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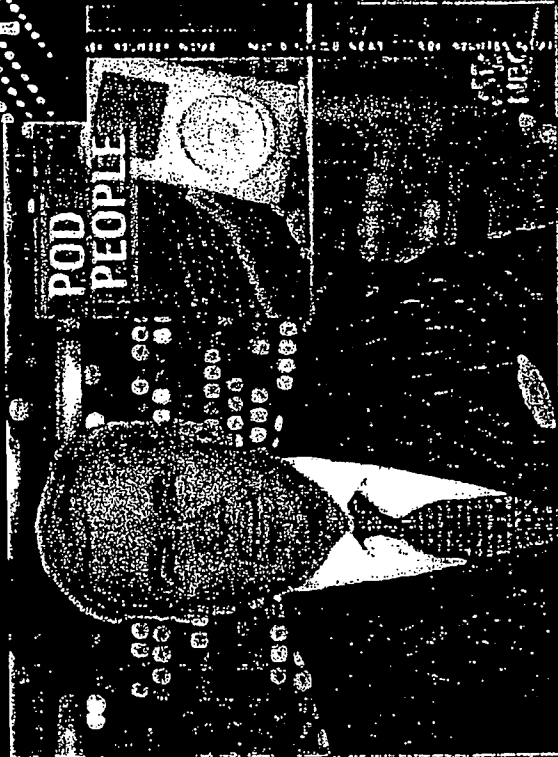
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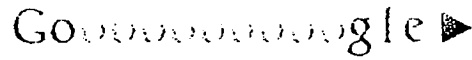
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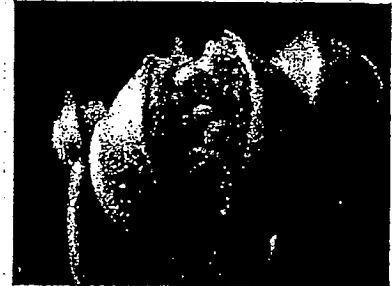
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Pod

from Wikipedia, the free encyclopedia

Pod may refer to:

- A method of propulsion for ships, also known as Azimuth thruster
- The seed-case of a flowering plant, particularly of the pea family Leguminosae, and most often of the edible pea
- A social group of cetaceans
- Pod, Germany, a district in northern Germany, near the town of Wismar
- Pod, Bosnia-Herzegovina, a location in the upper Vrbas River valley in Bosnia-Herzegovina where settlements of a Bronze Age people identified by some archaeologists with the "Proto-Illyrians" have been found
- Pod (album), a rock album by The Breeders
- The Pod, a 1991 album by Ween
- A Welsh poet, real name Arwel Roberts
- Cannabis, as referenced in William S. Burroughs' novel, *Naked Lunch*
- A tripod
- A slang term used to describe a building used to house inmates
- Synonym . A term used in the vernacular to mean: body, capsule, case, container, frame, framework, hull, husk, mold, shell, skeleton, structure, vessel, and the like
- A short video, usually non-professionally produced, also known as Viewer Created Content on the TV network *Current TV*
- An Apple iPod
- A packet of fine coffee grounds packaged for use in espresso machines
- A footwear brand
- An aerodynamic container to be mounted under an aeroplane, containing, e.g., electronic equipment or rockets
- A paintball container used to reload during games.
- Pod: a slang term for an entity living as a human, but unable and/or unwilling to conform to societal and cultural norms and mores. There are a disproportionate number of IT professionals and math teachers who live as pods. The term was first used on the Seinfeld television show when Jerry Seinfeld told Cosmo Kramer that he (Kramer) was a pod.
- POD



An astroemeria (Peruvian Lily) seed pod opening.

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PRODUCT REVIEW

Stylish iCessories for Pod People



By Megan H. Chan
Newsday
07/13/06 5:00 AM PT

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The plastic waterproof OtterBox keeps your iPod away from electronic nemesis No. 1 -- H2O, letting you swim, float or tan in peace. A thin plastic layer allows you to control the iPod while underwater.

iPod, uPod, now we all Pod. Since its introduction in 2001, the iPod and its generations have reinvented how we listen to music.

Piggybacking on the pod craze are innovative takes on standard electronic accessories and the introduction of oodles of new, wacky add-ons to the beloved music device.

Apple (Nasdaq: AAPL) says it shipped 8.5 million iPods in its last fiscal quarter and has recorded an increase in shipments of more than 60 percent in the past year. Accessories for iPods are a US\$1 billion business, according to published reports. Many, including Apple, expect that to grow tremendously.

Here's a sampling of accessories that will make your inner geek squeal with delight:

iCarta

The four-speaker stereo dock, complete with retractable bath tissue holder, ups the ante in bathroom accessories. Just plug the base into an electrical socket, mount your iPod, and rock out to your favorite tunes with company that won't judge your odor. Toilet paper not included.

Price: not available

Where to buy: www.atechflash.com -- available July 21

Compatibility: all models

Perk: Even Uncle Bud, the lumberjack, will want one for his outhouse.

Wire Winders

The glow-in-the-dark Tetran, a rubber creature with 23 rubber spikes, literally eats your earphones' extra wiring, looks stylish on a key chain, and doubles as a stress ball and mini-massager. Tunewear.com's elegant jewel clip blings in winter white or princess pink and doubles as a lapel pin while keeping those messy earphone wires hidden from present company.

Price: \$12.95; \$49.95

Where to buy: www.tunewear.com

Compatibility: All models

Perk: Much classier than having a tangled web of wires choking you.

iBoxer

Jazzing up skivvies for both sexes, the cotton-spandex blend iBoxer has a front iPod pouch and comes in more than five colors for the most selective consumer. Next time a boxer-clad Tom Cruise decides to slide across a floor, he can pack the music with him.

Price: \$22

Where to buy: www.in.timo.com

Compatibility: all models

Perk: Fits all sizes -- nano to video.

OtterBox

The plastic waterproof box keeps your iPod away from electronic nemesis No. 1 -- H2O, letting you swim, float or tan in peace. A thin plastic layer allows you to control the iPod while underwater.

Though the safety bubble can't go scuba diving, your new swimming buddy can dive at least 3 feet. To complete the ultimate audio aquatic experience, listen to your music underwater with a pair of H2O Audio WaterProof Headphones for \$39.95.

Price: \$29.95-\$49.95

Where to buy: www.otterbox.com

Compatibility: All models

Perk: A better pool accessory than annoying blow-up floatie toys.

Boomtune

Another looks-like-it-could-fly speaker plugs straight into the earphone jack on your iPod to broadcast your playlist loud and far. One AAA battery yields about 10 hours of rock.

Price: \$39.95

Where to buy: www.tunewear.com

Compatibility: All models

Perk: When plugged into an iPod shuffle, the boom acts as a tripod.

SOLIO Universal Solar Charger

This three-armed, foldable solar charger frees backpackers and outdoorsy types from the shackles of wall-chained electrical outlets. The lightweight solar charger connects directly to your iPod or cell phone, and manufacturers claim it can store energy for up to one year. One hour of sunshine buys one hour of power for your iPod.

Price: \$89.95

Where to buy: www.solio.com

Compatibility: All models

Perk: Take the free energy and score points with Mother Earth.

I-Dog

The only bark man's new plastic best friend makes is whatever your iPod's streaming at the moment. Once plugged in, the I-Dog speaker dances, wags his ears, and seven colored LED lights on his face change with his mood and groove. For \$9.99, pooch lovers can buy their pet various knit clothing sets, including matching ear socks.

Price: \$29.99

Where to buy: www.hasbro.com

Compatibility: All models

Perk: This pet's undying love costs three AAA batteries and a good beat.

iCarPlay Wireless Plus

Making rush hour on the LIE bearable, the FM transmitter beams your iPod's tunes within about a three-foot radius, so you can listen to them on your car radio. Three preset stations help you to find a clear signal.


Price: \$69.99

Where to buy: www.target.com

Compatibility: all models

Perk: Be free of radio commercials and annoying DJ chatter.


Nike+iPod Sport Kit

An in-shoe sensor signals a receiver attached to your iPod, recording the runner's time, distance, calories burned and pace. In turn, an automated voice tells the runner the stats. When you get home, your iPod syncs with your computer  to track your overall progress.

Price: \$29

Where to buy: www.apple.com -- available mid- to late July

Compatibility: iPod nano only -- iPod and specially designed Nikes not included

Perk: Lance Armstrong endorses it. 

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➤ **Next Article in iPod: Wireless Download Race: Microsoft, Apple in Dead Heat**

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OPINION

Pod People: The iPod Backlash

January 30, 2006

Pete Blackwell

Like it or not, we're living in the age of the iPod. Apple has sold over 40 million units of this newfangled gadgetry (14 million in the last quarter of 2005 alone) and there's no end in sight. Let the backlash begin!

Apparently, there are some risks that come with iPod ownership (other than going broke, that is). First off, you could be walking down the street rocking out to the latest Nickelback single, which would make you easy prey for a mugger. Of course, you'd deserve to get your ass kicked for listening to Nickelback, but, on the upside, the mugger would be much less likely to steal your iPod if you were.

Another bit of alarmism for the iPod generation is actually just a dusted-off scare tactic from the golden age of the Sony Walkman: deafness. According to the American Speech-Language-Hearing Association, iPods and other such devices are capable of causing permanent damage to the hearing of our nation's hip, young, rich iPod owners. Pity.

Digital technology has made it possible to play music in these devices at loud volumes without the signal distortion produced by, say, a transistor radio. And Apple touts its newest iPods as being capable of holding up to 15,000 songs and being able to play for up to 20 hours on a fully charged battery. Therein lies potential for trouble.

If you listen to the Cassandras, it gets a whole lot worse than that. At stake is not merely our aural health, but our very culture as well. Again, this is not new. Back in 1987, Allan Bloom had this to say in *The Closing of the American Mind*: "As long as [young people] have the Walkman on, they cannot hear what the great tradition has to say. And, after its prolonged use, when they take it off, they find they are deaf." The deafness of which Bloom writes is, for the most part, a metaphysical affliction. Now some researchers from Britain are predicting a similar calamity for the iPod People.

The accessibility of music has meant that it is taken for granted and does not require a deep emotional commitment once associated with music appreciation.

That according to "music psychologist" Adrian North of the University of Leicester, who probably *really, really* loved Mott the Hoople and the kids today, they just don't have the *passion*, man. Among the researchers' other findings:

...because of greater accessibility through mass media, music was nowadays seen more as a commodity that is produced, distributed and consumed like any other. It could also account for the popularity of television talent competitions, particularly in Britain, which allow viewers from the "iPod generation" a rare chance to engage and appreciate music and live performances...

Yes, blame the iPods for that. Perhaps people see music as "a commodity that is produced, distributed and consumed like any other" because *it is*. Why don't these guys swith off BBC 4 long enough to have a look at what passes for music these days on MTV? It's all about grillz and lovely lady lumps, and God knows the Pussycat Dolls are some sort of atrocious result of a brainstorming session in the marketing department over at *Maxim*. Maybe, just maybe, people lack a deep emotional commitment to today's music because it is, with so few exceptions, utter, irredeemable crap. People don't like *American Idol* and *Popstar* because these shows are a "rare chance to engage and appreciate music." They like them because they are just as prepackaged and nonthreatening as the music they're downloading for free from Russian websites. *The message of American Idol* is not about authenticity, it's about the opposite. We can mold you into a



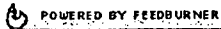
star. No artistic vision necessary. Hey, maybe they'll sing a Kelly Clarkson song!

"The degree of accessibility and choice," says North, "has arguably led to a rather passive attitude towards music heard in everyday life." So what's the solution? Apparently, music should be less accessible. North sounds like a hipster who gets pissed off when his favorite underground band goes mainstream. [Insert lame-ass band here] can only be *truly* appreciated by smart people like me. The rest of you are posers! Yeah? Well I have the ultra-rare, limited-edition, numbered quintuple seven-inch box-set. And *you* only think of music as a commodity.

What North doesn't understand is that *most* people have a passive attitude toward music. So they're listening to a wider variety of stuff now. So what? Don't blame iPods, blame the shallow, repetitive, cannibalistic music industry instead. If only you were as smart and discerning as North. Then you'd know what I was talking about.

(parenthetical remarks)


Sep 9, 2006
Action Painting 2.0



Pete Blackwell, a beauty school dropout who thought he'd try his hand at political commentary instead, lives in St. Louis, Gateway to the West and proud home of Provel cheese.

(parenthetical remarks)

Sep 9, 2006
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Pod People: The iPod Backlash

Article

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- » Type: [Opinion](#)
- » Filed under: [Sci/Tech](#), [Sci/Tech: Software](#), [Sci/Tech: Internet](#), [Music: Business](#), [Culture: Society](#).

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#1
DJRadiohead

Sour grapes and inanity. Using a small amount of basic sense takes care of many of these so-called risks.

January 30, 2006
12:53 PM

Listen to your music at a reasonable volume. Stay alert to your surroundings. Don't listen to Nickelback.

All my iPod has done is make it easier for me to listen to the music I love and buy. If that is killing the culture, so be it. The culture I see is filled with Paris Hilton, Tom Cruise, and other bullshit. If my iPod can help put a stop to all that Steve Jobs should win the Nobel Prize.

Want comments emailed to you? Email address (no spam, promise!):

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Pod People

By Jerry Pournelle

October 31, 2005

(Pod People : Page 1 of 1)

Column 303 (Continued from the Previous Week)

Enter the iPod

When I updated my Mac it also updated iTunes to the latest version, so now I was set to transfer my space songs, and the first Mosse lecture, to my new 20 GB iPod. Joy.

When you plug in the iPod it's supposed to open iTunes automatically. I was assured of that. In my case it didn't, so I opened iTunes manually. It certainly saw my iPod and asked me to name it, helpfully suggesting "Jerry Pournelle's iPod." I decided on Captain Flint. (Naming happens only the first time you plug in an iPod.)

Some of iTunes is highly non-intuitive, but it's simple enough once you understand. The actual files are kept in one big list in the library. You can then begin to structure that list.

It's easy enough to create album categories (they're called 'playlists') and the like by clicking on the little plus sign down at the bottom of the program, but if you want to create a 'smart playlist' you need to go to the top menu, click file, and select 'smart playlist,' which isn't one of the categories offered down in the program button area. The thing about smart playlists is that you can set up rules, a bit like Outlook, and any songs that satisfy those rules will be put into that playlist.

Incidentally, Peter Glaskowsky tells me that if you do Option-click on the little plus sign you will get the same result. I don't feel so bad about not knowing that since Roland didn't either.

I gave my playlist the name George Mosse and set the rule that any song that had Mosse as artist would go into that. Understand, playlists are shortcuts; there's never more than one copy of the actual file, but the same song can be in dozens of playlists if that's the way you want to organize things. In my case I only had the space filesongs, and the Mosse lectures. I've been adding other items since, including Podcast, but that's all I had when I started.

If you're wondering what a podcast is, you shouldn't feel alone; it's an odd word, and while it's pretty obvious from context that it has something to do with the iPod, it's not quite clear what the term means. Quite simply, a podcast is an audio program—it can be a lecture, or the sound portion of a television program, or a talk-show—which can be automatically downloaded via subscription, and then stored in a portable audio player like an iPod and listened to at your leisure.

You can think of it as TIVO for your iPod—basically, a program will fetch these audio programs for you and save them on your audio player, and you may then listen to them at your leisure. Simple concept, opaque terminology; I guess that's progress, of a sort.

There're a lot more details to how the subscription/syndication services work; they make use of some technologies called RSS and Atom which are also used to publish weblogs, or 'blogs,' as they're known (an ugly term, but one that's all the rage, at the moment). The main thing is that you can quite easily start listening to podcasts by getting an iPod and setting up Apple's iTunes software, which is available as a download for Windows users as well as for Mac users, and then using it to access Apple's iTunes Music

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Autonomous Services and Pub/Sub

Udi addresses questions about autonomous services, publish/subscribe communication, exceptions, data duplication, reuse, and governance. (MP3)

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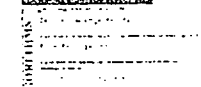
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Store (ITMS). There's a podcast section of the ITMS with literally thousands of podcasts to which one can subscribe via iTunes itself, and it's pretty easy to pick the ones you're interested in and in short order have a great deal of varied content available on your iPod during your workout or your daily commute. More on this later.

I could see that Lecture One was in the library, meaning that the actual file was present. I tested that again by double clicking it. Out boomed Professor Mosse on life before the Enlightenment. All was well. I opened the George Mosse playlist, and there was Lecture One again. Perfect.

Meanwhile the iPod had been updating itself. It loaded on the space file albums, and every photograph the system could find on the Mac. I need to remember that: given the number of pictures I take, I could, I suppose, eventually overload even a 20 GB iPod with electronic pictures. No danger of that for a while, though.

The iPod announced it was done. I disconnected it. The iPod is pretty intuitive, and it was no problem navigating to "A Fire In the Sky." I plugged in the not very good earphones that come with the iPod; they're certainly good enough for the quality of music and speech I have on there just now. I noted that my Sennheiser Noise Cancelling Phones will also work with the iPod, so I'll be able to listen to lectures and books on tape while on trips. Making books on tape usable on iPod will be easy enough with Hijack Pro.

Then came the shocker. No Mosse.

The New Improved iPod

Roland listened with patience as I explained that yes, the Mosse playlist was on the iPod, but no, the lecture was not. Opening the playlist showed it to be blank.

Roland was incredulous. He'd done all this himself. He had the lectures on his iPod. Why were they not on mine?

"Maybe we saved to the wrong format. But no, the iPod would tell us if it couldn't play it. You didn't get any error messages, did you?" he asked. I assured him I had not. No error messages, but no lecture.

We checked to see that we were both using the same version of iTunes. We were. But he had the Mosse Lectures on his iPod and I did not. We thrashed about a bit. Captain Flint appears in the iTunes list, and if you right click (or splat-click if you are a one-button mouse purist determined to use two hands for a one-hand job) on the name of an iPod, it gives a list of commands, one of which is "Update." The iPod is supposed to Update automatically (at least if you have iTunes preferences set to do so, and I do), but it can be forced to update. I did that. Still no Mosse lecture.

We concluded that although the Mac could play the MP3 Low Bookmarkable format, the iPod could not. I admit I was dubious, but Roland was certain. We went back to Hijack Pro, and set the output setting on mine to be identical to what Roland had used to record the lectures on his Mac: Custom, MP3, VBR, 80 KBPS, Stereo, not bookmarkable. VBR means Variable Bit Rate. 80 KBPS is 80 kilobits/second. Stereo is self-explanatory. Bookmarkable means the file format allows the iPod to insert a mark where you left off listening so it can go back to that place next time you start up.

So, once again, we set Hijack Pro to download and record Lecture One, this time recording it in a format Roland knew would work. Meanwhile, he tried to load in a song in a format he knew his iPod would not play—and discovered that they have "improved" the iPod software. Whereas previously it would load unplayable formats and then tell you it couldn't play them, now it won't load them at all—but doesn't bother to tell you that it didn't load them, or that it can't play them. They leave all that as exercises for the user.

I suppose I shouldn't be surprised. My iPod came with an older packing list that told me I would find a Firewire cable in the box. There was no Firewire cable, and the new Improved iPods don't come with a Firewire cable. You have to buy that separately. It's called an iPod Firewire Docking cable, and it's available from Overstock for \$9.99. One presumes that Apple didn't include it in the current iPod for fiduciary reasons.

This isn't the first time Apple has done this. The first iPods came with a sort of remote control gadget, but those have been a separate purchase for some time now.

So. Having set the new recording format, we waited another hour. The lecture concluded. I opened iTunes, and rather than wait for the automatic update, forced an update to Captain Flint. And Lo! there was the lecture, under the playlist George Mosse. I downloaded two more lectures. Those also transferred to the iPod. I plugged in the earphones and listened. No question about it, the lectures are there.

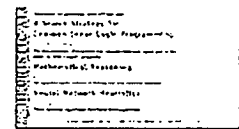
I also found out courtesy of Dan Spivak that I can save the lectures in the AAC (Low, Bookmarkable) format. They transfer to and play on the iPod, I can't tell the difference in sound quality, and the files are about half the size of the 80 KBS format.

There are several morals to this story. One is that when you're working on something tricky, and someone else has already made it work, you are probably best off exactly duplicating the previously successful effort. Take excursions to make improvements, but make the excursions off known success.

Another is that things change, and you can't count on "improvements" making things better for anyone but the manufacturer/publisher. The modern American business climate does not reward companies for caring about customers, doing things with grace, or using simple good sense in making modifications. If an item is selling, sell a lot of them, and if you can cut costs by leaving out a few of the extras that got it selling in the first place, by all means do so, because the bottom line profit is the only thing that counts. I wish it were not so.

Fiduciary Responsibilities

One of my colleagues questioned my use of the phrase 'fiduciary reasons' in my guess as to why Apple was no longer including the Firewire Docking Cable in the iPod box. I suppose an explanation is in order.



The Best of BYTE: Volume 2 - Heuristic Algorithms

In this volume of *Best of BYTE*, we explore the emergence of some heuristic algorithms. Although we have only scratched the surface of this intriguing subject, we hope we've suggested the potential of the synthesis of heuristics and algorithms.

In our mad rush to cure all ills and remove all risks from life, we have set up ever increasing restrictions on the discretion enjoyed by corporation directors. We have made it far easier to start stockholder lawsuits, and we have begun to hold corporate directors personally liable for decisions that affect stock prices. This is all done in the name of "fiduciary responsibility"; the directors and officers of corporations enjoy the trust of the stockholders and thus have special responsibilities to them.

This puts great pressure on directors to maximize short term profits. Add to that the stock option incentives used by many companies, and the pressure to drive up the stock gets even higher. Long-term growth no longer matters, or at least doesn't matter much: cutting expenses to make the profitability look good this quarter is the new goal. Of course great increases in profitability are generally rewarded by enormous bonuses which aren't taken back if the short term optimizations result in long term ruin.

One scenario goes this way: a new hotshot CEO comes in. He cuts costs way back by eliminating the research department. He pours some money into sales, but as the sales grow he begins to chop out the marketing people. Then tech support, maintenance, and quality control go. The expenses are way down. Sales look good. Profitability is high. Stock prices rise. Big bonuses are voted with full approval of the dazzled stockholders. The big hotshot gets an offer to go to another company and reluctantly takes it, leaving with a variation on the "My work here is done" theme. Over time the company falters, customers no longer trust the brand, marketing has vanished so sales fall, and there are no new products. The stocks tank. Everyone is unhappy, including the hotshot who says "When I left the stock was high. I can't help what happened under the new management."

Another real world scenario: Tom Clancy, an insurance salesman, was classmate to a number of Navy officers who were, in his words, "doing all these neat things, and I thought someone should know about it." He wrote a book, *The Hunt for Red October*. It was published by the U.S. Naval Institute, a non-profit institution closely associated with the Navy and the U.S. Naval Academy. It was the first fiction book they had ever published. Unexpectedly it was a huge success, and Clancy became a best selling author. USNI made an unexpectedly large profit on this book they had thought a labor of love. Clancy immediately received offers from big mainstream publishers, and signed up with one of them for a large advance. Congratulations all around. Good job, well done, and Godspeed.

Come now the lawyers, who told the USNI Board that they had a claim on Tom Clancy's characters and future income. The Board said in effect "so what? We have no ethical claim. We published a book. It made money. We're happy." No, said the lawyers. You have a fiduciary responsibility to grab as much money as legally you can. You have to sue Clancy. He'll probably settle rather than fight it. That's money for USNI and you're obligated to go after it.

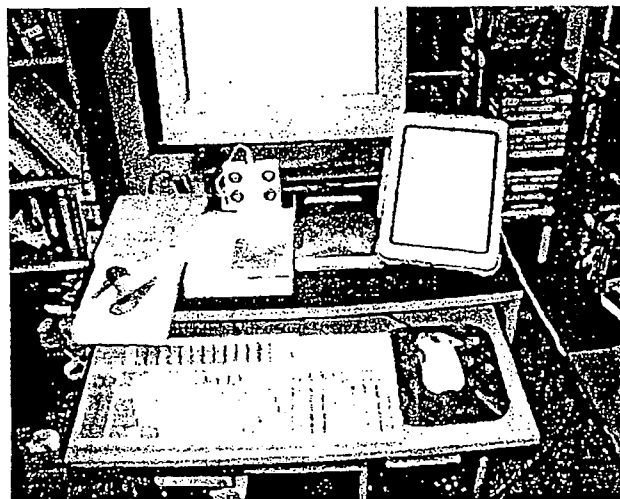
After that things got ugly. Some career navy officers resigned rather than be a part of what they considered unethical extortion. Eventually the matter was settled, details undisclosed.

All of which is a long winded way of saying I used the word 'fiduciary' advisedly, and I don't have to say whether I was satirical or serious. Astute readers will note there is some relevance to the fancied Google/Microsoft wars.

Podcasting

The iPod spawned the eponymous Podcasting revolution. Long time readers will recall when BYTE published the weekly Techweb program. It was fairly popular but not wildly so the way podcasts are, and it took me a while to figure out why. Now I know, and we are contemplating weekly Chaos Manor podcasts featuring me, David Em, Alex Pournelle, Eric Pobirs, Dan Spisak, and sometimes guests.

I had intended to write a lot more about podcasts but I am out of time and space (something not unfamiliar to a science fiction writer) so I'll put it off until next month. Meanwhile, if you have any interest at all in the subject, get the Apress book *Podcast Solutions* by Michael W. Geoghegan and Dan Klass (2005; ISBN 1590595548). It starts at the beginning and goes through in enough detail that you could start your own podcasts. It covers equipment, hosting, software, and most everything else you can think of. Get that, read it, and we'll have a lot more to say next month.



Griffin TuneBox

This tiny nest of four mini-speakers is designed for the iPod Shuffle, but it works with any iPod or other audio source. The Shuffle connects directly through the USB port, and sits inside the unit. A regular iPod connects with the supplied short cable. I tried connecting the standard iPod with its USB Docking Cable to the TuneBox USB port, but it doesn't charge that way.

Like most Griffin equipment, the TuneBox works and looks c +0ool. Like all small speaker systems, it doesn't do bass very well, but it's fine for speech and most midrange. And you'll

The Griffin TuneBox with an iPod Shuffle Inserted.

running "Minus Ten and Counting" as a test, and the quality of the speakers is plenty good enough to reduce me to tears. We used to have a dream. And the star road paved with the lives of men...Fire in the spacecraft. But onward. Star Fire! I think I have to use a different test source. It's hard to see the screen.

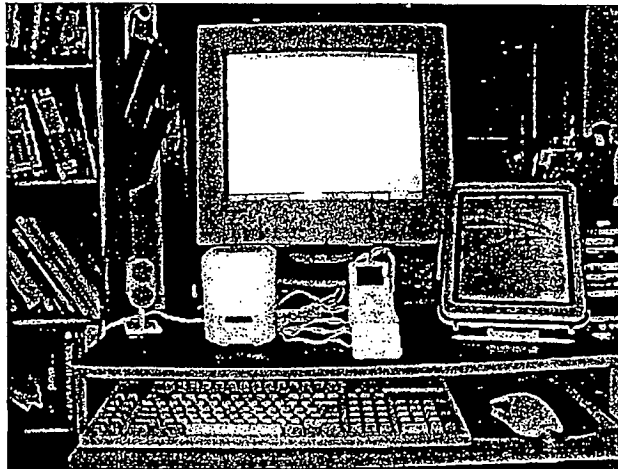
have to excuse me. I made the mistake of

Brookstone MP3 Speaker System

The Griffin Tunebox is cute, and if you have an iPod Shuffle it can be fun, but if you really want to listen to MP3 music on speakers, the [Brookstone MP3 Speaker System](#) at \$150 list will give you a lot more quality and volume. Where the TuneBox gives rather tinny low notes, you get pretty solid bass from the Brookstone.

The system includes a very heavy duty power supply, a hefty bass/midrange, and two tuned tweeters with enough cable to separate them; enough to put them on different sides of the room if you like. Finally there is an MP3 Unit stand which serves as the volume control, and which can be located at considerable distance from the main speaker. The result is that you can put the speakers anywhere you can hear them, the power supply anywhere convenient, and the control unit on your desk or wherever you can reach it.

The Brookstone MP3 Speaker System is just that: speakers. There's no attempt to provide power for your MP3 Unit, nor does it try to give you remote control. You use your MP3—iPod or Zen or whatever—exactly as you would with headphones. Since the input device is a standard stereo plug, I presume that you could rig up extensions to allow you to use the Brookstone MP3 Speaker System as speakers for your computer, and I am thinking of doing that; at the moment I have some ancient speakers plus a headset connected to my gaming/writing computer, and the Brookstone speakers have far better quality than I'm getting now. I'd expected to replace the speakers anyway.



Brookstone MP3 Speaker System. In practice you would spread out the two tweeter units.

The sound quality of the Brookstone system is astonishingly good. I could hear background noises on Jordin Kare's "Fire In The Sky"; actually it's very hard to tell the MP3 version playing on the iPod through the Brookstone system from the original tape played on my office stereo. I am sure that won't be true when I get around to ripping Rubenstein playing Beethoven, but we'll see. Certainly the Brookstone system is more than good enough for most vocal music. If you like a lot of volume you'll probably want to look into something else, but for sound at levels I listen to the Brookstones are good enough. Like all Brookstone products, the MP3 Speaker System is handsome, well made, and cool. You'll never be ashamed of having this system to play your iPod through.

Jerry Pournelle, Ph.D., is a science fiction writer and BYTE.com's senior contributing editor. Contact him at jerry@jerrypournelle.com. Visit Jerry's Chaos Manor at www.jerrypournelle.com. Reader letters can be found at Jerry's [letters](#) page.

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WEDNESDAY, AUGUST 30, 2006

Pod people

Over at Crooked Timber, Maria [rants about her recently deceased iPod](#). In the post and in comments, there has been a debate about whether iTunes is overly proprietary. Maria, [Cory Doctorow](#), and a few of Maria's [commenters](#) believe that i) the DRM protection on music purchased through the iTunes Music Store prevents copying legally-purchased music, or ii) iPods can only play music purchased through the iTunes Music Store. Cory admits in his article that it is easy to get around the copy restrictions of iTunes-purchased music. Simply burn a CD, and re-rip mp3s from the new CD. The new mp3s have no copy protection on them, though they also miss all of the metadata on title, artist, etc. So point one is rather moot. Cory plays a shell game with point two, with this sentence: "That obvious restriction: No one but Apple is allowed to make players for iTunes Music Store songs, and no one but Apple can sell you proprietary file-format music that will play on the iPod." Cory is absolutely correct, but who cares? I can't buy **proprietary file-format** music, but I can buy any mp3s, wavs, aiffs, or (gasp) CDs of music that will play just fine on my iPod. I have actually only purchased two songs from iTunes that I apparently cannot copy easily. I hadn't even noticed, as I only play them on my computer or my iPod. I suppose sending copies to my wife's computer and iPod would be slightly time-consuming, though I could get around that by registering her computer on my iTunes account. Heck, I could have a work computer, my wife's computer, a home computer, and two computers for my kids all registered on one account, and therefore copy the iTunes stuff between all of those computers. Or, for the whole two songs I've purchased from iTunes, I could shell out another \$1.98 for her own personal copies. As it is, almost all of the music on my computer and my wife's computer (and our respective iPods) is ripped from our CDs. There are also podcasts and mp3s garnered from various internet sources. I don't know if the podcasts are proprietary, I think they are just mp3s.

I'm a little touchy about Maria's rant, as I've been without my own iPod for almost a month. My nano burned up, complete with scorch marks and

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a crack on the *inside* of the screen. So, I sent it back to Apple for a replacement. The replacement has been lost by DHL, so another replacement has to be sent now. I'm listening to music on my computer, but it just isn't the same.

posted by [Scott Spiegelberg](#) | [11:41 AM](#)

Comments:

Good points, but if you burn a CD of iTunes music, and then re-rip it to mp3, hasn't the music gone through lossy compression twice? It's gonna sound horrible, though I guess some/many people won't notice.

posted by [steven poole](#) : 8/30/2006 2:06 PM

That is a good point. I've never tried it myself. Theoretically the wavelet transforms used in mp3 compression are lossless, merely removing redundancies. In practice there is loss, though not as much as in some other compression techniques.

posted by [Scott Spiegelberg](#) : 8/30/2006 4:08 PM

The alleged psychoacoustic "redundancies" are not at all redundant at the average bitrates people use. 128kbps mp3 as used by iTunes is very lossy. Personally I can clearly hear the difference between 256kbps mp3 and 1411kbps aiff. But then it depends on what you're playing it through and what you're listening for etc.

posted by [steven poole](#) : 8/30/2006 7:07 PM

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Turn on, tune in, drop out -- today's motto

Steven Winn

Thursday, October 20, 2005

In the world according to Apple, we're all going to be pod people.

With one powerful iPod after another popping out of the computer company's pipeline, portable entertainment has turned from a curiosity to a collective compulsion. Who knew, until word of the new video iPod broke last week, that the public was dying to pay \$1.99 a pop to squint at next-day reruns of "Desperate Housewives," "Night Stalker" or "The Suite Life of Zack & Cody" on a 2.5-inch video screen on the bus or BART ride home? Apple knew. Apple always knows.



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Apple knew, just four years ago this month, that a sleek white box crammed with hours of downloadable music would slip into the zeitgeist like an ace in a neatly stacked deck. New and improved generations of the product soon followed; by the end of 2002 people were packing 7,500 songs in their pockets, purses and backpacks. Then came iTunes Music Store, iPod photo, a U2 iPod, iPod shuffle and earlier this year, the mightily miniaturized iPod nano.

Now, if only the Applemeisters could figure out how to make those wires and ear buds disappear. Then we could all walk the streets, ride the buses and hang out in parks fully, invisibly enclosed in our own private Idahos of sound.

Not that Apple deserves all the credit (or damnation) for

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the marriage of figaro

by Beaumarchais
 translation by Ranjit Bolt
 directed by Michael Butler



concocting these proliferating bubbles of self-contained consciousness. In an ongoing convergence of technology and commerce that includes cell phones and portable PlayStations, giant TV screens and Netflix, Google-ized libraries and citywide Wi-Fi service, communal life as we once knew it is vanishing before our otherwise occupied eyes and ears.

Behaviors that seem weirdly antisocial when they emerge quickly take on the bland, banal tone of business as usual. Cell phone yakkers in airports and elevators barely get noticed now. And it's no longer odd to pass someone in a grocery store aisle who's peering intently at the tomato paste cans and chatting away into some barely visible headset, his face bearing that abstracted, 21st century look of a body that's in one place and a mind that's somewhere else.

Electronic games that were once only playable on home TVs and in the giddy cacophony of coin-operated arcades now go anywhere and everywhere. McDonald's, always eager to please, is cooking up a deal with Nintendo of America to serve free wireless Internet along with its fries. Patrons may soon be able to zone out on their tablemates in favor of remote Nintendo game players.

Fast-food restaurants represent just another small frontier in a landscape already largely conquered. Even a modestly equipped cell phone, these days, is a hand-size home entertainment center, with its juke box of ring tones, camera, games and thumb-numbing text-messaging features. Actually using a phone to speak to someone may be, for many, a low-priority option.

The ways we have of avoiding and evading each other in public keep piling up. Now that millions of living rooms are fitted out with wall-spanning home theater screens, TiVo, on-demand cable services, Netflix subscriptions and/or libraries of cheap DVDs, it's more than tempting for people to stay home and never visit a cineplex again. If and when they do, of course, they're likely to encounter a fair number of moviegoers who are only half there themselves, hunkered down inside their movable cell phone and BlackBerry fortresses.

Even such visionary plans as a fully searchable online library of all the books in the world have certain alienating downsides. If anything and everything can be had on Google with the click of a mouse some day, libraries in big cities and small towns alike may become very lonely places. As for the proposals to blanket Philadelphia, San Francisco and other cities in Wi-Fi wireless Internet service, porous security for users is only one of the risks. With laptops freely blooming from cafes in Bernal Heights to street corners in the Marina, will anyone need to look up and notice who else is around and what he might have to offer?

Yes, I know all this may come off as so much technophobic fretting. Semi-guilty as charged. It's true that technology has

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New book! The Working Cook Fast Fresh Meals for Busy People

freed us from some clumsy old shackles. It's made us more efficient and productive at work (try not to think about that perpetual mountain of e-mail to climb). It's enlarged our social spheres, offered us new ways to remain in contact with family and friends and entertained us in alluring if not downright addictive new ways. But it has also come with substantial social and cultural costs.

Writing about the gadget-driven life in "The New Atlantis: A Journal of Technology and Society," Christine Rosen describes "a world where the individual's control over the content, style, and timing of what he consumes is nearly absolute." She goes on to warn: "In thrall to our own little technologically constructed worlds, we are, ironically, finding it increasingly difficult to appreciate genuine individuality."

The Japanese have a term - hikikomori - for teenagers who withdraw completely from social contact with others. In the West the image of the solitary computer geek, feverishly at work at his keyboard in the middle of the night, is an established cultural prototype. For every Bill Gates or anti-hero hacker who makes the news, there are armies of very lonely kids.

As for the rest of us out there playing with our toys in public, the games continue. According to widely reported research from the Rutgers University Center for Mobile Communications Studies, as many as one-fourth of cell phone users fake calls to fool employers, impress women, stave off potential pick-ups or perform some other impromptu role. Now there's a pretty picture of the way we live now - people charging past each other on the street as they chatter away to no one on the cell phones in their hands.

E-mail Steven Winn at swinn@sfgchronicle.com.

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3/7/4 (Item 4 from file: 9)
DIALOG(R)File 9:Business & Industry(R)
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03601536 Supplier Number: 130130314 (THIS IS THE FULLTEXT)
Brand it like Apple.
(Beverage Beat)
Beverage Industry, v 96, n 2, p 6
February 2005
WORD COUNT: 484

TEXT:

What do Apple computers, Starbucks and Target stores have in common? Fabulous branding, according to branchannel.com, brand consultancy Interbrand's online publication. Branchannel recently released the results of its 2004 Reader's Choice Awards, and those companies were among the firms thought to have the most global brand impact.

Thanks to the iPod, Apple achieved 300-percent sales growth last year. According to branchannel, there are now more than 10 million "pod-addicts" in the world, and the company created the iTunes music store to further boost its appeal to music lovers.

Starbucks is both a beverage industry and retail phenomenon, and it continues to fire on all cylinders. It opened more than 1,300 new locations in 2004, and consistently innovates in both its product lineup and the services that make its stores so popular.

The Seattle-based coffee company was the only beverage firm to make it on the Top 5 list in North America, but Corona, Bacardi (this month's Beverage Industry cover company) and winemaker Concha y Toro all made the list for most influential Central and Latin American companies. Cafe de Colombia, the group that created Juan Valdez, slipped from the Top 5, but still is considered quite influential by branchannel.

Beverage Industry readers who work with Target won't be surprised to learn that branchannel's assessment of the mass merchandise retailer was that it makes people feel "smart, savvy and sexy" for being Target shoppers. Minneapolis-based Target excels at the concept of upscale, often exclusive products at a reasonable price. I'd have to add that it's the same concept that has made Costco club stores such a success.

So what's relevant to beverage manufacturers about the iPod? And why did more big beverage brands not make the short list? As a recent Cannondale Powe-Ranking survey pointed out, branding and innovation strongly affect the way retail customers think about food and beverage companies. The survey reported one retailer's frustration: "Food companies are very good at what they do. But we're in a period of relative stagnation where there isn't anything really exciting taking place in the market. The best example of this is the whole low-carb phenomenon. We'll look back on this as one of the biggest wastes of manufacturing resources and time that has happened in the last 10 years. If the hundreds of millions or perhaps billions of dollars spent to introduce low-carb items were invested in other areas to create some really innovative new products, just think of the long-term effect on the food business.

"On the other hand, if you look at what is happening on non-foods, these manufacturers have had to innovate because their categories were

stagnant... If you want to know where innovation is coming from right now, it's coming from non-foods."

Do you have an iPod in your lineup? What are the areas of the beverage industry that still have potential for true brand impact? Perhaps a look at another industry can be a great source of inspiration.

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5/7/11 (Item 1 from file: 16)
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13388086 Supplier Number: 149045012 (THIS IS THE FULLTEXT)
Diary: iPod doctors struggle to restore taste to Burnett.(Brief article)
Campaign, p21
August 4, 2006

TEXT:

Back in London, there seems to be a musical sickness spreading through the Kensington Village offices of Leo Burnett.

To deal with the problem, two of the agency's finance guys, Phil Atkins and Jamie White, have opened up a surgery, calling themselves the iPod doctors. Anyone with symptoms of 'Pod Fever' can send their MP3 players to the doctors who will give a thorough, frank and generally offensive diagnosis.

One of the first people admitted to the clinic with pod problems was the managing director, Paul Lawson, who is always willing to put himself in the firing line.

The doctors' diagnosis went like this: 'The patient has done well by continuing to take regular doses of Hot Hot Heat, Graham Coxon, Arcade Fire, The Pixies and Editors, but I really don't want to know what he is doing when listening to I Touch Myself and Gay Bar. There are some areas that not even the qualified will probe.'

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13048123 Supplier Number: 144103667 (THIS IS THE FULLTEXT)
Magpie(TM) Outfits(TM) are Pod Couture for the iPod; Protective iPod Covers
from Magpie are Fun, Functional -- and No Two Are Alike.
Business Wire, pNA
April 5, 2006

TEXT:

AUSTIN, Texas -- Fashionistas can now dress their iPods to match their music. Magpie(TM), Inc. is excited to debut the Magpie Outfit(TM) -- a protective case for the Apple iPod. The Outfit was born from owner Maggie Stephens's love of fashion and fitness.

Already a successful designer of couture accessories, Maggie was training for a marathon when she began searching for an iPod cover that was both cute and functional.

"I wanted an iPod case that fit my personality," Maggie says. "I couldn't find anything that was darling and sweat proof, with a good belt clip. So I designed my own." After months of research and many prototypes later, the first Magpie Outfits were born.

With both a belt clip and a removable keychain, the Outfit is perfect for workouts or carrying on a backpack or purse. One of the best features of the Outfit is the belt clip -- it's positioned so that a person wearing an iPod can actually see and work the screen and wheel. The sturdy, reinforced vinyl comes in six bright fabrics, and the iPod's screen and wheel are protected with clear plastic. And the big, happy patterns ensure that even when two Outfits are made from the same fabric, each one has a totally different look.

Magpie got its start in 2003 with handmade pins, hair clips and other stylish and girly accessories made from vintage fabrics and buttons. The line was quickly picked up by stores such as Henri Bendel and Olive & Bette's, and is now carried in boutiques around the country and internationally, including London, Dubai and Beirut. Magpie accessories have been featured in InStyle, Glamour, Teen Vogue, Us Weekly, Women's Wear Daily, and O! Magazine and seen on NBC's Today Show, and have been worn by celebrities including Liz Phair and Dakota Fanning.

The Magpie Outfit for iPod nano retails for \$24.95 and is available now at www.madebymagpie.com. Stores are snatching up the new line, and Magpie plans to add covers for the other size iPods soon.

For more information, see www.madebymagpie.com or send us a love note at info@madebymagpie.com.

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Invasion Of The (i)Pod People

Digital Music Player Has Apple Singing All The Way To The Bank

Dec. 5, 2004



A man walks by an ad for the Apple iPod in San Francisco. (AP)

(CBS) They have little white wires coming out of their heads.

They listen to voices that nobody else can hear.

And every month, another one million people join their ranks. They're the Pod People. Or make that, the iPod People.

Now, if you don't know what an iPod is, then you must be over 25, reports *Sunday Morning* contributor David Pogue.

The Apple iPod is currently the world's most popular digital music player.

PREVIOUS IMAGE | NEXT IMAGE

The concept is simple: the pocket-sized device automatically sucks in the entire music collection from your computer.

Inside the iPod is a very tiny hard drive with a very big capacity. It can fit thousands and thousands of songs - far more than most people's entire CD collection.

Apple isn't the only one getting rich. There's a whole iPod economy now: you can buy iPod speakers, iPod car adapters, iPod headphones, iPod radios, iPod microphones and iPod carrying cases.

There's even an iPod car. A BMW, to be precise, with playback controls right in the steering wheel. Yours for the low, low price of only \$48,000. (iPod not included.)

"It's just hitting all demographics - all age groups," says Phil Schiller, Apple's vice president of worldwide marketing. "It's really excited people's idea of music again, and made people fall back in love with music. So, it's big in a lot of ways."

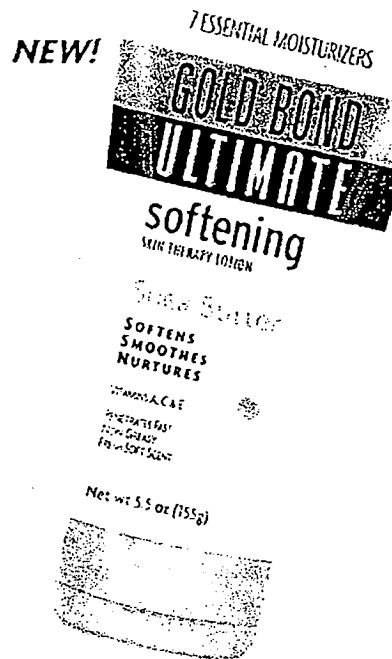
iPods may cost from \$250 to \$600, but those white earbuds are a common sight on college campuses - especially at Duke University in Durham, N. Ca. This year, the university gave every incoming freshman a free iPod. For keeps. Total cost: half a million dollars.

"Well, some people are skeptical. And I think that's reasonable. We've said that the iPod project is an experiment," says Dr. Lynne O'Brien. She heads Duke's Center for Instructional Technology, which runs the iPod program.

"We have foreign language classes where students not only listen to foreign languages, but also record themselves. And they're listening to music all the way from cabaret songs from the '20s up to techno-punk songs for today. So there are lots of things you can do with an iPod that are academic."

If you ask the Pod People at Duke what makes the iPod such a phenomenon, they'll name three key ingredients. First, polished technology - like the famous click wheel, that allows users to do everything with just one hand, and, after practice, without even looking.

The second key ingredient is design. People like the way it looks and feels in their hand, although some complain it gets scratched up easily.



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"We heard rumors that some of the upperclassmen who were frustrated that they didn't get an iPod were wearing their non-white earphones with pride, to make it clear that they were not a freshman who had just received an iPod," says O'Brien. "One of the cool things is to wear one in your ear and one sort of hanging out. That way, it's clear that you're open to communication from people talking to you as well as listening to your music."

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The iPod phenomenon has Apple riding high. It's stock price has tripled in the last 12 months, but Apple's competitors are licking their chops.

Dell's digital music players [link](#)

Peter Elstrom, the senior technology editor at BusinessWeek, is not so sure that Apple can ride this wave forever.

Virgin Electronics digital music player [link](#)

"I forget the exact numbers, but I think you're going to see about a hundred new music players out this Christmas season. It's a tremendous number," he says. "Sony will keep trying. Certainly Dell is going to keep trying. Virgin Electronics has a device that's pretty cool. And there's a Rio device that's pretty cool, too. So they're beginning to get more momentum. But so far, nobody's been able to capture it. But again, so far."

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Elstrom also wonders whether Apple can remain the 800-pound musical gorilla now that Microsoft has entered the jungle.

"One of the key questions right now is whether Apple is going to be able to keep its proprietary model that it's had, where it does both the software and the hardware and combines them. Or whether the alternative model that Microsoft is laying out is going to work better where Microsoft does the software and a whole bunch of other companies do the hardware. In a sense, this is a replay of what we saw in the PC space where Apple tried to do everything itself. And Microsoft and its partners separated out hardware and software - and we saw which model won in that case. The question now is, which one's going to win this time?"

Apple's Phil Schiller says he's not worried.

"Apple has a product with hardware and software - with the Mac - that is a market unto itself. iPod works for everybody. It works for Mac users and Windows users."

No matter how long the iPod craze continues, non-Pod People can be sure of one thing: If it seems like young people just aren't listening these days, take heart. They are listening - just not to you.

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NEWS

The Essay Pod People

This Valentine's Day, the fastest way to the heart may be through the earbuds

by Izzy Grinspan February 9th, 2004 12:30 PM

Time was, if you met someone cool and cute, someone you wanted to know better, you might make that person a mix tape. It was the perfect courtship calling card: a neat little package of songs carefully selected to say something about both you and your understanding of the recipient.

Today, such compilations are an anachronism. Most stereos don't even have tape decks anymore.

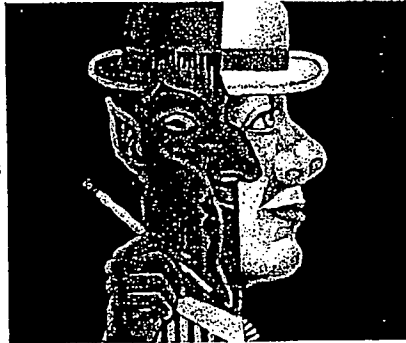
Countless couples will probably trade mix CDs this Valentine's Day, but the point-and-click process of CD burning is rather sterile; it's possible to make someone a mix CD without having to listen to a single song. As an inveterate trader of cassettes, I've been in steady mourning for the mix tapes of my youth for some time now. However, I recently acquired both an iPod and a boyfriend—who'd just gotten an iPod of his own. We were debating whose library had more songs when he had a brilliant idea, one that could replace the mix tape for the 21st century: the iPod swap.

If anything synthesizes the personal nature of a homemade recording with the ease and techie charm of digital music, it's the iPod. While other MP3 players (like those made by Nomad and Rio) reflect the individual tastes of the owner, no other gadget has been so successful at developing a certain kind of image: Call it L-train sex appeal. The distinctive white headphones, cutely called "earbuds," identify a user at 30 yards, so that it's possible to scan a subway car and instantly know who's in the club. As a result, even when the plugs in an iPod user's ears isolate her from the rest of the world, the shiny white oblong on the other end of the wire makes her part of a growing community. Apple has sold 1.4 million iPods since their introduction in 2001; the number of sales in the past year alone has increased by 235 percent. Straddling the gap between individualized entertainment and shared experience, the iPod is a wildly popular paradox. It's also, in my experience, the most eminently swappable format for music since the cassette tape mix.

Of course, there's one dramatic difference between an iPod and a mix tape: Mixes are entirely constructed. As Nick Hornby wrote in High Fidelity, the process of making a tape for a romantic interest is as laborious as it is rewarding. You have to select the right songs, arrange them in the optimal order, and spend at least an hour hovering over the tape deck recording them onto the cassette. (Certain types will follow all of this by taking scissors to old magazines to make a cover-art collage.) The end product is not a reflection of your record collection so much as a presentation of how you'd like it to look.

An iPod, by contrast, keeps no secrets. The iPod records what songs have been played both most recently and most often, so it quickly

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becomes a record of the owner's internal aural landscape. Listening to someone else's iPod is thus an intimate, almost invasive activity. On the scale of personal exposure, it's not exactly trading diaries, but it's much more revealing than a mix tape—for example, I never would have expected the boyfriend to have an ethereal cover version of "Leaving on a Jet Plane," mislabeled "Björk," as his most recently played track. It also quickly gets self-referential: When I got my iPod back, I put on the "Recently Played" list to see what bands he'd checked out. My iPod then dutifully recorded me listening to the songs he'd heard.

While the iPod swap seems to be undocumented so far, the November *Wired* reported on another way the gadgets have facilitated the person-to-person music exchange: jack sharing. When iPod users cross paths in suburban New Jersey, they sometimes greet by briefly plugging their earbud cords into each other's jacks. Software executive Steve Crandall noted the trend on his blog (tingillnde.typepad.com), concluding, "People fundamentally want to share the experience of listening to music—this is something that is part of us and is generally ignored by the music industry."

Like the iPod swap, Crandall's final sentence gets at the paradox of the iPod. As countless music geeks and Luddites have pointed out, iPods should be bad for music and bad for communities. The unit of exchange in an iPod is the song, not the album, and the intended user is the individual, not the group. This should discourage music sharing, instead creating a world in which listeners dismantle albums for the gratification of no one but themselves. At the same time, however, iPods are not only surprisingly good devices for person-to-person exchanges of music—they also have created a new community among their owners.

The ubiquitous neon-and-silhouette Apple ad posters play on this paradox. Each features a dancing hipster alone with the machine, which appears to be all he or she needs to have fun. The only distinctive thing about the dancers, and the only thing they have in common from ad to ad, is their white device. Plugged into an iPod and walking past one of the ads, it's impossible not to feel a thrill of recognition: Hey, I've got white earbuds too, just like that silhouette of the girl with the jaunty newsboy cap!

You and Cap Girl, however, are still rocking out to different songs; in fact, Cap Girl may have personally constructed her own idiosyncratic playlist for rocking-out purposes. And since most of us under a certain age have TV-shriveled attention spans, it's safe to assume that when a song ceases to rock, Cap Girl sometimes just skips to the next one. Cap Girl might also have forgone the work of making a playlist, instead using the "Browse" feature, which shuffles through all of your songs for you. In a way, "Browse" is like having your own personal radio station; then again, that station is being DJ'd by someone else. Luddites love to hate this function because it's a potent symbol of the worst effects of technology in a society based on individualism. As it selects songs from your very own music collection, "Browse" marries the pleasingly personal with the incredibly lazy.

Then again, other people might be just as gratified by what "Browse" does to your own library of songs, and it's not like an iPod can't be plugged into a stereo. In fact, in addition to exposing our friends to music via iPod swapping and jack sharing, many of us are bringing our iPods out on the town. Using iPods as music-exchange devices has caught on with DJs like Andrew Andrew of New York's APT, who run their iParties entirely with their shiny white toys. In L.A., iPod parties do away with DJs entirely—guests each get to plug their iPods into the bar's sound system for a certain amount of time.

A final element in the iPod paradox: No one throws "Personal MP3 Player Parties," and people with Nomads or Rios tend not to make eyes at each other on the subway. While the content of your iPod is deeply revealing, iPod ownership in itself tells the world something about you. Even aside from the white earbuds, an iPod is a gorgeous creature: Sleek and seamless, it looks nothing like the Walkman or Discman of old. It does, however, look like many other Apple products, which tend to be fetish items among design fans. In fact, it may be that the iPod is the highest-selling Mac item because it gets the most street exposure. If people regularly used their G4s or iBooks on the sidewalk, those items might also escape the cult of Mac and become coveted by the mainstream. Since iPods are both publicly used and easy to spot, they

CloudDreamer

The five items I
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have become shorthand for a certain kind of cool that can only be achieved by purchasing an iPod of your own—in other words, they sell themselves.

Ultimately, this sort of infinite regress may reveal the most about how iPods are changing the way people interact through music today. Unlike the fait accompli of a 30-track mix tape wrapped in annotated liner notes and packaged with a cover-art collage, an iPod's internal organization is always shifting. Just as iPod sightings on the subway create more iPod-using subway riders, an intriguing "Recently Played" list causes those same songs to be played once again. This vertigo can't exist in a vacuum—not even a neon-colored vacuum occupied by a lone dancer in earbuds. Intentionally or not, Apple's MP3 player realizes its true potential as a personal device only when it's shared.

Izzy Grinspan is 14.99 iPods tall.

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HOME > Jun 05 > Pod People

Pod People

Teachers find cool new uses for Apple's ubiquitous music player.

By Cheri Lucas

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It's a sleek, sexy must-have for the MP3 set, but Apple's iPod -- a digital music player in fancy dress -- is more than just a gadget for tuning out nagging adults. With the help of some clever software and creative teachers, the device can get kids engaged in their schoolwork -- and help them express themselves.



Credit: T. Mayo

Take a project by first-year teacher George Mayo, in Virginia Beach, Virginia. His sixth graders at Brandon Middle School record podcasts, or online radio shows, as part of their classroom blog, the M&M Online Magazine. On the air, they talk about their own blogs, from Nicole D.'s "True Life Stories," about classmates, to Anthony R.'s "Myths and Legends," which deals with Dracula and the Loch Ness Monster. One podcast consists of interviews with "busy" eighth graders who talk about the life of an older student.

The students use Mayo's computer, a microphone, and the recording application GarageBand to capture what they want to say. Then they convert this recording into an MP3 file (a popular audiocompression format) and upload it to the Web at www.mrmayo.org, where it can be distributed through an RSS (Really Simple Syndication) feed to subscribers who listen to the shows on their MP3 players -- iPods, most likely -- at any time.

Podcasting isn't the only way to integrate the tiny handheld into the classroom. At South Gate Middle School, in South Gate, California, students use the iPod and a small detachable voice recorder, like the Belkin or the Griffin iTalk, to interview family members about what it means to be an American. On Martha's Vineyard, in Massachusetts, third graders at West Tisbury School use the gadget to learn phonics. Beginning and English as a Second Language readers record letter sounds onto the iPod with a voice recorder, then import these audio files back to iTunes on the computer. The teacher records instructions for a lesson onto the iPod, creates a "playlist" of letter sound files on iTunes, and exports the lesson back onto the device. In an activity with consonant and vowel cards, students then listen to the lesson and, after hearing the prerecorded letter sounds, create words like *cat* or *pad* using the cards.



"It takes no time to teach children how to record their voices," says Valerie Becker, West Tisbury's technology teacher. "Even a student with short-term memory impairments was instantly comfortable with the iPod, and the middle school students do not need to be taught and can work immediately."

Whether used for podcasts or pod phonics, the popular player has earned a place in students' backpacks -- right next to their textbooks.



Technology Integration


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What-why-where Pod

When it comes to music and the Internet, the iPod has stolen the show – but no one agrees on what to do for an encore.

By J.H. Tompkins

LATE ONE NIGHT many years ago, while stumbling through a pedestrian tunnel in the New York City subway system, I saw these words scrawled with a black marker on a grimy white tile wall: "Mick is sex." –"Mick" was Mick Jagger, and in the still young world of rock and roll, he embodied all of the raging, ferocious sexual currents that burned so hot and wild they threatened to consume Western culture. Or so it seemed, which is the same thing.

Today Mick is just an empty seashell left by the tides on an anonymous private beach. A parade of new royals have since sat on the throne, but none more notable than this year's model. Sex incarnate has deserted flesh and blood and taken up residence in a thing, an object, the thong of digital devices, pure techno-sex: the sleek, white plastic housing of Apple Computers' fabulous iPod.

Pod people

"I've got an iPod," Aquarius Records' Allen Horrocks says, before pointing at his partner, Andee Connors, and adding, "and so does he. We love them. I don't download music, but it's full of albums I own. I mean, the technology is amazing."

Longtime Aquarius employees, Horrocks and Connors now own the store. And if the claims of the Recording Industry Association of America, the voice of the music industry, are to be believed – rumors are its leaders are going to call a press – the two men shouldn't be laughing about the contortions some of their customers go through in order to get new music on iPods and avoid paying full price (or even at all) for what they want to hear.

"The thing is," Connors says, "in order to get people to buy music, they have to listen to music. And I can't think of anything that's more of a sign that people are listening to music than the fact that almost everyone seems to own an iPod."

Not everyone, maybe, but despite prices once described as wildly expensive, it's tough to find a music fan who hasn't purchased one. As a service to the few among us unfamiliar with the iPod (could anyone have missed the recent billboard saturation campaign?), here's the necessary background information: a child of the Sony Walkman, the iPod is a portable music device that delivers good quality digital sound and weights less than two CD jewel cases. Using Apple's iTunes application, you can "rip" CDs onto your computer hard drive or iPod. If you want to shop for new music, you can go to the iTunes Music Store, where it's possible to purchase the 400,000 songs Apple has licensed from various record labels. The selection has limits – the most glaring being the absence of music recorded for small indie labels – but it's growing steadily.

Last month Apple announced it sold 733,000 songs in the first quarter of fiscal year 2004, generating \$256 million. For an idea of where that fits into Apple's health and welfare, the company

sold 829,000 computers during the same period, bringing in \$1.3 billion in sales. Business related to the iPod amounted to approximately 9 percent of Apple's gross income during that quarter. In two years, company spokespeople dreamily predict, it'll bring in nearly half of the annual gross. Meanwhile *Time* named the iTunes Music Store the Invention of the Year while *Fortune* named it Technology Product of the Year. Equally instructive was this "criticism," courtesy of CNET Reviews senior editor Elliot Van Buskirk: "Although everyone can think of reasons why they want an iPod, I've decided to use this column to list a few reasons why not to buy one. Before you send me rants for putting down the iPod, please read the list, realize that we still love the iPod, and take a deep breath."

Of course, it's easy to find potshots at Apple and the iPod in the prickly (and well-informed) world of blogs – where geeks, music pirates, and anticommercial activists lob criticism ranging from sound quality to expense and relationship to the music industry. But in mainstream media, the iPod seems to have an honored place at the table – not bad for a device that depends on the Internet to work.

Will music do for Apple what the company's graceful desktop interface couldn't? Will America's passion for the iPod induce the populace to desert the boring, predictable PC universe and begin to "Think different," as the company slogan goes? I'm hardly qualified to speak about PCs, since I don't know much about business applications and I've worked on Macintosh machines since 1984. But it makes sense to me that music, and not Windows compatibility, could do the trick. Take this test and decide for yourself: Do you collect spread sheets? Do you bring accounting software with you to impress a first date? Ask the same questions about music, and you'll see what I mean.

Collision course

There are nearly as many theories about the future of music as there are iPods in circulation – people offer praise, prayers, curses, and questions about sound quality, cost, access, artistic freedom, aesthetic problems, and god knows what else. At the end of the day, however, the commotion is about zeros and ones, the digits in digital technology. Music can be recorded on relatively inexpensive, artist-owned equipment, and subsequently sent from one place to another via the Internet. These very same things have been the core duties of the record companies that control most of the existing recorded music. The question, therefore, is – and believe me, people are asking it, all the time and loud – this: what is the social value of a company that lacks any core duties but protecting the profits it makes?

The average music fan's attachment to the iPod might go no further than the sensual appeal of its sleek good looks and alluring promise as it rests expectantly in one's hip pocket. But the iPod is currently the most visible, legal example of what is nothing less than a radical change in the fabric of popular culture. Twenty years ago music came on vinyl records neatly wrapped and inserted into carefully decorated cardboard containers. Vinyl was forever, until the late 1980s when the CD arrived, and soon it was forever too.

It took a moment, but consumers coped like champs, celebrating by purchasing CD versions – with bonus cuts – of every piece of vinyl, which was then stored in the basement. What's happening now is dealing a body blow to crate diggers, nostalgia junkies, compulsive collectors, and almost every American music fan over 30. Music – including the new album by your favorite band – will

soon be arriving in our computers so that we will be able to hear it but unable to squeeze it firmly in our hands and possess it. In the overstuffed drawers of America, in the refrigerators, toy chests, jewelry and safe deposit boxes, wallets, purses, brains, bowels, and waistlines, having means, and has always meant, holding. Is there anyone out there who remembers the phrases "thinking outside the box" and "new paradigm," widely and wantonly used in cool brick-walled offices and the back room at Il Pirata back in the '90s? Dust off those words, because digital music is in the process of kicking out the brick-and-mortar jams and creating a new paradigm. Get up off your butt and force yourself to think outside the box – it's about time, and besides, change keeps a person young.

A lot of people are ready and willing, and they'll make out fine, most likely as Internet pirates – illegally downloading anything and everything they want and a lot of what they don't want simply because they can. And maybe – if they've been raised properly, or if the courts begin to hand out jail time for boosting music – they'll even pay for something at iTunes every once in a while. The changes can be hard to track; imagine how corporate America – still struggling to program the VCR – feels. Can't put yourself in their shoes? Well, I can, and here's the truth: it freaks them out, which is evident each time a gang of process servers descend on a middle school to hand out anti-piracy lawsuits courtesy of the RIAA. The enemy – sixth graders, Mexican peasants, WTO activists, all of them – aren't playing by the rules. The Iraqi army was supposed to wait in the desert like good, dumb natives for five seconds so U.S. troops could cut them into little pieces with all their cool hardware. In fact, the army of industry lawyers who fire indiscriminately into crowds of music fans – they nailed a 12-year-old girl from Concord a few weeks back – bring to mind nothing so much as U.S. troops stationed in Iraq trying to enforce an unfair status quo on their hosts. Once the genie is out of the bottle enjoying the convenience of online downloads, the democracy thing, a little justice, a little freedom, things change rapidly, and for good.

Keepin' it Real

There aren't many people close to music or the music industry who would disagree with the fact that things are changing and that they really need to change. You'll find nearly as many opinions, plans, and paradigms as people to forward them. The bottom line is that no one knows what is going to happen. When the future finally arrives, it's clear that one man will have played an important role in shaping it.

Steve Jobs has as much clout as anyone this side of Texas right now, and since he seems intent on expanding Apple's influence in the distribution of music – making him a major player – you hope he's up to the task, and I'm not talking about a business plan. He arrived at this year's MacWorld Expo bearing still-too-expensive mini iPods in a bouquet of colors than made me wonder if he dotted his *i*'s with a smiley face. Still, Jobs is riding high and hard: the iPod has enormous cachet, and iTunes provides a graceful if limited interface. What's missing is music recorded beyond the reach of the major labels, which means the site has major problems. Hope is on the way – rumors are everywhere, and maybe one or two are actually true – as consortiums of indie and micro labels join forces to provide under-the-radar material to iTunes.

The RIAA has made a fair amount of music available to iTunes but at a cost so steep it keeps the price of downloads high. It's not hard to imagine that the major labels aren't anxious to share space on iTunes with their smaller competitors. Nor is it less than totally believable that the music industry as we know it is capable of being so terminally arrogant that it sits on the sidelines and watches

itself slide into irrelevancy.

"All it would take," Jon Maples theorized recently, "is for a band to have a huge hit – a superstar kind of hit – without a label. And in the blink of an eye, the old order would be irrelevant." Maples, a one-time *Bay Guardian* managing editor, who worked in the trenches of the Internet world for years, is a terminal music obsessive whose passions have given him a unique feel for the enormous possibilities posed by the digital revolution. "What I think would be the worst thing," he continued, "is for Jobs to play it safe."

At Real.com (formerly Listen.com), the last man standing of the Bay Area's music dot-coms, there didn't seem to be much of a question about that. "Rhapsody is so much better than iTunes that they should scarcely be mentioned in the same breath," Real.com staffer Matt Graves said.

I sat down, and with Graves explaining, quickly understood what he was talking about. While the company provides customers with an online store in the vein of iTunes, the real attraction is a Rhapsody, a subscription service that offers irresistible extras: reviews, original features about various artists, video, DVD, and "if you like"-style introductions to new artists. Real.com honcho Tim Quirk entered in midstream, and for the 20th time in the past couple of years, I saw the look of dreamer's determination cross his face, and listened as he went to work.

"Honestly," he began, "I can't tell you how far superior Rhapsody is." After thinking about it – not to mention checking out a few of the off-the-cuff opinion pieces e-mailed by music obsessive L.A. lawyer Bob Lefsetz – I agreed, but I didn't really care all that much. Lefsetz, whose missives have a kind of sawed-off feel to them, said it better than I did. "The problem with the music business," he wrote, in a column about Rhapsody, "isn't that people are stealing the tunes, but that the tunes...SUCK!"

Real.com and Rhapsody suffer because they don't have a high-profile media magnet like Jobs, and worse, because they poured their energy into their software, but only Apple has the iPod. And frankly, if the success of Apple, iTunes, and the iPod has anything to do with the high-profile status of Steve Jobs, rock and roll is finally dead.

Writing on the wall

On April 28, 1969, Columbia Records established a cultural low that stands today. As part of company efforts to better penetrate an explosive marketplace, they adopted the phrase "The Man Can't Bust Our Music" as a company motto. Twenty-five years later, American culture, in the middle of an unparalleled moral and ethical crisis, is digging a pit so deep as to render the "Bust Our Music" campaign nothing more than quaint.

At the Feb. 1, 2004, Super Bowl – 20 years after Apple launched the Macintosh with a now-famous commercial spot – the "Think Different" company's iTunes Music Store, in concert with Pepsi, remixed the long-ago Columbia campaign so clearly that the debt can't be attributed to random accident. But instead of importing the original's essential appeal – its literary backdrop, fascist imagery, and simple, effective undercutting of the aforementioned – Apple did more than play it safe. Not only did it join forces with an old-guard ugly corporate giant (Pepsi has a bad track record), but it also recruited a handful of captured pirates and sold them to the other side.

Twenty underage targets of RIAA lawsuits for illegal downloading were hired (including one young woman whose pledge to get her music free, a nod to Apple-Pepsi's free download campaign, depends on wink-wink acknowledgment that piracy isn't over until the pirates say it's over) with East Bay celebrity punks Green Day, and the ghost of Bobby Fuller in the form of Green Day's cover of his 1963 hit "I Fought the Law (And the Law Won)" to promote, um, what? A scared-straight policy regarding illegal music downloading? Apple and Pepsi as rebel corporations? iTunes as a kind of digital halfway house – in loco parentis – for errant teens? Even the RIAA is behind this one, despite the reference to pirating; association head Mitch Bainwol told the Associated Press Jan. 29 that it shows that "The debate is not digital versus plastic, it's legitimate versus illegitimate." Bainwol, a man no one will accuse of visionary leadership, has a gift for obscuring the obvious.

Ask me, and I'll tell you Apple should've folded its hand rather than asking fraud-savvy consumers to deal another card in order to bet 20 hapless kids and Apple's rep as an industry rebel against the stain of getting into bed with Pepsi; think different, my ass.

The bottom line is that at this point, legal downloading has such a small chunk of the online action that it's a stretch to think shopping (shoplifting) habits can be changed. Kazaa, one of the most popular peer-to-peer sites, facilitated the sharing of more than a billion files. The price the music industry is paying for pretending the situation would disappear is that a few generations of American youth have large record collections and have never paid for a single song.

Encore

I spent last fall on sabbatical, many miles from the nearest record store. Early one morning, while reading an e-mail from an old friend, I remembered a concert we'd attended back in the day and was consumed by a need to hear Derek and the Dominoes studio version of "Layla." I was an iTunes Music Store virgin; I clicked my way through the front door, stumbled once or twice, and in a few minutes owned (for a mere \$29.97) *The Layla Sessions: The 20th Anniversary Edition*.

At several points during the next three months, a couple of lines from Slick Rick's "Children Story" came to mind: "They did the job, money came with ease / But one couldn't stop it's like he had a disease." That was me and iTunes, except for the money, which went, lots of it. There's something special about record shopping at 2 a.m., the All Music Guide Web site open, my credit card on the desk in front of me. The experience was – for me, anyway – all about instant gratification. I like instant gratification, and I like iTunes, which should offer me a plaque with my name on it on its site.

Last week I called Mark Weinstein, part owner of Amoeba Music, and asked him if the online downloading had effected the company. "I doubt it," he said, sounding genuinely unconcerned. "The more people listen to music – no matter how they get it – the more music they want. That's just how it works."

Speaking just for myself, I think what he meant was that business is business and music is music. And if you've got music in your life, especially if it's a lot of music, things are alright. He seemed to have things in their proper perspective.

My perspective changed during my fall of wild downloading – most noticeable in the 2,500 albums I ripped onto the hard drive of my iMac and subsequently onto my 15 gigabyte iPod. When I want

music these days, I head for the computer, not for the 8,000 CDs on the shelves I had built. I've decided to rip most of them, back up the files, and then sell most of the CDs. I hate jewel cases, and besides, music is something meant to be on your computer. It would be accurate to say that I experienced a paradigm shift, and that I can't live without my iPod. Music has never been better.

February 4, 2004

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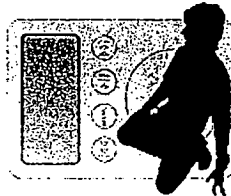
Volume 25 - Issue 1255 - Jim Walsh

What are those little white boxes with wires telling us to do? Christmas of the Pod People

by [Jim Walsh](#)
December 22, 2004

Four million people will find iPods under their Christmas trees Saturday. What does that mean?

It means that four million people will open four million little square packages, get a load of the evil corporate Apple and iPod logos, throw their arms around the givers, say it's just what they wanted, and the givers will say they've had it for a couple of weeks now and *Check out the playlist I made for you.*



It means that four million people will regard said playlists and see lovingly downloaded and/or ripped songs by Usher, Patty Griffin, Valet, Richmond Fontaine, Martin DeVaney, the Hold Steady, or Eleni Mandell, and partake in the intimate rush that is unique to the DJ-listener relationship. It means that four million people will tolerate Christmas dinner, Aunt Polly talking about religion or Uncle Dingbat talking about politics, and then escape--that's right, *escape*, and blissfully so--to a world where a slide guitar, aching vocal, or great beat makes more sense than red vs. blue or Jesus vs. Allah.

What it doesn't mean is that four million people will chuck their tapes or CDs. Nor does it mean they will stop ingesting full-length albums, or stop listening to the radio, or stop reading *Uncut*, *Pitchfork*, or *MOJO*, or stop going to live shows, or stop frequenting indie record stores like Roadrunner, Treehouse, or Let It Be. Instead, they will discover their music appetites newly whetted, and find an analogy to what sexpert Susie Bright said to me about virtual sex 11 years ago:

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Incorporating technology into people's sex lives may seem strange at first, but once you pick up the phone and dial, or get on e-mail or whatever, once you plug it in, it's a very intuitive, physical process. It doesn't have anything to do with communication with a machine. I was on The Joan Rivers Show, and that was her problem. She's like, "My God, we're going to stay home, hooked up to a helmet in some sort of addictive frenzy and not have any need for personal communication anymore." That's like saying, "What if the music on a record player ruins [live] music?"

Meow. The "record player" is now the size of an Altoids box, and what that means is that come Saturday, four million free spirits who very likely don't own a turntable will ignore the puritans who would dismiss the iPod as trendy or tinny. They will hit "shuffle," wait for the universe to play mix-tape master, and allow their inner Greil Marcuses to suss out the secret link between Neko Case's rave-up of the old spiritual "This Little Light of Mine (I'm Gonna Let It Shine)," Hilary Duff's "Haters," and the Midnight Evils' "Go, Motherfucker, Go."

It means that four million people will be ecstatically inundated with mixed messages and force themselves to ruminate on the vagaries between "I love you," "I want you," and "I just wanna hold you," as bled by various artists who've never met, but who now talk to each other in heaven's head shop.

It means that four million people will be listening to the soundtrack of whatever they call their lives at the moment. And while the outside world may look askance, labeling them zombies or head-in-the-sanders, they will be buoyed by the knowledge that millions of others are practicing the same secret meditation, digging ever deeper in their quest to find themselves through a ritual that inspired Aldous Huxley to say, "After silence, that which comes nearest to expressing the inexpressible is music."

It means that in some of the four million homes, the iPod discussion will eventually turn to the gadget's most visible commercial proponent, U2, and for a moment, the memory of a year marked by an awful war and a soul-sucking election will be eclipsed by Bono singing, "The TV is still on/But the sound is turned down/And the troops on the ground/Are about to dig in/And I wonder/Where is the love?"

It means that four million people will go to iTunes and drink in the celebrity playlists. They will see what Le Tigre or Minnie Driver are listening to, discover that Kanye West digs the White Stripes and Coldplay, read how Helmet's Page Hamilton thinks Elvis Costello is a genius, and how Costello's essential song of the moment is something from 1917 called "They Are There," the chorus of which goes, "Then let all the people rise/And stand together in brave, kind humanity/Most wars are made by small stupid selfish losing groups/While the people have no say."

It means that four million people can read actor Edward Norton gushing about New York songwriter Peter Salett and indie-mood rockers the King of France, admitting: "When I was a kid I always felt a little behind the curve with pop music. I never caught the Police at the 9:30 club on their first tour, I

24, 2004)

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caught on to the Pixies when they were already almost done. I never had those 'I saw them in a little club' stories to brag on. But now I have the King of France. Someday I will say, 'I saw them in the beginning,' and feel very cool."

It means that four million people will get a \$300 bargain this week. It means that four million people will have the potential to walk around with the entire works of Hank Williams, Sebadoh, Public Enemy, Patsy Cline, Ludacris, Woody Guthrie, Bob Dylan, Pavarotti, and Edith Piaf in their pocket. It means that four million people will be giving, receiving, listening to, and talking about music on Saturday, and what that means is that four million minds and hearts will be reconfigured like so much upgraded software, and the truth is, what that means is we have no idea what that means. Yet.

Jim Walsh can be reached at 612.372.3775 or jwalsh@citypages.com.

About Jim Walsh

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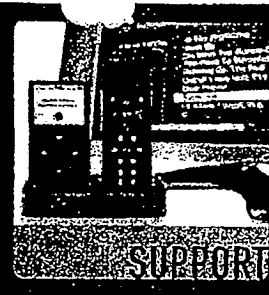
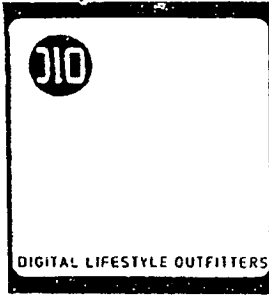
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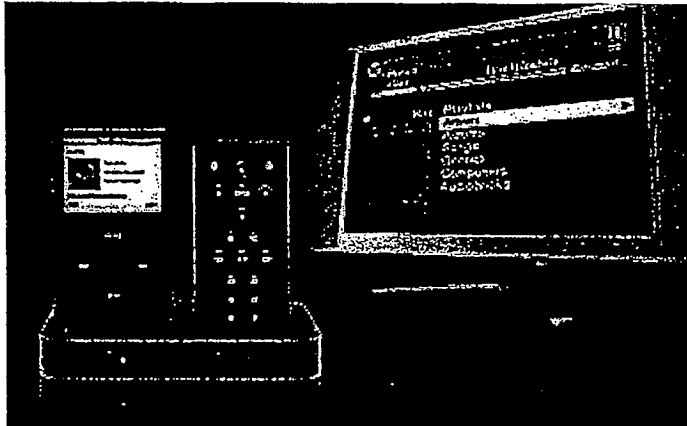
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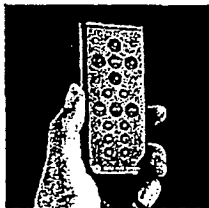
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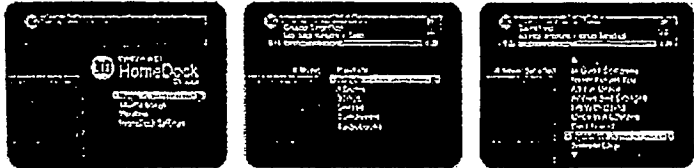
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Russound Integrates iPods into Multiroom Audio Systems

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twicebornstore.comPosted by [Admin](#) on Wednesday, July 27, 2005 - 02:55 pm:**Your iPod -- Take it or Leave it; Now iPod owners can connect their Apple portable music players to Russound multiroom audio systems**

NEWMARKET, NH, July 27, 2005 - Russound today revealed their iPod® friendly solutions for listening to music outside the pod. With more than 35 million iPods to be shipped by the end of 2005, the demand for storing and enjoying music collections is at an all time high. Russound products extend the capabilities from a single-user iPod to broadcasting the music throughout the entire home -- for everyone to enjoy.

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Today's consumers want to take full advantage of the iPod phenomenon. Yet, typically only one person can listen to the thousands of hours of music stored in these devices, at a time. Russound multiroom audio-video products enable entire playlists to be shared and accessible throughout the home.

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iPod friendly tech tips and application guides are available for download on the company's online document center to assist dealers, integrators and installers in designing a Russound iPod friendly system. Answering the demand for incorporating an iPod with distributed audio was a simple proposition for Russound, as they design their products to easily integrate with a wide variety of whole house audio systems.

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For homes with existing Russound components, an iPod can be connected in a myriad of ways. Whether the system contains Russound's award-winning RNET products, such as the CAV6.6, CAM6.6, SMS3 Smart Media Server, ST2 family of Smart Tuners and UNO keypads, or an A-BUS amplified volume control system; now an iPod can be an enjoyable experience for the entire family.

"We've become used to having choices for how we listen to music, and iPods are the latest popular trend," said Russound Vice President of Strategic Development Jeff Kussard. "Because of our commitment to our customers, we've made sure our systems have always been iPod friendly, and we will continue to support the growth of portable digital music."

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Russound is developing innovative and unique new products that will debut at CEDIA Expo, booth 518, held in Indianapolis, IN, September 7th through the 11th. Stay tuned.

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About Russound

Since 1967, innovation, quality and reliability have been the pillars of the Russound product tradition. Located in Newmarket, N.H., Russound offers the products and expertise customers need to enjoy multiroom audio and video systems in the home. The company pairs powerful systems using the latest technologies with intuitive controls to give customers high-performance, easy-to-use solutions. For more information, visit the company's Web site at <http://www.russound.com>.

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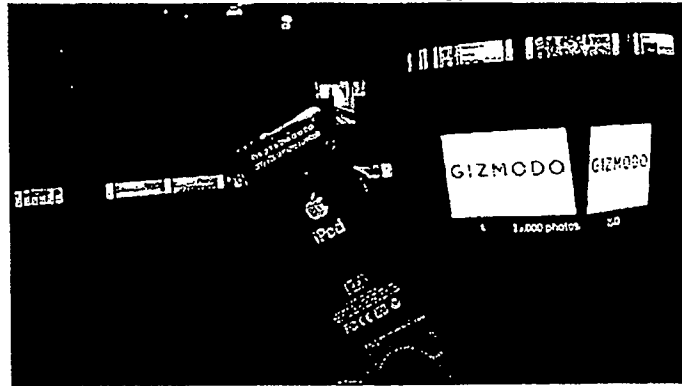
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Show Us Your 'Pod Quick Update



Just letting you folks know that our Show Us Your Pod Giveaway is still going on. Gizmodo, with a little help from Belkin, is giving away an iPod accessory package.

Hit up the link here to find out what you need to do to win. Thanks to Kiel for his submission above. Big props for the Gizmodo logo displayed on the massive 16-foot by 9-foot televisions. The engraving on the iPod reads: "I've got a feva and the only RX is more cowbell." See more of the sample entries so far here.

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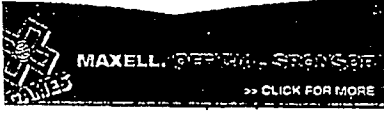
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budget to buy there own stuff

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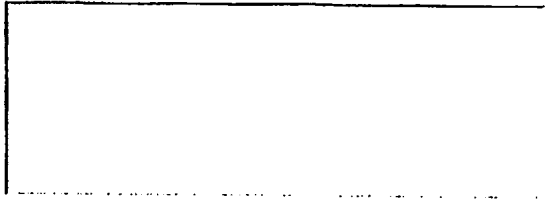
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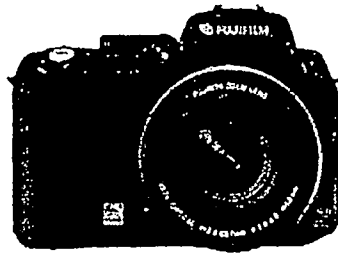


network, you'll be able to play that content on your Xbox on the TV that the Xbox is connected to, which gives you the ability to distribute your music, your photos, your video, throughout the home. You'll also be able to take a camera, a digital camera, a digital music player, plug it into an Xbox 360, see your photos, play your music."

via | [PaidContent.org](#)

July 29, 2005 in [Entertainment](#), [Games /Gaming](#) | [Permalink](#) | [Comments \(0\)](#) | [TrackBack \(1\)](#)

Fujifilm FinePix S9500 / S9000 and E900 9-megapixel digital cameras



The megapixel battle rages on with two new 9 megapixel Fujifilm FinePix digital cameras being released. The Fujifilm FinePix S9500 (also known as the Fujifilm Finepix S9000 in Northern America)

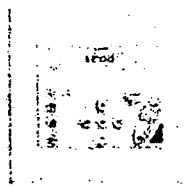
is a 9 megapixel digital camera with a 10.7x Optical Zoom lens. The Fujifilm S9500 Zoom is a new model that marks the point where compact digital cameras and digital SLRs meet. [details](#)

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July 28, 2005

iPod Friendly – Broadcast Music Throughout the Home



Russound today revealed their iPod friendly solutions for listening to music outside the pod. Russound products extend the capabilities from a single-user iPod to broadcasting the music throughout the entire home.

Here's the iPod Friendly pitch:

It's easy to enjoy all the music loaded into your iPod® from anywhere in a multiroom system. Break free from the confines of portable music players and surround yourself with music, in your home without the isolation of headphones.

"We've become used to having choices for how we listen to music, and iPods are the latest popular trend," said Russound Vice President of Strategic Development Jeff Kussard. "Because of our commitment to our customers, we've made sure our systems have always been iPod friendly, and we will continue to support the growth of portable digital music. Russound multiroom audio-video systems are iPod Friendly and have been since inception."

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July 28, 2005 in [Audio /Music](#), [Entertainment](#) | [Permalink](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

Sony PSP Gets Web Browser, Podcasts



Over at [i4u](#) they've been testing out the Sony PSP web browser feature that is now possible with the recently released PSP firmware 2.0 upgrade. The 16MB update file for the Japanese Sony PSP apparently works the US Sony PSP as well. They've got some PSP web browser photos and examples up, and it looks pretty good. As I mentioned in [PSP news](#) a few days ago, a bluetooth keyboard would be a nice addition to the PlayStation Portable set-up as well.

Dave's iPaq has been able to download podcasts with the PSP wi-fi connection. There's a how-to video at Dave's [iPaq website](#). Downloading podcasts and surfing the Internet with your Sony PSP is now a go!

PlayStation Portable - PSP System Software Version 2.0 Update [here](#)

Tags | [PSP](#) [podcasting](#) [podcasts](#)

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Russound Integrates iPods into Multiroom Audio Systems

Posted by Admin on Wednesday, July 27, 2005, 02:55 pm

Your iPod - Take it or Leave it; Now iPod owners can connect their Apple portable music players to Russound multiroom audio systems

NEWMARKET, NH, July 27, 2005 - Russound today revealed their iPod® friendly solutions for listening to music outside the pod. With more than 35 million iPods to be shipped by the end of 2005, the demand for storing and enjoying music collections is at an all time high. Russound products extend the capabilities from a single-user iPod to broadcasting the music throughout the entire home - for everyone to enjoy.

Today's consumers want to take full advantage of the iPod phenomenon. Yet, typically only one person can listen to the thousands of hours of music stored in these devices, at a time. Russound multiroom audio-video products enable entire playlists to be shared and accessible throughout the home.

iPod friendly tech tips and application guides are available for download on the company's online document center to assist dealers, integrators and installers in designing a Russound iPod friendly system. Answering the demand for incorporating an iPod with distributed audio was a simple proposition for Russound, as they design their products to easily integrate with a wide variety of whole house audio systems.

For homes with existing Russound components, an iPod can be connected in a myriad of ways. Whether the system contains Russound's award-winning RNET products, such as the CAV6.6, CAM6.6, SMS3 Smart Media Server, ST2 family of Smart Tuners and UNO keypads, or an A-BUS amplified volume control system, now an iPod can be an enjoyable experience for the entire family.

"We've become used to having choices for how we listen to music, and iPods are the latest popular trend," said Russound Vice President of Strategic Development Jeff Kussard. "Because of our commitment to our customers, we've made sure our systems have always been iPod friendly, and we will continue to support the growth of portable digital music."

Russound is developing innovative and unique new products that will debut at CEDIA Expo, booth 516, held in Indianapolis, IN, September 7th through the 11th. Stay tuned.

iPod is a registered trademark of Apple Computer.

About Russound
Since 1967, innovation, quality and reliability have been the pillars of the Russound product tradition. Located in Newmarket, N.H., Russound offers the products and expertise customers need to enjoy multiroom audio and video systems in the home. The company pairs powerful systems using the latest technologies with intuitive controls to give customers high-performance, easy-to-use solutions. For more information, visit the company's Web site at <http://www.russound.com>.

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Your iPod — Take it or Leave it; Now iPod owners can connect their Apple portable music players to Russound multiroom audio systems

Business Wire, July 27, 2005

NEWARKET, N.H. -- Russound today revealed their iPod(R) friendly solutions for listening to music outside the pod. With more than 35 million iPods to be shipped by the end of 2005, the demand for storing and enjoying music collections is at an all time high. Russound products extend the capabilities from a single-user iPod to broadcasting the music throughout the entire home -- for everyone to enjoy.

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0018133196 SUPPLIER NUMBER: 131681774 (THIS IS THE FULL TEXT)
Apple updates iPod line, drops prices: a pod for everyone. (Apple Computer Inc.)
Cohen, Peter; Dalrymple, Jim
Macworld, 22, 5, 18(1)
May, 2005

TEXT:

Although the popular iPod represents nearly three-quarters of all digital music players on the market, Apple has shown that it isn't content to rest on past achievements. With its recent updates to the iPod line, the company has closed the gaps between prices of different models, changed storage capacities, and made improvements (see "Pods Aplenty").

(ILLUSTRATION OMITTED)

More than Mini

The new version of the iPod mini, which features a 6GB hard drive, increases storage capacity by 50 percent and leapfrogs over many competitors' 5GB players. At \$249, it has the same price as the original iPod mini. Apple will continue to sell that first-generation 4GB model, but the company dropped the price down to \$199--an important step, both financially and psychologically.

"\$199 is just the magical place to be in the consumer market," says Greg Joswiak, Apple's vice president of hardware product marketing.

That price also puts the iPod mini on a more competitive level with other companies' digital music players. Is Apple feeling the heat from competitors?

"If you look at the market data, nobody has really gained traction," says Joswiak. "We certainly take the competition seriously, but we have the perfect solution."

Another improvement to the mini is in the area of battery life: Apple claims to have more than doubled the capacity, from eight hours to 18 hours per charge. "The longest flight in the world is from New York to Singapore," says Joswiak. "We've got you covered."

The iPod mini's Click Wheel is now color-coordinated to match the iPod mini, and Apple also introduced a new line of \$29, color-matched armbands for iPod mini users--in silver, blue, pink, and green (the gold model is now gone).

In addition to dropping a color choice, Apple has decided not to include a FireWire cable with the new minis. All iPod minis come with only a USB 2.0 cable, which makes sense for keeping costs down in a cross-platform product (all current Mac models include USB 2.0). For people who prefer FireWire, Apple sells that cable for \$19.

Fun with Photos

The other big iPod news is a refreshed line of iPod photos. A slim, \$349 30GB model replaces the previous 40GB model--at \$150 less than its 40GB predecessor. What's more, Apple has reduced the price of the 60GB iPod photo by \$150, from \$599 to \$449.

The 40GB drive used two platters to store information, while the 30GB drive needs only one--so this iPod is thinner and lighter. (Apple has discontinued the fourth-generation 40GB iPod, too.)

Apple also removed the dock and the AV cable from the box--they're now accessories, available for \$39 and \$19, respectively. Like the iPod mini, the iPod photo no longer includes a FireWire cable.

iPod Camera Connector

For many people, the most important change to the iPod photo is

Apple's new iPod Camera Connector, which the company announced at the same time as the new iPod photos. The Connector is a \$29 accessory that connects the iPod photo and your digital camera, allowing you to transfer images directly to the iPod photo, without a computer.

Apple says that the iPod Camera Connector allows iPod photo users to view pictures immediately and then sync them back to iPhoto later.

PODS APLENTY

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16077123 SUPPLIER NUMBER: 104732653 (THIS IS THE FULL TEXT)
Speaking at the future.
Breen, Christopher
Macworld, 20, 8, 23(1)
August, 2003

TEXT:

People wondering how Apple might enhance tomorrow's iPod need only examine the Pod of today--specifically, the music player's hidden Diagnostic screen (which you access by pressing the Menu and play/pause buttons simultaneously and then--when the Apple logo appears--pressing the previous and next (double-arrow) buttons and the select button).

The first-generation iPod's Diagnostic screen included a Remote test, foreshadowing the arrival of a wired remote control. Given that history, the current Pod's Diagnostic screen bears two entries sure to interest iPod owners--Lin Rec (for Line Record) and Record. The Lin Rec test hints that the iPod may one day record through the device's proprietary data port. The Record test proves that the iPod can record today. Just highlight the Record test, plug a microphone into the headphone port, press the select button, and start talking when the screen displays "Begin." After a few seconds you'll see "Done." Press the select button to hear your recording. Those seconds of your own voice probably won't take precious gigabytes away from your playlists, but the recording capabilities do give Pod lovers something to talk about.

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15536365 SUPPLIER NUMBER: 97299501 (THIS IS THE FULL TEXT)
Become an iExpert: master apple's digital hub, from iPhoto to the iPod.
Seff, Jonathan; Snell, Jason
Macworld, 19, 4, 62(7)
April, 2002

TEXT:

DV camcorders, digital cameras, and DVD players are everywhere these days. But until recently, there wasn't anything that linked all these digital devices, making each an extension of the whole. That's the idea behind Steve Jobs's digital-hub strategy, unveiled at Macworld Expo in January 2001 and completed this year. Now all Macs ship with a well-rounded suite of creative tools: iPhoto, for capturing, cataloging, and printing digital photos; iTunes, for organizing and playing music; iMovie, for capturing and editing movies; and (for SuperDrive-equipped Macs) iDVD, for burning movies to DVD. Add Apple's \$399 iPod music player, and you've got the digital lifestyle firmly in your grasp.

Want to get the most out of your own digital hub--your Mac? Read on for tips and advice about making expert use of all these Apple products that begin with the letter i.

Inside iPhoto

Apple's latest addition to its digital-hub strategy is the OS X--only iPhoto, a free, easy-to-use program for organizing and sharing digital photographs (see "iPhoto 1.0"). But just because iPhoto is easy to use doesn't mean that it has no undiscovered depths.

Shortcuts iPhoto makes it easy to download photos from a digital camera, and importing photos already on your hard drive is just as elementary. Sure, you can choose Import from the File menu, but you can also add images to your library just by dragging them from your desktop to iPhoto. All your iPhoto images are stored in the iPhoto Library folder (within your OS X Pictures folder). Photos are organized by the date they were created, in nested folders for years, months, and days.

Each time iPhoto imports a group of images, it saves that collection as a roll, similar to a roll of film (see "Roll 'em"). If you've got a lot of images to import, consider adding them in small, related collections. That way, you can separate vacation photos by location, for example, instead of creating one gigantic roll by dragging all your images in at the same time.

If you've got limited hard-drive space, be warned: iPhoto doesn't move your photos when you import them, it copies them. Delete the originals to save space.

Want to get a copy of a photo from iPhoto? Just drag the image out of the program--a copy will be made automatically. If you want to create an alias, hold down the ** and option keys; to move the alias out of your library, hold down the control key.

Once your images are in iPhoto, the first thing you'll want to do is rotate them to the proper orientation. You can click on iPhoto's Rotate button, but it rotates images counter-clockwise--a pain when all you need is to rotate your image 90 degrees clockwise. But that button can rotate your images clockwise: to reverse the default rotation, just hold down the option key while clicking. You can rotate images one at a time or in a group--hold down the shift key while clicking on images to select consecutive images, or the ** key, to select several noncontiguous pictures.

Clever Preferences A lot of iPhoto's features are hidden in its

Preferences window, which is accessed via the File menu. For example, you can opt to have the program place an onscreen frame around images (see "Different Shades"), replacing the default drop shadow. You can change the default white background to any shade of gray or black. You can even keep this background color when you use a drop shadow--though the option is grayed out when the Shadow option is selected in the Preferences window. Just click on the Frame button, choose a color, and click on the Shadow option again.

Perhaps the most powerful iPhoto preference allows you to select what happens when you double-click on a photo. By default, iPhoto toggles into Edit mode, letting you quickly crop photos, remove red-eye, or transform color images into black-and-white. But the other two options are the ones with the most hidden potential: opening the image in a separate window or in an external editor.

Editing Window iPhoto's separate editing window is the most powerful section of the program. Open that window and click on the clear button in its top right corner; iPhoto presents you with a toolbar that includes several features unavailable anywhere else in the program.

From this toolbar, you can still rotate, crop, and remove red-eye. But in addition to cropping by iPhoto's built-in presets, you can also choose custom crop dimensions, a useful ability when you want to print an image to fit a favorite picture frame, for example. Click on the Customize button, and you can modify the toolbar to give you instant access to the cropping dimensions you use most often. And you can always undo any editing errors by choosing Revert To Original from the File menu.

Outside Help Even with its expanded toolbar, iPhoto's image-manipulation capabilities may not be enough. You can make one of several programs launch when you double-click on images in iPhoto. If you want only basic color- and contrast-editing tools, try Caffeine Software's PixelNance (www.caffeinesoft.com), a free, OS X--native program that lets you adjust an image's brightness, levels, color, saturation, tones, sharpness, and noise--all from a fairly straightforward interface (see "Fix Photos for Free"). Just be warned: once you've altered an image outside of iPhoto, its Revert To Original command won't work. To be safe, create a duplicate of your image by choosing Duplicate from iPhoto's File menu and then open that version of the photo in your external image editor.

Add-ons One notable iPhoto add-on comes from Apple itself: AppleScripts that you can download from www.apple.com/applescript/iphoto. Although iPhoto isn't scriptable, these scripts provide a workaround. Perhaps the most useful of the four primary scripts is Show Image File, which reveals in the Finder the source file of any iPhoto image you drag onto it.

Check out VersionTracker.com (www.versiontracker.com) to find other add-ons, such as the freeware plug-ins iPhoto Toast Export, from El Gato, and iPhoto Library Manager, by Brian Webster.

Tuning iTunes

The second incarnation of iTunes packs plenty of new features (see "iTunes 2.0"). Taking advantage of them all requires a little extra knowledge.

Get Visual For a bit of visual fun at your next party, create a sound and light show with the commands under iTunes' Visuals menu. Like many MP3-playing applications, iTunes lets you customize its graphical accompaniments, known as visualizers, via a simple plug-in architecture. You can find free visualizer plug-ins on the Web. Some of our favorites are David H. Goeb's DEG-BlueStar Warp (<http://homepage.mac.com/peagreen>), ArKaos Visualizer (www.arkaos.net), and Andy O'Meara's G-Force (www.55ware.com). Or, of course, you can try searching VersionTracker.com.

Once you've downloaded the plug-ins, you need to put them in the right place. If the plug-in doesn't come with an installer--most

don't--you'll have to install it manually. First, quit iTunes. If you're using OS X, choose Home from the Finder's Go menu, open the Library folder, and then open the iTunes folder therein. Inside, you'll find the iTunes Plug-Ins folder. In OS 9, the Plug-Ins folder lives in the same folder as your iTunes application. Once you've opened the Plug-Ins folder, drop your add-ons into the Visual Plug-Ins subfolder. Restart iTunes, and the new plug-ins will be available under the Visuals menu.

Floating Player The iTunes interface harnesses OS X's new power by allowing you to control your music player while it's running in the background. Even when you're working in Adobe Illustrator, for example, you can use your mouse to toggle the iTunes play/pause button, adjust the volume, and change tracks, all without leaving your Illustrator document--a big advantage with an application that shows or hides numerous palettes and windows when you bring it to or from the foreground.

Keep Rockin' When you use iTunes to listen to tracks that flow into one another--from a live album, for example--you'll notice a tiny, annoying gap between tracks. Get around this by setting iTunes' Crossfade Playback slider to 0 (zero) seconds. Open Preferences under the iTunes menu, click on the Effects tab, and click to activate Crossfade Playback. Make sure the slider is all the way to the left.

You can control iTunes 2.0 with AppleScripts. To get you started, Apple provides 28 scripts, at www.apple.com/applescript/itunes/, for playing random tracks, making text lists of your iTunes and iPod libraries, removing deleted MP3s from a library, applying equalization, applying EQ settings for music genres, and much more (see "Scriptable Songs").

Pretty iPod

Apple's iPod is one of the most exciting things to come out of Cupertino in a while. Before the iPod, there had never been a portable MP3 player designed specifically for Mac users, with Apple technologies such as iTunes and FireWire. Our tips will help you get more out of it.

Specialized Sync With the advent of high-quality MP3 encoders and large hard drives, many people are turning their entire CD collections into MP3 files. And if you're one of them chances are you're going to have more than 5GB (the iPod's limit) of MP3s on your Mac and in your iTunes library. If you want iTunes to automatically sync with your iPod, create a special iPod playlist in iTunes--one that contains less than 5GB of music--and set the iPod to sync only with that playlist.

To do this, open the iPod Preferences window by clicking on the iPod icon that appears in the lower right corner of your iTunes window when your iPod is attached to your Mac. Next, select the Automatically Update Selected Playlists Only option, then choose the playlist you created. Your iPod will now sync with the contents of that playlist, rather than your entire music library.

The iPod can sync with only one copy of iTunes at a time. If you use your iPod with multiple Macs--say, at home and at work--you'll probably want to forgo automatic synchronization. To switch to manual mode, open the iPod Preferences window and click on Manually Manage Songs And Playlists. When you plug in your iPod, it will mount normally but won't attempt to synchronize with iTunes. To add songs to your iPod, simply drag them from your iTunes library to the iPod window.

Party Pod Because of its large storage capacity, the iPod is perfect for parties or any occasion when you want to have music playing for a long time without having to change CDs. The built-in headphone jack can connect the iPod directly to your stereo system. Using an inexpensive Y-cable (available from electronics stores such as Radio Shack for less than \$10), you can plug the 1/8-inch minijack into the iPod, and the pair of RCA-type plugs into a spare input on your stereo--often the AUX, or auxiliary, input.

And if you're worried about the battery running out during your

bash, you can use the included power plug to power (and charge) the iPod while it's playing.

Expand Your Reach Since the iPod's release, many utilities that extend your favorite portable music device have come out. Bitcom's Xpod (free; <http://bitcom.ch>) and CodeFab's Podestal (free; www.codefab.com) both let you copy MP3s from your iPod to your hard drive in OS X--perfect if you have multiple computers--and Podestal even accesses files stored on the hard-drive portion of your iPod. Rich Goldman's Contacts-iPod (free; http://files.macscripter.net/ScriptBuilders/Utilities/Contacts_to_iPod.d.hqx) synchronizes your contacts from Entourage, Outlook Express, or Now Contact with the iPod.

And Apple built in its own extra. Go to the iPod's About menu and hold down its center button for several seconds, and you'll bring up the classic game Breakout, which you can play via the iPod's jog wheel.

Directing iMovie 2

iMovie is the oldest of Apple's "i-apps." In many ways, iMovie was the first program to define Apple's digital-hub strategy. iMovie fulfilled a need--easy-to-use editing software for the new generation of digital camcorders--in a way that no other product had done before.

In the time since iMovie arrived, Macworld has written several detailed articles full of tips about the program. You can see a list at www.macworld.com/subject/imovie/.

Add-ons iMovie ships with a limited collection of transitions and effects. The free iMovie Plug-In Pack (www.apple.com/imovie) adds a few interesting options, but iMovie's palette of transitions still isn't that impressive.

Many people will never want to use a transition any flashier than a cross-dissolve, but variety can be the spice of life. To that end, GeeThree Offers Slick Transitions and Effects (\$30 each, \$50 for both; 650/328-2359, www.geethree.com), two collections of iMovie transitions and effects that include many subtle, attractive options, as well as plenty of gaudy ones. They're worth their cost, even if you use only a quarter of the provided plug-ins.

The Last Word

As the maker of both the hardware and the operating system that runs it, Apple is uniquely qualified to create software and add-ons that let us get the most out of our Macs. With iPhoto, iTunes, iMovie, iDVD, and even the iPod, Apple's commitment to making it as easy as possible to live the digital lifestyle is clear. To ride the wave, all you need is your creativity and your Mac.

RELATED ARTICLE: iTUNES 2.0

FREE MP3 APPLICATION MATURES

Amidst the hubbub surrounding Apple's release of the iPod (****1/2; Reviews, January 2002), Apple released version 2.0.3 of its iTunes audio program, adding the support necessary for transferring files to the portable player. But that doesn't make this version a one-hit wonder--it has several new features that users have requested.

New and Improved

Foremost among iTunes 2.0's improvements is a 10-band graphic equalizer with 22 presets (or EQ settings) for rock, hip-hop, classical, and everything in between (see "EQ IQ"). You can move each slider individually and save the results as your own presets.

There's also a Sound Enhancer that helps add some of the warmth stripped from songs when they're compressed into the tiny MP3 format. The result is better-sounding music from iTunes.

Another new feature is the ability to cross-fade tracks, overlapping the end of one with the beginning of the next--you can set a cross-fade to last as long as 12 seconds. It's a great feature for parties, but it would be nice if these cross-fades carried over when you burned your songs to

audio CDs.

iTunes can now burn MP3 CDs--that is, data CDs in the ISO 9660 format--filled with 650MB to 700MB of MP3 files. This allows you to get more than 10 hours of music on a single CD-R playable in some CD players and many newer DVD players. Of course, you could do this before by popping in a blank CD and formatting it as an MP3 CD, but being able to do so from within iTunes is an added convenience.

Apple has also added Apple Scripting capabilities to iTunes, meaning that you can create scripts to control most iTunes actions. Still missing, however, are ways to easily change skins (the GUI'S look), record directly into iTunes, and broadcast over the Internet--all features that iTunes' predecessor, Casady & Greene's now-defunct Sound Jam MP, offered more than a year ago.

Macworld's Buying Advice

With its new features, iTunes 2.0.3 has become a fully capable MP3 player, encoder, and jukebox. Its few missing features are overshadowed by an easy-to-use interface--and the fact that it's free.--JONATHAN SEFF

RATING: ****

PROS: Pod integration; equalizer; cross-fader; understandable yet powerful interface; free; direct burning to audio and MP3 CDs.

CONS: Little skin support; no direct recording of audio; some features don't carry over when burning to disc or transferring to iPod.

ESTIMATED PRICE: free

OS COMPATIBILITY: Mac OS 9, Mac OS X

COMPANY: Apple Computer, 800/692-7753, www.apple.com

iphoto 1.0

FRIENDLY AND FREE BUT FALLIBLE

Easy-to-Use Photo Utility Still Missing a Few Key Features

JASON SNELL

In many ways, iPhoto 1.0--Apple's new, free, digital-image--management program--is cut from the same cloth as previous i-apps iMovie, iTunes, and iDVD. With each, Apple identified a hole that needed to be filled, developed software with key features that had broad appeal, and polished those features until they shone. iPhoto is no different: it offers easy-rouse photo-organization features that will please many casual digital-camera users who want to organize and share their growing image collections. More-advanced, digital-photography enthusiasts, however, will likely be disappointed by this programs many feature omissions.

Digital Shoebox

The program's primary interface is a large window of digital-image thumbnails; at the bottom of the window, a slider lets you select the size of those thumbnails. The thumbnails are generally good quality; however, when we imported some high-resolution, multimegabyte TIFF files into iPhoto, the thumbnails were grainy with banded color.

Below this window, there are five buttons that activate the program's primary functions: Import, Organize, Edit, Book, and Share.

The left-hand pane of iPhoto's single-window interface lets you manage virtual photo albums, in which you can collect your images; you can also click on the Photo Library icon to view all the images you've imported into iPhoto. A small button below that pane lets you rotate one or many photos quickly and easily.

Adding Images

Importing images into iPhoto from a digital camera is a relatively easy process; iPhoto automatically launches when you plug in a compatible digital camera (see www.apple.com/iphoto/compatibility/ for a list), and it can import the images directly. A handy option even lets you delete the photos from the camera once they're downloaded.

If you have old images or an incompatible digital camera, you must

import the images by dragging them into the iPhoto window or choosing Import from the File menu. iPhoto makes a copy of your imported images in its iPhoto Library folder, leaving your hard drive with two copies of every image you import.

iPhoto doesn't export or link its library with mounted removable media; if you archive photos on CD-R discs to save hard-drive space, you can't keep those images in your iPhoto library.

Rolling On

When you bring images into iPhoto, either from a camera or from preexisting files, iPhoto treats each import process as a "roll," similar to a roll of film. You can view your library by roll, but iPhoto doesn't intelligently process images by date: if you drag in 1,000 photos taken over a span of three years, for example, iPhoto groups them in one inconveniently large roll.

If you'd prefer nor to organize images in this limited way, you can sort images by the date they were created--just choose Edit: Arrange Photos: By Date. iPhoto tries to use the dates embedded in images by digital cameras, so even if your image doesn't have a proper creation date in the Finder, iPhoto usually displays the real date and time the picture was taken. In our tests, iPhoto was generally good at recognizing an imported image's embedded creation date, and it placed images in the proper context in our library.

Crop and Edit

Behind iPhoto's Edit button is a limited collection of image-modification tools. The Crop tool is excellent, allowing you to choose from preset sizes, such as 4 by 6 inches and 3 by 5 inches, and trim images with ease. iPhoto's Red-Eye tool is a serviceable way to salvage snapshots that would otherwise be wrecked by blazing red corneas.

It's with color that iPhoto's editing features fall down. A Black & White button lets you quickly convert an image to gray Scale. But the program lacks even rudimentary tools for color correction--and as any digital-camera owner will tell you, there are often times when an image needs tweaking because of an unwanted yellow or blue cast. While a complicated, Photoshop-style Levels command wouldn't be appropriate, iPhoto's omission of a one-button color-correction tool or a simple slider-based interface is unfortunate.

Tracking Images

Categorizing photos in iPhoto is easy. You can use Apple's preset keywords, or you can make as many as 14 of your own by choosing Edit Keywords from the Edit menu (or pressing **K). To assign keywords, slide the switch on the Keywords window's left side to Assign, select one or more photos, and click on the appropriate keyword.

Sorting images by keyword is just as easy: slide the switch from Assign to Search, and then select as many keywords as you'd like to filter your photos by. This makes it easy to find, for example, all photos of your pets and your daughter together (see "Keyword: Cute"). However, iPhoto's filtering system is strictly additive (pets and daughter); you can't search for all photos of your pets without your daughter, say, nor can you see all images except those with your pets in them. You are also unable to display only images without keywords.

Show and Share

Realizing that one of the great strengths of digital photography is the ability to quickly share images with others, Apple has built iPhoto with a collection of image-sharing features, from on-screen slide shows to linen-bound books. All are available by clicking on the Share button.

Slide Shows iPhoto's Slide Show feature lets you display images with musical accompaniment in a full-screen format. It's a fine idea, but it has some limitations. Slide Show's only transition effect is the dissolve, and it can play only one audio track over a slide show. Also, most images in

the slide show we created tended to appear blurry, an obvious drawback.

You can export slide shows in QuickTime format to share with others, but soundtracks and transitions don't carry over into the QuickTime movie.

Photos on the Web iPhoto also lets you export your photos for the Web by using either the HomePage feature on Apple's iTools Web site (integrated with iPhoto via the HomePage button in iPhoto's bottom pane when you click on the Share button) or the Web Page tab of iPhoto's Export Images window. The Apple-hosted HomePage option is easy to use and generates beautiful Web-based slide shows; however, the images it exports are quite large and don't make the most of the JPEG format's ability to compress images, so people with slow modem connections will need a lot of patience to view all the images. iPhoto's do-it-yourself Web Page export method gives you more control over the size of your images and their thumbnails; however, the HTML pages it generates are very basic, and there's no way to crank up the JPEG compression here, either.

Prints

It's easy to print images from iPhoto. If you're printing to your own photo printer, iPhoto's Print command gives you control over many options, including paper type and page layout, via a series of pop-up menus.

More, intriguing is the pro-grain's unique built-in support for online photo processing. Thanks to integration with Kodak's Ofoto digital-printing service, iPhoto users can buy digital prints by selecting the images they want, clicking on the Order Prints button, and choosing the preferred size and number of prints. The resulting prints, on high-quality Kodak paper, look very good--certainly much better than what you'd likely get after dropping off a roll of film at your local supermarket.

Apple also offers iPhoto users a unique service: the creation and professional printing of a high--quality, bound hardcover book. Just click on iPhoto's Book button, and you can place as many as 32 photos on each page, in any of six templates. You can also add text. However, the book-building tools are awkward. Moving and reordering photos and pages can be a frustrating task more like a brainteaser puzzle than a page-design tool.

The resulting \$30 book (for 10 pages; \$3 per additional page, with a maximum of 50 pages), while pricey, is beautiful to behold. Printed on acid-free archive-quality paper, these books will certainly make great gifts. However, the nature of the Web printing-press method used to print book pages means that book photos are noticeably screened and therefore don't look as crisp as prints.

Macworld's Buying Advice

Like all of Apple's i-apps, iPhoto is a remarkably user-friendly program that fills a vital need for many Mac users--in this case, consumers with digital cameras--and it's got a price that can't be beat. With its easy organizing and solid integration with an online photo-printing service, iPhoto makes good on Apple's promise to integrate digital devices and the Mac. However, many digital-camera users will quickly find themselves butting up against iPhoto's limitations.

RATING: *** 1/2

PROS: Easy importing; solid and easy-to-use organization and categorization features; strong links to online services.

CONS: No color-correction tools; no offline-storage options; limited Slide Show feature; no JPEG compression options; weak book-building interface.

ESTIMATED PRICE: free

OS COMPATIBILITY: Mac OS X

COMPANY: Apple Computer, 800/692-7753, www.apple.com

RELATED ARTICLE: I Want My iDVD

Although the original iDVD brought us the power to design and create

DVDs in an amazingly easy-to-use package, it was clearly ahead of its time--buggy and not quite complete (**1/2; Reviews, July 2001).

With much better stability and customization, iDVD 2 changed that, and we recently devoted an entire feature to getting the most out of the new version. Check out "Go Pro with iDVD 2" (March 2002) to get tips on removing and customizing watermarks, getting the best-quality video, creating top-notch slide shows, making your own motion menus, and much more.

OUTSTANDING: *****

VERY GOOD: ****

GOOD: ***

FLAWED: **

UNACCEPTABLE: *

Associate Editor JONATHAN SEFF has been using an Pod since the day it was announced. Editor JASON SNELL uses all of Apple's digital-hub products on a regular basis.

*(Text unreadable in original source)

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Working up a storm
Lewis, Steven

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DOC TYPE: Periodical; Product Review-No Opinion LANGUAGE: English
RECORD TYPE: Fulltext LENGTH: 2 Pages WORD COUNT: 850

ABSTRACT: Various electronic devices are briefly reviewed.

TEXT: The High Life

Look who's putting life back into boring office equipment

PRINTERS...

Epson has the SME market firmly in its sights with its new EPL-5900 mono laser printers, not just in terms of features, but the one-year free on-site warranty service. The Epson EPL-5900L laser printer pushes out pages at a rate of 12 a minute using 2MB of built-in RAM - expandable to 13MB.

Resolution comes at 1200dpi and Epson swears by the printer's ability to reproduce the smallest details accurately. The printer plugs in to USB or parallel interfaces. US\$255

... JUST GOT BETTER

The Epson EPL-5900 is the superior of the two new models, offering the same print speed, but 8MB of RAM upgradeable to 136MB for printers much in demand - just as well it takes 650 sheets at a time. The EPL-5900 supports network printing with the optional use of EpsonNet 10/100 Base TX Internal Print Server. And, if you want to get really technical, it also supports the most advanced printer control languages, including PLC5e, PCL 6 and EPSON. US\$345

TALKING PEN

You can draw your own sketches and send them with SMS, email or fax via your mobile phone if you buy the new chatpen with the special paper (chatnote) from Ericsson. It looks like a chubby traditional fountain pen and the chatnote looks like big Post-it notes. The ink and the ballpoint is there as well so that you can see what you are writing. The pen holds a small camera, a processor and a Bluetooth transceiver and can only be used in connection with a GPRS/Bluetooth phone.

POCKET PC

The Cassiopeia BE300 runs Windows CE 3.0, but features a customised user interface. The BE300 Pocket Manager uses a new 166MHz, 280 MIPS CPU and an optimised operating system and software. Additionally, the unit is equipped with a Type II CompactFlash (CF) card slot, enabling it to use memory cards, wireless network cards, LAN cards and Bluetooth cards, among others (although the drivers for the cards were not available at the time of writing). US\$200

PRINT THIS

The Yubi Raku Ver. 3.0 will scan a user's fingerprint instantly. Only users registered with the Yubi Raku's database get to use the computer. Simply touching the sensor turns off the screensaver and bypasses the login window - it's all down to whether your print is recognised or not. Beyond security, the reader offers the added benefit of going a step further and, having recognised the user, taking the user to his personal settings. This only works if you are using Windows XP, however, US\$160

SUBSTANTIAL SATELLITE

The Toshiba Satellite 3000 offers a 14-inch TFT LCD panel that affords a wide enough viewing space for any kind of graphics work. At 2.6kg with the DVD-ROM in place, the unit is fairly light, although you might not want to go hiking with it, and thin (306 x 266 x 33.5mm) enough to make typing easy. Best of all, however, the 3000 runs on a Pentium III 900MHz processor and 128MB of SDRAM. US\$1,800

WIRELESS FIRST

In the Portege 4000 Series, Toshiba claims to have pulled off a first by integrating Wi-Fi (802.11 b) and Bluetooth wireless technologies in a single notebook - one notebook, two imbedded antennae. In another industry first, the series is the first corporate notebook computer to incorporate Secure Digital Media slots, the 128MB card stores up to four hours of music or 40 minutes of video. The Porteges come with a 20GB hard drive, 128MB of RAM and running a 750MHz Pentium III processor. US\$2,182

AIMING HIGH

Acer's Aspire EL runs on a 1.8GHz or 2GHz Intel Pentium 4 processor with Intel's 845 chipset and has the enhanced 3D rendering capability for multimedia applications, including gaming. Improved video manipulation and decreased MP3 encoding times make it possible to manipulate all manner of AN projects - presentations and so on - easily and quickly. The Aspire EL comes broadband-ready and equipped to handle the expanding internet. From US\$1,540

POD PEOPLE

Apple's iPod is an MP3 music player that packs up to 1,000 CD-quality songs into a 6.5 ounce pocket-sized package. The Auto-Sync feature automatically downloads all iTunes songs and playlists onto the Pod, and keeps them up to date. In total, the Pod will hold 5 GB of music and includes a shock protection feature that buffers 20 minutes of music to prevent skipping when running or exercising with the iPod. The batteries give 10 hours' continuous playback. US\$400

BEAUTIFUL MUSIC

If you are looking to splash out on something to cheer yourself up, the CD Rock 100 Jukebox could be just the thing. The design is pure retro, but the full-size jukebox, complete with neon trim, takes 101 CDs, includes an AM/FM stereo radio, pumps out tunes at 100 watts and even includes a remote control. If you aren't getting enough power from the unit itself, you can plug in external speakers. US\$3,450

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BadFruit For Pod People; With iPod mania sweeping the nation, someone or something has taken the fanaticism to a new level by releasing their own software program that supports "podcasting" for iTunes. (Brief Article)
InternetWeek, pNA
July 14, 2005
TEXT:

With iPod mania sweeping the nation, someone or something has taken the fanaticism to a new level by releasing their own software program that supports "podcasting" for iTunes. The entity, "BadFruit" (www.badfruit.com), recently launched a free software upgrade that expands iTunes' interoperability and adds support for podcasting, an increasingly popular phenomenon. Oddly enough, the name of the free program is "BadApple," and the program's author is remaining anonymous. "It's definitely not endorsed or approved by Apple," says a disclaimer on the site. "In fact, I'm pretty sure they wouldn't want you to use BadApple."

Even stranger, BadApple only works on Microsoft Windows and isn't compatible with the Mac OS. So, who's running BadFruit? Several news reports have linked BadFruit to MP3Tunes.com, the online music store recently launched by MP3.com founder Michael Robertson, who is also the founder and chairman of Linspire. Interestingly enough, Robertson had written on his personal Web site that he was disappointed that Apple switched to Intel but didn't embrace a more open strategy to expand OS X's and iTunes' market share.

"My first thought is that I hoped that Steve Jobs' success selling iTunes to the other 95 percent of the world's Microsoft Windows users--would embolden him to take a strategic step that could shake up the PC business as we know it," Robertson wrote. "Unfortunately, I was disappointed with Apple's actual announcement."

As the saying goes, there's a bad apple in every bunch.

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Eva Longoria Has Brush with the Law; Standards Changing for G-Rated Films;
Thieves Target iPod Users; Primetime Smackdown as Shows to Fight it Out
- Part 1

SECTION TITLE: News; Domestic
Brooke Anderson, Jason Carroll, Sibila Vargas, Don Lothian, Brian Todd
CNN NEWS
December 27, 2005

BROOKE ANDERSON, CO-HOST: I`m Brooke Anderson.

JASON CARROLL, CO-HOST: I`m Jason Carroll filling in for A.J. Hammer.
TV`s only live entertainment news show stars right now. (BEGIN VIDEOTAPE)

ANDERSON (voice-over): On SHOWBIZ TONIGHT, Eva Longoria`s blue
Christmas. The hot star in hot water after a run-in with police. A war of
words, even charges of racism. We`ve got the witnesses who reveal what they
heard and what the "Desperate Housewives" star supposedly said. Tonight,
SHOWBIZ TONIGHT gets to the bottom of Eva`s traffic tussle.

CARROLL (voice-over): The odd couple. Why Anna Nicole Smith is getting
help from the White House in a case before the nation`s highest court.
SHOWBIZ TONIGHT with the inside story of the feds and the "Playboy"
playmate.

ANDERSON: Thursday night smackdown. "American Idol`s" Simon Cowell
hurling insults and punches in the same ring as "My Name is Earl." "Earl"
trying to body slam "Survivor." SHOWBIZ TONIGHT with the big battle that
will have your finger on the remote. It`s must-see mayhem.

PARIS HILTON, HOTEL HEIRESS: Hi, I`m Paris Hilton. If it happened
today, it`s on SHOWBIZ TONIGHT.

(END VIDEOTAPE)

ANDERSON: Hello, there. I`m Brooke Anderson live in New York.

CARROLL: And I`m Jason Carroll filling in for A.J. Hammer.

Tonight, "Desperate Housewives" actress Eva Longoria is desperate to
set the record straight. Longoria and her basketball player boyfriend got
into a Texas traffic tiff with a cop, and depending on who`s talking, got
really nasty with accusations. Eva even blurted out a racial insult.

ANDERSON: That`s right, Jason. Two sides, two stories and tonight,
SHOWBIZ TONIGHT goes after the real story. We`ve been digging all day to
find out what really went down.

(BEGIN VIDEOTAPE)

ANDERSON (voice-over): They may be one of the hottest couples in
Hollywood, but one cop claims they`re also the hottest heads in Hollywood.

SEAN MEEHAN, WITNESS TO THE FEUD: Officer slapped his car and that`s
when Tony got angry about it.

ANDERSON: The trouble began early Christmas Eve morning in downtown
San Antonio. "Desperate Housewives" actress Eva Longoria and boyfriend Tony
Parker, a basketball player for the Spurs, were looking to celebrate after
a big win that night. So the couple pulled up to this bar.

MEEHAN: Tony tried to pull in, and when he tried to stop and talk to
the doorman at the bar to find out if the other Spurs were in there and
which valet company they use -- they usually they valet with us -- they
stopped him and started hassling him.

ANDERSON: And apparently so did a bike cop, who said the couple was
blocking traffic.

When the cop rapped the hood of their car with his hand to get them to
move, police say the couple lost their cool, saying quote, "Parker and
Longoria began screaming in a verbally abusive and demeaning manner."

(on camera) The police report says the officer asked for Parker's driver's license but instead, Parker began to drive away, nearly hitting a man. He did stop but was only able to provide a French driver's license. Parker is a French citizen.

JOE RIOS, SAN ANTONIO POLICE DEPARTMENT: He had a female passenger in the vehicle also that was also being a little bit unruly towards the officers.

ANDERSON (voice-over): SHOWBIZ TONIGHT obtained a copy of the police report, which says Longoria told the officer he had an ego problem. And when the cop said he didn't want to get into a shouting match, the cop claims she said well, "(expletive deleted) you, then."

MEEHAN: She told the cops some things. Maybe she was angry.

ANDERSON: She had to be angry to say what she apparently did next. The police report says she shouted out the passenger window, quote, "He's just a Mexican bike cop. He only wants your autograph."

But the "Desperate Housewives" star says that's not at all what happened. She tells the Associated Press, quote, "I never made any sort of racial slurs, let alone made any comments about the officer being Mexican, as a Mexican myself."

Longoria is intent on sitting the record straight. Her publicist says the couple will be pressing charges over the incident. They say it was the officer who was inappropriate.

RIOS: It doesn't matter who you are. We can show day in and day out that we're not biased.

ANDERSON: The San Antonio police issued citations to Parker for impeding traffic and failing to produce a valid Texas driver's license.

But the two may have some damage control to take care of. Check out what happens when Eva Longoria was shown at Sunday's game.

UNIDENTIFIED MALE: When they put her on the big screen, they actually booed her. ANDERSON: But leave it to Gabrielle Solis to show the spoils of victory. She responded by showing the crowd the Spurs championship pendant on her necklace.

(END VIDEOTAPE)

ANDERSON: Longoria has made San Antonio her second home and, despite this run-in with the cops, she's had an incredibly successful year, named one of "People" magazine's one of "50 Most Beautiful People" and nabbing a Golden Globe nomination for her role in "Desperate Housewives."

And it turns out there will be some dramatic changes on ABC's hit show. "Desperate Housewives" creator Mark Cherry tells "TV Guide" that Marcia Cross's character Bree will soon be starting a descent into alcoholism on the show. Cherry says she isn't reacting well to the deaths of her husband and her fiancée. And there will be a few alcohol-fueled moments in show that get pretty ugly.

CARROLL: Tonight, a story that may seem stranger than fiction. The White House is trying to help Anna Nicole Smith win a fortune left behind by her late husband.

The former "Playboy" play mate and reality TV star claims she is entitled to the estate of Howard Marshall II, who she married when she was 26 and he was 89. But Marshall's only son has been fighting her.

First, a federal bankruptcy judge awarded Smith \$474 million. Another federal court cut that down to \$87 million. Then a federal appeals court ruled against Smith altogether.

And now the case is headed to the U.S. Supreme Court. The Bush administration has just filed arguments in support of Smith's claim that federal court should not be allowed to get involved in these kinds of cases once a decision has been made at the state level.

So what do you think about all this? It's our SHOWBIZ TONIGHT question of the day. Anna Nicole Smith, should she get her late husband's money? Vote at CNN.com>ShowbizTonight and send us our e-mails at

ShowbizTonight@CNN.com. We'll read some of your e-mails letter on in the show.

ANDERSON: And speaking of money, "King Kong" still reigns at the box office. The great ape raked in nearly \$31.5 million over the four-day holiday weekend. Though "Kong" remains mighty, ticket sales dipped 37 percent from last weekend.

Close at "Kong's" heels, "The Chronicles of Narnia" roaring in with \$30 million. The comedy caper "Fun with Dick and Jane" was third, taking in \$21.5 million in its debut weekend. Rounding out the top five, "Cheaper by the Dozen 2," starring Steve Martin and an unruly brood, and "The Family Stone," an ensemble dramedy with Diane Keaton and Sarah Jessica Parker.

CARROLL: The No. 2 movie in America, "The Chronicles of Narnia," is rated PG. Families all across America are taking their kids to see the movie, but more and more families say PG- and G-rated films are not what they used to be. Some say the days of "Pippi Longstocking" are over.

Here is SHOWBIZ TONIGHT's Sibila Vargas.

(BEGIN VIDEOTAPE)

TILDA SWINTON, ACTRESS: Is it's a war Aslan wants, it's a war he shall get. SIBILA VARGAS, CNN CORRESPONDENT (voice-over): From life or death battles in "Narnia" to laser-wielding aliens in "Chicken Little," today's G- and PG-rated films are certainly not the ones your parents used to take you to.

UNIDENTIFIED MALE: I would say that G movies have more violence, more sexual innuendo, than ever before.

DAN GLICKMAN, PRESIDENT/CEO, MPAA: My guess is that a movie that comes out today, and if you took one 50 years ago, there would be different American standards about issues like language or nudity or violence, because our society has changed.

VARGAS: In fact, a recent Harvard study says violence is on the rise in G-rated animated movies and PG-rated films, while sexual innuendo is creeping into dialogue as in "Shark Tale." ANGELINA JOLIE, VOICE OF LOLA: Nice breast (ph).

UNIDENTIFIED MALE: I think the real problem with the G movies are not really a safety zone anymore. "Chicken Little" is a G movie but I wouldn't take my 5-year-old daughter to see it. There's enough violence and disturbing stuff going on that she would probably be scared.

JOANNE CANTOR, PROFESSOR, UNIVERSITY OF WISCONSIN: Many of these films cause intense nightmares. Those kinds of things stay with kids an incredibly long period of time, and parents need to know that the stakes are very high.

VARGAS: The Motion Picture Association of America says its ratings are mere guidelines, and it's up to parents to decide what's suitable.

GLICKMAN: Look, we do the best job we can to try to rate these movies, based upon what the standards are that are out there, and what the parent needs to know. But the parent has an obligation to, in fact, find out more if he or she wants to.

VARGAS: Common Sense Media, a nonprofit, nonpartisan organization, offers online information about a film's ratings and content.

JIM STEYER, FOUNDER/CEO, COMMON SENSE MEDIA: The reason we built the Common Sense system was that we found that people wanted a couple of things. I don't know what parental guidance means. I think it's different for every parent. And that's one of the challenges.

VARGAS: So while films become more sophisticated, parents may have to arm themselves to keep up with the times.

UNIDENTIFIED MALE: Well, at least we can sell the video to "Chickens Gone Wild." (END VIDEOTAPE)

CARROLL: That was SHOWBIZ TONIGHT's Sibila Vargas reporting.

ANDERSON: And coming up, a warning to pod people who tune out the world. Why iPod oblivion could have you singing the blues.

CARROLL: And get ready to be glued to your tube. SHOWBIZ TONIGHT with a prime-time smackdown. There's a big battle brewing, a really nasty one, too, that will have you going crazy trying to watch your favorite shows. It's a fascinating fight, and we have your first look.

ANDERSON: And David Letterman and the letter of the law. A fan makes some unfunny allegations in a case some call totally wacky. And Letterman battles back. A major decision today, and SHOWBIZ TONIGHT brings you the latest on the courtroom combat.

CARROLL: First, tonight's "Entertainment Weekly Great American Pop Culture Quiz." What was the name of Tony Baretta's pet cockatoo? Was it A, Albert; B, Amadeus; C, Fred or E, Elvis? We'll be right back with the answer.

(COMMERCIAL BREAK)

CARROLL: So again, tonight's "Entertainment Weekly Great American Pop Culture Quiz." What was the name of Tony Baretta's pet cockatoo? The answer is c, Fred.

ANDERSON: Welcome back to SHOWBIZ TONIGHT, TV's only life entertainment news show. I'm Brooke Anderson.

Topping tonight's top 10 reasons why David Letterman may be celebrating a legal victory, a New Mexico judge today lifted a restraining order against the late show host.

The order had been granted to a Santa Fe woman who claimed, among other things, that Letterman used secret coded words on air to ask her to marry him. She also said Letterman subjected her to mental cruelty and caused her to go bankrupt. Letterman's attorney said the order was without merit, and that he was entitled to protect his legal rights as well as his reputation.

CARROLL: Thousands of you got iPods for Christmas, and while you may not want to start using them on the commute into work, those white earphones could be a give-away that you're in iPod oblivion.

Thieves are now preying on those who are too caught up in their iPods. In Boston pick-pocketing those on their iPods is going up.

So listen up. Here's Dan Lothian for SHOWBIZ TONIGHT.

(BEGIN VIDEOTAPE)

DAN LOTHIAN, CNN CORRESPONDENT (voice-over): The crushing crowds and deafening noise of Boston's busy commute, a potential thief's paradise. Their target, passengers lost in their iPods.

LT. DET. MARK GILLESPIE, MASSACHUSETTS BAY TRANSIT POLICE: When you have them on, you've signed off. Mentally, you're not paying attention to anything that you're doing other than walking and listening to music.

LOTHIAN: This passenger seems completely oblivious to a transit officer wearing a bright colored vest, warning passengers to be on the lookout.

GILLESPIE: Sir. Sir. Some of the people, we have to actually take a couple of extra steps after and actually physically touch them to hand out these flyers to get their attention.

LOTHIAN (on camera): Being zoned out has cost some commuters dearly. Investigators have seen a rise in robberies around the transit system. Cash, credit cards and other valuables snatched from the pockets and purses of commuters who are either listening to music or deep in a cell phone conversation.

GILLESPIE: You have an iPod or you talk on a cell phone, you should read this.

LOTHIAN (voice-over): Fearing these crimes could escalate, especially during the busy holiday season, Boston transit police and other law enforcement agencies have launched a safety campaign, handing out flyers with tips like staying alert or removing earphones when entering or leaving a subway station at night.

GILLESPIE: If people don't take these measures of safety, they could

potentially become victims.

LOTHIAN: Undercover officers will also be working the crowds at some stations.

Elvis Hernandez man loves his music but won't let the volume drown his sense of awareness.

UNIDENTIFIED MALE: I do pay attention. I do take awareness of my surroundings, especially during the holiday season. It's crazy around here.

LOTHIAN: This commuter stays safe by dropping the stereo.

UNIDENTIFIED MALE: I usually keep one off so I don't really -- I can still hear what's going on around me.

LOTHIAN: An effort to keep commuters tuned in to their surroundings and not just their iPod.

(END VIDEOTAPE)

CARROLL: That was CNN's Dan Lothian for SHOWBIZ TONIGHT.

ANDERSON: You better heed those warnings as well. I, too, am guilty of iPod oblivion.

But your iPod might keep you tuned out but you'd better be tuned in for TV's 2006 prime-time smackdown. So let's get ready to rumble.

The new year in TV brings some big names, big changes and big chances in primetime. Ratings champ "American Idol" returns. Jenna Elfman and Jane Curtin make comedy comebacks and networks duke it out for must-see Thursday.

Don't know what to watch? Don't despair. Because SHOWBIZ TONIGHT is going to make sense of all of it for you tonight.

Live in New York is "Newsweek" senior writer Mark Peyser. Live in Hollywood tonight, Mary Murphy, TV critic for "TV Guide." Welcome to you both.

And I want to begin with the big X factor here, "American Idol," the juggernaut. It will air on a select few Thursdays, but it seems to be taking dead aim at CBS, which whose dominated that night with shows like "CSI" and "Without a Trace."

Mark, does it stand a chance?

MARK PEYSER, "NEWSWEEK": Sure. "American Idol" is the behemoth of television of the last couple of years. FOX has moved it around the schedule outside of its Tuesday/Wednesday time slots to great success in the past. Not as big as on its regular nights, but it's always a force to be reckoned with. I'm sure it's going to eat a little bit of the audience away from the other networks. I don't think "CSI" is likely to fall off the planet, but "American Idol" is going to get its viewers on Thursday.

ANDERSON: Well, so Mary, let's take a reality check. If "American Idol" on those Thursday nights gets huge numbers, 25, 30 million viewers, will FOX really pull the plug on that night and take it off Thursday nights? FOX has been in need of a hit on Thursday nights.

MARY MURPHY, "TV GUIDE": Well, remember that "American Idol" is only going to be on for three Thursday nights, so what we'll see is if it takes a huge chunk out of CBS and NBC, they'll probably keep it on for more. And if not, I mean, they knew it was a risk and they decided let's take a minimal risk, put it on three Thursday nights.

But you know, any time American Idol is on, just watch out.

ANDERSON: So kind of a test here. Now, Mark, Thursdays are going to be crazy. All the networks are throwing their big monster ratings shows at this night to compete against one another. As we said, FOX has "American Idol." NBC, "My Name is Earl." ABC, "Dancing with the Stars" and then CBS, of course, "CSI" and "Without a Trace." Sort it out for us. Who's going to be left standing?

PEYSER: Well, certainly, CBS is going to be left standing. It's got the No. 1 show on television in "CSI" on Thursday. That's not going to go away.

"Survivor" has survived for many seasons now on Thursday nights quite

well against very strong NBC lineups in the past with "Friends." That's not going to go away. And neither will "Without a Trace," so CBS is certainly going to be doing fine.

I'm not so sure that ABC is going to come out of this too well. I think "Dancing with the Stars" was a nice little summer hit for them, but I'm not sure up against "Survivor" and some of -- and certainly the "Idol" pop-ups that come up on Thursday, that that's going to still be on its feet.

Yet, Thursday is the most lucrative night in television. It's why all the networks are really vying for a place there. There's so much movie advertising, especially, that they're all willing to take their best shot because there's a lot of money.

ANDERSON: All right. Advertising money there. So that's why Thursday is the focus.

Another theme that we are going to see in January, high-profile names. Jenna Elfman is coming back, "Third Rock from the Sun's" Jane Curtin. We're also going to see Heather Graham.

Mary, is it true that star power doesn't make the show, doesn't, you know, say that it is going to be a hit, it doesn't ensure that. The show has to be good, right?

MURPHY: The show has to be good. I mean, look at this season, Chris O'Donnell was on, was the first cancelled show. Martha Stewart, you can't get any get bigger than Martha Stewart.

But in some of these shows -- John Stamos is coming back in "Jake in Progress," which has been retooled and very funny. Jenna Elfman, when you're talking about star power, you're talking about TV star power. And what you have here are TV stars who are coming back. And if they're well-written, these people have already proved themselves to the TV audiences and have a much better chance than, say, a movie star.

ANDERSON: All right. Mary Murphy, Mark Peyser, thank you so much for your suggestions. I'm going to get my TiVo ready. We appreciate you being here.

PEYSER: Thank you. CARROLL: And coming up, what do "King Kong" and "The 40-Year-Old Virgin" have in common? Well, we're going to tell you in a live report coming up with "Rolling Stone's" film critic.

ANDERSON: Plus Mrs. Smith goes to Washington. Anna Nicole Smith gets ready for her day in court, the Supreme Court. And finds an unusual ally. Would you believe, the White House? SHOWBIZ TONIGHT with the inside scoop on who's involved and what's at stake.

CARROLL: And Osama bin Laden's niece has been posing. Really, we're not kidding here. SHOWBIZ TONIGHT, with an eye-opening look at the woman who calls Osama uncle. Coming up.

(COMMERCIAL BREAK)

CARROLL: Time for the "SHOWBIZ Guide," where throughout the week we help you decide where to spend your dollars on movies, music, DVDs and more. Tonight, the best movies on DVD. Joining us live, Peter Travers. He's "Rolling Stone's" film magazine critic and author of the book, "1,000 Best Movies on DVD" here.

PETER TRAVERS, MOVIE CRITIC, "ROLLING STONE": Well said. Well said. CARROLL: I did my best. It's after the holiday, you know that. First of all, why are we calling it the best movies on DVD rather than just best movies?

TRAVERS: Instead of just best movies?

CARROLL: Yes. TRAVERS: Because some really good movies look lousy on DVD. So not only do these have to be good movies, they have to look good, they have to sound good. They've got to give you extras. You've got to have deleted scenes. You have to have documentaries. I insist... CARROLL: Alternate endings.

TRAVERS: Alternate endings. You know that. You want to see an

alternate ending.

CARROLL: All right. Now I've heard this list described as being somewhat eclectic.

TRAVERS: Eclectic is the word. CARROLL: We only have a little bit of time here, so give me some of your favorites. What are some of the ones you recommend?

TRAVERS: Well, I mean, it's a book that has "Citizen Kane" and "Dodgeball." So that's eclectic. That's the definition of it. There it is. Because we have to remember that movies are fun, too.

CARROLL: Also speaking of fun, "King Kong." But not the "King Kong" most are probably thinking about, right?

TRAVERS: No, not the Peter Jackson one. But for the first time, everybody has waited since DVD came out 10 years ago for the 1933 original black and white. What's that, black and white? But it's a great movie.

CARROLL: We're looking at some of the special effects here from back in the day.

TRAVERS: And they're incredible. But what Peter Jackson did for the DVD was there's a missing spider pit scene. It was too scary in 1933. It was lost. Peter Jackson, at his own expense, found the models, recreated it exactly as it would have looked in black and white, and you get it on the DVD.

CARROLL: Incredible. Also on your list, we're going to fast-forward a little bit, "War of the Worlds." TRAVERS: Yes. CARROLL: Not the original, but the Tom Cruise.

TRAVERS: The Tom Cruise one where Steven Spielberg directs it and we get to see the monsters or the tripods. Instead of coming from space with flying saucers, they come from underground, like that.

CARROLL: Also, what I found interesting, there's -- "Titanic" is on your list, as well, for obvious reasons but also because of the ending as well, correct? TRAVERS: There's a new alternate ending, but I've got to say, you wish you would never look at it.

CARROLL: Why is that?

TRAVERS: It's really boring. The one that was working worked, which is also an education about it. The great things are the alternate things on "Titanic" where Kate Winslet and James Cameron have different views of the love scenes in the movies.

CARROLL: Tell me also, I mean, is this your list? This is your list, correct?

TRAVERS: Who else is going to do it?

CARROLL: Well, I don't know. Some of the others at "Rolling Stone," maybe?

TRAVERS: It's me. It's just me.

CARROLL: How long did it take you to get through all this?

TRAVERS: Listen, this is six hours on each one, so that took me, if I were watching movies, 24/7 for 260 days. That's how long it would take. So it's two years watching this. I did it for you. I really did.

CARROLL: My holiday present.

TRAVERS: Yes. CARROLL: One of my favorites on your list, "40-Year-Old Version" -- "Virgin."

TRAVERS: Yes, that, too.

CARROLL: Tell me why you chose that one.

TRAVERS: Because it's hilarious. It's a really funny movie, and you need that kind of movie. And the extras on this, deleted scenes, 17 minutes of them, are just as funny as anything you saw in the movies.

And that hair, that hair, hot wax, pulling the hair off his chest. CARROLL: A little uncomfortable. TRAVERS: You get to watch that scene and realize Steve Carell had it done. There was no special effect. And you can see that -- oh, it's painful.

So the book isn't painful. It's really great.

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DIALOG(R)File 20:Dialog Global Reporter
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Man Convicted for Cameron Diaz Nude Photo Scam; Clay Aiken Answers
Questions About Charity; iPod Nation: Why Are They So Popular? - Part 2
SECTION TITLE: Entertainment
A.J. Hammer, Karyn Bryant, Sophia Choi, Paula Zahn, Sibila Vargas
CNN NEWS
July 25, 2005

That's the news for now. I'm Sophia Choi. Now back to SHOWBIZ TONIGHT.
BRYANT: On SHOWBIZ TONIGHT, "iPod Nation." If you own one, we've got new
tricks for you. And if you don't, well, you should still pay attention,
because we'll show you how this music player to go is changing the way you
listen to music. It's a SHOWBIZ TONIGHT special series.

HAMMER: And Tour de Lance. Lance Armstrong breaks a record and goes
out in style. But tonight, before this dream came true, hear how this
champion rider had to endure the nightmare of his life.

(BEGIN VIDEO CLIP)

UNIDENTIFIED CHILDREN: Hi, we're the "Bad News Bears." If it happened
today, it's on SHOWBIZ TONIGHT. (END VIDEO CLIP)

HAMMER: Welcome back to SHOWBIZ TONIGHT, TV's only live entertainment
news show. It is 31 minutes past the hour. I'm A.J. Hammer.

BRYANT: And I'm Karyn Bryant. Here are tonight's "Hot Headlines."

HAMMER: Guilty. Today, a photographer was convicted of trying to
blackmail actress Cameron Diaz. A Los Angeles jury convicted John Rutter of
forgery, attempted grand theft, and perjury. Rutter took pictures of Diaz
when she was 19 and then tried to sell them back to her for \$3.5 million in
2003. He could face up to six years in prison. Through her publicist, Diaz
told SHOWBIZ TONIGHT today that she's gratified justice has been served.

BRYANT: Jane's anti-war tour. Tonight, actress Jane Fonda says she
will take a cross-country bus tour to protest the Iraq war. The trip will
begin in March and will use a bus that runs on vegetable oil. Fonda's
protest of the Vietnam War caused a lot of controversy 30 years ago.

HAMMER: And the nominees are -- the MTV Video Music Award nominations
were announced today. Modern punk-rockers Green Day topping the list with
eight nods, six of which are for "Boulevard of Broken Dreams." P. Diddy's
going to host the awards show. It goes down August 28th from Miami.

BRYANT: Well, music is the focus of our SHOWBIZ TONIGHT "Question of
the Day." Here it is. Downloading music: Is it better than buying a CD?

I know I how I feel. I want to know how you feel. So please vote at
CNN.com/SHOWBIZTONIGHT. You can also write to us at showbiztonight@cnn.com.
Your e-mails will come your way at 54 past the hour. HAMMER: Tonight, the
record industry is being rocked by a payola scandal. One of the world's
largest music companies, Sony-BMG, today agreed to pay a \$10 million fine
for bribing radio stations to feature its artists. Joining us live here in
New York tonight, "Forbes" magazine senior editor Brett Pulley. Brett, I
appreciate you being with us. This is a suit that was brought about by New
York State. What was Sony-BMG accused of here?

BRETT PULLEY, "FORBES" MAGAZINE: Well, basically, they're accused of
good, old-fashioned payola. And as you know, payola is -- the payola laws
prohibit radio stations from anything of value in exchange for playing
records. And that's cash, that's anything of value. And these are laws that
have been around for decades. This is a murky, murky business, when we talk
about promoting business. We're talking about scandals that have existed
where people were paid with cash, drugs, prostitutes. And this, again, is
old-fashioned payola.

And what Sony has essentially done this time is compensated the programming directors at radio stations, the people who decide which music gets played, and they've compensated them with things of value. They've compensated... HAMMER: Like, for instance, what would they be compensating them with to play songs?

PULLEY: Well, in this case, apparently some of the program directors have received compensation in the form of airplane tickets. There have been some phony contests where it appeared that listeners actually had a chance to win trips when, in fact, the trips went to the people at the radio stations. So clearly, things of value.

HAMMER: And we're talking about some big-name artists here. Can you run a few of them down for me?

PULLEY: Well, some of the artists who have been involved in this, or some of the artists music that was put on playlists as a result of this illegal compensation, Jennifer Lopez, Jessica Simpson, Avril Lavigne. You're absolutely right. We're talking about some big artists.

HAMMER: An as you mentioned a few moments ago, laws were passed decades ago, back in the '60s, to prevent payola from taking place. So how is this that it was able to resurface and go by so long?

PULLEY: Well, you know, the fact is, some would say, did it resurface or has it been around a long time? It's probably been around -- it probably didn't totally disappear. It's existed in different forms.

You know, one thing that the radio stations and the record labels sort of came out against a few years ago was the use of independent promoters. And these were these sort of middleman who really took hold after the payola laws.

And what they did was, they essentially collected a fee from the record companies to have relationships at the radio stations. So it kind of washed the hands of the people on each sides, the programmers and the record companies. But there was still, to a very large extent, what was really still happening amounted to payola.

HAMMER: Well, hopefully, this is the beginning of putting an end to it once again. Brett Pulley, from "Forbes" magazine, thanks very much for joining us here tonight.

PULLEY: My pleasure.

BRYANT: The music industry has also been rocked in recent years by something else. But it has been a good thing. We're talking about the iPod. A short time ago, in our special series this week, "iPod Nation," we showed you how and why the iPod has become an obsession.

Well, if you are a self-confessed iPod dummy and you don't know the first thing about portable music, or even if you think you're an iPod aficionado, listen up.

Joining us live from San Francisco is Leo Laporte. Leo is the author of "Leo Laporte's Gadget Guide." Welcome, Leo. Good to see you. LEO LAPORTE, AUTHOR, "LEO LAPORTE'S GADGET GUIDE": Hi, Karyn. Good to see you.

BRYANT: Thank you. First and foremost, for those who have no idea how this little white machine works, just explain what an iPod is and how it works, basically.

LAPORTE: It's just kind of like a simple, little computer, with a little hard drive in it, some memory, a microprocessor. But it only does one thing. It plays back music. That's its job. You plug in headphones, and you listen to it.

BRYANT: OK, so here's the thing. I got one for my first anniversary from my husband. He's a computer guy. He knows I love music. But I don't love computers.

Let's talk about how you get the music on the iPod, because there is no button to press to put a little mini CD in there.

LAPORTE: No. BRYANT: So let's talk to the people about how you load it up with music.

LAPORTE: In a way, that's what makes this better than a CD, because it has a hard drive in it. It can hold thousands of songs. You do need a computer in the first place to get the music onto there.

You'll have your CDs, or you'll buy music online. It'll be sitting on the computer. You'll connect the iPod through a cable to the computer and iTunes, which is the software that runs on Mac or Windows, will actually copy the music onto the little player, and there you have it.

BRYANT: So, basically, you go to the web site. You click to purchase. I know that these are pretty easy. I'm talking for those people who are afraid of computers. These are pretty easy programs to use. And it's pretty self-explanatory how you click and buy a song, right?

LAPORTE: Well, it's as easy as a computer program can be. I mean, still, if a lot of people are, you know, baffled by the whole idea -- conceptually, though, I think it's pretty straightforward.

You've got to get the music onto the computer somehow. Either you have a CD, and you put it in the computer, and the program puts it on the computer's hard drive, or you buy the music from a music store, you download it. Either way, it's on the computer.

Once it's on the computer, of course, you can listen on the computer, but you don't want to lug this around wherever you go. BRYANT: Right, you don't lug that around. LAPORTE: Right. So you copy it on -- exactly. You copy it onto this little thing.

BRYANT: OK. Now, I also see next to you you've got some of the accouterment. You've got a docking station, right?

LAPORTE: Yes. The accouterment really is maybe even faster growing than an iPod. Everyone who buys iPods might have one or two iPods, but they all have dozens of accessories. That's very important. One of the things people like to do is turn the iPod into a stereo. This is a little set of speakers that your iPod docks into. And then you can listen, instead of on the headphones, you'll listen on the speakers. It becomes your personal stereo. BRYANT: Because, Leo, I'm a campaign to end tinnitus. So I'm all about getting it out of my ears, I've got to tell you.

(LAUGHTER)

LAPORTE: Good for you. BRYANT: Yes, now, what about the people who know a lot about iPods? You said it's only for playing music. I think I may have caught you in a lie, Leo.

LAPORTE: You did. I lied to you. I simplified. Of course, it can play any audio, which means it also plays audio books. In fact, I fill my iPod up with books. I can get dozens of books on a single iPod. It can play podcasts, which are a new form of talk radio that comes through your computer onto your iPod. So it really can be used for a lot more. In fact, people also use it for their calendar. They can put your date book on there, and your addresses, and your phone. So it's actually a pretty flexible product.

BRYANT: So, because, basically, it's -- let's not forget here, people -- it's a computer. So, you know, it has a hard drive. It can store all kind of data. Musically, though, it only plays MP3s, right?

LAPORTE: Well, not exactly. It plays a variety of digital formats. MP3 is one of them. Actually, Apple prefers a format called AAC. But you don't have to get complicated about the formats. It will play most forms of music. The real problem is that music you buy in music stores is copy-protected. And so, if you buy it from the iTunes music store, it will play on an iPod. If you buy it from another music store, like say Napster, it will not, because Napster and copy protection from Napster doesn't work with the iPod.

BRYANT: OK. All right, Leo. A good briefer on this for this first edition of our "iPod Nation." Thanks for joining us.

LAPORTE: Anytime. BRYANT: And, of course, Leo Laporte, a very smart man. All this week, SHOWBIZ TONIGHT has got you iPod fanatics and iPod

newbies covered. It's our "iPod Nation" series.

Tomorrow, how the iPod has changed the music industry. Wednesday, we're going to take a look at some iPod alternatives, other portable music players. And Thursday, we're going to gaze into our crystal iPod -- that would be a crystal ball, A.J. -- with what's next for the iPod, on the future of portable music is what I'm talking about here.

Well, Jessica Biel as Mrs. Potato Head. That is coming up in "Laughter Dark."

HAMMER: And he just finished ahead of the pack for a record seventh-straight time. Tonight, Tour de France winner Lance Armstrong tells us how he almost didn't make it to the finish line. That's coming up next.

(BEGIN VIDEO CLIP)

JESSICA SIMPSON, SINGER/ACTRESS: Hi, I'm Jessica Simpson. And I'm watching "Entourage," because it's a show my husband and I can watch together.

(END VIDEO CLIP)

(COMMERCIAL BREAK)

BRYANT: Welcome back to SHOWBIZ TONIGHT. I'm Karyn Bryant.

Tonight, "People in the News." Lance Armstrong, his seventh-straight victory at the Tour de France this weekend is amazing in itself. Now, that is considered the most difficult and grueling bicycle race in the world. But what may be even more astonishing is that, in order to win the bike battle, Armstrong had to overcome a very personal battle, one where he nearly lost his life.

Here's CNN's Paula Zahn for SHOWBIZ TONIGHT. (BEGIN VIDEOTAPE)

PAULA ZAHN, CNN CORRESPONDENT (voice-over): Imagine being an elite athlete, capable of pushing a bicycle, pushing your body to nearly superhuman levels. Then imagine finding out you're very human, indeed.

LANCE ARMSTRONG, PROFESSIONAL BICYCLIST: Naturally, my first question was, to myself and to the doctors, well, am I going to die?

ZAHN: Twenty-five-year-old Lance Armstrong was entering the prime of his career when he was diagnosed of cancer. Surgery removed his cancerous testicle. Armstrong vowed to beat the disease.

ARMSTRONG: I'm entering this battle in probably the best shape of my life. This isn't going to stop me. I might have a bald head and I might not be as fast as I used to go, but I'm going to be out there.

ZAHN: However, doctors soon discovered Armstrong's battle was bigger than he previously thought.

DR. CRAIG NICHOLS, ARMSTRONG'S ONCOLOGIST: He had presented with a mass in his testes. And at that time when it was discovered, had spread to his abdomen and lungs and to two small areas in his brain. Literally, this is something that, untreated or undetected, would have swept over him in a matter of weeks.

ZAHN: In fact, Armstrong's chances of surviving were at best 50-50.

LINDA ARMSTRONG KELLY, ARMSTRONG'S MOTHER: What did I said to Lance, was that, "I love you, and we're going to beat this." There's nothing worse than someone getting sick and to have it be your only child. That wasn't going to happen. That just wasn't going to happen.

ZAHN: Armstrong underwent additional surgery to remove the tumors in his brain and began intense chemotherapy. The hours of pain he had experienced on a bike paled in comparison to the ravages of the disease.

ARMSTRONG: It doesn't compare to cancer, to the anguish, to the depression, to the confusion, to the torture of 12 weeks of chemotherapy. It's small.

KELLY: And he had lost all of his hair. He had big dark circles under his eyes.

UNIDENTIFIED MALE: He never lost his fighting spirit, his attitude. But his voice would shake. He lost a lot of weight. He was bald. He had scars on his head. He looked like a cancer patient that was going to die.

ZAHN: But Armstrong didn't give up. In February 1997, after undergoing four rounds of chemotherapy and months of anguish, Armstrong's cancer was declared to be in remission.

UNIDENTIFIED FEMALE: Lance didn't beat cancer. He kicked it to death. He didn't just survive it; he stomped that bastard into the ground.

He has no idea why he survived, nor does anyone else, really. What part was science, what part was something bigger than science, what part was self-will and self-determination, he can't tell you what that mysterious calculus was. Not only that, he doesn't want to. He enjoys the mystery of it.

ARMSTRONG: I feel humbler now, more vulnerable.

ZAHN: Just a few months after finishing chemotherapy, Lance Armstrong could be found relaxing at his waterfront home in Austin, Texas.

ARMSTRONG: He survives cancer and dies from pneumonia.

ZAHN: He was healthy and strong enough to water ski, uncertain about his future as an athlete.

ARMSTRONG: I don't think I can win the Tour de France. I thought I could. A year ago, I certainly thought I could win the Tour de France. Not that year, but in years to come, but not now.

ZAHN: But Armstrong's attitude would change. After a year off, he began a comeback.

UNIDENTIFIED FEMALE: What cancer did for Lance was give him a reason and an excuse to finally settle down and really become everything he should have been.

ARMSTRONG: Psychologically, it was a good thing for me to be so scared and so fearful, to be given another chance.

ZAHN: After months of rigorous training, Armstrong entered the 1999 Tour de France. He was considered to be beyond a long shot. But those who knew what he had been through knew better.

KELLY: I said, "You know, you're so sick in that bed, there is nothing that will keep you from going up that mountain when you think about how sick you were."

ZAHN: Over three weeks, Armstrong rode more than 2,200 miles over grueling terrain, overpowering competitors like he had overpowered cancer. At the race's end, Lance Armstrong wore a yellow jersey. He had won the Tour de France.

CHRIS CARMICHAEL, ARMSTRONG'S COACH: I remember watching him come down the Champs Elysees, and crying, and just being like, "This is just a miracle."

KELLY: Lance Armstrong puts his mind to something, and that's all it takes.

ZAHN: Four consecutive Tour de France victories followed. But Lance would face challenges in his personal life. In 2003, Lance divorced his wife of five years.

UNIDENTIFIED FEMALE: I was surprised they hadn't had more problems, to be frank. You know, as a friend of theirs, and as an observer watching what they were trying to do, the amount of work both of them were taking on, and the amount of travel, and the amount of training, and the intensity of their lives.

ZAHN: 2004 brought a new romance with musician Sheryl Crow. The couple met at a Las Vegas charity benefit and moved into Armstrong's house in Spain. She helped cheer Lance on as he won his sixth and ultimately his seventh record-setting Tour de France title.

But for Armstrong, those victories meant more than one man beating the competition or one man overcoming cancer. They were victories for an entire community of which he was now a lifetime member.

ARMSTRONG: If the people can see one of their own, that was given not-such-a-good chance of survival, see him return, and thrive, and be better than he was before, I think that's the most powerful message, and

perhaps the one that they can get the most hope from.

(END VIDEO CLIP)

BRYANT: That was CNN's Paula Zahn for SHOWBIZ TONIGHT. "PEOPLE IN THE NEWS" airs Saturday at 5:00 p.m. and Sunday at 7:00 p.m. Eastern on CNN. And you can pick up a copy of "People" magazine on newsstands now.

HAMMER: And there is still some time for to you sound off in our SHOWBIZ TONIGHT "Question of the Day." Downloading music: Is it better than buying a CD? Still want to vote? You still can, at CNN.com/showbiztonight. You can also write to us at showbiztonight@CNN.com. We're going to read some of your e-mails live, coming up next.

(COMMERCIAL BREAK)

BRYANT: Throughout the show on SHOWBIZ TONIGHT, we've been asking you to vote online on our "Question of the Day." Downloading music: Is it better than buying a CD?

Let's take a look at how the vote is going so far. Fifty-five percent of you say yes, downloading is better; 45 percent of you say no, it isn't. Very close race tonight, A.J.

HAMMER: Yes, it is, Karyn. BRYANT: Zachary from Toronto, Canada likes album artwork. He says, "CDs are far better. I think real music lovers appreciate the package of an album."

But Patricia from Puerto Rico says, "Downloading songs is better. I only download the songs I like and save money." And you, of course, can keep voting at CNN.com/Showbiztonight.

HAMMER: And I know you like to go out and actually buy the hard copies. BRYANT: I buy the records, and then I upload them. HAMMER: I like the downloading.

BRYANT: See, well... HAMMER: Saves me a little time. BRYANT: ... a little country, a little rock and roll. You know what I'm saying?

HAMMER: I do. It's good to have you back tonight. I know you missed me, Karyn, but I know you really missed how we find out what's happening on SHOWBIZ TONIGHT tomorrow.

BRYANT: You're right. You're right. So can we please take a look at the "Showbiz Marquee" with the Marquee Guy?

HAMMER: Please.

MARQUEE GUY: Tomorrow on SHOWBIZ TONIGHT, the guy behind "L.A. Law" and "NYPD Blue" is taking us "Over There." It's Steven Bochco's new series about the war in Iraq, as the war is going on. Hear all about "Over There," over here on SHOWBIZ TONIGHT tomorrow.

Also, tomorrow, more on the "iPod Nation." Has the music in our ears been music to the music industry's ears? What effect the iPod has had on the Marquee Guy's ears and on the music business. Our SHOWBIZ TONIGHT special series continues tomorrow.

This is the Marquee Guy. And now I leave you with this deep, deep thought. "iPod, therefore I am."

HAMMER: I am one of the original Pod people.

BRYANT: Me, too.

HAMMER: I was an early adopter, had the original five gig. The battery not lasting as long as it once did, but I still use it.

BRYANT: Yes, I can't get a docking station for mine, because mine's old school.

HAMMER: That's right. Got to go on the eBay for that.

(CROSSTALK)

BRYANT: Well, that is it for SHOWBIZ TONIGHT. I'm Karyn Bryant.

HAMMER: I'm A.J. Hammer. Stay tuned for the latest from CNN Headline News.

SOPHIA CHOI, CNN HEADLINE NEWS ANCHOR: Hi, there. I'm Sophia Choi. Let's get to your "Headline Prime Newsbreak." Egyptian police have exchanged gunfire with suspects in the mountains above the Red Sea today. They're searching for militants responsible for Saturday's deadly bombings

in Sharm el-Sheik that left 84 people dead. Police are also circulating photos of six Pakistani men who disappeared after the attack. The State Department is urging Americans now to avoid the south Sinai peninsula and crowded areas of Cairo.

A national guardsman charged with the murder of an Iraqi police officer has pleaded to a lesser charge of negligent homicide. Corporal Dustin Birch of Indiana testified today that he, quote, "misread the situation and acted harshly." The 22-year-old admitted shooting the officer in 2003, and then shooting himself in the stomach to give the impression there was a gun fight.

Well, with scorching temperatures across the Midwest, Chicago city workers are now fanning out to check on the elderly and to help people into cooling centers. The fire department says three deaths may be heart-related. That's the news for now. I'm Sophia Choi.

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Jury Finds for Polanski in Libel Case; Fashion Editor Fired for Blogging;
Courteney Cox Arquette Opens Up About Her Baby Blues - Part 2

SECTION TITLE: Entertainment

A.J. Hammer, Brooke Anderson, David Haffenreffer, Thomas Roberts
CNN NEWS

July 22, 2005

ANDERSON: She's kept us guessing for decades, who's so vain? Now Carly Simon's back with her fourth standards album, "Moonlight Serenade." She joins us for a "Showbiz Sitdown."

(BEGIN VIDEO CLIP)

COURTENEY COX-ARQUETTE, ACTRESS: Hi, I'm Courteney Cox-Arquette. If it happened today, it's on SHOWBIZ TONIGHT. (END VIDEO CLIP)

ANDERSON: Welcome back to SHOWBIZ TONIGHT, TV's only live entertainment news show. It's 31 minutes past the hour. I'm Brooke Anderson.

HAMMER: I'm A.J. Hammer. As we roll into the weekend, here are tonight's "Hot Headlines."

Oscar-winning filmmaker Roman Polanski wins his libel suit against "Vanity Fair" magazine. The article accused him of propositioning a woman on the way to his wife's funeral back in 1969. Polanski, who testified in British court via video link from France, was awarded \$87,000, plus court fees.

ANDERSON: California taxpayers are footing part of the bill for the Michael Jackson trial. The tab so far is close to \$3 million, and that excludes the cost of investigating and prosecuting the King of Pop. Jackson is still recovering from a trial his family said "tore him apart." He was unable to attend father Joe Jackson's 76th birthday party in Berlin.

HAMMER: The stork has a date with Britney Spears, and we know when. The pop star is due in September, according to little sis Jamie Lynn. The younger sister was dishing on her Internet diary that the whole family is preparing for the baby's September arrival.

ANDERSON: Earlier on SHOWBIZ TONIGHT, we had on guest Nadine Haobsh, who was fired from her job as an associate magazine editor for blogging about office business. Well, we've been asking you to vote on our SHOWBIZ TONIGHT "Question of the Day. Blogging: Do you have the right to trash your boss?"

Keep voting at CNN.com/showbiztonight and write us at showbiztonight@cnn.com. Your e-mails are coming up at 54 past the hour.

HAMMER: Well, tonight, we blow off the cover off DVDs and reveal everything you don't know about them, as we wrap up our weeklong series "Silver Screen Secrets."

What are the stories behind all those DVD extras? You ever wonder how they're made? Well, joining us live from Los Angeles to tell us some of these secrets, Susanne Ault. She is with two magazines, "DVD Exclusive" and "Video Business." And J.M. Kenny from New Wave Entertainment. They are the largest producer of content and features for DVDs in the industry.

J.M., when this all started, when DVDs were first being released, you were lucky if, in addition to the movie, maybe you got the trailer. Now there are entire additional DVDs in the set with bonus features.

What is the secret to how you're able to make a great DVD extra? And I imagine your access to behind the scenes plays a lot into this.

J.M. KENNY, NEW WAVE ENTERTAINMENT: That's absolutely it. I mean, more and more, as we continue to get further and further into the scope of DVD,

we're realizing that access early on to the filmmakers gives us the ideas.

I mean, we're reading scripts at the same time that the projects are going into development. So we're able to start shooting behind-the-scenes footage. We able to start culling ideas about what's going to be on the DVD as the film is starting to go into production. And then we're able to see it all the way through to the phase of the release of the film, as well as the release of it on the home video.

HAMMER: So you're right in there the whole time.

And, Susanne, very often, a studio will release a movie, won't really do all that well, won't make that much money at the box office. And then they'll turn around, release it on DVD, and it will be wildly successful. What is the secret behind the studios turning these movies that didn't do so well, the flops, into DVD success stories?

SUSANNE AULT, "DVD EXCLUSIVE" MAGAZINE: Well, I guess a big example that's going to be coming up in a couple of weeks is the release of "Alexander." And in this case, the movie in theaters didn't do well at all, in America especially.

And so, to try to salvage its performance, they asked Oliver Stone to re-cut the film into kind of a tighter, more action-packed version for the DVD. So now we're going to get a film that Oliver Stone specifically made for the DVD. So that just kind of shows how important they think DVD is and could potentially get a lot of money for them to save, you know, what happened at the box office.

HAMMER: Right. A lot of added value there.

J.M., walk us through the process a little bit. You said you guys are right in there from the very beginning. What are some of the other secrets or things people may not know about how the extras are made for the DVDs?

KENNY: Well, a lot of times it's with filmmaker involvement. Filmmakers love the medium, because they sometimes want scenes to stay in films. And for whatever the reason, the scenes have to leave, if it's timing or it's just the pacing of the film.

And they give us deleted scenes. They give us insights to their processes that they go through, what it's like day on the set. We're able to make filmmaker diaries, hour-long pieces, where you're able to see how it is to make a film, as well as them giving us access to stunts, and explosions, and things that a lot of times, without this coverage, you can't fully create a featurette or mini-documentary on.

HAMMER: And one of the features that a lot of people are always interested in seeing, either the director's commentary or the actor's commentary, how is that done? Are these guys just getting together in a little room, screening the movie? Are they sitting on a couch somewhere? What's some of the technology you employ for the commentary scenes?

KENNY: Well, at New Wave Entertainment, we created a booth specifically for audio commentaries. It's state-of-the-art. It's a circular table that has four flat-panel screens. And we can put up to -- I think we've had up to eight or ten people when we did the "SWAT" commentary for Sony Home Entertainment.

But the idea is that it is a very comfortable environment for the cast or the director and his technical advisors. And then can basically really see each other across the table. It's sort of like a "T." So they never seem to fade off of microphone.

A lot of times, when you have multiple people, you have to sit them in a line. And what ends up happening is that, when somebody leans in to talk to another person, they go off microphone. So with our setup, we enjoy the fact that everybody seems to stay in the moment, and they're right there in the room with each other.

HAMMER: Which helps out a lot, because a lot of times you'll listen to these things and think, "Well, you know, they don't seem like they're having all that much fun." How do the actors and directors feel about doing

the commentary, Susanne, quickly?

AULT: Sure. Well, most of them do increasing like the commentaries. It's like a final record of their work, and they want to make sure that everyone knows the behind-the-scene secrets of how they put the film together.

But there are a couple of directors, still, that don't like to do commentaries, which is a shame, because these guys are some big ones. Quentin Tarantino and Steven Spielberg continue not to want to do commentaries, which probably is upsetting to a lot of their fans.

HAMMER: Sure. And as the technology improves, hopefully they'll get on board with that. Susanne Ault, J.M. Kenny, thank you very much for giving us some of the secrets, as we wrap up our series, "Silver Screen Secrets," on SHOWBIZ TONIGHT. Appreciate it. KENNY: Thank you for having us.

AULT: Thanks. ANDERSON: Time now for the "Showbiz Guide," where, throughout the week, we help you decide where to spend your dollars on movies, music, DVDs and more.

Tonight, "People" magazine's "Picks and Pans," new movies "The Island," "Bad News Bears," and "Hustle and Flow" are out in movies. And joining us here in New York City is "People" magazine movie critic, Leah Rozen.

Leah, thank you so much for being here. LEAH ROZEN, "PEOPLE" MAGAZINE: You're welcome. ANDERSON: Let's kick it off with "The Island." Now, this is a film with more than one focus, a drama about cloning, and then also an action-thriller with a high-stakes chase.

ROZEN: Well, this is directed by Michael Bay, who's the guy who did "Pearl Harbor," did "Bad Boys." He does big action films. May I say, by Michael Bay's bombastic standards, it's his best film yet.

ANDERSON: Really?

ROZEN: It's a fairly smart thriller, but completely derivative. A few too many chase scenes. I don't know why they don't just put "Chase Scene Here: Go to DVD for Full Thing."

ANDERSON: "Insert Chase Scene." ROZEN: Exactly.

ANDERSON: And Ewan McGregor and Scarlett Johansson... ROZEN: Ewan McGregor gives a terrific, very witty performance. Scarlett Johansson doesn't have much of a role, but you know, for a Saturday night movie, this one's kind of fun. ANDERSON: All right, so kind of iffy there.

ROZEN: Good enough. Good enough. ANDERSON: All right, moving on now, "Bad News Bears." A new take on the 1976 comedy hit. No Walter Matthau here. We've got Billy Bob Thornton. How does he do?

ROZEN: Billy Bob Thornton is playing the dissolute coach. You know, if an umpire were ruling on this one, he'd call it foul for foul-mouthed. I mean, it is relentlessly raunchy. I think it's probably aimed at teenagers. I would not take little kids, unless you want to hear them parroting back to you this really potty-mouthed humor. ANDERSON: More crass... (CROSSTALK)

ROZEN: I don't know why they had to remake the movie. The original is pretty good. So if you're a teenager, it does what you want. It's a lot of smart-mouth stuff. Billy Bob is kind of fun, but this is in no way a classic.

ANDERSON: Not for the children out there.

ROZEN: Not for kids, and no reason adults have to go.

ANDERSON: OK. Lastly, "Hustle and Flow," getting the best reviews out of these three movies this weekend, starring Terrence Howard.

ROZEN: Yes. "Hustle and Flow" was a big hit at Sundance. It stars Terrence Howard, who was in "Crash." This is a story about a Memphis pimp, a real sort of down-and-out Memphis pimp. Basically, he's a chauffeur for prostitutes.

He decides he wants to be a hip-hop star. He follows his dream, the fresh setting of Memphis, the guy being a pimp, and Terrence Howard just giving an incredible performance makes this fairly familiar story all seem

fresh again.

ANDERSON: You liked this one. ROZEN: Like this one. ANDERSON: Quickly, bit of an "8 Mile" feel here?

ROZEN: It's a little bit like "8 Mile." It's a little bit, like, you know, Prince's movie. I mean, it's that same, familiar echoes of those. But Terrence Howard is such a terrific actor. And the whole thing just seems fresh, because you haven't seen the story before. Absolutely worth going to.

ANDERSON: "Hustle and Flow," all right. Leah Rozen, thank you so much. We appreciate it. And for more "Picks and Pans," check out the new issue of "People" magazine. It's on newsstands now

HAMMER: So do you think you can dance? Getting jiggy with it on late night TV. Jay Leno's got the moves you haven't seen.

ANDERSON: She's a legend in her own time, with all that "Anticipation." Well, "That's the Way I've Always Heard it Should Be" with singer-songwriter Carly Simon. Carly Simon opens up to us about the "You're so Vain" secret when she stops by for a "Showbiz Sitdown," coming up.

HAMMER: Plus, troubled actor Tom Sizemore's latest battle against his personal demons and why lawyers are working to keep him out of jail. That's in tonight's "Legal Lowdown," which is next on SHOWBIZ TONIGHT. (COMMERCIAL BREAK)

ANDERSON: Welcome back to SHOWBIZ TONIGHT. I'm Brooke Anderson.

In tonight's "Legal Lowdown," lawyers for Tom Sizemore are trying to work out a probation deal for the actor. They want Sizemore to remain in a psychiatric hospital for drugs and depression if he admits to a probation violation.

A conviction could land Sizemore in state prison for three years. Sizemore is accused of faking the results of a court-ordered drug test. He also skipped out on a hearing. Sizemore's doctor says he believes a mood disorder is the underlying cause of the actor's substance abuse. He says Sizemore is determined to overcome it.

HAMMER: It's time now for a "Showbiz Sitdown" with Carly Simon. She is an icon. Hits like "Anticipation," "Mockingbird," that's her. She won Grammys, a Golden Globe, and even an Oscar. But perhaps more legendary than her accolades and that famous smile of hers is the mystery surrounding her chart-topping hit "You're So Vain," a mystery that just doesn't seem to go away.

Well, now she's back with a brand-new CD. It's called "Moonlight Serenade." This is her fourth album of standards. Carly Simon joins us here in New York City.

It's terrific to meet you.

CARLY SIMON, SINGER-SONGWRITER: It's so nice to meet you, too.

HAMMER: And you were hanging out on stage in New York City, a rare appearance at a little club downtown. Your son, Ben Taylor, your son with James Taylor, was out performing. And I understand he did a smashing rendition for the first time ever in public of your first hit ever.

SIMON: Yes. He sang "That's the Way I've Always Heard it Should Be." And it was heart-stopping. It was so beautiful. I was very, very moved. I was moved to tears.

He was choked up. The whole audience was -- you know, it may have been one of the defining moments in life.

HAMMER: So he did you proud, made mama proud?

SIMON: Yes, he did. And then we all got up on stage, Sally, Ben and I all got up on stage, and sang, sang "You Can Close Your Eyes," which is a song I learned before either Sally or Ben were born. And, you know, I used to sing with James.

And we always used to say, you know, it'd be really nice to have a third-part harmony. And therefore, we had Sally, who did a great third part. And then surprisingly enough, Ben came along, too, and so, you know,

it became four parts. But then James left, and so there are only three parts left.

HAMMER: So, Carly, I've got to ask you -- because, of course, a couple of months ago, one of the best held secret identities was finally revealed when everybody found out who Deep Throat was.

And then everybody started talking about the other well-held secret over the years, the identity of the person you're singing about in "You're so Vain." Can you believe, first of all, that some 30 years later people are still talking about this? Does it make you crazy, or is it funny to you?

SIMON: Why do you think people are still talking about it? I can't figure it out. But why do you think that's it of interest?

HAMMER: Well, the same way with Deep Throat. I mean, this is a song that has been a part of...

SIMON: Well, Deep Throat was a huge political and, you know, -- I mean, it mattered. This does not matter.

HAMMER: Apparently, it does. America wants to know. And the song will forever be a part of American culture.

What's the craziest person that somebody suggested that song is about? I mean, we know the obvious ones that people have said, about, you know, Warren Beatty, and James Taylor, and Mick Jagger, who sings on the song. Has anybody ever come up with a crazy idea?

SIMON: Well, somebody thought that it was Jesus Christ. And I thought that that was pretty far out.

HAMMER: "Moonlight Serenade," your fourth album of standards. The standout song on it for you -- because it's been getting great reviews -- what's your favorite tune on the album?

SIMON: It's been getting great -- oh, you mean, what's my favorite song, not with... HAMMER: Yes. SIMON: I guess I like "Alone Together" the best. It's got a lot of personal meaning for me. It was written by a great friend of my parents, Arthur Schwartz. And I like the bossa nova style. I loved working with Richard Perry again.

HAMMER: The guy that you worked with back in the '70s and did "You're so Vain" with.

SIMON: That's right. And "Nobody Does it Better," and lot of the -- you know, "Mockingbird," and "Haven't Got Time for the Pain." And we picked the songs together. And we picked the ones that were closest to my heart and that were in the best key in my voice. And we picked 11 great ones, I think.

HAMMER: And it worked out well for you. And it's always great hearing your voice on those old songs. And, Carly Simon, it's a pleasure to meet you.

SIMON: It's a pleasure to meet you.

HAMMER: Thanks for stopping by SHOWBIZ TONIGHT. And you can pick up your copy of Carly's new album, "Moonlight Serenade." It's in stores now.

SIMON: She's got an incredible voice. All right. Well, it's time to get your laugh on in "Laughter Dark." As we do every night, we bring you the late-night laughs you might have missed. On "The Tonight Show," host Jay Leno worried a new dance show on FOX may be too much for television.

(BEGIN VIDEOTAPE)

JAY LENO, HOST, "THE TONIGHT SHOW": Did anybody see "So You Think You Can Dance"? Did you watch it last night?

You know what I noticed? It's a little edgier than "American Idol." Did you see it? It's a little edgier, a little more bite. Well, here. Show a clip from the show last night, "So You Think You Can Dance." (BEGIN VIDEO CLIP)

UNIDENTIFIED MALE: Dance, dance, dance!

(END VIDEO CLIP)

(END VIDEOTAPE)

ANDERSON: That`s just wrong.

All right. And for all the Led Zeppelin fans out there, tonight, former front man Robert Plant performs on "The Tonight Show."

And you know it`s hot here in New York City when David Letterman starts talking about it. So how hot is it? Well, here`s how "The Late Show" describes the heat.

(BEGIN VIDEO CLIP)

DAVID LETTERMAN, HOST, "LATE SHOW": It`s so hot here in New York City, over at St. Patrick`s Cathedral earlier today, the nuns were filling their Super Soakers with holy water.

It was so hot, I saw a rabbi rolling a keg of beer down Broadway.

It`s so hot in New York City today, the hookers in Times Square are passing out frozen condoms.

It`s so hot Martha Stewart violated her parole just to get back in the cooler.

(END VIDEO CLIP)

ANDERSON: And the collective moan among the staff here at SHOWBIZ TONIGHT. All right, tonight on "The Late Show," actors Tom Arnold and Jessica Biel.

A.J., it`s pretty hot here though, right?

HAMMER: It`s bit of hot weather here in New York City. And it`s so hot here tonight, as you continue to vote on our SHOWBIZ TONIGHT "Question of the Day." I have no idea what that means. Blogging: Do you have the right to trash your boss?

We do want to know what you have to say on the subject, so you can vote by going to the web site, CNN.com/showbiztonight. Got more thoughts on it? Our e-mail address is showbiztonight@CNN.com. We`re going to read some of your e-mails live, coming up next.

ANDERSON: But first, the "Entertainment Weekly" must list, five things "EW" says you`ve got to check out this week.

First, it`s your prerogative. You can do what you want to do, but what you should do is check out "Being Bobby Brown." Next, book it down the theatre aisle to see Owen Wilson in "Wedding Crashers." You`ll say "I do" love this movie.

"EW" says it`s summer, so "Everybody into the Pool." This new book is a comic tale about moving from the `burbs to the big city, and then back. Next, watch wannabe rock stars battle to become the lead singer of INXS on CBS` "Rock Stars."

And finally, see Geoffrey Rush shine in "The Life and Death of Peter Sellers." It`s out on DVD. For more on the must list, pick up a copy of "Entertainment Weekly," on newsstands now.

(COMMERCIAL BREAK)

HAMMER: Well, throughout the show tonight, we`ve been asking you to vote online on our SHOWBIZ TONIGHT "Question of the Day." Blogging: Do you have the right to trash your boss?

Well, here`s how the vote`s been going so far. Guess what? Seventy-one percent of you say yes, you do have the right to trash your boss, man or woman, on blogs. And 29 percent of you say no, not a good idea.

Among the e-mails we received on the subject, one from Cathy in Montana. She writes, "This country is partially based on freedom of speech. However, idle gossip and harmful slander are not." Heard from Carlene in Florida who says, "Anyone taking the boss` money has no right to criticize him without permission." Also heard from Mary. We`re not going to tell you where she`s from to protect her identity. She tells us, "My boss is basically very annoying. So to gossip about him is really the only way I can get back at him." If you still want to vote, you still can. CNN.com/showbiztonight is where you got to go. ANDERSON: Not that I`ve ever done it, but Mary might be venting.

HAMMER: I can understand that. ANDERSON: All right. OK, well, now it`s

time to see what's playing on SHOWBIZ TONIGHT Monday.

HAMMER: And to do this, we're going to launch into the weekend with the only guy who can take us there... ANDERSON: Absolutely. HAMMER: ... our Marquee Guy. Take it away, M.G. MARQUEE GUY: We are a part of the iPod nation. The pod-people are everywhere. Run for your lives! Get ready for SHOWBIZ TONIGHT's week-long series on iPods, iPod popularity, iPods for dummies, iPods for smarties, like the Marquee Guy. Everything iPod, starting Monday. Gentlemen, start your engines. Her boots were made for walking, and that's what she's going to do. It's SHOWBIZ TONIGHT with "Dukes of Hazzard" star Jessica Simpson Monday.

This is the Marquee Guy. I'm missing saying "tomorrow." And you should see me in a pair of Daisy Dukes. Yee-haw!

ANDERSON: He can work on Saturday. HAMMER: No, no. I want him to say it anyway.

MARQUEE GUY: Tomorrow!

ANDERSON: Tomorrow! HAMMER: Karyn Bryant returns on Monday. Thanks for hanging out. It's been nice to have you here. ANDERSON: Thanks for having me. I appreciate it. HAMMER: That is it for SHOWBIZ TONIGHT. I'm A.J. Hammer. ANDERSON: And I'm Brooke Anderson. Stay tuned for the latest from CNN Headline News.

ROBERTS: Hi, everybody. I'm Thomas Roberts. And it's time for your "Headline Prime Newsbreak." A series of explosions have hit the resort town of Sharm el-Sheikh in Egypt. The Associate Press says the blast killed at least 25 people and wounded more than 100 others. It appears that several hotels were targeted in the attacks. Witnesses say a four-star resort was completely destroyed in the explosions that shook windows miles from the site.

Police in London say they've made an arrest in connection with yesterday's failed bombing attempts. Another suspect was shot and killed by police after a chase through a subway station. They say the shooting was directly linked to the investigation.

London police have released these security camera images of the suspected transit attackers. Police believe these men carried bombs to three subway stations and a bus. In each case, the explosives failed to fully detonate.

And crew of the Shuttle Discovery has returned to the Kennedy Space Center. Discovery is set to blast off Tuesday after a two-week delay that was caused by a faulty fuel gage.

That is the news for now. Thanks for joining us. I'm Thomas Roberts.

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CARROLL: And we've got 1,000 on this, right?

TRAVERS: You've got 1,000. You can count them here now.

CARROLL: Not 999?

TRAVERS: No, 1,000.

CARROLL: Thank you. Peter Travers, "Rolling Stone" magazine. For more DVD recommendations, "1,000 Best Movies on DVD." You can see it right there. It is out in stores, so check it out.

ANDERSON: Well, it looks like Howard Stern is bringing serious money to his new home. Stern, who debuts on Sirius Satellite Radio next month, helped push Sirius past the three million subscriber mark. That's about half a million more than the company predicted at the beginning of the year. Stern, who left terrestrial radio earlier this month after two decades, has been very vocal about selling his new show, which debuts on January 9.

CARROLL: Coming up on SHOWBIZ TONIGHT, a bin Laden video making headlines of a different sort. Why Osama's niece is vying for the spotlight.

ANDERSON: Anna Nicole Smith gets cozy with Uncle Sam. A tale of money, power and some say greed. SHOWBIZ TONIGHT brings you the D.C. drama that's playing out like an episode of "Dallas."

CARROLL: And "The Chronicles of Narnia" as you never imagined them. Two New York comics in an epic voyage to their local movie theater. SHOWBIZ TONIGHT shows you the rapper's delight that's sweeping the nation.

(COMMERCIAL BREAK)

CARROLL: Welcome back to SHOWBIZ TONIGHT. It's 31 minutes past the hour. I'm Jason Carroll, filling in for A.J. Hammer.

ANDERSON: And I'm Brooke Anderson. And you are watching TV's only live entertainment news show. Well, Jason, we've got some strange bedfellows here, Anna Nicole Smith and the Bush administration.

CARROLL: Huh, do tell! Do tell. ANDERSON: I know. Anna Nicole has been battling legally for her late husband's money, and I'm talking millions and millions -- did I say millions -- of dollars. And this legal battle has lasted nearly a decade. Now it's going all the way to the Supreme Court... (CROSSTALK)

ANDERSON: Exactly. And we will tell you why, coming up in just a few minutes.

CARROLL: Also coming up, we are going to have the full-length version of this "SNL" skit. I don't know if you've heard about this, but it's hysterical. ANDERSON: Oh, I've seen it. CARROLL: Yes, we were looking at the Internet a little earlier today, when we really should have been working, but it's a holiday, so you know how that goes. But basically, it's these two guys who go around New York City eating cupcakes, rapping about going to a movie, sitting in a cab, really funny stuff. We're going to be showing it to you in its entirety so you don't have to go to the Internet to try to download it.

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2/7/5 (Item 2 from file: 20)
DIALOG(R)File 20:Dialog Global Reporter
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45407585 (THIS IS THE FULLTEXT)
San Jose Mercury News, Calif., Silicon Valley Dispatches column
Mike Cassidy
KRTBN KNIGHT-RIDDER TRIBUNE BUSINESS NEWS - SAN JOSE MERCURY NEWS - C
November 04, 2005

iPod, therefore iSpend.

Tell me now that Steve Jobs isn't an evil genius.

The guy's got me spending money I don't have faster than I can count it. And it all started with a 3 1/2-ounce gizmo that is taking over the world.

Beware the pod people.

No. I don't have an iPod. My daughter does.

Big deal, you say? What does an iPod cost, anyway?

How about \$1,700 and counting.

How did this happen? How did I cave and allow the digital devil into our house? And how could it possibly cost nearly \$1,700?

More fatherly brilliance.

When Bailey asked months ago if she could have an iPod, I did what any father would do. I said no.

Like any about-to-be-11-year-old, she said, "Awwwww. Please?"

Too expensive, I said. Besides, our computer is too old to run the thing.

How about for her birthday?

Still too expensive.

ok then, she'd save her own money.

Old computer, remember?

Could we get a new one?

And here's where I blew it. I thought about how long it would take a kid to save \$199 and what the chances were that a kid could stick with that kind of effort.

Tragic error

"I'll tell you what," I told Bailey. "When you save enough to buy an iPod, we'll buy a new computer."

It was a tragic miscalculation.

I'd like to find the person who came up with that phrase "teachable moments" and wring his or her neck. Why is it in these teachable moments that I'm always the one being taught a lesson? My parental instincts, my idealized notion of passing along wisdom through trial and error, were no match for the force of the Apple marketing machine. Or any marketing machine for that matter.

Certain things are inevitable, and the iPod has become one of them. You see the pod people everywhere -- at the gym, on the street, on TV. And kids see them and know they just have to be one or be nobody.

iPod, therefore iAm.

I've never seen a kid raise money so fast. Google didn't raise money so fast. Bailey found chores to do and negotiated payment in return. She contracted with her grandparents for all manner of services. She tended plants and pets for traveling neighbors.

When younger sister Riley heard there was a new computer at the end of the money-raising rainbow, she started giving Bailey her allowance.

Bailey kept track with one of those United Way-like thermometers. The mercury rose and my stomach sank. Then came Bailey's birthday, which put her comfortably over the top.

"Dad," the message on my answering machine said, "when are we going to

8/7/14 (Item 2 from file: 15)
DIALOG(R)File 15:ABI/Inform(R)
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03077979 1040951861

If you want to take up residence on my iPod, keep it real
Calvert, Richard
Revolution PP: 82 May 2006 ISSN: 1460-5953 JRNL CODE: RVL
DOC TYPE: Periodical; Commentary LANGUAGE: English RECORD TYPE: Fulltext
LENGTH: 1 Pages WORD COUNT: 497

ABSTRACT: Everyone is into iPod. The fact that Apple has shipped 41 million of the little bundles of joy over the last 12 months is a testament to the universal appeal of the little marvel -- or some great marketing. The author does not want overt marketing messages pumped into his ears. He is managing to avoid much of the television advertising out there and happily filter all but the most eye-catching, engaging online content, so the last thing he needs are overt marketing messages delivered across his channel.

TEXT: Terminator 1

iPod, you pod, he/she pods, we pod, they pod. We're all at it. The fact that Apple has shipped 41 million of the little bundles of joy over the last 12 months (www.apple.com) is testament to the universal appeal of the little marvel - or some great marketing. Take your pick you cynic. Can you remember your first time? I can. It was in 2001.1 was standing in the Apple Store, up on the first floor, hovering around a circular table that displayed a handful of beautiful, little white and silver boxes, all safely tucked away in the corner with the USB-driven desk fans and reading lights. All fresh from the Innovations catalogue. Standing there, I struck up a conversation with another similarly bemused customer. We thought that they looked great, and that wheel - how lovely. But what was it for? How on earth were we going to fill 10,15 or 20Gb? Yeah, music, but a CD only lasts an hour and a bit... and so the conversation went on. In the end, we decided that Apple must have a plan. I mean, why bother building it otherwise?

Of course, we both bought one, and 2,741 songs later, I still have an alarming amount of unused capacity on my iPod. My iPod diet has expanded though. It includes the usual stream of shuffled songs collected on various formats across the past 20 or so years, plus a French class (The French Pod Class), the CNET News.com daily technology Podcast and a joint BBC-PBS technology Podcast, The World, all updated regularly and archived for my delight and education.

What does that mean? I suppose it means that one day I'll fill my iPod with 30 years of technology updates - oh, and be fluent in French. It means I get content that I want, delivered by people I trust straight to my head. But, let me level with you, you giddy marketer you; I don't want overt marketing messages pumped into my ears, thank you very much. I'm managing to avoid much of the TV advertising out there and happily filter all but the most eye-catching, engaging online content, so the last thing I need are overt marketing messages delivered across 'my' channel.

So, engage me, entertain me, give me something to talk about. Most of all, keep it moving. Don't think I'll be content with 12 minutes of PR puffery and an interview. Provide a platform for other people like me to create and share content. Make it funny or intelligent - just cut the sell. If you can manage this, you're welcome to take up residency on my iPod.

5/7/1 (Item 1 from file: 9)
DIALOG(R)File 9:Business & Industry(R)
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03767355 Supplier Number: 133287718 (THIS IS THE FULLTEXT)
Marketing to the Pod Generation: Gen Yers hate the dark. Those companies that refuse to cough up the information they want will see them head straight for the competitor.
(new technological strategies to attract youth market)
Mortgage Technology, v 12, n 4, p 6
June 2005
WORD COUNT: 1684

TEXT:

I hate to tell you, but it's not just you getting older. So are your customers. That's the bad news. The good news is there's a whole new crop of potential borrowers. They are now young adults and just beginning their households. The bad news is the mortgage industry hasn't a clue about how to talk to this generation.

This grim state of affairs is nothing new for the mortgage industry, which always seems to be at least half a decade behind cutting-edge trends. But as the baby boomers begin to retire and downsize, this industry better start to learn how to reach their kids' generation. Demographers call them "Gen Y" and have gotten into the habit of describing them as being 18-25. In fact many Gen Yers are moving from being 20-somethings to 30-somethings, a fact you ignore at your company's peril.

But most of those in the still way-too-stuffy mortgage biz don't want their marketing people wasting time in Internet chat rooms or fiddling with the latest Internet doodads that Gen Yers are so taken with. And I can just hear the comments from some of you when, in past columns, I have suggested that you seriously consider blogging as part of your marketing mix. You probably say something like, "Oh right. I can't figure out how to get the promised ROI out of our new CRM system and this idiot wants me to start a blog! Get outta here!" I understand. But when it comes to Gen Y, if you snooze you will lose. Because almost everything you learned about marketing to Gen Yers' parents will only get you filtered to junk if you try it on Gen Y consumers.

You see, Gen Yers are virtually immune to traditional print and broadcast marketing. They react to TV commercials with the same contempt they reserve for e-mail spam. And with TiVo and cable On Demand, they zap your expensive commercials with ease.

How about radio commercials? Sorry. Gen Yers listen to downloaded music on their Apple Ipods and when they do turn on the radio it's increasingly commercial-free satellite radio.

Studies show that Gen Yers don't read newspapers either. Newspapers are feeling the pinch as Gen Yers shun job classifieds in favor for searchable Internet job boards.

Even straight news is feeling the impact. When Gen Yers want news they want it the same way they want their Burger King burgers, they want it their way. They order news off the Web the same way they order off a restaurant menu, selecting only the news topics they want to monitor. This trend is being driven entirely by technology, particularly blogs, and RSS (Real Simple Syndication) services.

The latest piece of disruptive technology to join this all-you-can-eat information smorgasbord is called "Podcasting," which threatens to do to radio what blogs have done to mainstream print media: shake it up and force fundamental concessions if they want to reach Gen Yers.

But before I get into podcasting, let me remind you again that the companies that have learned how to listen to, talk to and reach this generation are doing very well, thank you.

Back in 2001 I reviewed the strangely titled book, "The Cluetrain Manifesto," for a couple of technology magazines, including this one. And I suggested strongly, right here in this column, that every mortgage marketing manager drop everything and read that book.

In the book the four authors describe better than anyone had before or since how the marketing dynamic has changed for this upcoming generation of customers. The author's main point is that, for the Gen Yers, any successful marketing campaign must be a two-way conversation between you and your would-be customers. And they are talking a genuine conversation, not a marketing spiel. Companies that continue to ignore this will be ignored.

In their book (and on the Cluetrain website), the authors list 95 marketing rules for reaching Gen Y. Here are the first four:

1. Markets are conversations.
2. Markets consist of human beings, not demographic sectors.
3. Conversations among human beings sound human. They are conducted in a human voice.
4. Whether delivering information, opinions, perspectives, dissenting arguments or humorous asides, the human voice is typically open, natural, uncontrived.

Not surprisingly, companies that employ a lot of Gen Yers came to understand this first and embraced and acted on them. Sun Microsystems, for example, actively encourages its employees to blog about their work. At this writing over 1,000 Sun employees maintain personal blogs on pages the company maintains on its own website.

"Sun's employees are our most passionate evangelists," says Sun's CEO, Jonathan Schwartz. And Mr. Schwartz walks the walk as well by maintaining his own blog. "From where I sit," he said, "the more our investors and customers know about us the better."

Cluetrain's marketing rule No. 64 explains best why blogging builds trust and business for the company. Speaking for Gen Yers the authors note:

We want access to your corporate information, to your plans and strategies, your best thinking, your genuine knowledge. We won't settle for the four-color brochure, for websites stuffed with eye candy but lacking any substance.

Gen Y consumers demand companies seeking their business to first "de-cloak." This is a frightening notion to traditional business managers. After all, your company's proprietary secrets are rattling around in your employee's heads. And now you are expected to just let them blog away for the whole world?

Yes. Gen Yers hate the dark. This is a generation for which every curiosity, no matter how obscure, can be satisfied with a simple Google search. They now consider knowing an inalienable right, especially if they are being asked to spend their money. And those companies that refuse to cough up the information they want will see them head straight for the competitor who will.

As for fears of proprietary information leaking out in employee blogs, if any company should worry about that, it would be one in the arena where Sun competes. You won't find a more cutthroat, competitive businesses than competing on technology's cutting edges. There are some commonsense rules that Sun's employees respect. They know that R&D is a sensitive area. And they like their jobs and want the company to succeed. Finally, they also know the boss reads their blogs.

Blogs have proven a great way for companies like Sun to open those all-important conversations with potential consumers. Take a moment to read through some of the Sun employee blogs and you will quickly see the difference between old-fashioned marketing and a genuine marketing conversation - not between some faceless corporate entities, but between two people speaking in genuine voices. That is the key ingredient. That is the secret sauce.

Which brings me back to podcasting, where we put the actual voice into genuine practice. Podcasting is a new kind of Internet radio. Blogging blew away the old adage that freedom of the press is limited to those who can afford a press. Podcasting accomplishes the same thing for radio. Putting up and syndicating your own Web radio show is now within reach of anyone with an Internet connection and a cheap Radio Shack microphone.

Like blogs and RSS subscription news services, Podcasting has its own aggregation sites and subscription mechanisms that allow people to choose what podcasts they want to hear each day. The best place to start learning about podcasting is Ipodder.com You need only download the small free iPodder applet and then choose from a long list of podcasts from every conceivable, including business. On Podder.net (www.podder.net) you can find shows listed by subject. Under the "Business" category, for example, you can listen to Realtor Rich Buckley or access Realty World's podcast. Podcasting is the new kid on the information block and, like blogs before it; many traditionalists are dismissive of it as just another Internet doodad. But look, today many mainstream print columnists and reporters maintain their own blogs. Why? Because, that's where their next generation of readers reside.

Likewise those in the traditional radio business are taking notice of competition from podcasters. America Online announced it would launch a Web-based radio service in partnership with XM Satellite to round up some of its 24 million subscribers. AOL says about 150 radio stations will be up for free now.

But don't confuse what AOL and XM radio is doing with podcasting. They will be streaming regular radio live. This is only a half-step response. One of the most important advantages podcasts offer is the same advantage of TiVo. Rather than having to be near radio while it is being broadcast, a podcast runs at the listener's convenience.

So should you start your own company podcast? I can't say. You will have to decide how much effort, if any, to put into what is for now still a niche-marketing gizmo. But in acknowledging that please, also remind

yourself that it was less than 10 years ago that the Internet itself was a niche, as was e-mail. And, like both of those, podcasting is on a growth curve. We are told that more than 22 million American adults own iPods or MP3 players and 29% of them have downloaded podcasts from the Web. That means more than 6 million adults allow Internet "broadcasts" to be downloaded onto their portable listening device, according to Pew Internet and the American Life Project.

So, at the very least what you need to do now is to make sure someone in your company understands what RSS is and how to use it.

The Gen Yers are the folks you will be relying on for your bottom line. As "The Cluetrain Manifesto" notes, "There are no secrets. The networked market knows more than companies do about their own products. And whether the news is good or bad, they tell everyone.

To traditional corporations, networked conversations may appear confused, may sound confusing. But we are organizing faster than they are. We have better tools, more new ideas, no rules to slow us down. We are waking up and linking to each other. We are watching. But we are not waiting."

WANT TO KNOW MORE?

- * The Cluetrain Manifesto: www.cluetrain.com
- * RSS explained: www.xml.com/pub/a/2002/12/18/dive-into-xml.html
- * Ipodder: www.ipodder.net
- * Blogger: www.blogger.com
- * PodShows: www.podshow.com
- * How to Podcast: www.engadget.com/entry/5843952395227141/

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8/7/162 (Item 1 from file: 608)
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08197985 (THIS IS THE FULLTEXT)

For Pod people, i-cessories
Megan H. Chan
Newsday
July 11, 2006

TEXT: By Megan H. Chan, Newsday, Melville, N.Y.

McClatchy-Tribune Information Services

Jul. 11--iPod, uPod, now we all Pod. Since its introduction in 2001, the iPod and its generations have reinvented how we listen to music. Piggybacking on the pod craze are innovative takes on standard electronic accessories and the introduction of oodles of new, wacky add-ons to the beloved music device. Apple says it shipped 8.5 million iPods in its last fiscal quarter and has recorded an increase in shipments of more than 60 percent in the past year. Accessories for iPods are a \$1 billion business, according to published reports. Many, including Apple, expect that to grow tremendously. Here's a sampling of accessories that will make your inner geek squeal with delight: iCarta The four-speaker stereo dock, complete with retractable bath tissue holder, ups the ante in bathroom accessories. Just plug the base into an electrical socket, mount your iPod and rock out to your favorite tunes with company that won't judge your odor. Toilet paper not included. Price: not available Where to buy: www.atechflash.com (available July 21) Compatibility: all models Perk: Even Uncle Bud, the lumberjack, will want one for his outhouse. Wire Winders The glow-in-the-dark Tetran, a rubber creature with 23 rubber spikes, literally eats your earphones' extra wiring, looks stylish on a key chain and doubles as a stress ball and mini-massager. Tunewear.com's elegant jewel clip blings in winter white or princess pink and doubles as a lapel pin while keeping those messy earphone wires hidden from present company. Price: \$12.95; \$49.95 Where to buy: www.tunewear.com Compatibility: All models Perk: Much classier than having a tangled web of wires choking you. iBoxer Jazzing up skivvies for both sexes, the cotton-spandex blend iBoxer has a front iPod pouch and comes in more than five colors for the most selective consumer. Next time a boxer-clad Tom Cruise decides to slide across a floor, he can pack the music with him. Price: \$22 Where to buy: www.in.timo.com Compatibility: all models Perk: Fits all sizes -- nano to video. OtterBox The plastic waterproof box keeps your iPod away from electronic nemesis No. 1 -- H2O, letting you swim, float or tan in peace. A thin plastic layer allows you to control the iPod while underwater. Though the safety bubble can't go scuba diving, your new swimming buddy can dive at least 3 feet. To complete the ultimate audio aquatic experience, listen to your music underwater with a pair of H2O Audio WaterProof Headphones for \$39.95. Price: \$29.95-\$49.95 Where to buy: www.otterbox.com Compatibility: All models Perk: A better pool accessory than annoying blow-up floatie toys. BOOMTUNE Another looks-like-it-could-fly speaker plugs straight into the earphone jack on your iPod to broadcast your play-list loud and far. One AAA battery yields about 10 hours of rock. Price: \$39.95 Where to buy: www.tunewear.com Compatibility: All models Perk: When plugged into an iPod shuffle, the boom acts as a tripod. SOLIO Universal Solar Charger This three-armed, foldable solar charger frees backpackers and outdoorsy-types from the shackles of wall-chained electrical outlets. The lightweight solar charger connects directly to your iPod or cell phone, and manufacturers claim it can store energy for up to one year. One hour of sunshine buys one hour of power for your iPod. Price: \$89.95 Where to buy: www.solio.com Compatibility: All models

8/7/133 (Item 6 from file: 148)
DIALOG(R)File 148:Gale Group Trade & Industry DB
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0019097573 SUPPLIER NUMBER: 139304827 (THIS IS THE FULL TEXT)
Take it from me.(terrorists shot)
Manafy, Michelle
EContent, 28, 12, 7(1)
Dec, 2005

TEXT:

One recent morning, I learned that terrorists shot five Shiite teachers and their driver at a school in Iraq. I wish the event had been remarkable, but instead I find myself in a world in which I hear of such acts with numbing frequency. It was more notable that I was on an elevator when I saw this report. As a rule, I don't watch the news before breakfast because information like this doesn't sit easy at the best of times, much less on an empty stomach. Yet there I was on my way down to coffee, to be followed by a day of sessions in various tracks at Information Today's debut InfoX show, when content cornered me.

I don't own a cell phone and rarely carry a laptop or PDA because, quite frankly, I have too much information and communication already. I do some of my best idea-formulation (even writing) during the brief lulls in between info-streams. The content clutter has to clear and then coalesce for things to make any larger sense.

It isn't that I think I don't need to know more. I know I do. I also know that ubiquitous content--finding us wherever we are in a multitude of ways we can incorporate into our every acts--is a laudable information industry objective. Yet I often feel like my short-term memory is overflowing so that useful bits don't soak in; they spiral down some drain and are irretrievable. We all are overloaded with the concept of information overload but don't hear nearly enough about how we're going to solve the problem. Short of D. C. Engelbart's decades-old work on human intellect augmentation techniques, how are we ever going to ingest all we must to be informed? I, for one, hope the answer will not be ever-present televisions blasting news at me before my morning caffeine. However, I saw a commercial this weekend extolling the virtues of a new mobile sports content offering that would allow husbands to do nice things for their wives, like go to the grocery store, while never having to miss a moment of essential sporting action. Multitasking at its finest.

An early, immature interpretation of ubiquitous content was that of screens foisting content upon us at every turn. Though anyone who has glanced at the Times Square "Zipper" knows the novelty-appeal of reading news from the side of a building, few of New York's midtown commuters forgo the Times for it. Simply putting content out there in new formats or on new devices does not mean that it will change consumer habits. Transformation is afoot, however.

In October, Apple released the latest iPod, which not only stores and plays back 15,000 songs, it does the same for 150 hours of video. The new video iPod plays audiobooks, audio and video podcasts, movies, videos, and television shows. While the music industry is still rocking from the aftershocks of Apple's business model, which profits from hardware rather than piecemeal content sales, it is the addition of video to the iPod purview that propelled the iPod into the domain of business content delivery. In 2005, podcasting took center stage as the hot content delivery mechanism, and with this latest Apple release, a multitude of content types will find their way into the hands of untold millions of consumers. While mobile phones and PDAs helped break content out of the (computer) box, there is something stunning about the power of the Pod. Already, articles

espouse the next wave of iPod-enabled entertainment: micro-television, which will allow people to watch TV anywhere they choose.

It is this last point--choice--that has risen to the top of ubiquitous content tenets today. Time, method, and context must be left to the discretion of the content consumer. For many, ingesting alone does not suffice; information will need to be digested and used to fuel action (or disregarded as waste). This is not limited to the business information we feel we must read, watch, or listen to; all of the content we choose to consume--from pop culture to fine art and world events--informs our thought processes.

Given the ever-increasing quantity of business information I am required to peruse, I never have enough time to read recreationally. Left to my own devices, I'd have a three-book-a-week habit. So I have compromised: I listen to audio books in the car. Right now, I'm listening to a charming magical-realist look at the lives of Middle Eastern expatriates in L.A. called *Crescent: A Novel*, by Jordanian American Diana Abu-Jaber. I used to think audio books were cheating; that the narrator's interpretation would color what should have been a picture left to my imagination alone. Now I just view it as a distinct way of experiencing the written word. In *Crescent*, I hear Arabic phrases--which I might have skimmed over in reading--in their lyric

Ubiquity is not invasive, it is pervasive.
pronunciation. One such resonant phrase is "min eedi," which means "from my hand." In Arabic, this has an intimate connotation: come closer, take this from me personally.

As we find content more closely woven into the fabric of our lives, let us hope that it blends in seamlessly. Ubiquity is not invasive, it is pervasive. Better yet, it is invisible. When something is so easy to use that it becomes a natural extension of our daily lives, it achieves ultimate utility.

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The Pod and i.(iPod is the new age instrument)
Grossberger, Lewis
MEDIaweek, 15, 40, 17(1)
Nov 7, 2005

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INDUSTRY CODES/NAMES: ADV Advertising, marketing and public relations;
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00155550 DOCUMENT TYPE: Review

PRODUCT NAMES: iPod (152501)

TITLE: It's iPod's revolution: We just live in it
AUTHOR: Serwer, Andy
SOURCE: FORTUNE, v151 n13 p43(1) Jun 27, 2005
ISSN: 0015-8259
HOMEPAGE: <http://www.fortune.com>

FILE SEGMENT: Review
RECORD TYPE: Product Analysis

Apple Computer's iPod could become as popular the cellphone, based on its sales performance to the present. An example of the popularity of iPods is the rise of iPod parties in clubs in major cities globally. Apple has sold about 15 million iPods, and the number is rising. In fact, 5.3 million iPods were sold in 1Q3005. There are many peripherals available from such companies as Bose and Altec Lansing, and accessories are many, including cases by Burberry, Gucci, Coach, and Crystalmini. These are in addition to hundreds of other shells, bags, socks, and weather-proof Pod holders. The iPod is a genuine cultural and social phenomenon that is influencing lives in a way that consumer marketing types usually only fantasize about. iPods are not only popular with tweens, but also with professionals, parents, and college students. The iPod has revolutionized the retail music business with the download of 400 million or more from the Apple iTunes music store. The iPod also can now store books and photos. Another example of iPod's popularity is a theme cruise. The iPod can be conveniently plugged into a stereo to provide music for guests, and radio stations are switching to the new format called JACK FM, a long, random set list that imitates the shuffle phenomenon.

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24112193 (THIS IS THE FULLTEXT)
NEW PRODUCTS: Pen power
The Nation.
NATION (THAILAND)
July 29, 2002

NEW PRODUCTS: Pen power
Here is the E-Pen Serial, which connects to your Cassiopeia E-115, E-125, EM-500 and EG-800 serial port. This allows you to capture information written on paper and move it to your PDA or fill out forms with optional third-party software.

With the mobile user in mind, InMotion has created a wireless digital pen that frees users from device display sizes and input restrictions by allowing them to write on any surface - as large as an A4-size sheet of paper. The pen weighs just 15 grams.

Users simply install the E-Pen DigiWrite software on their device, clip a small receiver to any piece of paper and, via ultrasonic technology, the E-Pen transmits a precise image of the users handwriting to the connected device. It costs US\$50 (Bt2,000).

For more information, visit www.casio.com.

Teen plug-in

This smart two-in-one device is for teenagers, with iRiver coming out with an MP3 and CD player - the Imp-350 SlimX. It combines everything you could want in one unit.

This MP3 player has an LCD screen conveniently located on the remote. The small LCD screen packs a lot of information into a little area (including artist and track details), as well as a graphic equaliser. The player has an external AA-battery carrier pack for those really long road trips when you would likely use up its rechargeable batteries. It weights 189gm. The SlimX also comes with one-year warranty. The retail price is US\$149 (Bt6,000).

For more information, visit www.pcworld.com.

Expanding pod

The iPod MP3 player from Apple Computer now comes in 5GB, 10GB and 20GB models. So whatever the size of your CD library - or the breadth of your musical tastes - theres an iPod that fits your requirements.

The new 20GB model, for instance, holds an astonishing 4,000 songs. The 10GB model has been redesigned to be even thinner and lighter. And the 5GB model is now priced at just US\$299 (Bt12,100). All three let you rock out for 10 hours on a full battery and are now available for both Mac and Windows users.

The iPod comes with a high-quality liquid crystal display for viewing up to six lines of text. And the LCD features a white light-emitting diode (LED) back light for clear visibility in low-light situations - indoors or out.

A built-in cover for the FireWire port on the 10GB and 20GB models protects your iPod from dirt and pollutants.

For more information, visit www.apple.com.

Tiny tunes

The Personal Mini FM Radio is the smallest FM radio designed for the next generation looking for the latest technology. The radio allows you use almost anywhere and attaches comfortably to the ear. It features auto scan

and reset, and also includes a lithium battery. The model is available for US\$15.95 (Bt650) at www.actcointernational.com/mini_fm_radio.htm

Atec action

For the businessman looking for a new mobile computer, the Vegus 887 from Atec computer is one alternative to consider. The model is based on the AMD Athlon XP processor 1800+, a 256MB SDRAM, and a 30GB hard disk. It is also comes with 14.1-inch display monitor.

The Vegus 887 costs Bt63,500.

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37483368 (THIS IS THE FULLTEXT)

Apple mulls iPod mini cameras for UK store
Colourful digital camera line could be brought over from Japan
NEWSWIRE (VNU)
August 27, 2004

Apple and Yashica, the camera division of electronics firm Kyocera, are currently in talks over a line of colour-coded digital cameras designed to match Apple's recently launched iPod mini range of portable music players.

The Finecam SL400R digital camera is a compact 4megapixel model with an f/2.8 3.2x digital zoom lens which combines to provide a total zoom of 9.6x. It has a twist-and-click design for revealing the lens and is already available in standard brushed silver for around 260.

Kyocera Yashica has an exclusive agreement to sell versions of the camera in the five matching iPod mini colours in Apple's two retail stores in Japan (the second of which will open this weekend) and on the Japanese Apple website, and is currently negotiating rights to other countries.

"Talks are taking place with Kyocera and Apple Europe to see if there is any mileage in selling this combo product in European markets," said Alastair Wilson, UK national sales manager at Kyocera Yashica.

"If this happens it will only be available through new Apple retail stores or from an Apple website. To date, no decisions have been made."

But now that Apple has admitted it will open its first UK store, in London's Regent Street, before the end of the year, it would appear to be only a matter of time before 'pod-heads' can accessorise their iPod minis with Kyocera's special edition camera.

Apple declined to provide comment for this article when contacted.

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39780380 (THIS IS THE FULLTEXT)
Gadgets score with players
EVENING MAIL
December 24, 2004

MIDLANDS Premiership stars are praying for gadgets in tomorrow's Christmas stockings, according to a survey. Online retailer dabs.com discovered the iPod was a strong footballers' favourite, with more than half of players admitting that they would love the gadget to be in Santa's sack.

Birmingham City's Mario Melchiot said: 'My favourite gadget of 2004 has to be my iPod speakers. I love the pod itself because it stores all my best tunes, but the speakers are a great invention. I take them with me everywhere because they are so small and I can clip them into any stereo system I want to.'

Melchiot's enthusiasm for gadgets is supported by Darren Moore of West Bromwich Albion who said: 'I really enjoy using my digital camera. It's great for taking pictures of my family and friends. 'I take it everywhere I go and it's great to take with me on match days because I always get a funny picture of one of my team-mates.'

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41057298 (THIS IS THE FULLTEXT)
WIRED
ROB WAUGH
MAIL ON SUNDAY (UNITED KINGDOM)
March 06, 2005

Is Gran Turismo on cruise control?

It's difficult to describe a game as gorgeous as Gran Turismo 4 as a disappointment, but that's exactly what it is. With 750 cars, 50-plus beautiful tracks and countless racing competitions, GT4 is a brilliant game - and will probably rip a huge chunk out of your social life for months - but it could have been so much more.

Sony's much-hyped online racing mode, which would have let anyone with a PlayStation 2 network connection battle against millions of racers around the world, was quietly removed from the game last year.

It's taken four years to develop, but most of the familiar Gran Turismo problems are still there. Your car doesn't dent if you ram into a wall at 100mph, the computer opponents are still so dim they stick to their racing lines like Scalextric cars, and you have to wade through dozens of licence tests as the game unfolds.

Nevertheless, the game is enormous fun. As ever, the attention to detail and realism is breathtaking.

Any serious car fan will swoon at the opportunity to try out new cars such as the new Alfa Romeo GT and the Audi Nuvolari Quattro - and the new tracks are among the most beautiful game levels ever designed.

But it still lacks invention.

And with new titles such as Forza Motorsport on Xbox - due out this summer - boasting car pools to rival those in GT4 and proper car damage, shouldn't the makers have been looking over their shoulders for the competition? 'Gran Turismo 4' is out this Friday for PS2, priced at GBP39.99.

Review based on import version.

A SLICE OF THE ACTION Gamers are a lazy bunch, and the new version of Everquest has a built-in button to order pizza while playing. Now PC gamers will never have to leave their desks For details, visit www.everquest.com.

FURRY TALES Furbies might seem like an unwelcome blast from the past, but the nodding, winking toys are back this year, hot on the heels of last year's Eighties toy resurrections such as Tamagotchi, My Little Pony and Cabbage Patch Kids.

Furby, once banned by the CIA in their offices because it can repeat words, has been taking lessons from this year's must-have toy, Robosapien.

Instead of repeating random words, Furby II genuinely talks, and its face can produce expressions from sleepy to - gulp - angry. It even breathes and moves its beak in time to its speech.

But Furby II (prototype pictured below) has a lot to live up to. The original furry toy sold more than 40 million worldwide in 1999 - and this year, the furry beast is up against the 3ft-tall Robosapien II.

DANCEFLOOR PODDERS Clubs where ordinary dancers pipe an iPod full of their favourite tunes over the sound system have been all the rage in New York for a while. And now a new club, Playlist, is bringing the 'Pod Party' to London.

Clubbers are invited to bring down an iPod to Playlist and take over the decks for half an hour, with 'sets' ranging from ragtag collections of clubbers' own favourites to virtuosos who 'mix' with two iPods linked to a laptop. You have to book in advance to get a slot - or just show up early

and book one on the night.

Playlist happens weekly at different venues throughout London.

Visit www.ipod-dj.com for details.

THIS WEEK ON DVD

ALIEN vs PREDATOR Lance Henriksen, Ewen Bremner. Cert: 15.

This two-way creature feature unites cinema's scariest foes, with a team of human victims in between. Despite the poor cast, the shocks and scares power it along.

.....

LAYER CAKE Daniel Craig, Colm Meaney, Sienna Miller. Cert: 15.

Daniel Craig is stunning as the drug dealer whose planned retirement is torn apart by his own incompetent underlings in this superbly directed crime drama.

.....

MINDER BOX SET - THE FINAL SERIES George Cole, Gary Webster. Cert: 12.

The classic comedy never recovered from losing Dennis Waterman. This one, with Webster as the foil for Arthur Daley, is for Minder aficionados only.

.....

DE-LOVELY Kevin Kline, Ashley Judd. Cert: PG.

The musical version of Cole Porter's life is as glamorous as the showbiz world it portrays. Includes performances from Sheryl Crow, Robbie Williams and Elvis Costello.

.....

MARY POPPINS 40TH ANNIVERSARY EDITION Julie Andrews, Dick Van Dyke. Cert U.

This classic DVD has brilliant extras, including popup film facts, a Disney song selection and backstage footage.

.....

THE CORPORATION Documentary tracing the rise of big business and analysing what the public can do to fight back. Too long at the cinema, it's much better on DVD as an ultimately uplifting tale, despite the numerous corporate sins on show.

.....

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8/7/94 (Item 30 from file: 20)
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44105155 (THIS IS THE FULLTEXT)

One year-old iPod, still in its box. 1.3 million songs. One scared
420,000 iPods are lying unused because their owners can't fathom how
SIMON DAVIS; DAVID SMYTH
EVENING STANDARD
August 22, 2005

NEW research says women are rubbish with gadgets. Sales figures at the
erotic store Myla would suggest otherwise but nevertheless, women seem to
be Luddites with technology.

I am not convinced this is unique to women. As a red-blooded man I am
supposed to worship football and be a gadget wizard. I can't abide football
and regard gadgets as I would lunch with Stephen Hawking. Fascinating
prospect but daunting in reality.

A year ago I bought an iPod. I loved the idea. I would wear those
iconic white headphones. I would have all my music on this groovy pod. I
would use words like groovy.

Yet my iPod remained in its box. I was like a novelist who couldn't
pen the first line. How do I get music on it? Where do I find the music?
When I read that there are 1.3 million songs on iTunes I reacted as a man
would at being told to organise the grains of a sand dune.

I am not alone. About two per cent of the 21 million iPods sold
worldwide are still in their boxes - that's an unbelievable 420,000 virgin
Pods.

Then a friend told me about a 33-year-old woman DJ - Boujis,
Chinawhite, MTV - who teaches people how to use one. Not just that - she
interviews you and creates a soundtrack to your life - whether you're
running the marathon, giving birth or just doing a 9-5.

Alessandra Nerdrum - known as DJ Nerd - sent me a questionnaire.

What was the last album you bought?

Coldplay (God, I'm boring). All-time favourite artists? Gangstarr, The
The, Manu Chao, The Smiths and James Brown. Favourite books? You, Dice Man,
Crap Towns. How do you drive? Foot down. Every area of my life was covered
from the newspapers I read, to my children, favourite food and drink (red
wine) and my perfect weekend. This is faxed back and the following day we
meet at her Ladbroke Grove office.

She is pretty, hip and knows her music. But would she know me? She
checks my clothes, listens to my voice, asks more questions. "Do you wake
up slowly?"

"Are you quick tempered?"

She is like an FBI profiler.

She has prepared a short playlist.

Most I like (Shuggie Otis, Common, Interpol, The Go! Team), some I
don't (Teenage Fanclub, Joy Zipper).

Virtually all I've never heard of. This kickstarts an enlightening
discussion about music. I've been missing out.

I produced the iPod from its box and am shown exactly how it operates
and how to download. She was patient and provided written notes far simpler
than Apple's. The following day my iPod arrived at the office loaded with
playlists. The Morning (The Jackson Five, Eels, The Magic Numbers,

Rex James Brown); Driving (Interpol, Bloc Party): After Dinner
(Goldfrapp, Honeyroot, Rodney Hunter): After Work (The Meters, Bebel
Giberto): Late Night (Gangstarr, David Bowie, Stone Roses). I can't stop
listening, it's a revelation.

So, who uses Alessandra? "People who feel out of touch and confused by

the music scene," she says. "Young mothers." One man in his sixties had his classical music downloaded. Many, like me, were engrossed in music as students (I have Technics 1200s in the attic and 800 records) but work, marriage and children are now a priority.

But how much does it cost? The one off consultation is GBP150. For her to create a playlist (about 35 songs/two hours) it costs GBP20 each plus a further GBP1 to download each song. You can request as many playlists as you want.

Pricey? I don't think so. I now use my iPod, have been introduced to new music and now know the first 50 albums I'm going to download. What a relief. I will wear those headphones.

Alessandra Nerdrum can be contacted via alessandra@musicguru.co.uk

OUR POP CRITIC'S VERDICT

JUST LIKE your shoes, the content of your iPod says a lot about you, so it was brave of Simon to entrust the responsibility of filling his to a stranger. Alessandra has provided him with an impressively eclectic collection that will certainly make him look cool in front of his friends, if that was his intention.

The playlist taps into Simon's existing loves rather than forcing him towards new areas, so her selection really is a glimpse into the man's mind.

It's probably better not to think about what he told her to prompt Mos Def's track Ms Fat Booty.

The list is heavy on reggae and particularly old-school hip hop, although he's also been brought up to speed on less abrasive current rap sounds with songs by Common, N*E*R*D and Plant Life. The hot guitar bands are also represented by tracks from the Killers, the Magic Numbers, Kaiser Chiefs and Bloc Party, so he won't be lost for words next time he's lost in the woods with an NME reader.

The dinner party selection is a rather dull crop of modern muzak, mostly the type of thing they play in fashionable hotel lobbies, although I suppose it fulfils its remit as music to be talked over and ignored. I think Simon might be most taken by the contemporary acts with vintage roots - Jamie Lidell's digital soul, the Go!

Team's dusty samples and Federico Aubele's Argentinian electronica.

The collection is a great launchpad into all sorts of exciting directions, but it's only a tasting menu. That iPod will hold a lot more songs. He should be trying Kanye West's hip hop and the Eighties-influenced Cut Copy.

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THE SPOTTER
SECTION TITLE: FEATURES
SUNDAY STAR TIMES , A ed, p12
April 17, 2005

PRESIDENTIAL POD: Now it all makes sense. Like 22 million other Americans, George W Bush is a pod person. An iPod person. The pod, a birthday present from his daughters last year, contains 250 songs downloaded by aides, the Guardian reports. So what to make of the selection - from The Knack's chirpy yet sleazy My Sharona, and Joni Mitchell's (You're So Square) Baby, I Don't Care, to the country-blues of Stevie Ray Vaughn's The House is Rockin'? His selection, said Joe Levy of Rolling Stone magazine "tells you that the president knows a thing or two about country music and is serious about his love of country music. It's safe, it's reliable, it's loving . . . It's feelgood music. The Sex Pistols it's not."

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46941320 (THIS IS THE FULLTEXT)
THE TEN BEST: iPod accessories
MARK HARRIS
INDEPENDENT
February 02, 2006

1 iDog
pounds 30

Unlike most canines, the iDog prefers being fed music to a diet of rabbit-flavoured sawdust. Plug him in to your iPod and he'll wave his ears and dance along to music while amplifying it through a built-in speaker. Lights on his face indicate whether he's enjoying your pet sounds. www.firebox.com' 08702 414 289

2 Monitor Audio i-deck
pounds 250

Give your iPod a new lease of life with this stylish home stereo system. The i-deck comes with docks for all iPods (except Shuffle), and charges while pumping out 18W of stereo sound. It also ships with a slim remote control. www.i-deck.com' 01473 824 768

3 iTalk Recorder/ Speaker pounds 30

Turn your iPod into a dictation machine for recording meetings. It plugs into the headphone socket and uses automatic gain control to determine the correct recording level. The iTalk also doubles as a miniature speaker - although it's not really high enough quality for playing back music. www.boysstuff.co.uk' 0870 7452000

4 Acme Made iPod Wallet
pounds 29.99

If you want to keep your pod protected this Acme Made leather iPod wallet is the classiest option. Available in chocolate brown or aqua and lined with cashmere, these high-end wallets are also available for the iPod mini www.ipodworld.co.uk' 020-84081259

5 Logitech Bluetooth headphones pounds 100

Ditch your iPod's distinctive white earphones: they are tinny, prone to tangling and may make you a target for street crime. These wireless headphones sound great and have no cables. Their Bluetooth technology allows you to keep listening up to 10m away from your iPod. www.johnlewis.com' 08456 049 049

6 Apple Universal Dock and Remote
pounds 44

This dock acts as the hub for a home iPod set-up. Plug it in the mains to charge it, connect it to a stereo to enjoy music through real speakers, or to a TV to view photos and videos (newer iPods only). The remote lets you access digital goodies from all over the room. store.apple.com' 0800 0391010

7 Sennheiser PXC 300
pounds 100

Airline pilots use NoiseGard technology in order that they can hear air traffic control reports over the sound of their jet engines. These lightweight, folding headphones use the same noise-cancelling system so you can listen your tunes on the Tube in peace. www.sennheiser.co.uk' 01494 551551

8 JBL On Stage
pounds 100

Collar one of these transportable docks and you can have crisp, powerful sound from your iPod wherever you go. The On Stage's four speakers

blast 6W of audio up, up and away and the touch-sensitive volume controls keeps your music firmly at your fingertips. Fits all types of iPod except the Shuffle. www.jbl.com' 020-87314670

9 A B Sutton iPod Nano case pounds 70

Show your iPod nano you care by slipping it into one of these hand-made kidskin cases from A B Sutton, complete with a Dupioni silk-lined interior to prevent the screen being scratched. The front side allows access to the controls, while the reverse has a sophisticated polka dot pattern. www.ipodworld.co.uk' 020-84081259

10 iTrip LCD
pounds 30

This plug-in gadget turns your iPod into a miniature pirate radio station for in-car listening. Just choose a frequency on the LCD screen then tune in your car radio. Strictly speaking, broadcasting unlicensed FM signals is illegal. Not compatible with iPod nano or iPod video. www.ipodworld.co.uk' 020-84081259

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8/7/49 (Item 22 from file: 16)
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12648489 Supplier Number: 137910829 (THIS IS THE FULLTEXT)
iMiva(TM) Released! - Now Your iPod(R) Can Do More; iMiva Software Extends
the Fun and Usefulness of iPods for Millions of PC Users.
Business Wire, pNA
Oct 25, 2005

TEXT:

SAN FRANCISCO -- Today Bluecase Software(TM) announced iMiva, a new application that extends the capabilities of the popular iPod(R) mobile device. With more music, web content, and file backups, iMiva transforms any iPod from being just a music player to being so much more!

More Music!

iMiva lets you do more with your music. It easily moves music from your iPod back to your PC. With iMiva, your music library is now portable so you can sync your music files between home and office, desktop and laptop. It's invaluable for upgrading to a new computer or recovering from a hard drive failure. You pick the songs or playlists you want to transfer and advanced options let you update iTunes, organize your files into convenient sizes for CD and DVD burning, and more.

More Web and Podcasts!

With iMiva, you can download Podcasts, news stories, RSS articles, movie show times and even your daily horoscope! If you're a Pisces in Pittsburgh who's into world politics and loves independent films, iMiva will hook your iPod up with the information you want. If you haven't tried Podcasting yet, it's easy with iMiva, which includes a Podcasting module that downloads Podcasts from any source. Take part in the explosion of new audio content online.

More Sync!

Take your Outlook(R) Contacts, Calendar, Email, Tasks, and Notes everywhere you go with your iPod. It's as easy as choosing which folders you want to sync. iMiva maintains all your data, syncing and storing only the latest information to keep your iPod uncluttered. A simple setup allows you to customize each option.

More Backups!

We all know that we're supposed to regularly backup our files but until now, it's been painful. Did you know that your iPod is really a mobile hard drive? Use your Pod to backup your PC and never lose a file again. Simply drag and drop files or folders into iMiva, and it will back them up to your iPod whenever you sync your iPod to your PC.

"iMiva delivers a ton of new value to iPod users for a fraction of the price they paid for their iPods," said Rob Elhardt, VP of Product Management for Bluecase Software and an avid iPod user. "With iMiva, we've tried to make the iPod a lot more functional and fun for those who have quickly made it an indispensable part of their daily lives. Podcasting, more music, more web info, Outlook syncing and backups are all cool features that every iPod owner will love to use."

iMiva sells for \$24.99. It is available at www.imiva.com. iMiva is also available for licensing and OEM distribution and is being released to retail outlets nationwide. It runs on Windows(R) 2000 and XP.

About Bluecase Software

The Bluecase Software brand of award winning consumer software products is developed by Acendi Systems Company. Current Bluecase Software products include ID-Theft Protector 2005, Home and Business Lawyer Deluxe 2005, and WillWriter Deluxe 2005. Acendi Systems Company is headquartered in San Francisco, California. Bluecase Software products are available at retailers nationwide and online at www.bluecase.com.

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13302857 Supplier Number: 147834370 (THIS IS THE FULLTEXT)
FBI special agent recounts outsourcing horror story; Also warns of the dangers of mobile computing security lapses.(Nenette Day of Federal Bureau of Investigation)

Brown, Bob
Network World, pNA
May 16, 2006

TEXT:

Byline: Bob Brown

The CAD/CAM company thought it was protecting itself, having employees of the Indian outsourcing company that was debugging its source code sign non-disclosure agreements. But when a disgruntled outsourcing employee swiped a copy of the code a few years back and tried to sell it to the CAD/CAM vendor's competitors, the vendor found out that the NDAs were of little use when it came to prosecuting the alleged thief in India.

"They weren't worth the paper they were written on," says Nenette Day, an FBI special agent out of Boston who did double duty as both the case agent and undercover agent investigating this crime against software maker SolidWorks. "The employees would have had to sign the agreement with the Indian company, not the American one."

Day, who has worked in computer crime for 8 years and calls herself "a geek with a gun," told attendees at last week's CIO

Forum that their companies need to do serious research about the laws of any country to which they outsource work.

CIO Forum is a unique conference during which IT vendors and 300 potential customers unite on a cruise ship out of New York

City. (Other discussions at the event focused on topics such as identity theft and biometrics and grid computing.)

A handful of FBI agents were on board to consult with IT pros about cybercrime threats, a topic that FBI agents say companies are often reluctant to talk about.

As for protecting yourself when outsourcing to other countries, Day advises IT executives to assume that you have no legal

rights. "It should not start with your understanding of American law," she says.

In India, for example, there is no theft of trade secret law, Day says. India does have an IT act, she says, but it is mainly focused on copyright violations.

Day says that despite the fact that "there was not a shred of evidence that we did not have" against the alleged SolidWorks thief, prosecutors in India have failed to convict the suspect and he continues to work. The FBI initially tried to lure the suspected thief out of India to simplify prosecution, but he was too smart for that, Day says.

Indian police nabbed the suspect in 2002 when he allegedly tried to sell the code to Day while she was undercover (she says

he initially tried to sell the code for about \$250,000, not realizing it was probably worth \$300 million). Fortunately, she

says, the original source code was recovered and copies were not believed to have been sold.

In the wake of that case, Indian software developers have formed a lobby to push for stronger intellectual property protection laws, concerned that companies won't outsource to India if they

aren't better protected, Day says. Outsourcing firms, like the one SolidWorks worked with, have also tightened their own security policies considerably in recent years, she says.

Another thing to consider when outsourcing to other countries is not just whether there are laws to protect intellectual property, but whether the laws are enforced. "No criminal law exists if the police will not enforce it," she says, noting that the FBI received an unprecedented amount of cooperation from its counterpart in India on the SolidWorks case (after threatening to expose India's laissez-faire attitude toward the case).

Questions companies should ask when outsourcing to other nations, Day says, include the following:

- * Can my company risk loss of this data?
- * What are my liabilities if I do lose it?
- * What are your notification requirements if you lose customer data?

(She notes that if your data is encrypted, you might not have to report it missing.)

* Will the company you are outsourcing to go the distance if you need its help to chase down a criminal?

* How long could a prolonged legal battle in a foreign country cost? ("You could lose all your outsourcing savings there,"

Day says.)

"This is all risk analysis," she says. "We're not saying don't outsource. We're saying learn the risk points and add that to your analysis when choosing the country or company wherever you're outsourcing."

Mobile computing worries

Mobile computing is the other area of networking that has Day very concerned on the cybercrime front. This involves both stolen and lost mobile systems.

"Laptops. I don't even know how to get on this soapbox and scream loud enough," says Day, citing third-party market research about tens of thousands of cell phones and portable computers being left in Chicago taxis during a six-month period last year.

"Universities, companies, government. Where could I not go and not tell you a story about the laptop that went missing and did not have the information encrypted."

Day points out that even the FBI encrypted its laptops when she joined 8 years ago. "And (at that time we were) behind the curve in every way electronically, except that," she quips.

It's "mind boggling" that information is being kept in the clear on portable devices and that companies aren't being held responsible, Day says. Though she says that companies are starting to pay the price, as a credit card processing company recently settled a compromised data case for big bucks.

Cases so far have mainly been civil ones, though she says criminal charges won't be far behind given the emergence of new data protection laws.

Day also discussed the dangers of cell phones, which she described as potential monitoring devices, given that so many have cameras and audio recording capacity on them. They can also threaten security by being tapped, through techniques such as someone asking to borrow your phone and downloading a tracking program, she says.

The FBI requires members to shed all electronic devices during certain of its top-secret meetings.

"We understand how easy these things are to compromise," Day says. "You might want to consider in your own company a no electronics area."

This includes devices such as iPods, which can be used to swipe info via "pod slurping," a technique that involves simply sticking an iPod into a USB port on a computer. "They don't even need access to the keyboard," she says.

Day urges IT pros to contact the FBI if their intellectual property is stolen, noting that even if criminal charges are brought against someone, civil charges can also be made.

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What to Do: 2006

Hayes, Frank

Computerworld v40n1 PP: 42 Jan 2, 2006 CODEN: CMPWAB ISSN: 0010-4841

JRNL CODE: COW

DOC TYPE: Periodical; Commentary LANGUAGE: English RECORD TYPE: Fulltext

LENGTH: 1 Pages WORD COUNT: 712

ABSTRACT: An IT to-do list for 2006 is presented, including: 1. Start treating users as partners. 2. Learn one new technology well enough to discuss it. 3. Identify your real competition. 4. Find one worthwhile blog and read it every day. 5 Write a one-page five-year plan.

TEXT: FRANK HAYES * FRANKLY SPEAKING

READY FOR 2006? If you've read the tips, insights and hard looks ahead in this special Forecast issue of Computer-world, you already know plenty about what lies ahead in the coming year. Now you need to turn that information into a practical plan - a to-do list for the next 12 months.

Here are a few items to get that list started:

* Start treating users as partners. Forget "users are our customers" - you don't want them bargaining for the best deal, you want them sharing the risk, responsibilities and work involved in IT projects. The more involved they are, the closer you'll come to what they want - and the less grief you'll get.

* Practice the art of the elevator pitch. Spend five minutes each day translating technical justifications for projects into clear, concise business proposals. It's not just for your CEO - this year, you want everyone (IT or not) involved in every project to be on the same page. A short, tight, business-oriented project description helps give you that edge.

* Target one non-IT peer and have some face time. Spring for lunch. (Note to managers: Approve the lunch expense, already!) Ask what in IT works well, what needs improvement and if anything really stinks. Mainly, though, put a human face on IT. Yeah, you'll get friends-and-family requests later. But at least you won't just be one of those idiots in the computer room anymore.

* Learn one new technology well enough to discuss it. It doesn't have to be very new; if RFID, 802.11g, NAND flash, Ruby and AJAX are just buzzwords to you, they're candidates. You're in the IT business; in 2006, make sure you stretch your technology muscles regularly.

* Identify your real competition. If you can't name your current top three business competitors, talk to someone in sales. And if you think sales is one of the IT department's real competitors, find another job - your organization is busy eating itself up from within.

* Do a gadget census - not to encourage or prevent any gadget's use, but to find out what's popular among your users. If BlackBerries stop working, you'll want to know in advance how bad the problem will be.

* Plug the "pod slurping" hole in PCs. It lets an iPod user copy files through a USB port, without using the keyboard or a password. You can lock down those ports manually, or with endpoint security software from companies such as SmartLine, Senforce Technologies and Centennial Software. But do it now, while slurping is still only a cute name for a proof of concept.

* Find one worthwhile blog and read it every day. And if there's not enough to hold your interest for five minutes a day, find a better one.

* Hold a fire drill. No, don't surprise your staff or leave the building. Just schedule a stand-up meeting among the cubes to walk through it, so everyone knows what to do in case of a minor catastrophe - and make sure there are triple backups for every critical task during evacuation.

* Secure your trash: paper, old hard drives, burned CDs. And remind users that when they take data home on a CD, they should bring it back for IT to dispose of. Then invest in a heavy-duty shredder to slice up those CDs, and maybe even let users watch the show - with appropriate protection, of course. That'll remind them that you're serious about security.

* Identify one really crappy piece of software in your IT portfolio. (Don't think you have any? Raise your standards.) Fix or replace it if you can. If you can't, just keep reminding yourself that it's there. You don't want to add anything that bad to your company's IT portfolio this year.

* Write a one-page five-year plan. Why five years? That forces you to think forward. Why one page? That keeps you focused on the big picture, so you don't waste time on details you can't guess about.

It's a new year. You've got things to do. Get to it.

FRANK HAYES, Computerworld's senior news columnist, has covered IT for more than 20 years. Contact him at frank.hayEs@computerworld.com.

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In the iPod Zone

O'Neill, Sean

Kiplinger's Personal Finance v60n1 PP: 94-96, Jan 2006 ISSN: 1528-9729

JRNL CODE: GCHT

DOC TYPE: Periodical; Feature LANGUAGE: English RECORD TYPE: Fulltext

WORD COUNT: 2480

ABSTRACT: No technology since the VCR is as revolutionary to personal entertainment as the MP3 player. And the revolution is just beginning. More than a third of homes that have computers will also have iPods within two years, according to analysts at Merrill Lynch. What's more, sales of all devices that can store and play a library of digital music, such as smart phones, will overtake sales of PCs by the end of the decade, says Shaw Wu, an analyst at American Technology Research. Apple's MP3 players are the easiest to use because Apple software seamlessly links them to a computer library and the iTunes online store. Today's top MP3 players not only let you keep a wide variety of music on hand, but they also let you play it through most stereos.

TEXT: To see more or to subscribe, visit kiplinger.com
plus: iPod PERFECT FOR POWER PLAYERS

on page(s) 97

plus: iPod nano MADE FOR MARATHON MUSIC SESSIONS on page(s) 97

plus: iPod shuffle TINY TUNES FOR TEENS on page(s) 97

plus: iPod to the MAX on page(s) 100-101

by SEAN O'NEILL

TECH Your guide to the core features of Apple's hot player. By Sean O'Neill

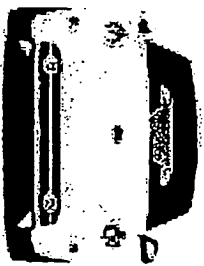
PHOTOGRAPHS BY MEREDITH HEUER

We fall into two camps when it comes to MP3 players--those mini machines with massive memories, best known by the standard bearer, Apple's iPod. While some of us consider them glorified Walkmen, others consider them the fifth lobe of our brains.

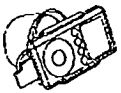
Carlos Pedraza of Santa Cruz, Cal., is a Pod person. He bought his first iPod five years ago. Says Pedraza, who is a director at a nonprofit group: "Thinking of an iPod as a fancy CD player is just as mistaken as thinking of a computer as a fancy typewriter. MP3 players let you do so much more."

With memories that can store thousands of songs, MP3 players play the soundtrack of your life. Tunes can be loaded to suit your mood, change your mood or create whatever audio reality you wish between your ears. iPods and some other MP3 players can also store names, addresses, calendars, computer files, audiobooks, podcasts and many popular TV shows.

These practical advantages have won over legions of fans, such as Michelle Peluso, chief executive officer of Travelocity. "After years--okay,



Pods unite.

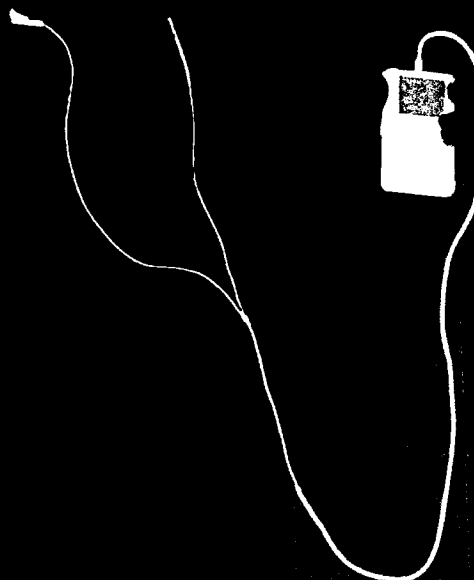


Right now, when you buy a New Beetle, you get a new Apple iPod and the kit that brings them both together. One pod is for driving. The other for music. A lot of music. 3,700 songs worth. There's a limited number available though, so fast forward to your local dealer.

Drivers wanted!

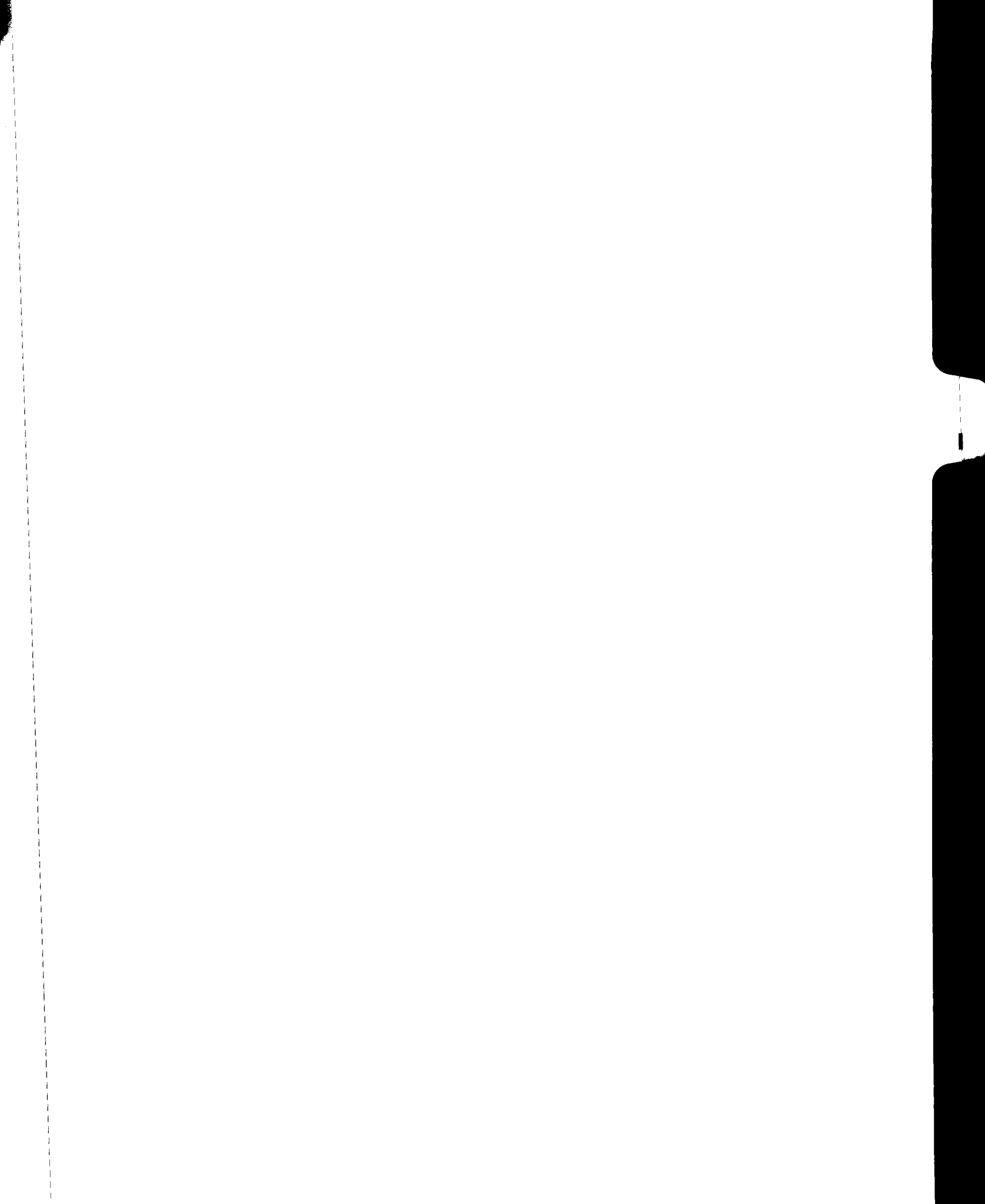


Apple iPod



Welcome to the digital music revolution. 7,500 songs in your pocket. Works with Mac OS X. Over 1 million sold. The new iPod.

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iPod

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iPod

iPod is a brand of portable media players designed and marketed by Apple Inc. and launched on October 23, 2001. As of 2008, the product line-up includes the hard drive-based iPod Classic, the touchscreen iPod Touch, the video-capable iPod Nano, the screenless iPod Shuffle and the iPhone. Former products include the compact iPod Mini and the spin-off iPod Photo (since reintegrated into the main iPod Classic line). iPod Classic models store media on an internal hard drive, while all other models use flash memory to enable their smaller size (the discontinued Mini used a Microdrive miniature hard drive). As with many other digital

The iPod line. From left to right: iPod Shuffle, iPod Nano, iPod classic, iPod touch.

Manufacturer	Apple Inc.
Type	Portable media player (PMP)
Units sold	Over 150 million worldwide as of March 2008 ^[1]
Online services	iTunes Store

music players, iPods, excluding the iPod Touch, can also serve as external data storage devices. Storage capacity varies by model.

Apple's iTunes software can be used to transfer music to the devices from computers using certain versions of Apple Macintosh and Microsoft Windows operating systems.^[2] For users who choose not to use Apple's software or whose computers cannot run iTunes software, several open source alternatives to iTunes are also available.^[3] iTunes and its alternatives may also transfer photos, videos, games, contact information, e-mail settings, Web bookmarks, and calendars to iPod models supporting those

features. Apple focused its development on the iPod line's unique user interface and its ease of use, rather than on technical capability. As of September 2007, more than 150 million iPods had been sold worldwide, making it the best-selling digital audio player series in history.^[4]

- Afrikaans
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- Bosanski

On 9 April 2007, it was announced that Apple had sold its one-hundred millionth iPod, making it the biggest selling digital music player of all time. In April 2007, Apple reported second quarter revenue of US\$5.2 billion, of which 32% was made from iPod sales.^[58] Apple and several industry analysts suggest that iPod users are likely to purchase other Apple products such as Mac computers.^[59]

On 5 September 2007, during their "The Beat Goes On" event, Apple announced that the iPod line had surpassed 110 million units sold.

On 22 October 2007, Apple reported quarterly revenue of US\$6.22 billion, of which 30.69% came from Apple notebook sales, 19.22% from desktop sales and 26% from iPod sales. Apple's 2007 year revenue increased to US\$24.01 billion with US\$3.5 billion in profits. Apple ended the fiscal year 2007 with US\$15.4 billion in cash and no debt.^[60]

On 22 January 2008, Apple reported the best quarter revenue and earnings in Apple's history so far. Apple posted record revenue of \$9.6 billion and record net quarterly profit of \$1.58 billion. 42% of Apple's revenue for the First fiscal quarter of 2008 came from iPod sales, followed by 21% from notebook sales and 16% from desktop sales.^[61] Apple has sold over 163M iPods to date (see chart).

On 21 October 2008, Apple reported that only 14.21% of total revenue for fiscal quarter 4 of year 2008 came from iPod^[62].

Industry impact

iPods have won several awards ranging from engineering excellence,^[63] to most innovative audio product,^[64] to fourth best computer product of 2006.^[65] iPods often receive favorable reviews; scoring on looks, clean design, and ease of use. PC World says that iPod line has "altered the landscape for portable audio players".^[64] Several industries are modifying their products to work better with both the iPod line and the AAC audio format. Examples include CD copy-protection schemes,^[66] and mobile phones, such as phones from Sony Ericsson and Nokia, which play AAC files rather than WMMA.

In addition to its reputation as a respected entertainment device, iPods have also become accepted as business devices.

for business communication and training, such as the Royal and Western Infirmarys in Glasgow, Scotland where iPods are used to train new staff.^[67]

iPods have also gained popularity for use in education. Apple offers more information on educational uses for iPods on their website,^[68] including a collection of lesson plans.^[69] There has also been academic research done in this area in nursing education^[70] and more general K-16 education.^[71] Duke University provided iPods to all incoming freshmen in the fall of 2004, and the iPod program continues today with modifications.^[72]

Criticism

It has been suggested that some of the information in this article's *Criticism* or *Controversy* section(s) be merged into other sections to achieve a more neutral presentation. (Discuss)

Battery issues

The advertised battery life on most models is different from the real-world achievable life. For example, the fifth generation 30 GB iPod is advertised as having up to 14 hours of music playback. An MP3.com report stated that this was virtually unachievable under real-life usage conditions, with a writer for MP3.com getting on average less than 8 hours from an iPod.^[73] In 2003, class action lawsuits were brought against Apple complaining that the battery charges lasted for shorter lengths of time than stated and that the battery degraded over time.^[74] The lawsuits were settled by offering individuals either US\$50 store credit or a free battery replacement.^[75]

iPod batteries are not designed to be removed or replaced by the user, although some users have been able to open the case themselves, usually following instructions from third-party vendors of iPod replacement batteries. Compounding the problem, Apple initially would not replace worn-out batteries. The official policy was that the customer should buy a refurbished replacement iPod, at a cost almost equivalent to a brand new one. All lithium-ion batteries eventually lose capacity during their lifetime^[76] (guidelines are available for prolonging life-span) and this situation led to a small market for third-party battery

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Hospitals train staff with iPods

Two hospitals in Glasgow are using iPod music players to train staff.

The gadgets give new recruits an "audio induction" to the workplace, which is followed by a computer-based test.

Hospital managers at NHS Greater Glasgow say the iPod tours can be used to train staff on issues like superbugs, moving patients and coping with violence.

The iPods are being used in operating theatres at Glasgow Royal Infirmary and in the labour ward and neonatal unit at the Princess Royal Maternity Hospital.

They are also being introduced at the Western Infirmary's Accident and Emergency department.

Developed Down Under

Other health authorities in the UK and Europe are now said to have expressed an interest in the Voicemap software.

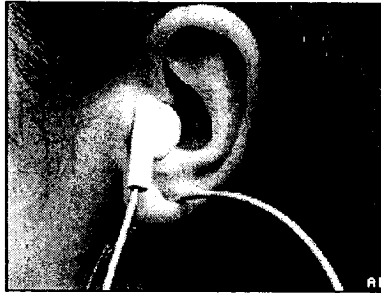
"Using technology - the iPod - means we can make sure all new staff are trained to exactly the same standard," said Alastair Kirk, training and development manager at NHS Greater Glasgow.

"That is a big improvement on a system that relies on other staff and can therefore be vulnerable to human error.

"Staff find this a very enjoyable way to train and they start their job with more confidence".

The Voicemap system was developed in Australia by Dr Maggie Haertsch, a lecturer at a nursing school.

She was inspired by the self-guided audio tours offered in art galleries and museums.



The iPod training system was successful in Australia

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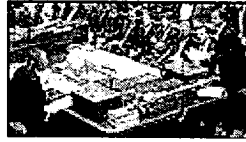
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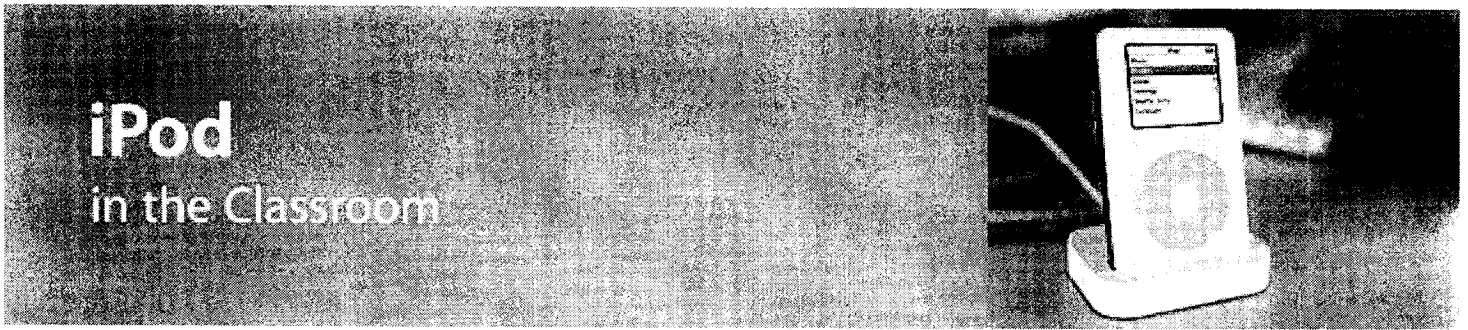
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Apple Education
 Education Resources



Lesson Plans

We've provided a collection of educator-created lesson plans for you to use as idea starters for using iPod in your classroom. These wonderful examples come from educators like you, who are using iPod to enhance their curricula and student performance.

PDF [Learning Math with Music](#)
 Students create songs for families of math facts and then record their song onto an iPod using a voice recorder.
Grade level: Primary and Elementary
Subject: Math

[Listen to the sample \(MP3\)](#)

PDF [Oral Histories](#)
 With an iPod and a voice recorder, students interview relatives about their life histories and then combine the audio interview with family photos in an iMovie project.
Grade level: Middle and High School
Subject: Social Studies and Language Arts

[View the movie](#)

PDF [Listening to Letter Sounds](#)
 The teacher records a lesson onto an iPod using a voice recorder. Students follow the lesson and use an iPod to practice recording and listening to letter sounds.
Grade level: Primary and Elementary Remedial Education
Subject: Reading and ESL/ELL

[View the movie](#)

PDF [Radio Show](#)
 Students write a radio drama based on a historical event and record their show (complete with commercials) using an iPod and a voice recorder.
Grade level: Middle and High School
Subject: Language Arts, Social Studies and Performing Arts

[Listen to the sample \(MP3\)](#)

PDF [An Audio Travel Album](#)

Students learn about a different country by interviewing a recent traveler. They record the interview with an iPod and voice recorder and then create a digital travel album.

Grade level: Elementary and Middle School

Subject: Language Arts, Social Studies and Foreign Language

[View the movie](#)

[View the rubric](#)

PDF [Newcomers Learn Local History](#)

English Language Learners create a presentation about their community and use an iPod and a voice recorder to record it in both English and their native language to share at a family night event.

Grade level: Middle School

Subject: Language Arts, Social Studies and ESL/ELL

[Listen to the sample](#) (MP3)

PDF [iPod Audio Tours](#)

Students use an iPod and voice recorder to create an audio tour from a trip to the zoo. They add original music created in GarageBand and save their project onto iPods for use by zoo visitors.

Grade level: Middle School

Subject: Language Arts and Science

[Listen to the sample](#) (MP3)

PDF [Digital Field Trip Report](#)

On a field trip, students use an iPod with a voice recorder to take notes and a digital camera to take photos. They then create a guided tour in iMovie.

Grade level: Middle and High School

Subject: Any subject area

[View the movie](#)

PDF [Learning World Languages](#)

Student pairs use an iPod and a voice recorder to record a conversation in the language they are studying.

Grade level: Middle and High School

Subject: Foreign Language

[Listen to the sample](#) (MP3)

PDF [Digital Science Experiments](#)

Students listen to instructions prerecorded by their teacher on an iPod. They then record their science experiment using a digital camera and an iPod with a voice recorder and create an iMovie project.

Grade level: Middle and High School

Subject: Science

[View the movie](#)

PDF [iPod Reporters](#)

Students use an iPod and a voice recorder to interview sources for articles for a class newspaper.

Grade level: All

Subject: Language Arts and Journalism

[Listen to the sample](#) (MP3)

PDF [Speech and Language Samples](#)

Using an iPod and a voice recorder, the teacher records each student telling a story and then saves the recordings in iTunes for assessment purposes.

Grade level: All

Subject: Speech and Language, Special Education and ESL/ELL

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