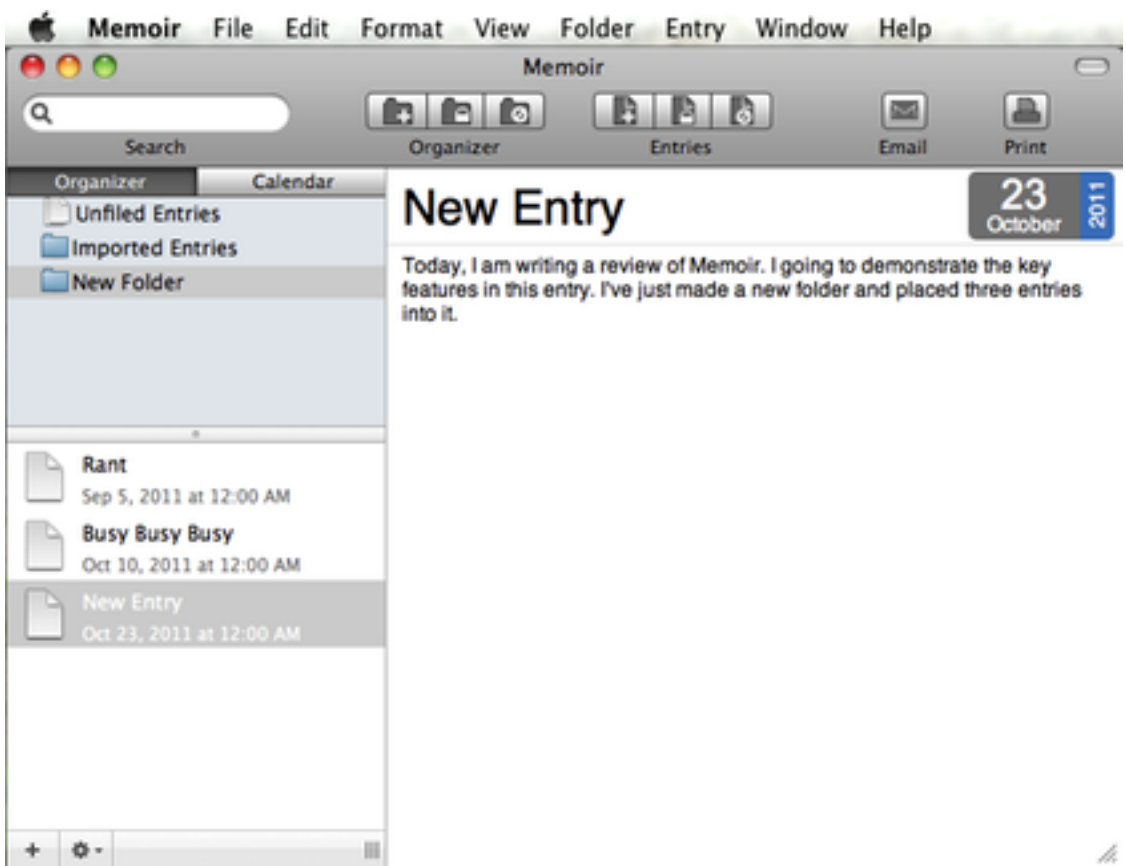
Organizing Entries: the Organizer

Calendar view is just one way of seeing entries. Once I've built up a large number of entries, I'll probably want to organize them by similar subject.



A New Entry

The default organizer has a set of unfilled entries along with a folder for imported entries. Now that I'm in Organizer view, I can create a new folder, encrypt a folder, or delete a folder. Once I create a folder, I name it and then drag the entries I want to include to it. This lets me file all my entries into categories and easily find what I'm looking for.

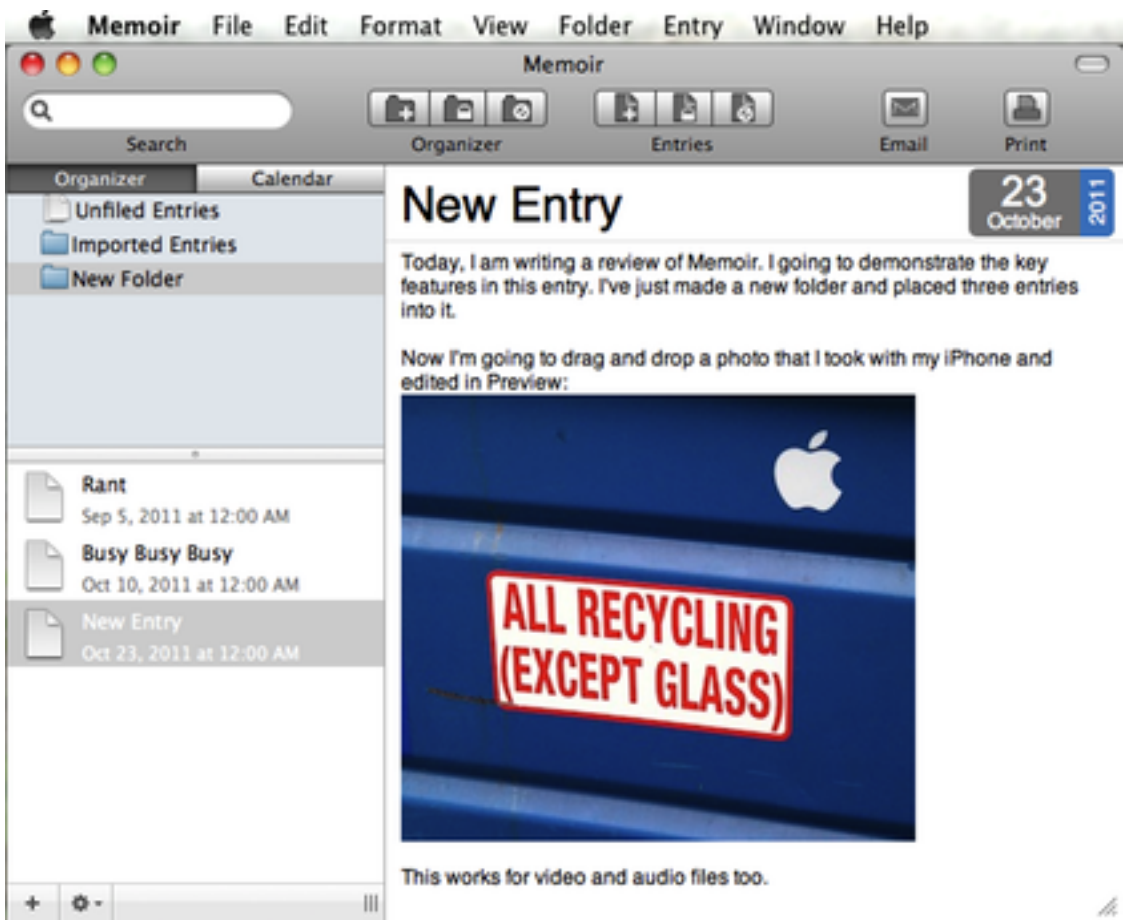


Three Entries in a New Folder

Of course, Memoir also includes a search option in case I forget where I filed an entry.

Beyond Words: Media and Links

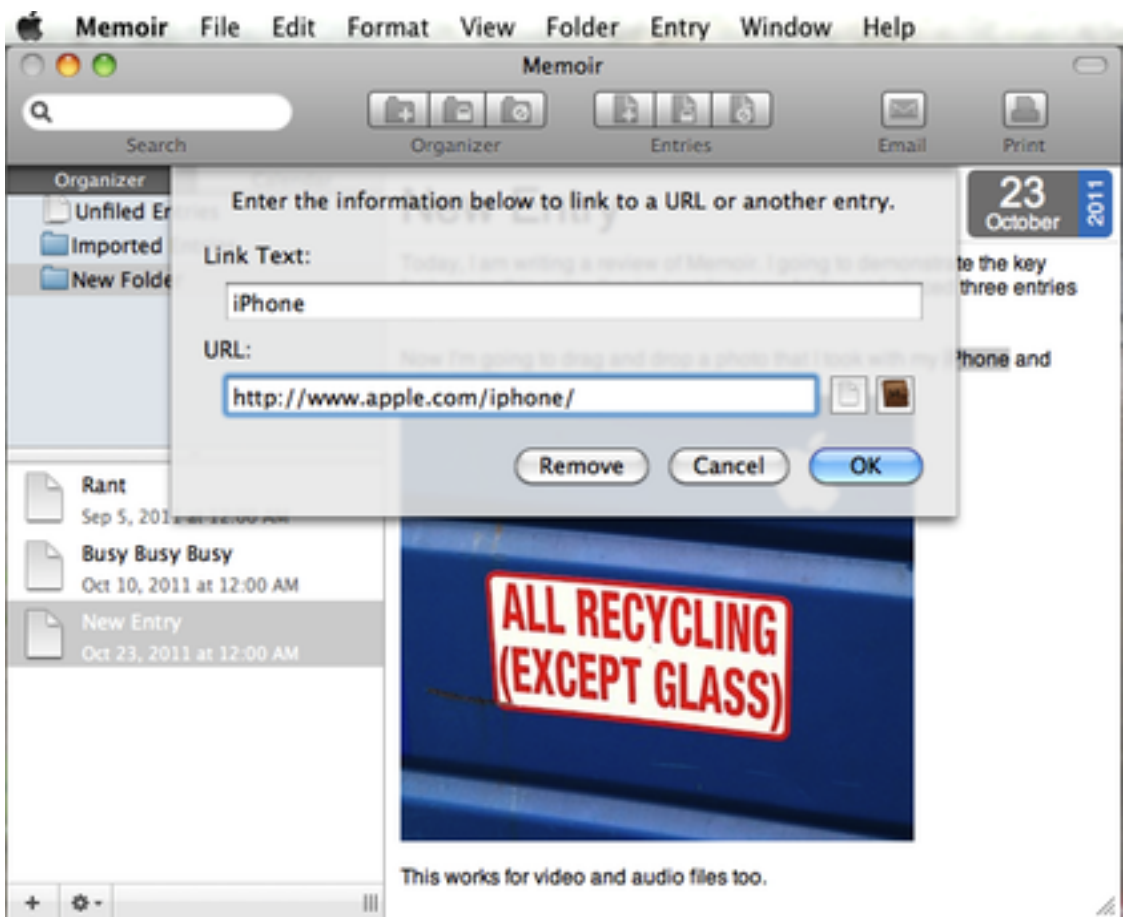
So far, Memoir really hasn't given us anything that a printed book with an index couldn't supply—though good luck indexing a handwritten journal. Where Memoir excels is in its incorporation of media and links. Let's say I want to add a photo to a journal entry. I've done something fun today, I've written about it, but now I want to add pictures. Once I've imported and edited my photos—through iPhoto and Preview for example—I can simply drag and drop the saved photo right off the desktop into my entry.



The Apple Logo Is Everywhere

I can drag and drop a video, too, and if the file is large Memoir asks me if I want to add an alias instead. Then as long as Memoir can access that file it will embed and play right in the middle of my entry. Audio files can also be dragged and dropped from the desktop (though not out of the iTunes playlist window).

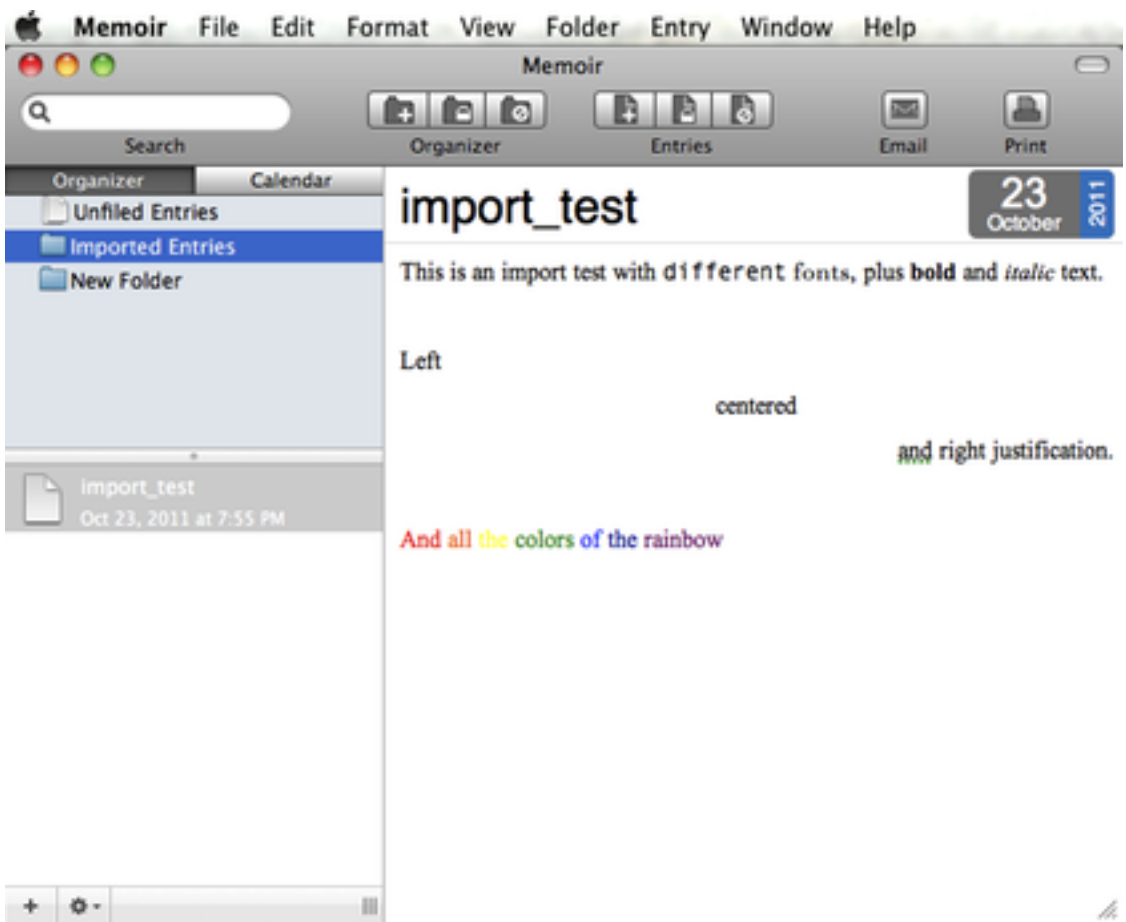
You can't write hypertext with a pencil, but you can link to the Internet from Memoir. Just highlight the link, right-click, and select Make Link. From here, you can paste a URL, select a file off your hard drive, or select another entry in your journal, turning Memoir into your own personal "Wiki-diary."



A Link to an iPhone Much More Advanced Than Mine

Ins and Outs: Importing, Exporting, Email, and Printing

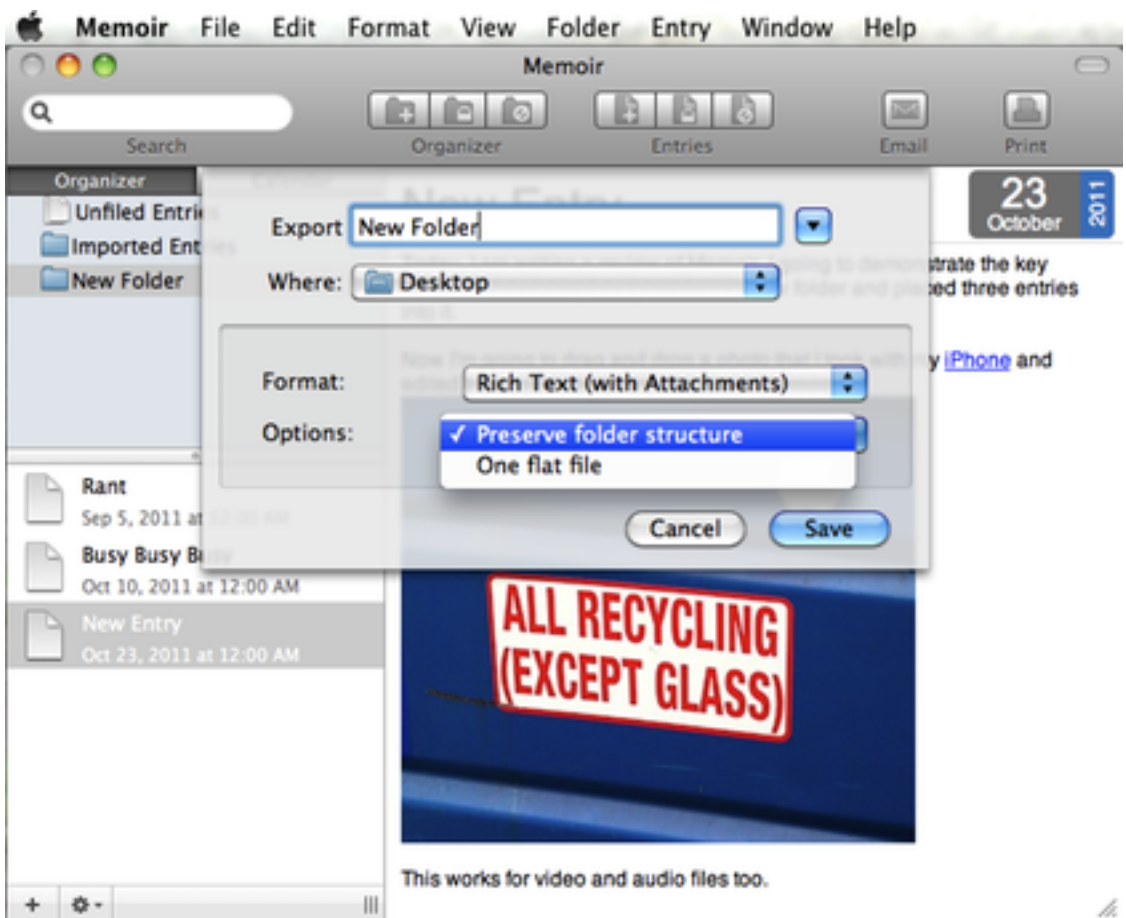
Import and export are both found under the File Menu. When importing, Memoir uses the filename as the title and then places the content into the entry field—a logical approach. Text files, .doc files, and .docx files import as editable text, retaining fonts and formatting.



Fun With Fonts and Colors

JPEGs and PDFs import as images with the filename as the entry title.

You can export an individual entry (Entry ▷ Export Entry), a folder (Folder ▷ Export Folder), or your entire journal (File ▷ Export). In each case, you can select file type (plain text, rich text, rich text with attachments, or Word), and when exporting multiple items you can preserve the folder structure or create one flat file.



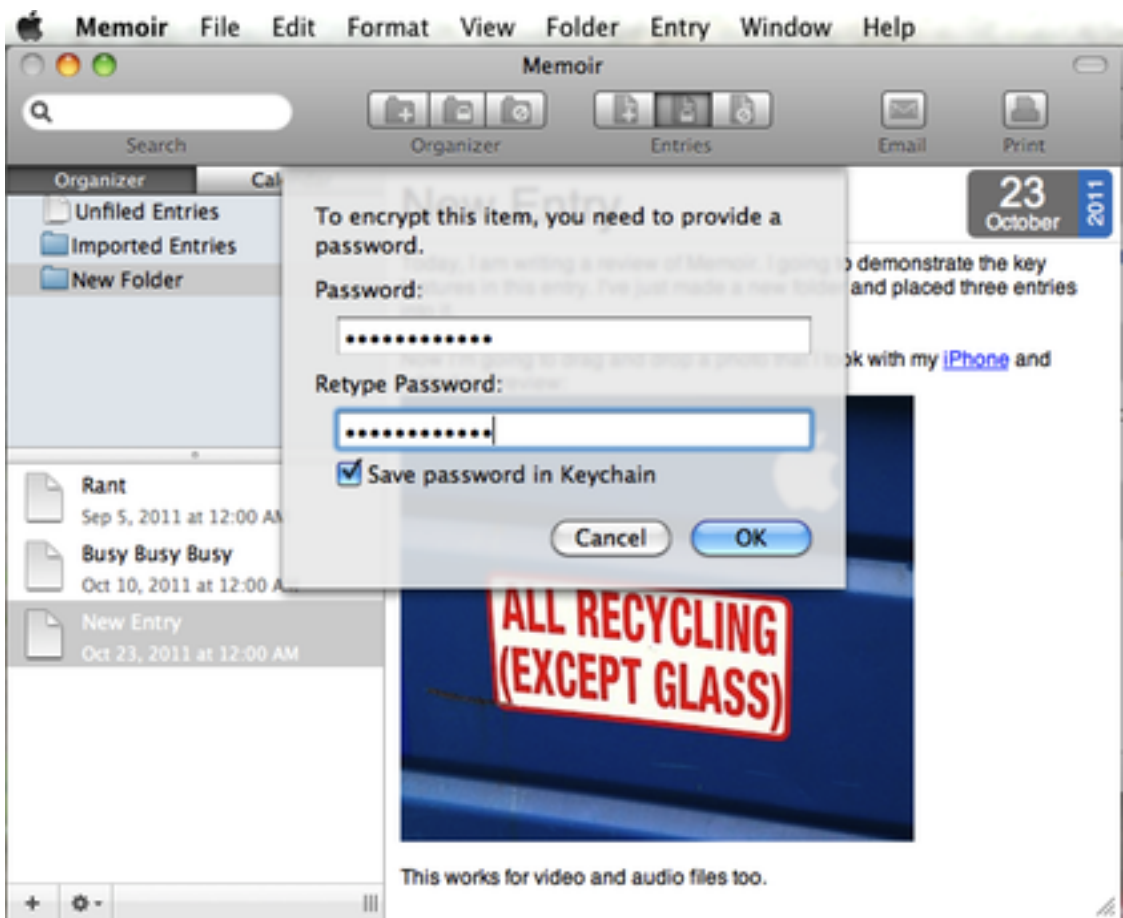
My Originally Named Folder

To e-mail the text of a selected entry, click the E-mail button on the right of the toolbar. I checked the settings, and as far as I can tell media and links cannot be included in the e-mail. Attachments and links can be added to the e-mail, of course, but this is an extra step that I'd like to see made unnecessary in a future update.

Printing is just as easy, and in this case images print with the text—as do icons representing embedded media (because we just haven't figured out how to play a movie on a sheet of paper yet).

Privacy Please: Encryption

No diary is complete without a secure lock. Memoir features password protection (up to 128-bit encryption) on individual entries and folders, with the option of saving passwords to the keychain.



Encryption

It's up to you to set a strong password, as Memoir doesn't rate password strength.

Final Thoughts

Memoir is a well-designed, easy-to-use, and inexpensive journaling app. I can see myself using this software daily for recording ideas, impressions, and rough drafts. There are only two features I would like to see that are missing. One I mentioned above is the ability to e-mail a journal entry with attachments and links included. The other—and this is more for serious writers than hobbyists—is a word count tool. One of the things recommended to all writers is to maintain a daily word quota. It would be nice to have that option in Memoir, rather than having to export my entries to Word.

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FAQ: Frequently Asked Questions

What Is *ATPM*?

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

Are You Looking for New Staff Members?

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

How Can I Subscribe to *ATPM*?

Visit the [subscriptions page](#).

Which Format Is Best for Me?

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

How Can I Submit Cover Art?

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

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

How Can I Send a Letter to the Editor?

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

How Can I Contribute to ATPM?

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

Segments: Slices from the Macintosh Life

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

Hardware and Software Reviews

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

Which Products Have You Reviewed?

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

What is Your Rating Scale?

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

Will You Review My Product?

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

Where Can I Find Back Issues of *ATPM*?

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

What If My Question Isn't Answered Above?

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

