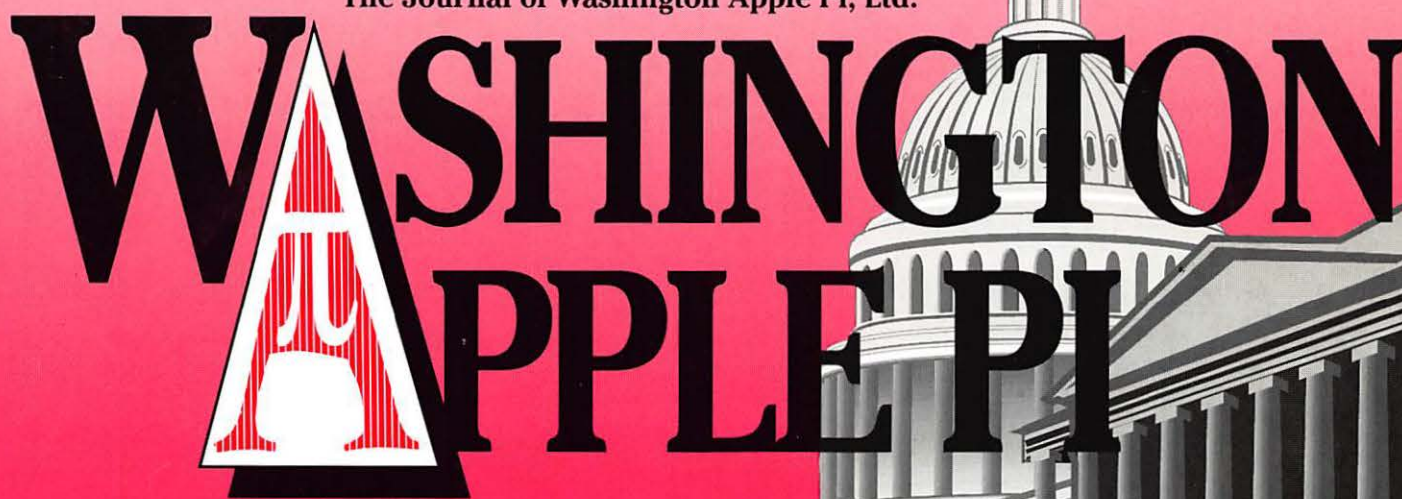


July / August 1997

\$2.95

The Journal of Washington Apple Pi, Ltd.

WASHINGTON APPLE PI



Volume 19, Number 4



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washington **A**pple pi general meetings

July 26, 1997
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& Motorola StarMax

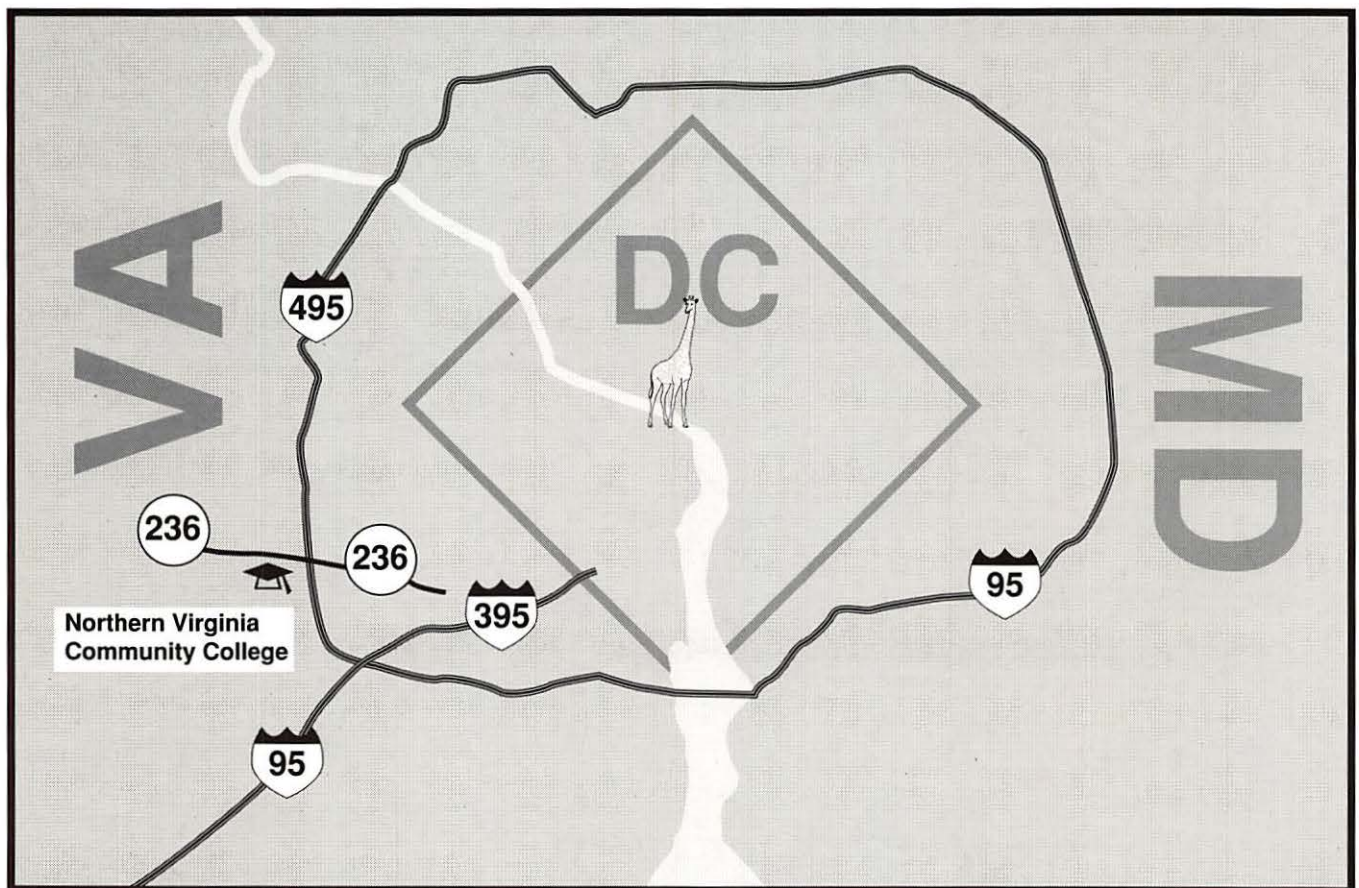
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Community & Cultural Center Aud.
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Annandale, VA

August 23, 1997
Vendor to Be
Named Later
Returns!

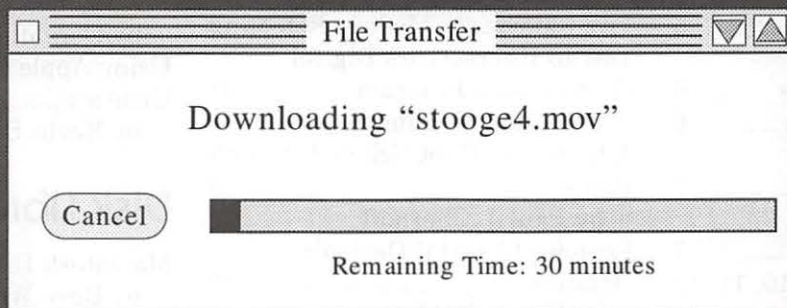
Promises But
No Dates Yet:
Apple, Claris,
Corel, Microsoft

Getting to NoVa:
take Exit 6 West
onto VA 236
(Little River Turnpike)

For schedule changes check the TCS or the Pi's Website at <http://www.wap.org/>



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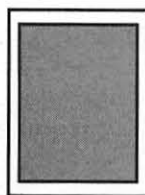
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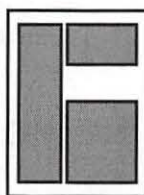
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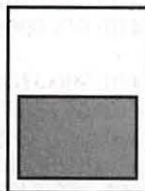
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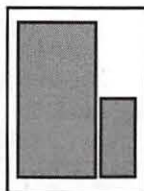
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Sixth Page	\$125	\$106	\$93	\$75

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The Washington Apple Pi Journal is published bi-monthly. The ad copy deadlines and ad space reservations are listed below for your convenience.

Copy may be received as traditional mechanicals, rc-paper, velox prints, or film negatives. Negatives will incur an additional \$15.00 strip-in charge.

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Seth Mize	(410) 766-1154
Art Editors	
Anne Aiken	(301) 530-1990
Blake Lange	(301) 942-9180
Calendar Editor	
Bill Wydro	(301) 299-5267

Deadlines

Writers' submissions

Sept./Oct. July 18
Nov./Dec. Sept. 18

Editors' submissions

Sept./Oct. July 22
Nov./Dec. Sept. 22

Ad space reservations

Sept./Oct. July 18
Nov./Dec. Sept. 18

Camera-ready ad copy

Sept./Oct. July 22
Nov./Dec. Sept. 22

1997 ALERT—Deadlines have been changed in order to get journals to you earlier in the month. Plan your article submission accordingly. Thanks.

Washington Apple Pi

This issue of the Washington Apple Pi Journal was created on a PowerMac, proofed on an LaserWriter IINT, and produced by electronic typesetting at The Publishers Service Bureau.

The page layout program used was PageMaker 5.0, the word processing program was Microsoft Word 5.1; the principal typeface is New Century Schoolbook (10/12) for the articles; and Avant Garde Demi for headlines, subheads, and emphasis. Charlemagne Bold for drop caps.

Cover Design: The WAP Journal cover design was created by Ann Aiken in collaboration with Nancy Seferian. The Capital artwork was illustrated by Carol O'Connor for One Mile Up, which donated it for use on our cover.

Icon Guide



Macintosh



Apple Disk Libraries



Apple II, IIe, & IIGS



Macintosh Disketeria



Apple III (SARA)



General Interest

Postal Information

Washington Apple Pi (ISSN 1056-7682) is published bi-monthly by Washington Apple Pi, Ltd., 12022 Parklawn Drive, Rockville, MD 20852. Periodical postage paid at Rockville, MD.

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Change of Address should reach us 60 days in advance of the move to ensure that your Journals continue uninterrupted.

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*** The office will open at 1 p.m. on the day of the General Meeting**
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Vice President	Ron Johnson	(410) 315-8764
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Retired SIG Chuck James (301) 530-6471

StockSIG Morris Pelham contact on TCS

Three SIG David Ottalini (301) 681-6136

Paul Campbell (313) 255-6497

Women's SIG Kathleen Charters (410) 730-4658

And the envelope please...

SOMETIMES YOU have to be careful for what you wish. Only a few weeks ago I asked that we do right by ourselves and vote in our annual election for officers and directors. And, should that bother you for some reason, I requested that you at least return the envelope in your journal with a note inside to let us know that you are still alive. I did not much care what you wrote on that note. I offered two examples: say hello to either our office manager, Beth, or our magazine editor, Kathryn.

Well, long on desire and short on creativity, you came through. Nothing memorable, mind you; just nice cursive with either a "Hello Beth" or "Hello Kathryn" directly on the ballot or a stick-on note. Some, who were not sure what to do, wrote a note to each of them.

I did not get any notes. Possibly my posterior challenge caught your attention big time or you had the

hots to help the Chief Stamp at the US Post Office (Marvin Runion) reduce his deficit, or maybe you got swept up in the President's call for you to volunteer. Whatever the reason, more than twice as many ballots were received by the election committee as arrived last year.

Thanks to each of you for taking time to vote. I want to add a little something extra for those of you who screwed up your courage and became voternoters. And while you are at it, take a look at the five names at the bottom of the election notice on page 7. Those are the members of the Pi who, on our behalf, made the election happen.

So now what? Maybe you can tell me. We have a brand new year in front of us and I am listening. As you can see from this Journal, we are starting several new Special Interest Groups (SIGs), like one for lost AOLers, genealogy and desktop publishing. Maybe there is one that

"We have a brand new year in front of us we are starting several new Special Interest Groups (SIGs), like one for lost AOLers, genealogy and desktop publishing."

is of interest to you that you want to see started. There are ten monthly meetings (plus two computer shows) that make up our monthly meeting agenda for the year. Any national companies you want to see attend and strut their stuff? July will bring a new operating system for the Macintosh. We are planning to give it the same kind of coverage that 7.6 received. We are receiving nice comments on the MacCyclopedia series. Would you like more of that kind of material in the Journal?

Send e-mail to <office@wap.org> or snail mail this way. There is no monopoly on ideas at this end.

—Lorin Evans



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Washington Apple Pi

Board of Directors Notes Meeting—April 9, 1997

(Preliminary; the Board of Directors had not approved the minutes as of this writing)

Directors present: Lawrence Charters, Don Essick, Dave Ottalini, David Harris, Jim Ritz, Dale Smith, Lou Dunham, Dave Weikert, Lorin Evans, J. David Mudd, Blake Lange, Charles Froehlich

Directors Absent: Jon Thomason, Tom Witte

Members present: Henry Ware, Ellen Baniszewski

Old Business

The 1997 Elections are on track, with the Journal, accompanying ballots and mailing labels at the printer.

Options for the Pi's 20th Anniversary were discussed at length. The following activities were discussed, with coordinating volunteers:

- Congratulatory advertisements from national and regional firms — volunteer needed.
- Congratulatory letters from Woz, Jobs, Amilio, Guy, Gates, AOL, etc. — Don Essick.
- Original Journal printed in the current Journal or posted on the Web server — Lawrence Charters.
- History of Washington Apple Pi — Lawrence Charters and others.
- Journal covers through the years — David Harris.
- Special Anniversary cover —

Carol O'Connor and Kathryn Murray.

- Letters from original members — Dave Ottalini.
- Apple products through the years: chronology of Apple, Lisa and Mac products and accompanying operating systems — Tom Witte.
- Nostalgia: reprints of ads, brochures, receipts — Lorin Evans.
- RIP page: best know, neatest, dumbest, worthless products, and companies that are no longer around — Lorin Evans.
- Renewals from recently expired members — Ellen Baniszewski.
- Contest for one or two Macs — Lou Dunham.
- Display of working "one each" at General Meeting: Apple II, IIe, IIc, IIGS, Lisa, Mac 128, Mac Plus, Mac SE — volunteer needed.
- Software giveaways — Dave Ottalini, Lorin Evans
- Collectors edition CD-ROM — Blake Lange
- Regional picnic or party — Ellen Baniszewski.
- Matrushka — Lorin Evans.
- Static decals — volunteer needed. ■

Washington Apple Pi

Board of Directors Notes Meeting—May 14, 1997

The meeting was not called to order due to the lack of a quorum, and was postponed at 7:43 p.m. However, eventually the following people showed up.

Directors: Jim Ritz, J. David

Mudd, Don Essick, David Harris, Dave Ottalini, Charles Froehlich, Lorin Evans, Blake Lange, Lawrence Charters, Lou Dunham.
Members: Ellen Baniszewski

The following informal reports

were offered after the meeting was postponed:

- Lou Dunham reported on local sources for static-cling decals. David Mudd and Lorin Evans both thought better pricing was available from other sources.
- David Mudd reported he had arranged for Pi membership discounts with Hertz, and was working on similar discounts with Days Inn, Howard Johnson and Choice hotel chains. Information on the discounts would be published in the Journal and sent out in renewal packages as soon as he gathers all the details. ■

April General Meeting Report

by Don Essick, Vice President, Macintosh

THIS MEETING HAD lots of potential for disaster. Not only did I find out at the last minute that the projector would not be there, but my flight schedule was changed at the last minute and I had to catch a 1:55 flight to Denver to attend a convention. Fortunately, the LCD panel and overhead projector solution worked just fine. Our resident guru and Secretary, Lawrence Charters also chose to find some lame excuse to skip this meeting (that's about two he's missed in the last 4 years) so Tom Witte with some minimal help from

yours truly had to field the Q&A. This also being election time, we allowed all candidates for office who wanted to make a statement do so. I was gratified to see that there were more candidates than positions for a change. It was a refreshing change to be able to pick and choose from a slate of candidates for Director. Thanks to all the candidates who chose to run for office. Since John Dellaria had come prepared to show off just about anything Adobe, depending on the mood of the audience, we turned the stage over to him right away. He

began with the latest incarnation of Adobe Acrobat, 3.0 and its companion, Exchange 3.0. In order to demonstrate creating an Acrobat document, John first launched Microsoft Word (to a chorus of hissing from the audience). After waiting the requisite minute or so (on an 8500) he demonstrated how Acrobat replaces the printer in the Chooser. Printing to Acrobat 3.0 creates a "platform independent" document which will be viewable and look just like the original on any platform which runs Acrobat with graphics, tables, fonts and other goodies intact.

There are caveats to this, of course. If you want the document to look *exactly* the same, you will need to imbed the fonts in the Acrobat file. This can end up making the file much larger, but gives the best rendering. John did say that this latest version only includes the necessary font characters to render the contents of the document. You can also choose

Washington Apple Pi 1997 Election Results

The ballots for the 1997 Washington Apple Pi election have been counted, and the Election Committee hereby certifies the results of that election to the membership in accordance with Article IX, Section 6 of the Washington Apple Pi Bylaws. In the absence of any protests, these are the results of the election as they will be presented to the Washington Apple Pi Board of Directors at their June 1997 regular meeting:

Officers

President: Lorin Evans
Vice President, Macintosh: Don Essick
Vice President, Apple II: Ron Evry
Secretary: Lawrence Charters
Treasurer: Charles Froehlich

Directors-at-large

Ellen Baniszewski	Dave Ottalini
Lou Dunham	Dale Smith
Dave Harris	Jon Thomason
Blake Lange	Dave Weikert
David Mudd	Tom Witte

Best wishes to the new Board for the year ahead.

The 1997 Election Committee:

Jonathan Bernstein, Alden Bestul, Theresa Freilicher, Robert Klothe, David Maglott

to let Acrobat approximate the fonts using Adobe's Multiple Master Font technology, which usually does a pretty good job.

Acrobat 3.0 now has a browser plug-in which lets you use Acrobat to publish documents on the Internet. You can also create indexes, links, buttons, list boxes and other browser-type goodies in the document. We also saw how you can use the capabilities of Exchange 3.0 to imbed notes and do other "collaboration" functions. For those in the publishing industry, Adobe provides a Macintosh only plug-in to do four color separations from Acrobat 3.0.

An audience poll dictated that we next see PageMaker 6.5. As John explained, PageMaker has

undergone some major interface modifications as part of a plan to "standardize" the interfaces of all Adobe products. What this means is that when a tool exists in multiple products, it will have the same options, dialog boxes and functionality in all products. This elicited some grumbling from a few audience members who thought that some of the choices made for some tools were perhaps not the ones they would like to see.

It's easy to see why PageMaker is the most popular page layout software in the market. There are so many options, we could have spent the entire meeting on just this one package. John demonstrated how layers are used to separate and manipulate elements and some of the grouping and masking features available as well as the ability to drag and drop from other applications. As is the custom when seeing a demo, we were treated to a spectacular crash during the attempt to import text into multiple frames. And, as usual, it worked the second time.

As the Mac was re-booting, John discussed the coming of Postscript Level 3. In case you are unaware, Postscript is the page description language which drives most of the high-end laser printers and almost all commercial imagesetters.

Next we were treated to a brief overview of Illustrator 7.0. Once again, the layers interface and most of the tool options were very similar in appearance and operation. While it may not be universally popular to those who have been using these products for many years, it will probably be a help to those new to the product line.

John concluded with Photoshop, constructing a photo montage from pictures of the New

York skyline, Statue of Liberty, American Flag, etc. showing off the properties and capabilities of the various layers and tools to manipulate various objects.

Adobe generously provided us with some software to give away at the close of the meeting. And the winners are:

- Adobe Premiere 4.2* - Tom Bouchard
- Adobe Acrobat 3.0* - William Pate
- Adobe Photo Deluxe* - John DiBella

Congratulations to our drawing winners and thanks to Adobe and John Dellaria for the great presentation. Thanks also to everyone who makes this meeting come together 10 times a year. We wrapped up the equipment, cords, etc. and I raced to Dulles to catch my flight. Fortunately, the airport was deserted and I encountered no problems. My luck must be changing (I hope).

Next month—the Third Annual QuickTime Festival. Stuart Bonwit, the QuickTime SIG chair has promised us some more entertaining and fascinating examples of QuickTime. I'll try to find the exploding whale movie for sure. If you haven't seen it, it's not to be missed.

Coming in June, the semi-annual Computer Show and Sale on June 7th, right across the hall in the gymnasium. On July 26 Bob "Dr. Mac" LeVitus will be here along with some of the new Motorola StarMax boxes. No, he won't be giving one away, but he has promised to bring some nice giveaway goodies including a Motorola modem. Coming soon—Corel, Aladdin, Microsoft, Apple, Canvas and more! Watch this space for details. ■

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**Columbia Apple Slice
April Meeting Notes**

by Tim Childers

OUR APRIL meeting headlined Jim McCann giving a demonstration of software for helping you track and document your family tree. The software is called Reunion and is published by Leister Productions. It retails for around \$99 which is typical for most of the genealogy software I have seen.

Jim gave a nice demo of many features of the program and even had several printouts of the types of family tree charts the program can generate. The basic premise of these programs is to help you collect and track the family relationships of all of your relatives.

Genealogy has a whole raft of different ways to look at these relationships and there have developed several specific types of charts for assisting in viewing specific aspects of these relationships. The basic chart is a tree showing an ancestor and their children and all of their children and so on in an inverted tree which can get very wide at the bottom if you go back many generations. Another type of chart is a pedigree chart where you start at the bottom with you and go up to your parents and then up to your grandparents and then up to your great grandparents. These charts do not grow quite as quickly as the other type, but can still get huge.

The Macintosh interface is naturally suited to this type of charting and, with the modern capabilities of the Mac, you can also collect information such as photographs or scans of documents. Jim praised the intuitive interface of the program and it's easy-to-use format for collecting many types of information. We learned that the program can handle every type of family

“The basic premise of these programs is to help you collect and track the family relationships of all of your relatives.”

relationship we could think of.

I enjoyed the demonstration and I appreciate Jim coming out and giving a presentation on software he actually uses for his own pleasure. This is what makes user groups run. I also enjoyed the fact that he also gave this same presentation to the Womens SIG—they did a very nice article on his presentation in the March/April issue of the Journal which also had several references to where you can learn more about genealogy.

Before the meeting our Ambassador to the Board of Directors, Ellen Baniszewski brought us a whole box of Washington Apple Pi coffee mugs for sale and an assortment of T-shirts and mouse pads as door prizes. The best door prize was a copy of the disk formatting utility by FWB called Hard Disk ToolKit. In addition I gave a rundown of this months news from the Apple User Group Connection and this months User Group Member discounts. My picks were Nissus Writer for \$85, QuicKeys for \$60, and the Arizona MUG collection of 4 CD-ROMs full of the best Mac Shareware for only \$40. To learn how to get on the email list for these monthly good deals just check the User Group Store web page at / www.ugstore.com/ Be sure to tell them if you are a member of the Columbia Apple Slice!
—TR©

StockSIG for February

by Morris Pelham

THREE! The Dow has hit a new high on the day of our meeting in November 1996, January 1997 and now February! On February 13, 1997 the Dow closed above 7,000 for the first time ever at 7022 and it was important enough to be the lead story on the front page of *The Washington Post*.

I mentioned to my wife that this has happened three times and she said “You guys should meet more often!” Actually it's not only “guys” at our meetings, we welcome gals too.

I brought both my January and February handouts because of the

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missed meeting last month. The 1995 Dow stock portfolio is up 73.21% and the 1994 Dow stock portfolio is up 108.11%, both to February 3, 1997. The best performing stock is Merck, bought on 12/6/93 at 34 and bought again on 4/1/94 at 29 3/4 as I routinely do when a stock already in my portfolio drops by 10% or so. I like to buy bargains. On the Friday before February 3, 1997 Merck closed at 90 5/8, so it is worth 278% and 316% of its cost, including the dividends. Merck also hit a new high the day of our meeting, closing at 99 5/8. It is our first triple.

Mark Pankin brought a "Summary of Annual Average Price Changes (No Dividends) of Beating the Dow Strategies and Market Averages." This shows how each strategy has worked from 1971 to 1996, and we spent some time talking about it. Our "standard" Beating the Dow strategy, by the book, produced an Average Annual Return of 15.0%, while the Dow Jones Industrials produced an Average Annual Return of 8.2%. Actually Mark's paper shows 13 different strategies and 4 market indexes, so we had a lot to talk about. You should have been there.

Mark also brought his 1996 Beating the Dow chart and results that I wrote about last month, and his 1997 Beating the Dow portfolio which includes International Paper, AT&T, General Motors, Chevron, and MMM.

John Boren brought his new Beating the Dow portfolios to "show and tell". He has three different portfolios, each a variation on the theme. One is "by the book", the other is the Motley Fool's Foolish Four Stocks and the third is the Equity Trust approach where a brokerage buys the stocks and puts them into a trust and the customer buys the trust. It will be interesting through the year to see how these similar approaches turn out. We spent some time talking about these, too.

Finally, Mark Pankin brought us a handout showing an option strategy using some of these Beating the Dow stocks. Basically Mark buys options that have a long time to run and sells options that have a short time to run. It quickly gets more complicated than that, so for more information join us at the meeting. Again, we will be following this strategy through the year to see how it compares to other variations.

Bull markets are a lot of fun, everybody can make a profit and all strategies can be great!

Thank you to Bob Lee, who has agreed to help me welcome people to our meetings. I need and appreciate the help.

Special *thank you* to Lorin Evans, our President, who again was there early to help us get our meeting off to a smooth start. This time we needed more chairs, and we got them, but Lorin is often super helpful and we appreciate it!

Again this month we had so much to talk about with our various Dow stock strategies that we had no time for the Fidelity Select mutual fund strategies, but we will get to those later.

If you have any questions or comments on this column or others of mine, you can put them on our TCS, on the StockSIG Online board. All comments are welcome!

StockSIG meets the 2nd Thursday of each month at 7:30 PM in the WAP office. ■

Welcome to Washington Apple Pi!

by Dave Ottalini

This page and a half is our way of saying thank you to all who have recently joined WAP and are hoping to get a little more information about your new club and what it has to offer. But please don't be offended if a few of our current members look over your shoulder while you're reading. It's allowed. We're all friends here.

This issue, I wanted to talk a little bit about why you joined Washington Apple Pi. You do know, don't you? Actually, the answers seem to be as varied as our members. WAP has what we call the "Welcome Committee"—a group of current members who call a cross section of new members and just say *thank you* for joining.

We've found over time that the folks we call are looking for information, help, support, you name it. New members basically want what we all want - to learn more about their computers and how to use them.

Welcome Committee member David Harris talked with new member Debby Goldberg awhile back. She wanted advice on FoxPro. Nancy Waddington asked about WAP's Explorer Service and the Annapolis Slice. Other topics included ClarisWorks, Intro to Mac tutorials and America Online. Delwyn Voss asked about selling his Power Mac and was told about the Classified Conference on the TCS.

The neat thing about the Pi—your Pi now—is that when you need answers, there is always someplace to find it. The Hotline, General Meetings, Tuesday Nights, SIG meetings, SLICE meetings, the TCS. We are, at our bedrock, a club whose members help members. That is really why we exist. WAP is non-profit. We do need your renewals to keep us going. *But* we exist to help you get the most out of your computer—whether it's a Mac, clone, Lisa, an Apple II or /// or Newton.

I asked our President, Lorin Evans about why it's so important to be a member of WAP if you own a Mac or other Apple OS computer. Here's what he told me:

Most people think of a Macintosh as a toaster—something that's a commodity you buy and plug in and

it works the first time. Macintosh's are very easy to use, but the reality is that it takes a little bit more than just plugging it in and turning it on.

It is a user group that is able to help you cross over from the person who merely acquires the machines and stumbles through it, to a knowledgeable user, comfortable with the machine and gets something from it more than initially apparent when you plug it in.

And here's what a member told me during a recent WAP Computer Show and Sale:

I read MacUser and MacWorld and MacHome but I don't always know how to interpret the information. It's a way to really learn and there's the sense of being in a club and a way to save a lot of money, really.

So you've joined a wonderful group of folks that will be there for you when you need them. And in return, we hope you'll be there for members when they need you. If you have some knowledge about desktop publishing or graphics, we need you. Are you a teacher willing to help work on some tutorials for us? We need you. Just interested in learning more about what the inside of a Mac looks like and how to do simple repairs? We need you. Got a couple of hours to help fold fliers at the office? We need you. Don't be shy now.

20th ANNIVERSARY

I mentioned last issue that WAP is looking to 1998 and our 20th anniversary. Whew! Hard to believe we've been around that long. We have, and you should be proud of the fact that you're now part of an organization with a history that goes back to the dawn of personal computing.

Doing some research recently, I came across my original "New Member Packet" when I joined in 1985. Included was a neat little article by Dave Morganstein and Bernie Urban about how WAP got started. We'll save the entire article for reprint later. But I wanted to share with you their comments about how WAP got started:

The Washington Apple Pi began in December of 1978 when a few recent purchasers of the Apple II microcomputer decided to sit down together to discuss how little they knew about the machine [an activity we have continued to do, ever since]. While some of these individuals knew a fair amount about computers in general, none were or could be experienced in equipment which was so new. Yet, there was an understanding that a users group could help all participants, even though each had their own interests and applications. The preliminary meetings were held in computer stores and libraries. A decision was made early on to collect useful facts into a newsletter, first

published in February of 1979, which became our Journal. Good fortune

resulted in an opportunity to use facilities at the George Washington University for a meeting place. GWU had a fairly central location, and a laboratory containing more than a half a dozen Apples, made available in a limited capacity to the group. By the end of 1979, the group had grown enormously to 110 members who continued to meet at the GWU location.

Funny but the reason they came together to begin with—to learn more about their computers—is basically the reason you joined, no?

Now here's another project we need some help with. Anyone interested in working on a History of the Pi from 1985 to 1998? We have copies of back journals and members who are still with us from that time. A little digging and a few interviews could give us a great article to put into our "20th Anniversary Edition" of the Journal—set for the Fall of 1998. Let me know if you're interested.

NEW MEMBER TIP OF THE MONTH

As a parent, we're always looking for ways to help us do a better job with our kids—especially concerning their use of computers and the Internet. I recently learned about a new publication called *The Parents Guide to the Information Superhighway: Rules & Tools for Families Online*. It was developed by The Children's Partnership, the National Urban League and the National PTA.

The document can be found on The Children's Partnership Web site at <http://www.childrenspartnership.org> or it can be ordered (cost is \$8) by writing to: Parents' Guide, 1460 4th Street, Suite 306, Santa Monica, CA 90401.

SICK MACS II

Tom Witte's article last month about what to do when you have a sick Mac was wonderful. But it was much too good to keep in that form, so I created a small pocket-sized version for you to use. Cut it out (or make a copy and do the same thing), glue it back-to-back and laminate it. Or just put it somewhere convenient in case you have a problem (see page 12). And remember our Tuesday Night sessions—where you can get a Pi Expert to help you diagnose and fix your Apple or Mac for just a donation to the club.

FINALLY

What would you like to see me discuss in this column? I can't promise this will be an every-issue event, but I would like to deal with subjects you as new members are interested in. Let me know. My e-mail is dave.ottalini@tcs.wap.org. ■

SICK MAC WHAT TO DO?

1) RUN APPLE'S DISK FIRST AID

—RUN IT WEEKLY IF POSSIBLE

IF THAT DOESN'T WORK THEN...

2) TURN OFF EXTENSIONS

—REBOOT AND PRESS DOWN ON SHIFT KEY
—IF NO PROBLEMS THEN YOU HAVE A BAD
EXTENSION IN YOUR SYSTEM FOLDER
—PULL OUT 2-3 AT A TIME TO FIND THE BAD ONE
—USE CONFLICT CATCHER OR SIMILAR TO HELP

IF THAT DOESN'T WORK THEN...

3) REBUILD YOUR DESKTOP

—REBOOT WHILE PRESSING OPTION AND
COMMAND KEYS DOWN AT THE SAME TIME
—A BETTER SOLUTION IS TO USE TECHTOOL
(FREE DOWNLOAD FROM THE TCS) TO DO THIS
—USING SYSTEM 7.5 OR LATER? REBUILD WITH
ALL EXTENSIONS OFF SAVE "EASY OPEN"

IF THAT DOESN'T WORK THEN...

4) DISCONNECT EVERYTHING...

—EXCEPT THE POWER CABLE
—TURN ON YOUR MAC AND LISTEN CAREFULLY
DO YOU HEAR THE START-UP CHIME?
DOES THE HARD DRIVE START UP WITH
THE "HAPPY MAC"?
—NOW POWER DOWN YOUR MACHINE AGAIN
—ADD ONE PERIPHERAL AT A TIME AND REBOOT
—IF THERE ARE PROBLEMS, IT MAY BE A BAD
PERIPHERAL

4) DISCONNECT EVERYTHING

(continued)

—CHECK FOR SCSI TERMINATION PROBLEMS:
—CHANGE PHYSICAL ORDER OF THE
CONNECTIONS
—MAKE SURE EACH DEVICE HAS OWN SCSI
NUMBER

IF THAT DOESN'T WORK THEN...

5) BRING IN THE HEAVY ARTILLERY

—USE NORTON UTILITIES OR MACTOOL TO
CORRECT DIRECTORY AND MEDIA PROBLEMS

IF THAT DOESN'T WORK THEN...

6) CHANGE YOUR BOOT DEVICE

—STARTUP WITH A FLOPPY, ZIP, CDROM, ETC.
—USE THE "STARTUP" CONTROL PANEL TO SET
—INSTALL CLEAN SYSTEM FOLDER ON
EXTERNAL DRIVE, RESTART AND SEE IF
PROBLEM CONTINUES

IF THAT DOESN'T WORK THEN...

7) REPLACE THE SYSTEM FOLDER

—IT'S CALLED DOING A "CLEAN INSTALL"
—ALSO TRY "ZAPPING" YOUR SYSTEM'S "PRAM"
: USE TECHTOOL TO DO THIS!

IF THAT DOESN'T WORK THEN...

8) CHECK:

—YOUR SYSTEM'S RAM—IT COULD BE BAD
—THE BATTERY ON YOUR MOTHER BOARD

—Tom Witte
(DGO '97)



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TCS Update

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FRIENDS, I HAVE an overdue announcement to make. If I may, I'd like to begin by summarizing an aspect of Washington Apple Pi history from my personal perspective. If you remember this story any differently, I encourage you to jog my memory and others' through discussion online on the TCS's Open Forum board: Conference 1, Board 28.

Prehistory of the TCS

In 1980 or thereabouts, Washington Apple Pi launched its first electronic bulletin board system for members to exchange information with other members, 24 hours a day. This system was named ABBS by its designer and programmer, Pi member Tom Warrick. It served well, and became quite popular among the minority of Pi members who actually owned modems back then. (Modems and BBS's, you may remember or imagine, were far more of a curiosity and a luxury than they are today.) All the same, in the right circles these luxury items were seen to play an important role in the future of personal communications and information management. The Pi's ABBS, running on a single Apple IIe with a 1200 bps modem and four 140K 5.25" floppy drives, rapidly gained popularity. The system was in use nearly 24 hours a day, serving one member at a time, as others waited in the wings, their modems busy redialing to get through.

In 1983, Washington Apple Pi Board of Directors set aside funding

to replace the ABBS with a larger system, able to support multiple lines at the same time. They appointed a standing committee to purchase or create a worthy successor to the system. This Telecommunications System Committee, or TCSC, surveyed the available technology and planned their work. The chairman of the TCSC, Leon H. Raesly, was appointed an office of Telecommunications System Operator, or TCSO. Together, the new committee purchased a commercial single-line BBS software package known as UBBS, and began to adapt this software to run on Corvus Omninet shared-disk networking hardware. They made hardware modifications as necessary, and in not too much time they had the new system up and running in prototype form.

History of the TCS

The new TCS, as it was called, comprised four separate lines, each an Apple IIe with a 2400 bps modem and limited storage. And at first, each system maintained its own separate "conference," or area of interest: one for computer-related discussion, one for buying and selling in classified ads, and one for local interest and hobbies. A fourth system was the most popular: it offered downloadable programs and files, from a dreamy ten-megabyte Sider hard disk. Together, these four systems helped to address the strong immediate demand, while work progressed on adapting the software

to support the sharing of resources across all systems.

By 1986, the four conferences had been combined, such that a single call to any one system could reach all four of the shared conferences. The TCS Committee remained very busy fine-tuning the complex interactions of the shared-disk methodology, as well as adding additional machines to support the ever-growing demand. A reward was announced for the imminent 100,000th call into the system. That call was placed by Andy Thomason and his brother Jon, ages 17 and 14.

When the Andy and I showed up at the Pi office to collect our prizes (two Pi T-shirts, some interesting disks from the popular Apple II "Disketeria," and a party with cake in honor of this milestone of the system) we were mesmerized. I, in particular, fancied myself somewhat of a programmer, and I came armed with a flurry of suggestions for how the system might be improved. The patient professionals at the office carefully explained to me the problems encountered in getting several machines with a "single-user operating system" to interact without trampling on each other's data. They showed me countless evidence that any new additions to the system tended to cause other features to break, and that any one feature breaking tended to cause the rest of the system to crash. They had good reasons for everything that didn't work, but they remained patient and polite with my needling anyway.

I returned from time to time after school and on weekends to hear more stories and more problems, and after a while I began to offer possible solutions. To a few people's surprise, some fraction of those solutions actually fit. Gradually, the seasoned programmers on the committee began entrusting me small portions of the system for

debugging and later allowed me to implement some new features I'd proposed. They even issued me a set of keys to the office. This teenager was hooked.

Pretty soon I became the technical lead on the TCS project, while Lee coordinated efforts and provided materials. I added searching features here and there, and I improved several subsystems. Piece by piece, I replaced most of the existing software with my own. I expanded the TCS's reach by incorporating Usenet newsgroups into a "conference 5," by setting up and modifying a separate commercial BBS package as a backstage player whose data the TCS would interpret. I cleared out room in the system and worked with Apple II folk hero Andy Nicholas (now at Apple) to tie in Andy's implementation of the zmodem file transfer protocol. Andy further tweaked and prodded the original communications software to support 9600 bps modems, and the crew added up to 140 MB of storage for downloadable files.

History of the Other TCS

But the TCS was becoming too large. Its Corvus shared-disk hardware was literally falling apart and becoming difficult to find in the aftermarket. We began building a new TCS from scratch, using incrementally improved and readily available hardware.

In April 1991, Paul Schlosser succeeded Lee Raesly as chairman of the TCS Committee, and under his leadership the crew led a fundraising drive and facilitated a successful transition from the old system to the new one. The new system ran on 14 Apple IIGS computers with 14400 bps modems, an AppleShare file server using a Mac IIfx with a gigabyte and a half of storage, and all-new software. The new system was in every way

larger, faster, more reliable, easier to use, and simpler to maintain. It was designed to be a one-to-one replacement of the old system, while providing the foundation for a series of grandiose but not widely-discussed plans for even more enhancements. Most importantly, it was more modular than the old system, allowing for people other than myself to be able to add pieces to the system without accidentally causing the rest of it to break.

Many of the originally planned enhancements to this new system never came to light. I had grown up and taken on college and business responsibilities, and was finding increasingly difficult the ability to create new TCS projects that were intriguing and compelling on my own. I abandoned most of my original plans in favor of something that I thought would soon have more immediate value to Pi members, and which might once again pique their interests.

History of the "TCS/IP"

Throughout 1994 I had long discussions with the crew on the prospects of building onto the TCS using TCP/IP Internet tools which were becoming popular and ubiquitous. The idea was very similar to what would in 1996 grab the attention of the corporate world as a private "intranet." By February, 1995, we had refined our thinking and entered into the notion of offering TCS Explorer Service. We hoped to find interest and time for a team of folks to gradually incorporate those intranet features in as a graphical interface to the TCS.

After four years as TCSO, Paul Schlosser stepped back down to the normal committee position he'd held for ten years. He had just completed the difficult move of the TCS equipment from Bethesda to Rockville, and he wanted to return to a less prominent role among the

crew. I stepped up to become TCSO, with hesitation and after some amount of prodding from the crew. Frankly, I'd been enjoying being just a technical guy and leaving day-to-day business to someone else. But just as frankly, I'd given Paul enough heartburn in the TCS rewrite and transition, and it wouldn't have been fair to do the same to anyone else in the planning, fundraising, and rapid deployment of TCS Explorer Service. So I assumed both the business and technical roles for a while, with ample support from the crew, from Pi leadership, and from the enthusiasm of TCS Explorer Service "pioneer" participants.

One advantage of my dual role is that it helped us to keep the business execution of the Explorer project in tight coordination with the flurry of technical challenges and adjustments. One disadvantage is that it limited our ability to have fun and draw technical expertise from other people, my primary original goal. But we got the first phase done, and we met our commitments to Pi members. Very shortly thereafter I was hired into a full-time job with a leading online service. Since then, with regard to the original vision of a next-generation TCS, we've made

Three new SIGs
starting soon

Genealogy
America Online
Desktop Publishing

See further announcements
in this journal or check
with the office.

headway in token amounts. We've implemented one-touch searching and downloading of files from the TCS's four gigabytes of online files. And we've made progress in other areas which were requested after the service came online: simplified e-mail and text-only web browsing for our TCS Classic Service subscribers, and space for personal web "vanity pages."

Enough History Already

The Pi's teenage programmer is now 26. My job keeps me very busy, and fulfills my technical interests. My friendships, history, and childhood with the Pi all deserve continued attention. And on top of all that I'll be married this August, and may even at some point leave the D.C. area. I've stepped down as the TCSO in response to these responsibilities, and in respect of the continued needs of the Pi's active and wonderful online community.

**Ladies and Gentlemen,
Please Welcome**

Nancy Seferian has nobly stepped up to the post of TCSO. Nancy has been a top-notch contributor and supporter of the TCS Committee since 1987. She's the brains and the talent behind the TCS penguin. She brings to the office a refreshing and long-overdue change: she knows and values the TCS's community over and above its technical details. With Nancy's superb leadership and other special skills, and with Paul, myself, and the other crew members continuing our work in the trenches, I believe you'll agree that the Pi's online community is in a great position to continue to thrive, to entertain and to educate its hundreds of participating members. Please join me in welcoming and in thanking Nancy Seferian, Washington Apple Pi's esteemed TCSO. ■

An Interview with Stuart Bonwit, WAP Member at Large

by Nancy Seferian

IF YOU'VE BEEN to the General Meeting where members showed their animation and QuickTime creations, or to a QuickTime SIG meeting, or logged on to the TCS or been to a WAP Garage Sale you've probably met Stuart Bonwit. His interests range from creating animations, one of his intense interests, to photography, opera, railways and the interest which we in WAP are eternally grateful for: his Macintosh computer.



And, if you've logged on to the WAP TCS, Washington Apple Pi's electronic bulletin board system, you might even have seen some of Stuart's ASCII handiwork and photography. He is Sysop of the Pets and Animals Board on Conference 1. All the Sysops create their own

Welcome Bulletin, but it has to be created using only ASCII text, and

Conf. 1 (<1-32> or A/C/G/H/L/O/Q/R/W/X/Y/Z/?): 19 - Pets and Animals

Pets and Animals

**** *
This board is for the discussion of companions, generally those with whiskers, tails, scales, or beaks. The board SysOp is Stuart Bonwit.

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PP
PPP
P PP
PP EEEE S
P PEEEEETTS A NN DD
P E EEEEE T S AAA NNN DD
P E T S A A NN DD
P E T S
P E T S
P E T S
PETS AND ANIMALS
    
```

Figure 1. Stuart's Welcome Bulletin for the Pets and Animals Board on the TCS



Figure 2. Stuart's dog, Tommy, of TCS fame

Stuart's creation is a delight (see figure 1). If you've ever tried to draw a picture using only typewriter symbols and characters of the alphabet, you know what I'm talking about. Since the discussion on Stuart's board is often about pets, you may also have seen a sample of Stuart's photography when he uploaded a picture of his dog, Tommy to the File Transfer area after a recent pet discussion. (See figure 2.)

Stuart told me that the first electronic bulletin board system he ever logged on to was an Atari BBS run by the Atari users group he belonged to. Everyone there owned the spectacularly speedy 300 baud modems, "...which allowed you to actually talk (write) to other people of like interests." He was also active on the Johns Hopkins BBS where he demoed use of the 300 baud electronic bulletin board there which was almost as fast as you can read.

I met Stuart at his house for this interview and was tickled to have him point out that his family lays claim to "his" and "hers" computers and "his" and "hers" computer rooms, Stuart being in possession of the Mac and Elaine, his wife, opting for an IBM (Figure 3). When he was

discussing his three favorite URLs with me and explaining that they all relate to weather, he explained that every morning he checks on the weather in our area, downloads the satellite picture of the local weather and sends it to Elaine, whose computer is in the next room just opposite Stuart's

on the other side of the wall. Elaine then prints out the weather picture on her printer since her printer can print in color, while Stuart's black, white and grayscale printer won't show the weather colors. What a team, and they have been for over 50 years.

Stuart's profession before he retired was electronic engineering; and before he got his first computer, one of his favorite electronic devices was his Friden calculator. It could

produce millions of columns and, wonder of wonders, "could even calculate square roots." His favorite trick with it, however, was to make it play the "Friden March", a feat achieved by entering the directions for a particular calculation. When the calculator performed the calculation task the sound produced while it clicked away was exactly like a military march.

Stuart's first computer experience in the '50s was with a small IBM 1401 mainframe which performed his engineering calculations and produced punch cards. Later he used a much bigger mainframe at the Johns Hopkins Applied Physics Laboratory. He bought his first computer, an Atari, in the early '80s in hopes of creating animation. It was a disappointing experience because of the resolution (300 x 200) and colors (only 16). It was too coarse and the software too crude, but it worked in a limited fashion.

One of the various interests pursued by Stuart since the early '40s has been motion picture photography. He has used 8mm and 16mm cameras to produce



Figure 3. The Bonwits have "his" and "her" computers.

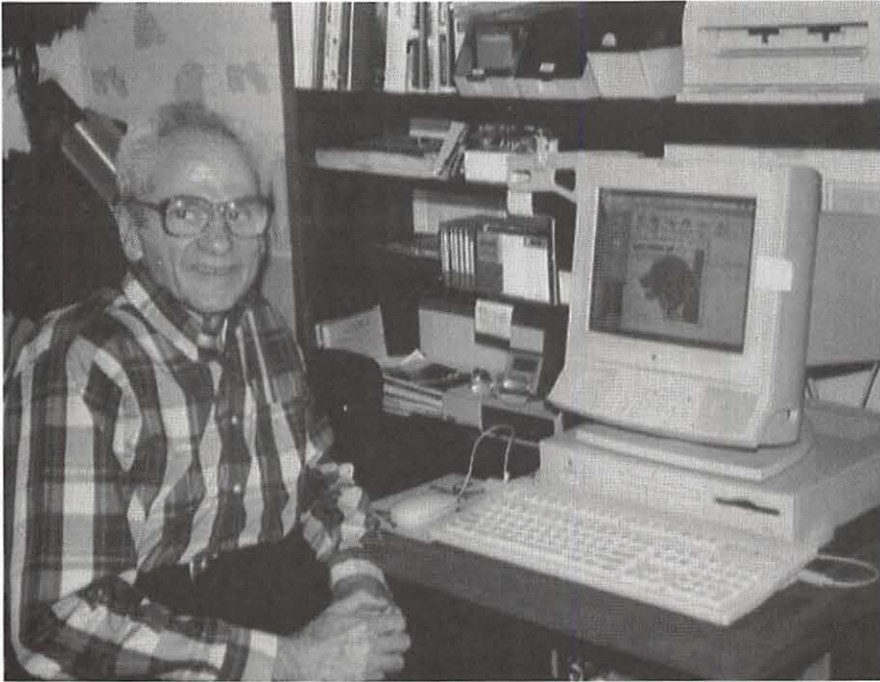


Figure 4. Stuart at his computer

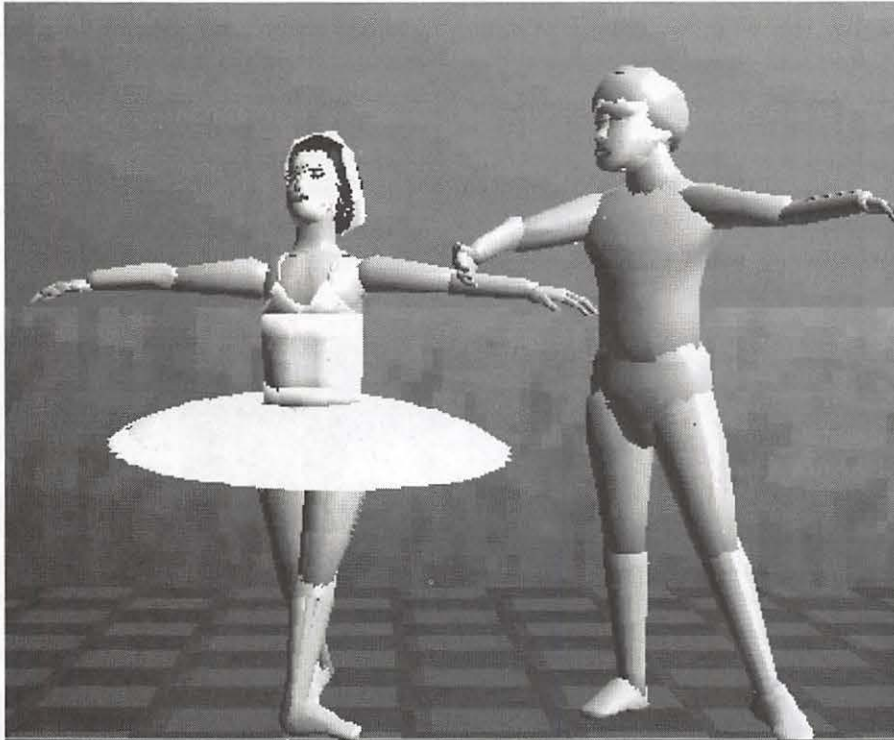


Figure 5. Frame from Stuart's second animation

entertainment films of stories, skits and animations. His cameras always had a single frame release so he could create animations,

another of his main interests.

The film club he belonged to even made a 17 minute movie which took place at the early Dulles

Airport. All the club members were professionals in various fields with film making as a hobby. There was a writer who wrote the script, a hair dresser who created the hair styles, a sound man, some actors from a little theatre group, and Stuart was the director. They had the cooperation of the airport management who blocked off an area for their filming and even made a scripted announcement over the public announcement system for them—all things that seem impossible to imagine today in the busy airline terminal.

Four years ago a friend showed him a Quadra and, "My eyes popped out of my head when I saw those millions of colors," he said. He was inspired by this experience to buy his present Quadra 660AV in order to continue creating his animations. "But just between you and me and the gatepost I really can't tell the difference between millions of colors and thousands," he admitted to me, smiling. His Quadra has 640 x 480 resolution, 24 MB RAM, and a 240 MB hard drive. Syquest and Zip drives are used for his backup procedure. He is presently running out of space and longing for more speed than his current machine can deliver. He is dreaming about having input and output video at full broadcast quality (30 frames a second). (See Figure 4.)

Stuart joined Washington Apple Pi before buying his computer, in order to become familiar with Macintoshes. One of the first SIGs he attended was the QuickTime SIG where Ambrose Lao was demonstrating QuickTime with his Quadra 960. Stuart is presently the chairperson of the QuickTime SIG.

You have probably seen Stuart's first short animation of the Swan Lake Ballet if you've attended the QuickTime SIG, the General Meeting or even the Garage Sale

where he has generously demonstrated animation techniques for us. This first effort took him over a year to create. He is presently working on a second one of *Sleeping Beauty* (Figure 5).

Stuart also belongs to the Humor Club which meets monthly to tell jokes to each other. He has the advantage of profiting from his forays to the joke areas on the Internet. Stuart is also an opera fan, subscribes to the Washington Opera each season and travels to New York two times each year for the opera. He is a railway buff and has taken many rail fan trips and has made the railroad the subject of one of his movies.

And as if he needed further activities to become involved with, he also finds time to tutor adults working to receive their GED in math. ■

Favorite URLs:

Stuart has kept his own version of bookmarks or URLs and has generously shared them with TCS users by uploading them to the File Transfer area. This file is a model of organization. The URLs are organized by category alphabetically, show wide-ranging interests and contain the date he first visited the Web site.

“The three URLs (bookmarks) that I use practically every day are...links from TV Channel 4’s Weathernet (<http://wxnet4.nbc4.com>)”:

For graphical four day weather forecast:

<http://www.intellicast.com/weather/dca>

For DC-east central US radar image:

<http://www.intellicast.com/weather/dca/radar/>

For US radar image:

<http://www.intellicast.com/weather/usa/radsum>

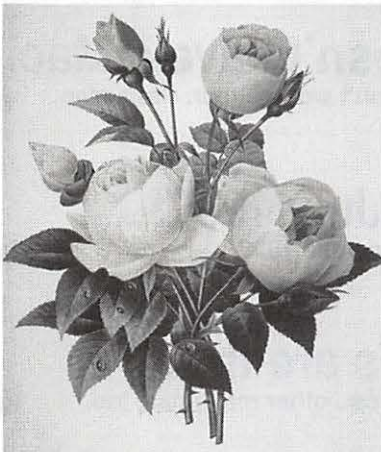
Favorite Applications:

Micromedia Swivel 3D Pro (for modeling and animation), *Adobe Premiere* (for making movies, assembling video clips and adding sound and special video effects), and *Adobe Photo Deluxe* (for manipulating pictures)

PhotoEFFECT
Quickstep

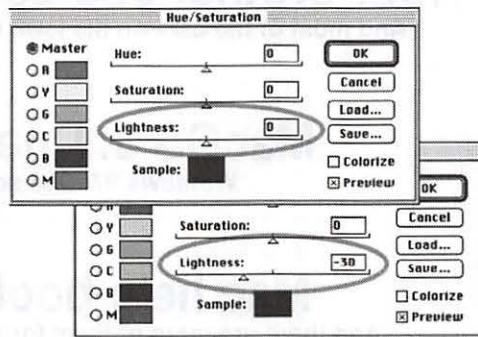
Making a Shadow in Photoshop

Note: Shadows are rarely black or gray. They keep the color of the object they fall upon.



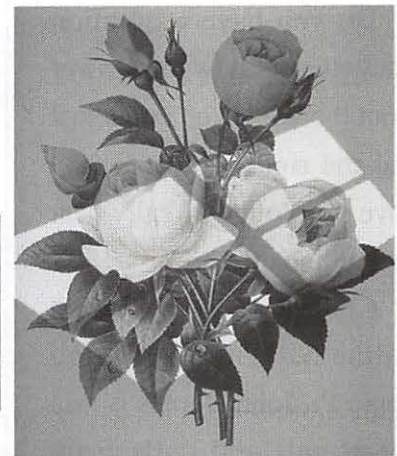
1

Open the image and make a selection of the area you wish to be in shadow.



2

Command-U to open the Hue and Saturation control Box. Move the Lightness slider to the left.



3

If you wish you may feather the selection before you choose Command-U.

Note: The shadow area here is larger than the area of sunlight >

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NEW SPECIAL INTEREST GROUPS STARTING UP

Genealogy SIG

Have an interest in Genealogy? Want to trace your roots? Come join the first meeting of the Genealogy SIG. This SIG will focus on the what, when, where and how of tracing your genealogy as well as the best ways to use your computer to track your finds.

The first meeting will be held on Sept. 9 from 10 am to noon at the Washington Apple Pi office.

America Online SIG

Do you have a question that you just know the answer is out there—if you could just find the right person to ask. Have you found a really neat area online to share?

Come join the America Online SIG at Washington Apple Pi. John Barnes is taking e-mail and calls from members interested in starting an AOL SIG. Please contact him via e-mail at JDBarnes@aol.com or in the evening at 301/652-0667.

“Take No Prisoners:” Suggested Apple Ads

by Lawrence I. Charters

ELECTRIC KNIFE, the Web persona of the Mac the Knife gossip column in *MacWeek* (<http://www.zdnet.com/macweek/mactheknife/>), recently had a series of small, “take no prisoners” advertisements offered as suggestions for Apple. The following are submitted as additional suggestions. As such, note that Apple Computer, Inc., has nothing to do with them, and is not responsible for these faux ads in any way. However, I wouldn’t mind seeing them plastered across the *Wall Street Journal*...

For the original Mac the Knife entries, see http://www.zdnet.com/macweek/mactheknife/art_photo/photos_970225.html

You can run MacOS.
And Windows 95. And Windows 3.1. And UNIX. Only on a Mac. 

Macs can run the other guy’s software.
Or they can run something better. Get a Mac. 

Your brother Joe doesn’t have a Mac.
And most of the cars on his lawn don’t work, either. Get a Mac. 

MacOS 8: Due July 1997.
Windows 97: Due sometime 1998. 

Mac help books are thin.
And there are more of them for those other machines, too. 

Created on a 10 year old Mac.
What can you do on a ten year old PC? 

Macs know about the Year 2000.
Just think: your work can span centuries. Correctly. 

1987 Macs work with 1997 software.

Macs: built to last. And work. And play.



Stroll the Internet. Publish a book.

Without asking your kids for help. Get a Mac.



Why settle for "Mac-like?"

Experience the real thing. Leave imitation for comics.



Your friend got the other brand.

But your Mac is actually working.



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The Desktop Publishing SIG of Washington Apple Pi will be starting up again in September.

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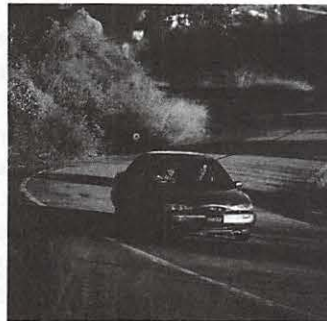
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EK! mouseless!

A 12 Step program for the mice dependent

© Mary Keene 1997

MOUSELESS! A word that strikes terror in the hearts of those who are mice dependent. For those who don't like mice, it's not a big deal. For those who are excellent typists and memorize all the keyboard commands, it's not a real big deal. If the *only* input device you have is a keyboard, you are not the greatest typist and you have not memorized very many keyboard commands, it causes total, complete panic and paralysis. Have you ever checked to see how many commands cannot be executed with a keyboard?

It was ironic really. I kept up a running battle with Mouse because the cord was always in the way or

catching on something. My computer desk is so mouse hostile, I had to get an extra long ADB cord which helped but still didn't resolve all the problems. Now that Mouse had a terminal ailment, I realized it had been my best friend—except when the doohickey got stuck executing a command and held my system hostage, forcing a restart.

Input devices

I took some deep breaths and reached for the nearest mail order catalog to see what replacements were available. As long as Mouse was working, frequent cussing seemed to create a reasonable coexistence between us; there were so many other things I wanted worse than a mouse. Based on our prior arguments, I was not exactly happy about replacing Mouse with a plain vanilla mouse but in the interest of conserving cash, I could do that—until I found out that a plain vanilla Apple mouse cost a lot more than I thought. I decided to explore the other options available.

I had tried a "GlidePoint" once and almost went crazy because it wouldn't do what I wanted—I also had a very difficult time staying oriented with it. (Looking up to see if it worked and back down to find out why not, was very disorienting for me.) A friend of mine had a "Turbo Mouse" that he really liked. He just got the new one and loaned me his old one to test drive. As I had suspected, the Turbo Mouse was too large for my hand causing my wrist and fingers to hurt.

The "Trackman Marble" looked like it might work better than the turbo mouse because of the different muscles and fingers the marble used and the smaller size of the marble. There was a "Marble" connected to a computer at one of the stores. I tried it out and it seemed to be a possibility but when I got it home and flat on the desk, it caused a lot of the same discomfort as the Turbo Mouse. Another possible problem with it was that it could only be used with the right hand. That was a major con for me. I like ambidextrous input devices even though I am not scheduled to break any more wrists or arms. Ambidextrous input devices are my sacrificial offerings to the gods against that possibility. Ambidextrous devices can also be used to force a lazy brain to go into Right Brain (creative) mode.

I was down to 2 classes of devices—a mouse of some type with its attendant cord problems or a graphics tablet. I am not an artist, even though I have delusions of aspiring to that title some day—so the somewhat higher price of the tablet couldn't be justified and whatever I bought would have to be usable as the only device for both Elmer and me. I talked to some Pi members about the graphic tablets and liked what I heard so I called the computer store to see if they had one hooked up I could try.

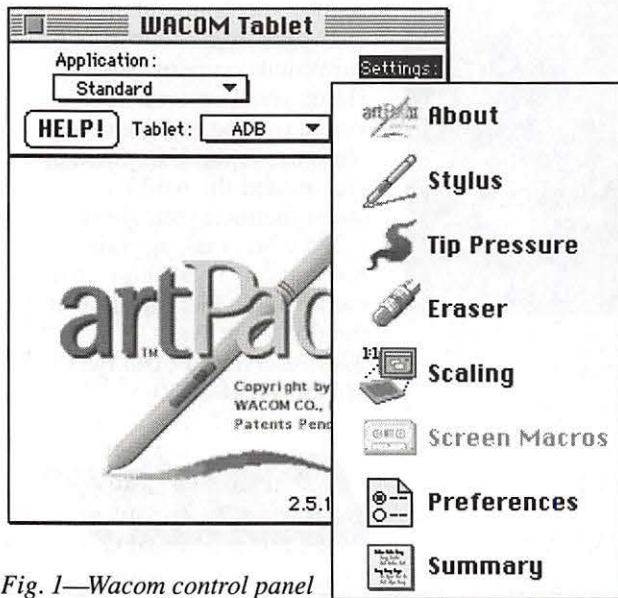


Fig. 1—Wacom control panel

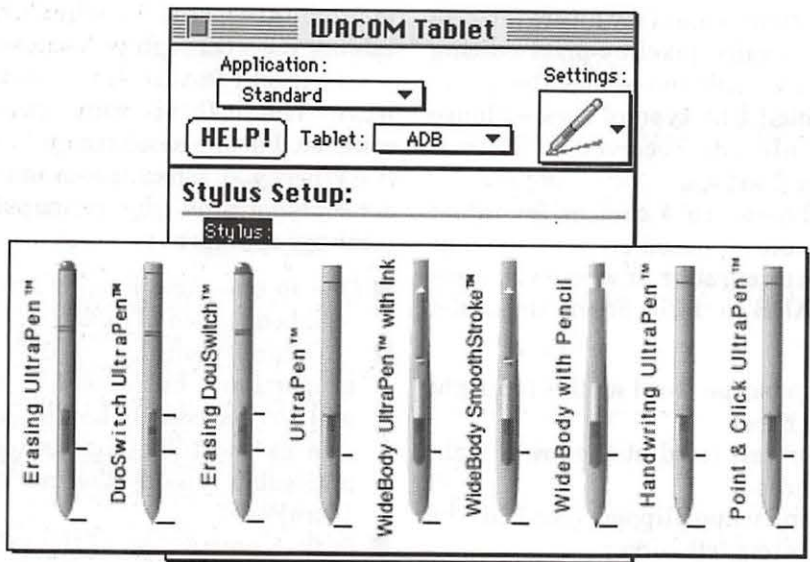


Fig. 2—Pen menu

On the phone they said they did but when I got there, that computer had been sold and they “didn’t have enough time or help to install a tablet and software.” I explained my problem and asked when they thought it would be connected to a computer. (I had used a corded light pen briefly at a few work sites and I hated them, so initially, I was wary about the tablets. I also have a koala pad for my A2e that I never made friends with.) They weren’t sure when they would get to it, but finally (after a **lot** of persistence on my part), the saleslady said they had a 30-day return policy. That’s all I needed to hear.

I got the ArtPad II based on favorable information about its pen and the price differences in the available tablets. I brought it home and proceeded to “work it out.” The information I had received previously about this device was very accurate. It **can** be used for any and all of a mouse’s functions. It is much easier on my wrists than mice and track balls, rarely disorienting or frustrating after the initial hour or two of use and button programming.

Installation, manuals and initial use

Installation was a breeze, open the box, take out the pieces, connect the ADB cord to the CPU or the keyboard, connect a mouse or another ADB device to the pass through port on the tablet (optional), turn on the computer and you now have a tablet with the same behavior as a mouse.

It was at this point that some strange things happened between my hands and brain. My brain knew how to use a mouse. It even put up with the mouse’s idiosyncrasies with only mild annoyance. But it didn’t know how to translate what it knew about mice, what it knew about pens and pencils, and integrate all that with using a computer. Pens, pencils and computers were all different animals. I tend to delegate every possible task to muscle memory. Using a pen in mouse-mode wasn’t in my muscle memory bank. Bewildered and disoriented, I looked in the manual for ways to tame the beast (Brain, of course).

The manual was very helpful. It started out by acknowledging the

inherent impatient impulsiveness of Mac users and gave a very minimal list of things to do before using the tablet. That was the route I had taken, naturally. When I went back to the manual, there was a lot of information detailing how mice perceive and map the screen. It explained that the tablet had many ways to map the screen and the user could choose which he wanted to use and could also switch choices at will. The tablet came with software but you only had to install the software if you wanted to use the options. To use ArtPad II in mouse mode, nothing was required.

I installed the software and explored the various options. As I selected settings that were more tablet-like (versus mouse-like), the “pen” became more pen-like while still retaining all the helpful characteristics of mice. The lack of a mouse cord, was a huge improvement. The fact that the pen was extremely light and comfortable to hold was a plus. Not hunting for the cursor, rather finding it where I placed it on the tablet, was another plus. The integration between hand and cursor was a joy.

I resolved not to use anything but the tablet for everything I did to really test it. A Pi member had traded me his extra mouse—Fang, an attack mouse—for some extra books I had, so I was no longer mouseless. Consequently, I now had a choice. The more I used the tablet, the more I liked it. I purposely avoided using the copy of Dabbler2 bundled with the tablet because I was trying to keep the issues clear and separate—would the tablet substitute for a mouse in all instances or not. The first few days, my hand kept reflexively reaching for a mouse. It almost felt like the mouse was trying to take over my hand and force it to put the pen down. It was a real weird sensation. (That’s what happens when you rely

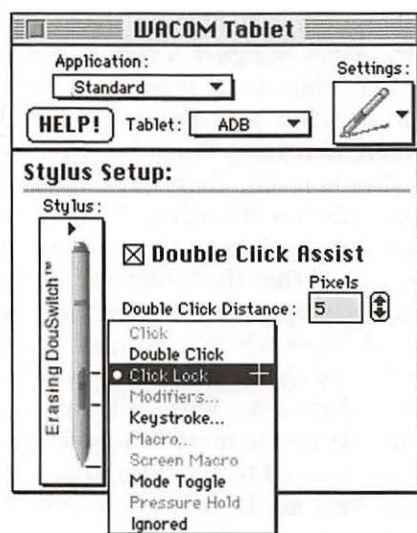


Fig. 3—Stylus settings

on muscle memory.)

Another weird issue, which still plagues me at times, is the “awkwardness” I feel switching between the keyboard and the pen when editing copy. My hand craves the “convenience” of a mouse at that time. Picking up the pen, adjusting its position in my hand and then putting it down again is not as elegant as simply covering the mouse, positioning and clicking.

Initially, the “thin” point on the UltraPen felt so fragile, I was afraid of breaking it. I had already examined it and determined that it was pretty rugged and durable so this feeling was an illusion versus a fact. (It felt a lot like I did the first time I tried wearing 4 inch spike heels.) To get around this sensation, I found that I could use the “eraser” end instead and it felt “safer” while I got used to the pen and tablet.

Settings and Features

I set the control panel to ultra light pressure to avoid excess “clenching” and the resultant hand fatigue. (I have a tendency to strangle pens and pencils.) I also set the “hot spot” relatively small (5 pixels) so I could learn to precisely control the pen and test its relative

sensitivity. One of my future projects will require pixel-by-pixel editing and I wanted to see how the tablet handled this type of task—Mouse had already received a “D to C minus” rating.

There are 4 choices for tablet orientation based on your monitor type, orientation or where you want the ADB cord (fig. 6b) on the tablet to be:

- landscape (cord at the top right corner)
- portrait (cord at the lower right corner)
- landscape flipped (cord at the bottom left corner)
- portrait flipped (cord at the top left corner).

There are many choices to make in the “scaling” (mapping) menus. (figs. 6a,b,c) You can choose to scale the entire surface of the tablet with the entire screen area, or to map the entire surface of the tablet with a part of the screen area. If you select “portion,” you must then choose what portion of the screen you want to use. This feature is very helpful for precision work on high resolution images.

Another time its comes in handy is if you want to touch up a tiny precise detail. By mapping the tablet to that area only, you can’t mess up the rest of the picture unless you switch to a mouse or change the scale setting. If you want to create some math problems for your children to practice with, you could put a tutorial problem on the screen, map out a practice area and you now have an interactive teaching tool. (Be sure to take the mouse with you.)

If you select “portion of display,” the tablet and pen is used for all work in that portion. To access and control any area not included in the tablet sector, i.e., menu bars, use a mouse or you can set one of the pen’s three “buttons” to toggle between pen-like movements and mouse-like

movements. This is where the tablet’s pass through port becomes a very useful feature since you can have the tablet and mouse connected at the same time.

When you select the tablet-to-screen constraints (fig. 6c), mapping (scaling) options are:

- One to one—one inch of screen equals one inch of tablet
- Proportional—scale is proportional but screen image will not necessarily be the same size as the tablet image (only noticeable if using the marking UltraPens)
- To fit—entire area of the tablet maps (scales) to the entire area of the screen regardless of what size monitor you are using.
- Relative—pen positions and moves the pointer the same way a mouse does (yes, you do have to lift and reposition the pen with this setting. Yes, it got really weird trying to tell my brain that a pen needs to lift and come down because I ran out of tablet or that I need to stroke the tablet with the pen to reposition it where I want it to go. Brain keeps coming back with “DOES NOT COMPUTE” (pun intended : >>) <<grin>>.

If you have more than one

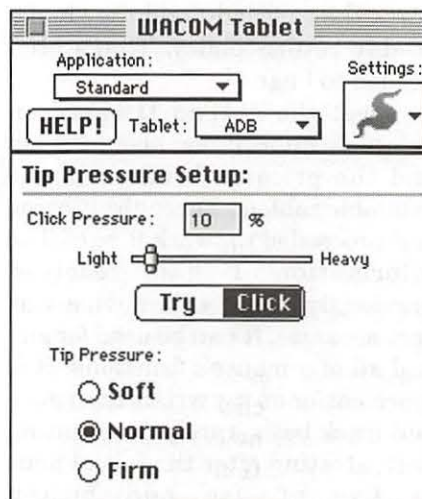


Fig. 4—Tip pressure

monitor, you configure each monitor independently. You don't have to use the same settings on each monitor but unless you have surgically separated left and right brain hemispheres or you want to have an instant nervous breakdown, I recommend using the same or very similar settings for all monitors, at least initially. Trust me on this one! (If you want to take out a rival real fast, set each monitor to opposite settings, say nothing. Program 911 into phone memory and ask him (her) for help.)

Pens and Pucks

Have I got a pen for you! (fig. 2)

■ **Point and click UltraPen** is used primarily as a pointing device. Non-pressure sensitive, it "clicks" when you press it up and down.

■ **Erasing UltraPen with DuoSwitch** is designed with more precision and flexibility—a pressure sensitive pen (all pressure sensitive pens have 256 pressure levels) for use in applications that support an all purpose tool for drawing, erasing, feathering and general mousing. Additionally the pen has a rocking side-switch (2 buttons) which is programmable. You can even choose different programmed functions for different applications if you want to. The "eraser" is programmable either as a pressure sensitive eraser, a regular eraser or a third "function" button. The eraser has many additional setting options:

■ **context aware**—default setting. ArtPad II automatically senses whether the screen pointer is over an object that can be erased. When it "sees" an "erasable cursor," the eraser will delete the selected item; if it is a non-erasable item, the eraser operates in mouse mode, *i.e.*, select, double click, etc. Can be used in both eraser aware and non-eraser aware applications.

■ **eraser aware**—select if you will

use in eraser aware applications only, *i.e.*, paint and draw applications. (fig. 5a)

■ **keystroke**—simulates keyboard keys or keystroke combinations; used for keyboard commands or macro type functions (fig. 5b)

■ **modifiers**—assigns a simulation of any combination of "Shift, Option, Command or control" modifier keys (fig. 5b)

■ **macro**—runs macros created with third party software (fig. 5a)

■ **"click" pressure**—adjusts the

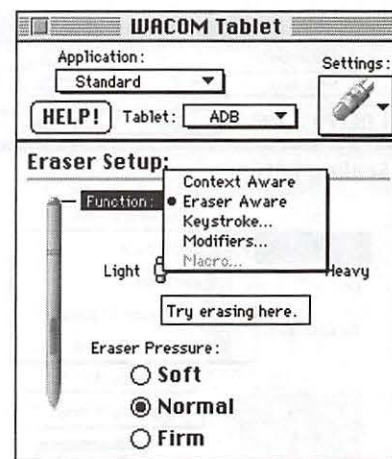


Fig. 5a—Eraser settings

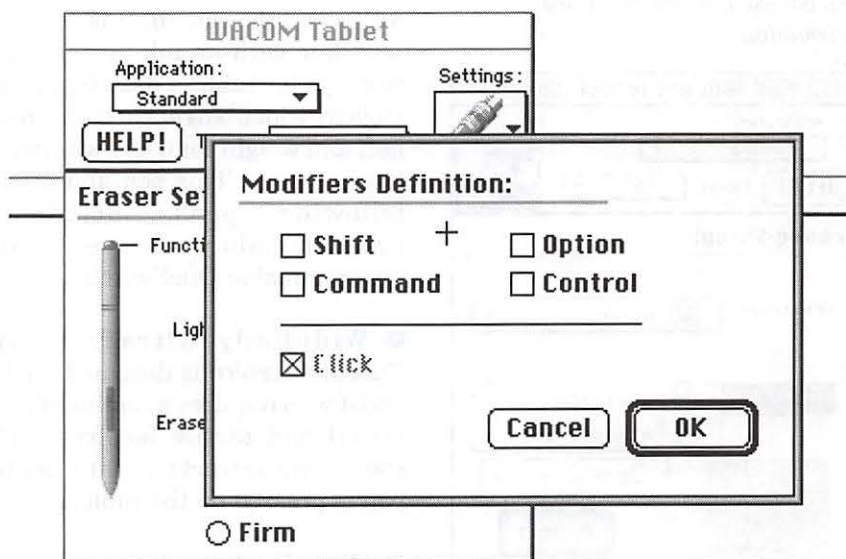


Fig. 5b—Eraser Menu—Keystroke Options

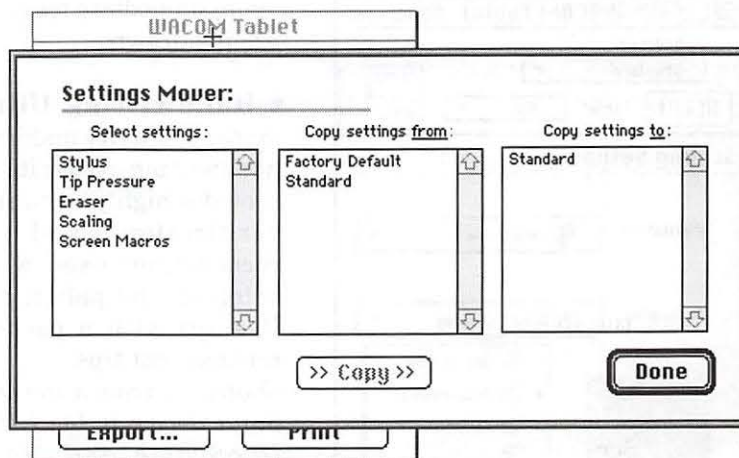


Fig. 5c—Eraser Menu—Modifier Settings

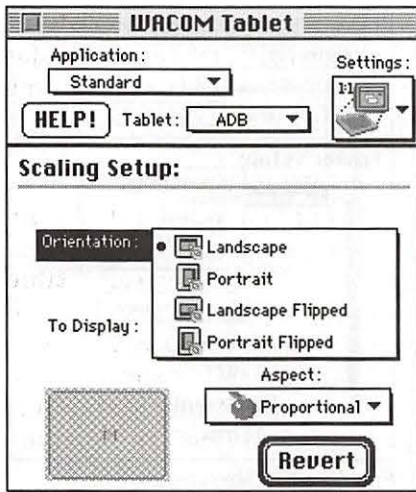


Fig. 6a—Scaling menu—Tablet Orientation

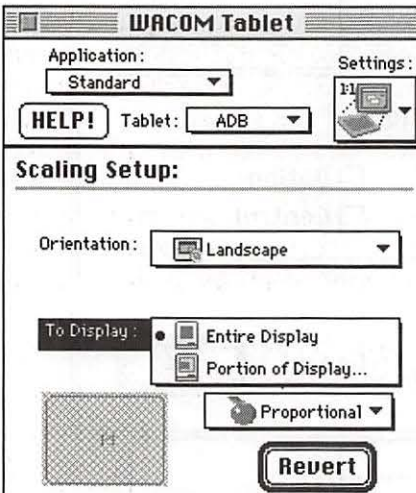


Fig. 6b—Scaling menu—Display options

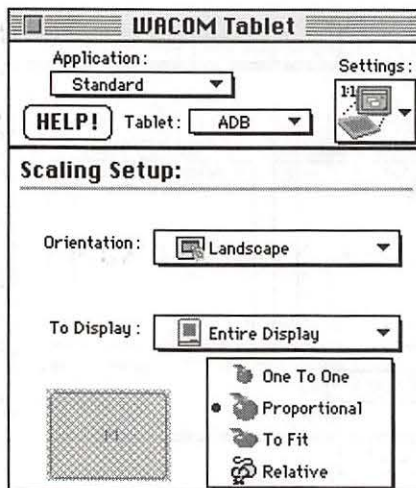


Fig. 6b—Scaling menu—Aspect options

amount of pressure required to make a selection (click on a selection) with the eraser. There is a test box to try out the setting. (fig. 5a)

■ pressure sensitivity—adjusts the amount of pressure used in eraser mode (or in feathering edges in a draw/paint application). (fig. 5a) *NOTE: When using the context-aware option, screen pointers change shape to indicate eraser mode is in use.*

■ **WideBody UltraPen with ink** gives immediate feedback on what you are drawing at the pen tip as well as on the screen. It is pressure sensitive with an inking cartridge, two tips for inkless drawing, and a slightly wider barrel with a bit more heft and weight for users who prefer heavier pens. This pen and all the following pens include a programmable eraser and programmable DuoSwitch.

■ **WideBody UltraPen with SmoothStroke** is designed for the artist who requires a combination of visual and tactile feedback. The special tip retracts slightly as the pen is pressed on the tablet.

■ **WideBody with pencil** is pressure sensitive, wide-bodied and works just like a mechanical pencil giving immediate feedback on what is being drawn.

■ **Handwriting UltraPen** has extra sensitivity making it ideal for handwriting recognition software; provides highly accurate signature verification and character recognition; used with a lot of notebook and palmtop computers. It ships with a pocket clip and replacement tips.

(Note: Wacom's description. My input device is the UltraPen with DuoSwitch and eraser. All of Wacom's statements regarding that model, I found to be accurate.)

In case you don't like any of these options and you are using the 6 x 8 ArtPad II, you can also use 4 and 16 button pucks which are ergonomically designed for precision control and ease of use. Pucks, which can precisely trace and digitize drawings are very popular for CAD work. They, too, are batteryless and cordless making them completely flexible at the same time it permits a comfortable hand position.

With all tablets, you are not chained to a desk or flat surface. Your only tether is the length of the ADB connection to the CPU. Since the tablet is about the same weight as an equivalent sized clipboard and at least that rigid, you can use the tablet in any position that is comfortable for you. If using the "marking" pens, you don't need access to your screen until you are ready to edit your drawing. Each button on the puck is programmable, the 16 button version is only used on tablets 12 x 12 or larger.

Any of the pens that actually mark are used with an attached mylar overlay (remember magic slates?) when using the pencil or ink options. Actually, the pens are accurate when used with any nonmetallic material up to 1/8 inch thick, between the pen and the tablet. Anything thicker than that and the tablet may respond but the pen's precision and reliability fall off. Tablets come in several sizes:

- 6 x 8 ADB
- 12 x 12 serial
- 12 x 18 serial
- 12 x 18 with electrostatic mat (mat has "static cling" so items to be traced don't shift position while being traced).
- 18 x 25 serial.

How it all works

The tablet physically carries all the circuitry and "magic" required



to make the device work as designed. A simple analogy of how the tablet works would be to think of the electric outlets in your house. Electric current is always present at the outlet (provided you pay the electric bill). When you plug an appliance into the outlet, electricity becomes available to the appliance. When the appliance is turned on, it does something. When it is turned off, it goes back to a nonfunctional but available status. Unplugged it is both nonfunctional and non-available.

Translation for the technically-oriented: the tablet is connected by ADB or serial cord to the CPU which is connected to an electric outlet. When the CPU is turned on, electricity is available to the computer and tablet which now has oscillating radio waves present. When the pen comes into the radio wave range, it is energized and performs its designated function. Since the pen derives its energy from the radio waves, it needs no batteries and is feather light in weight. As a result, the average ballpoint pen weighs more than most UltraPens. (For geeks and techies—it uses “tank circuit technology.”) Depending on the sensitivity rate and “hot spot” size you have selected, it isn’t even necessary to actually touch the tablet all the time, merely get in range and point at the tablet.

If you want to assign a lot of functions to the programmable buttons and eraser, you can tap the pen twice to double click instead of programming the DuoSwitch or eraser to perform double clicks. If you don’t want to remember a lot of “commands,” simply tap twice for a double-click instead of programming a button. You can program the buttons for select and drag or you can tap and drag. This leaves you three buttons that can be programmed for more complex

tasks. You’re not limited to one action. You can program all the buttons for tasks that can’t be done by tap (selecting), tap-tap (double-click), or tap and drag. When you add the available modifier keys to a tap or click, you could program the tablet so the use of menu bars is rare.

General Observations

Once I got the tablet configured to a proportional screen relationship, almost all my reservations about it dissolved. It is so very precise and accurate, making it a real partner to Mac and me. The weight, shape and feel are very comfortable and “natural feeling.” Frequently, I forget it is an input device; it feels more like it’s part of my hand.

Remember the old days when pen and pencils and occasionally phones and typewriters were used to conduct most tasks? Remember how you would keep your pen or pencil entwined in your fingers while you did most things, putting it down only to type long passages? That’s how my UltraPen spends its time. When I am switching frequently between typing, editing and formatting, I suddenly discover that typing seems to be a bit slower or more awkward for some reason. A quick look confirms the UltraPen is still in my right hand slowing down my typing. Occasionally, I forget and start to “write” with the

UltraPen. On rare occasions when I am using a ballpoint pen, I head for the tablet but catch myself in time to pick up the UltraPen.

Responsiveness

It is phenomenal in playing solitaire games that have time penalties. The reaction time between “click and done” is much faster than with a mouse. The CPU, UltraPen and my hand make a deadly solitaire triumvirate. This type of function is where I find the tablet shines best.

When complex on-screen tasks and selections that require analysis and response are performed with the tablet, greater accuracy and faster processing occurs (both human and computer). The brain does not have to pause and translate how to perform the task with an external instrument. Brains have been conditioned by many years of use (many, many years in some cases and not so many in others) to

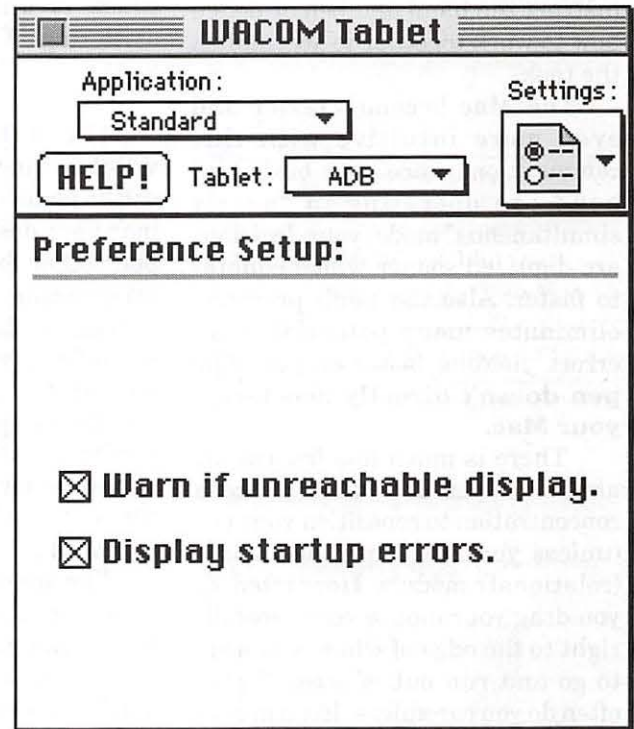


Fig. 7—Preference settings

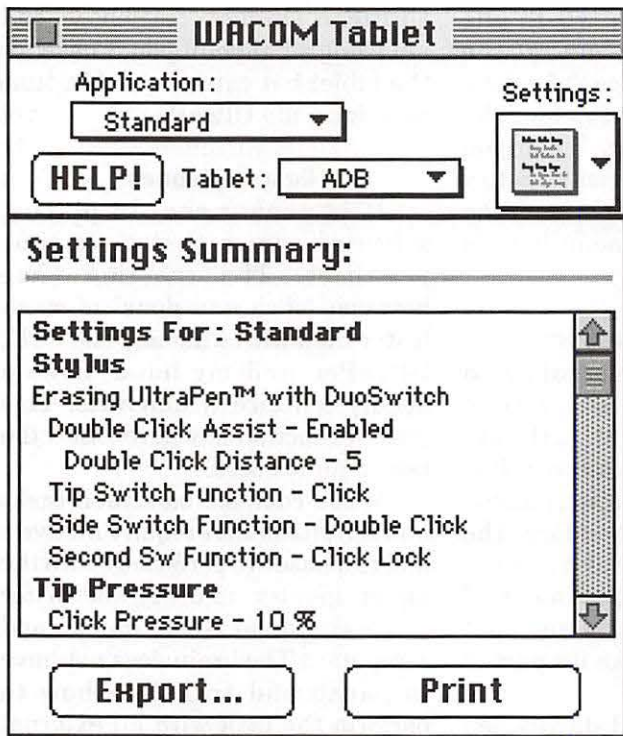


Fig. 8—Settings summary

consider pens and pencils as extensions of the brain; consequently there is no need to instruct the hand and pen or pencil how to work together to accomplish the task.

The Mac becomes faster and even more intuitive with this combination. Since your brain and hand are operating in “nearly simultaneous” mode, your decisions are digitized sooner which equates to faster. Also the pen’s precision eliminates many potential entry errors yielding faster output. **The pen doesn’t directly accelerate your Mac.**

There is much less frustration also, since you don’t have to break concentration to reposition your pen (unless you are using the “mouse (relational) mode”). How often do you drag your mouse very carefully right to the edge of where you want to go and run out of screen? How often do you carefully select a precise spot, place your mouse cursor and click only to have missed the target

focused. Another welcome touch is that your cursor stays where you place it until you move it (no skittering off like mice do).

Extras

The tablet comes with a weighted pen holder which has a softly padded bottom so it doesn’t mar your desk. You can order a coil pen tether for it, if you’re afraid of misplacing the pen or if your colleagues (family members) tend to run off with your pens. An extra pen tip (nib) is also included in the bundle along with instructions on how to install it. What is missing is a manual for how to store this tiny tip so it won’t get lost by the time you need it.

The manual is very thorough, simple and easy to understand; it functions more as a reference booklet. It is there to start you out and to answer questions or hold your hand when you want to expand its functions or your repertoire. The

necessitating a forced wait while the undesired action is completed so you can start all over again? With the ArtPad II, you can say goodbye to this type of frustration.

Where you position the pen on the tablet is where you will find it on screen. No more searching for an illusive cursor.

Your eyes and gaze go straight to the desired position and your cursor gets there almost as soon as your gaze is

manual includes helpful suggestions for maximizing the usefulness of the tablet and its settings. These hints are printed in the same green ink that calls your attention to specific topics and other helpful information. The control panel is very clear and even has “trial” areas to test the new settings.

Tech Support

I had no reason to call tech support for help using the ArtPad II. As I was working on this review, I wanted to be accurate in describing how it worked. So I called tech support. They didn’t have an 800 number in the packaging but a quick call to a mail order house found an 800 number for tech support. The young lady who took my call, was very courteous and helpful. I asked her to verify my electric outlet analogy for accuracy and for accuracy she referred me to her supervisor, Paul Stone. He was most helpful, knowledgeable and informative.

I called back the next day to inquire about prices for replacement parts and again found courtesy and information.

Dabblers2—the software package

Since my intent was to thoroughly review ArtPad II within the 30 day return time, I only had time to briefly examine Dabblers2. There is enough great content in this application based on a cursory examination to keep me busy playing and learning for a long time to come. The best part is that without really intending to do anything more than poke in a few corners, I found myself accidentally doing things and getting results. It really appears to be not just intuitive but almost as if there is a “real” artist standing just behind you, gently guiding you to experiment or softly suggesting a new tool to use.



It's as much fun as playing with finger paints or colored shaving cream. You really seem to get the sensation of using paint media. The chalk and marker tools are equally realistic.

Dabbler2 Tutorials

The interactive, multimedia Tutorials included in this product are truly outstanding stand-alone applications. Bruce Blitz created the Cartoon Tutorial. I already owned one of his cartoon instruction courses and I think he is an excellent instructor in print or on video. He is simple and direct enough for both the novice and the skilled professional. He packs quality information and instruction into his publications.

I was not disappointed in his Multimedia approach. He and Fractal Design have created the conceit of a "floating sketch pad" as the teaching tool (it even had a spiral binding). The sound quality and volume are excellent and adjustable. The graphic illustrations used are excellent and very instructional and concise. Add to that the use of simple animation which breathes life into the lessons and you have a quality product. But it doesn't stop there.

Interactive sketch practice

The "Sketch Pad" only uses half of the screen. The rest of the screen is available for immediate practice. When you click on your side to practice, the QuickTime movie instruction pauses leaving everything on the Tutorial Side of the screen so you can compare your drawing with the tutorial. You can use the QT controls to pause, repeat, fast forward, loop, etc. The only "flaw" is that the QT movie pauses while you draw on your side and you must click the tutorial screen or the play button to restart the movie at the point it paused or any other point you choose. After, you learn the

basic cartoon principles, Blitz expands on this lesson and teaches how to create moods, expressions, a sense of motion, etc.

Cartoon animation tutorial

When you get enough of cartooning, you can try cartoon animation with Preston Blair, a famous Disney animator. I spent little time with this feature but it too, appears to be produced with the same features and quality as the Blitz tutorial. Anybody remember "flipbooks"? Dabbler2 creates flipbooks in QT or AVI digital movies (either digital or printed flipbooks).

Dabbler2—the application

From there you can progress to Dabbler2—the application. The little I have experimented with this leads me to feel it has all the earmarks of Awesome. There appears to be a feature in Dabbler2 for just about everybody. Can't draw or paint? No problem, Open a photo in Dabbler2 and apply the cloning feature to give it the appearance of a painting, chalk drawing or pencil sketch. No scanner? No problem. The CD includes photos you can use. It also has a lot of stencils along with suggestions on how to use them. You can create some pretty sophisticated stuff coloring and layering stencils.

The pressure-sensitive tools really *are* pressure-sensitive. I tried erasing a line I drew and wondered why I had so much trouble with erasing. Then I remembered I was using a very light setting and a very light touch. It feathered and smudged beautifully.

The oil paint tools are really neat the way they create marbled color just like a real oil painter would. Many paper textures are included so you

can add texture to your paintings or use "watercolor" paper for watercolor paintings. Want to draw on grass cloth? parchment? linen? or canvas? Go ahead. They're in the paper drawer along with all the other special paper textures.

One of my personal favorite features are the "Mini Pic Font Libraries." Similar to the "Symbol" or "Dingbat" fonts, the Mini Pics Fonts each contain about 70 small graphic elements to be used alone as graphics, combined with others to "write a picture" or sprinkled in text documents to illustrate or create a smile. There are 3 of these fonts for a total of 240 elements or mini pics.

Dabbler2 Tutorial

Whether you need hand holding

WANTED

Used

Software

Trade your used
software at

Cyber
Exchange

Apple & Mac !

(IBM too)

Stop in and browse our growing
selection of used software!

12274C Rockville Pike
Rockville, (301) 984-1446

In Federal Plaza on Rt. 355
1/2 mile North of Montrose Rd.
Adjacent to Bennigan's



or occasional help, the Dabbl2 tutorial is easy to access and equally as helpful as the cartoon tutors. From the brief amount of time I spent with it, it feels like it covers quite a bit of territory—at least more than my overwhelmed brain could cope with at the time. If, by chance, it does miss something or you want to start at a more advanced level, the CD contains a beautiful slide show infomercial in the “Goodies” folder for the Dabbl2 Book.

Goodies Folder

Value Packed becomes a meaningless term at this point. I’m exhausted listing all the terrific features in this package but—are you ready? (I feel like an infomercial.) There’s MORE!

This folder contains:

- 110 photos
- 3 flipbooks
- 3 movies (from the flipbooks)
- 300 stencils
- 12.9 MB of animations
- 100 paper textures
- slideshow for the Dabbl2 book which is a wonderful treat to see and a great source of inspiration about new stuff to learn.

The QuickStart (hard copy) Guide that is included in the package contains B & W thumbnails of all graphics including the font images.

Dabbl2 with Mice

If you are looking for an excellent and easy-to-use entry level paint/draw program for all ages and skill levels that is easy to use and fun to learn, at \$49.95 Dabbl2 is a tremendous bargain. I was amazed at how easy it is to use with a plain vanilla mouse. It loses none of its pressure sensitivity when used with a mouse. All of the tutorials are mouseable. If you want to increase precision with a mouse, get one of the 3M mouse pads and have a blast. Dabbl2 is designated as entry

“If you are looking for an excellent and easy-to-use entry level paint/draw program for all ages and skill levels that is easy to use and fun to learn, at \$49.95 Dabbl2 is a tremendous bargain.

I was amazed at how easy it is to use with a plain vanilla mouse.”

level and Painter is designated as professional level. I can’t begin to imagine what they left out of Dabbl2.

Summary

I *really* like both of these products. I’m not sure if the time of year has anything to do with it or not, but as I began writing this article, my mind kept going back to last year at this time. Some of you may remember the review I wrote then for The Alchemist. I feel as strongly about this product as I do The Alchemist. I’ve tried to be a bit more restrained this year but my feelings are just as strong. These two products will have a much larger target audience than The Alchemist did and they are both much easier to find. Alone ArtPad II and Dabbl2 are each great values, bundled together, they are outstanding values.

DANGER! Final Warning
This tablet and art software can

hamper your work style because it **does promote creativity**. This article took more time to write because of all the timeouts required to test the ideas induced by concentrating on the ArtPad II, its capabilities, possibilities and work arounds. As an example of this situation, please read the next paragraph, take appropriated action and proceed at you own risk!

UltraPen workaround

If you want an UltraPen with ink or pencil, but can’t find one or don’t want to pay extra for it, tape the stylus to a soft lead pencil or water soluble marker (easier to wash off in case the color leaks through the paper). Tape a piece of paper around the tablet. You now have the budget version of a marking pen. Merely adjust the relative positions of the stylus and marking instrument to permit drawing on the paper for immediate feedback.

Useful Information

Wacom Parts and Accessories

- Extra nibs are \$5 for a package of 5 nibs (pen tips)
- Replacement Erasing UltraPen with DuoSwitch is \$69.95 at MacWarehouse. Micro Center quoted \$80. Marking pens may be higher.
- Coil pen tether is \$7.99
- Pucks (4 button) are \$39.95

Wacom Product Information

Wacom Technology Corporation
501 S.E. Columbia Shores Blvd.
Suite #300
Vancouver, WA 98661
Phone: 360-750-8882/8884
Fax: 360-750-8924
1-800-922-6635
www.wacom.com
email: scottr@wacom.com
(Scott Rawlings, Dir. of Marketing)

- ArtPad II (4” x 5”) \$149 and up depending on source
- ArtPad II/Dabbl2 Bundle



\$159.99 depending on source
 ■ ArtZ II (6" x 8") apx. \$329
 Other size tablets available.
 Graphic tablets are also bundled
 with Painter and Expression.

•**System requirements**

- All Macs and PMacs
- OS 6.04 or later
- 3.5" floppy drive
- ADB port
- ArtPad II is supported by all Mac applications and by all pressure-sensitive graphics applications

Resolution: 2540 lpi
 Data Rate: 205 pps
 Pressure levels: 256
 Accuracy: ± 0.02"

Dabbl2 Product Information

System requirements

- Mac/PMac with a 68030 processor or better
- 8MB Ram or more
- System 7.0 or greater
- Hard Disk
- CD-ROM
- Color Display
- Floating Point Unit (FPU) for some effects
- Minimum installation needs 9.5 MB HD
- Typical installation requires 17.7 MB HD

Dabbl2 comes on a hybrid CD-ROM containing Mac and Power Mac versions, Windows 3.1 and Windows 95 version.

See package for Windows requirements.

Fractal Design Corporation
 P.O. Box 66959
 Scotts Valley, CA 95067
 1-800-846-0111
 1-888-871-7387
 Tech Support 408-430-4200
 408-688-8800
 www.fractal.com
 email: mac_support@fractal.com
 AOL keyword: Fractal ■

©Mary Keene 1997
 email address:
 e.mkeene@tcs.wap.org

PhotoEFFECT
Quickstep

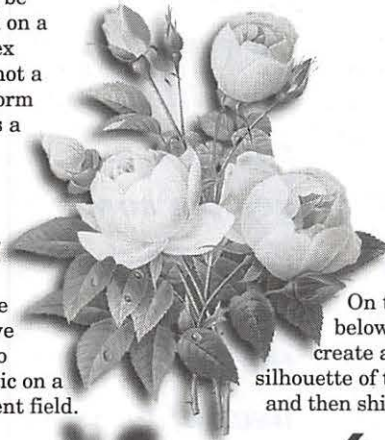
Making a Drop Shadow in Photoshop

This operation is going to be performed on a complex graphic, not a simple form such as a box.



1

On one layer we need to have the graphic on a clean transparent field.



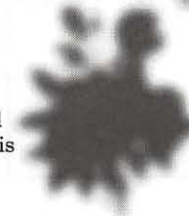
2

On the layer below, we will create a blurred silhouette of the roses and then shift it a bit.



3

This is the silhouette before it is blurred. (It has been reduced in size here to fit in this frame.)



4

We run the Gaussian Blur Filter on the silhouette to make a soft edge. (Remember to color the shadow appropriately.)

To make the silhouette.

After the background of the original image is clean, click with the magic wand on a white area. Save that selection. Deselect.

Make new layer below the picture layer. Load the selection, fill it with black, and your silhouette is finished, but has a hard edge.

Now select all, and apply the Gaussian Blur filter: Command-click and drag the shadow layer to a position which pleases your eye. (Consider the angle of the sunlight on the original.)

If your image is not transparent in the top layer, load the channel and delete the inverse to make the white areas transparent. This is critical.

TIP: Command, Shift-I to make an inverse of a selection. You will need to do this at least once as you follow these directions.

© Carol O'Connor

Artist on exhibit

by Blake Lange

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Gun Ownership Across Individuals and Households for Those Who Report Owning at Least One Gun

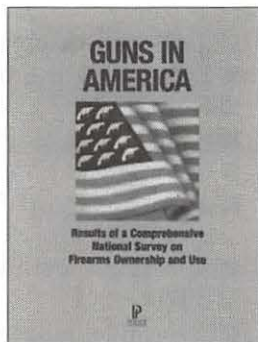
	Individuals Who Own Guns (N=789)	Households That Own Guns (N=1,158)	Gun Stock: Individuals (N=789)	Gun Stock: Households (N=1,155)
Percent Distribution				
1 gun	23.5	30.1	5.9	8.0
2 guns	19.8	22.3	9.1	10.7
3 guns	12.4	13.4	8.8	10.1
4 or more guns	42.1	34.3	76.5	73.1

Note: 35 percent of NHFOP households and 29 percent of individuals report owning at least one gun.

Design Characteristics
The 200 million guns in private hands include everything from cheap .22-caliber "snubnoses" to finely made high-powered rifles worth thousands of dollars. The variety of firearm designs reflects the multiplicity of uses for which they are intended. For example, a gun designed to be carried in a pocket or handgun is usually light and short-barreled, while a gun designed with the primary purpose of shooting accurately over long distances will be larger and heavier. The design characteristics of firearms have figured importantly in legislation regulating commerce in firearms. Guns capable of firing continuously

...two-thirds (68 percent) of handgun owners also own at least one rifle or shotgun, suggesting some experience and interest in the sporting uses of guns.

Police Foundation



This column focuses on the art and artists of the Washington, D.C. area who use computers to create their work.

Peggy Miller has a successful graphic production business in Washington, D.C. She has been using the Macintosh since it first came out in the mid-eighties. Although she does not portray herself as an artist, she has a reputation for being able to present the most dry material in an attractive and approachable manner, at reasonable cost to her customers.

Peggy began her career in the mid-seventies as a spy working out of what was once the Soviet Union. When her career as a spy was over she could speak Russian, operate a camera, pick locks, and take notes in her pocket. Since few of these skills advertised well, she promoted herself as a linguist, which was, on the contrary, a highly exaggerated embellishment of her ability to speak street Russian.

Ironically, language, or at least words, became her career. She went on to work for William Safire at *The New York Times*, helping him start and research the column "On Language." Linguistic and usage errors inspired many of the 20,000 letters a year generated by the column. The intense scrutiny of the column made her realize several things. No error would ever go undetected. People would not always agree on the rules. There would always be someone willing to offer an opinion. She began calling language experts all over the country (and in England). They arbitrated arguments,

In the publication Guns in America done for the Police Foundation, the challenge was to successfully communicate the main points of the study. Peggy's approach was to use marginal notes throughout the book summarizing those points. [Cover art was done by Susan Brown made from a color photocopy of her original painting.]

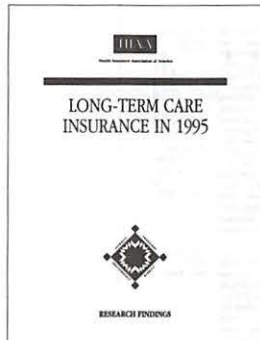
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...two-thirds (68 percent) of handgun owners also own at least one rifle or shotgun, suggesting some experience and interest in the sporting uses of guns.

answered linguistic questions, proffered theories on derivations, held forth on grammar issues, and, not incidentally, got their names and opinions in *The New York Times*.

One of the things she never learned to do was type. All the work she did for Safire was either on a yellow pad or on his hard copy. So when Radio Shack came out with their personal computers in the mid-eighties, she bought one, left *The Times* and began working as a free-lance writer and editor. Only a short time later Apple came out with the MAC, and she became Peggy Miller Associates, a writing, editing, and design business. With a full-time designer, she produced numerous brochures, newsletters, and promotional items. However, when her designer married and left Washington, she began to take work that was less art-intensive. She found there was a relatively large market in Washington for the table-driven document. Many are studies (often based on surveys) that contain a great deal of statistical information. She began to sell the look of a "less dull document." An editor who produces such studies often knows their material looks cumbersome and is grateful for any magic that will make it look better.

It is not just the obvious addition of white space that can make a document more appealing. She can reduce the words in a series of tables, for example, by picking up a rhythm or a theme and using that sameness throughout the document. Sometimes studies intend only to show trends and do not need to show mathematically precise



In the publication Long-Term Care Insurance In 1995 done for the Health Insurance Association of America Peggy made the difficult material approachable by using lots of white space. Not only are the margins large and no more than one graph appears on a page, but the spacing between lines of text is more than is normal.

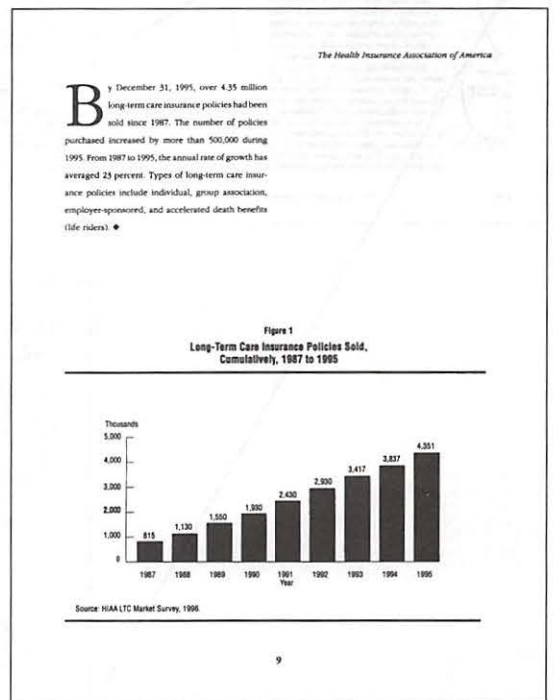


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a full-scale war between them. It cannot, however, be denied that the development of nuclear arms brought enormous risks for humanity while abating money that could have supported warlike, life-enhancing purposes.

Nuclear weapons came to be seen as a badge of great power status and a potential shield against a hostile world. All the permanent members of the Security Council felt it necessary to acquire their own nuclear capabilities. Several other countries also invested heavily in developing the ability to produce these weapons. Argentina, Brazil, India, Iraq, Israel, North Korea, Pakistan, and South Africa. Others are widely believed to have started on the same road. And there has been a further dispersion of nuclear weapons material and technology following the breakup of the Soviet Union.

At the same time, there were large-scale sales of conventional weapons, particularly to developing countries. The Third World became increasingly militarized, drawing funds away from vitally needed economic and social development.



A New Arms Race

The loosening of tensions in the 1980s between the United States and the Soviet Union started a process that led to dramatic reductions in the nuclear arsenals of those countries. But the end of the East-West confrontation does not stop the spread of nuclear weapons. As few weapons exist, the risk of their use remains.

The world may, in fact, be on the verge of a new race to acquire weapons of mass destruction. These include biological and chemical weapons in addition to nuclear ones. The new arms race could also involve more countries. Even non-state entities—drug syndicates, political movements, terrorist groups—could join it. A much wider range of industrial and scientific skills have to be taken into account in efforts to discourage proliferation, and the factors to be considered in plans to deter the use of weapons of mass destruction will be vastly more complicated. There will also be higher

A New World

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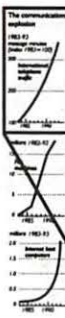
Previous attempts to negotiate an overall UN code failed in more conventional times. But now there is a high degree of convergence of attitudes and common interest in creating a regime that appears less likely to outlast others. (The United States, for instance, now seeks a multilateral code to curb copyright piracy.) The WTO and the UN together should negotiate a strong code for international investment, drawing on the conclusions of the OECD in achieving a voluntary code amongst its member-states. There is a good deal of scope for further collaboration between governments on, for instance, controlling illegal cross-border bank accounts and funds. And beyond governments, there are rules for the non-governmental sector, known as Transparency International.

In addition, we are attracted to the proposal whereby an international organization—probably the WTO, if it is able—negotiates a set of rules for investment and gives accreditation, for a modest fee, to transnational companies that accept the basic principles of good conduct as outlined in the code just discussed. The scheme would be an incentive to companies wishing to achieve a degree of international status, and may help to screen out some fly-by-night operators. Responsible transnational companies—the substantial majority—should welcome an explicit global agreement that recognizes their property and certain other rights.

Rules for Global Communications and Networks

An emerging issue of great importance is the regime of global governance that will apply to the rapidly expanding and increasingly complex and overlapping fields of telecommunications and multimedia.

The communications technologies that will shape the way people work, do business, shop, learn, travel, relax, and manage personal relationships are evolving with great speed. They are being developed and applied through interconnections between firms in what



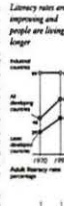
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OUR GLOBAL NEIGHBORHOOD

From the early 1950s, the world's output grew at a historically unprecedented rate. During the four decades up to 1990, real output increased fivefold. The benefits of economic expansion were especially obvious in Western industrial countries. In one generation after 1950, per capita income increased in most of Europe as much as it had during the previous century and a half. A tide of new consumers flooded U.S. and European markets, transforming societies that only recently had suffered the hardships of the Great Depression and the ravages of World War II. The quality of life improved dramatically. Particularly in Europe, extensive social security systems were constructed. The welfare state, with widely accessible, high-quality health care and enlarged educational opportunities, appeared. In many countries, unemployment was kept at very low levels.

Many developing countries also achieved higher growth rates than those in the already industrialized world. Great strides were made in combating hunger and disease, improving sanitary conditions, and providing education. The gains, however, were not equally shared. Some groups began to enjoy vastly increased prosperity while others languished in poverty.

Since the 1970s, a succession of challenges has shaken confidence in the post-war order and slowed growth in many countries. A series of shocks—including the US government's 1971 decision to sever the dollar-gold link and the dramatic rise in oil prices starting in 1973—signaled the end of the easy growth years. At the end of the decade, recession in the industrial countries led to inflationary policies precipitated a sharp rise in unemployment rates. Mexico's declared inability to service its debt in 1982 marked the onset of a debt crisis that engulfed much of Latin America and also Africa, where it aggravated already deep economic problems.



A New World

19

The communications explosion



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In the publication *Our Global Neighborhood, A Report of The Commission on Global Governance, done for Oxford University Press* Peggy was able to enhance the presentation of the material by creating small, to-the-point graphics that fit in the scholar's margin. [Some of the design work for this publication was done by Jerry Quinn.]



From Movies to Media

Retooling Terran Interactive's Digital Compression Program

©1997, by Dennis R. Dimick

MOVIE CLEANER PRO became an immediate hit when it arrived on the scene in late 1995. Designed for compressing QuickTime movies, this capable and simple-to-use program from Terran Interactive finally made short work of creating good-looking movies that played smoothly from CD-ROM.

Now, as the World Wide Web has become the digital delivery medium of choice, Movie Cleaner's trainers have retooled it into a smoothly-integrated web movie-making tool and rechristened it Media Cleaner Pro 2.0. The program also offers configuration options to allow compression for the newly emergent digital video disk (DVD-ROM).

Despite added abilities, Media Cleaner carries forward its predecessor's ease-of-use. Based on my experience with late pre-release software, this revision should easily become as important for video and audio web-content producers as Movie Cleaner became for QuickTime-based CD-ROM compression.

Garbage In, Garbage Out

That said, today's World Wide Web isn't well-suited to quality video delivery. In the realm of "you can't get a silk purse from a sow's ear," no amount of highly-optimized data

compression can create fine-looking "streaming" video or concert-quality audio played over dial-up modem connections. This at least with the current state of consumer telephone networks.

Even with high-speed ISDN or T-1 line access, web-delivered video in no way compares to what has been possible for years on CD-ROM or from the high-quality digital video capture and tape output cards available for the Mac.

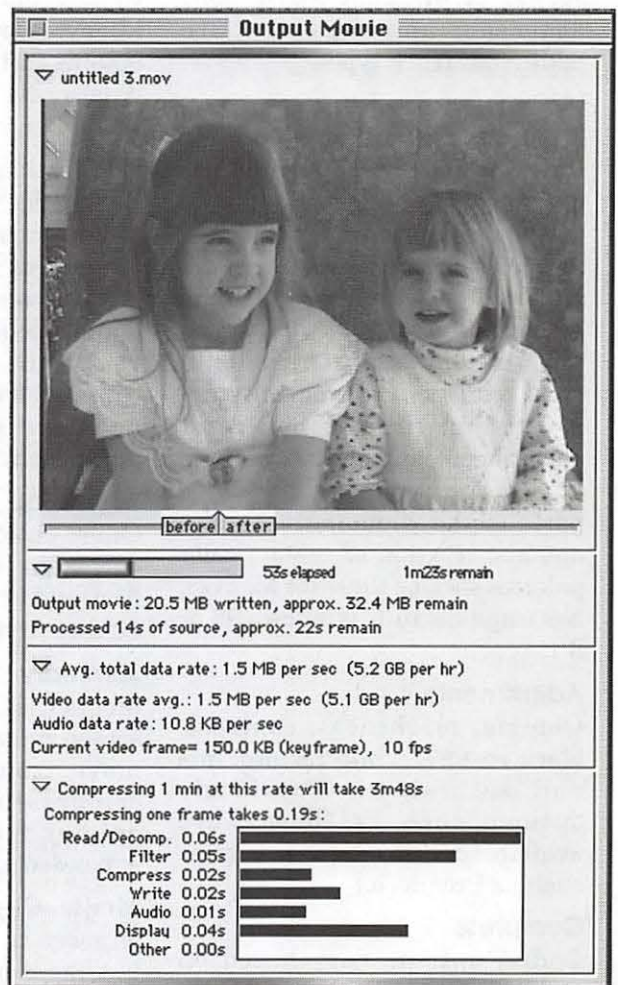
But if you're in business to create digital video and audio for web delivery, Media Cleaner Pro offers a great set of tools to produce optimized files in several formats. Despite Cleaner's move towards web media compression, Terran Interactive has preserved and

enhanced the abilities that made the original program indispensable for CD-ROM movie makers.

Making Movies Better

Media Cleaner could be termed a post-production tool. It's designed to optimize playback behavior of existing movie and audio files delivered in low-data rate environments like the World Wide Web and CD-ROM.

It's not a movie creation tool in the sense of a QuickTime editing program such as Adobe Premiere, After Effects or Radius Edit. If you plan to make a QuickTime movie



Out to File: Media Cleaner's output window shows you the quality of images being produced and also keeps tabs on all aspects of the movie compression underway.



Media Cleaner Pro 2.0 Settings Options

Output

Format: QuickTime, RealMedia, VDO, AIFF and RealAudio; choice of adding file name suffix such as .mov; flatten and make cross-platform; fast start for WWW playback; customized movie information such as name and copyright; create HTML information, auto-start, looping and show movie controller.

Tracks

Flatten only; copy or process video and audio; copy or burn text, sprites or 3D; copy MIDI; copy timecode; and copy or burn additional track types.

Video

Manual or numeric cropping, and constrain aspect ratio to multiples of four pixels; scale source movie to new destination size using fast, normal or accurate methods; de-interlace video fields by blending or choosing odd or even fields; mild, moderate or extreme blur; noise reduction by removing stray pixels or flattening color variations before or after scaling; adding a static mask to exclude parts of the window from video options; creation of custom color palettes such as those for Mac OS, Netscape default, Windows 95 or 3.1.

Adjustments

Gamma, brightness, contrast, black restore, white restore, hue and saturation. (Previously options such as these were available only in editing programs such as Premiere.)

Compress

Codec: options vary based on QuickTime, VDO or RealMedia output. Besides QuickTime, Cleaner comes with RealMedia and VDO. Apple's QuickTime

offers software-based codecs such as Cinepak, Animation, Photo-JPEG, Graphics, M-JPEG A and B and Video. Other third-party codecs such as Power Video and Clear Video can be purchased.

Color bit-depth, e.g., 256 to millions; spatial and temporal quality sliders; frame rate-per-second, maintain long frame option (good for still photos); key frame selections of none, all, or every x frames; data-rate control to set maximum kilobits or kilobytes per second, with sub-options including "stretch frame" if data rate exceeded.

Audio

Choices based on QuickTime or RealMedia. QuickTime offers IMA 4:1 compression, RealMedia offers alternates from 6.5 Kbps to 80 Kbps music stereo. QuickTime audio also includes options for 8- or 16-bit depth, frequencies ranging from 4.0 to 44.1 Khz; mono or stereo and volume adjustment.

Begin/End

Offers choices to fade video in or out; fading audio in and out; hold first and/or last frame; set high-quality first and last frames.

Summary

Media Cleaner offers a summary screen showing all settings. In the move from QuickTime-based compression to Web-based, options for compression have expanded almost exponentially.

Media Cleaner has moved to support the expanding choices, but has also retained simplicity of setup and use. The summary choices page is one example of this.

—DRD

combining video, audio, graphics, pictures and text, use Premiere or another editing program.

Once you've created and saved a QuickTime movie file using a codecs such as Animation, use Media Cleaner to prepare the file for Web or CD-ROM delivery using RealMedia, Cinepak or other appropriate compression.

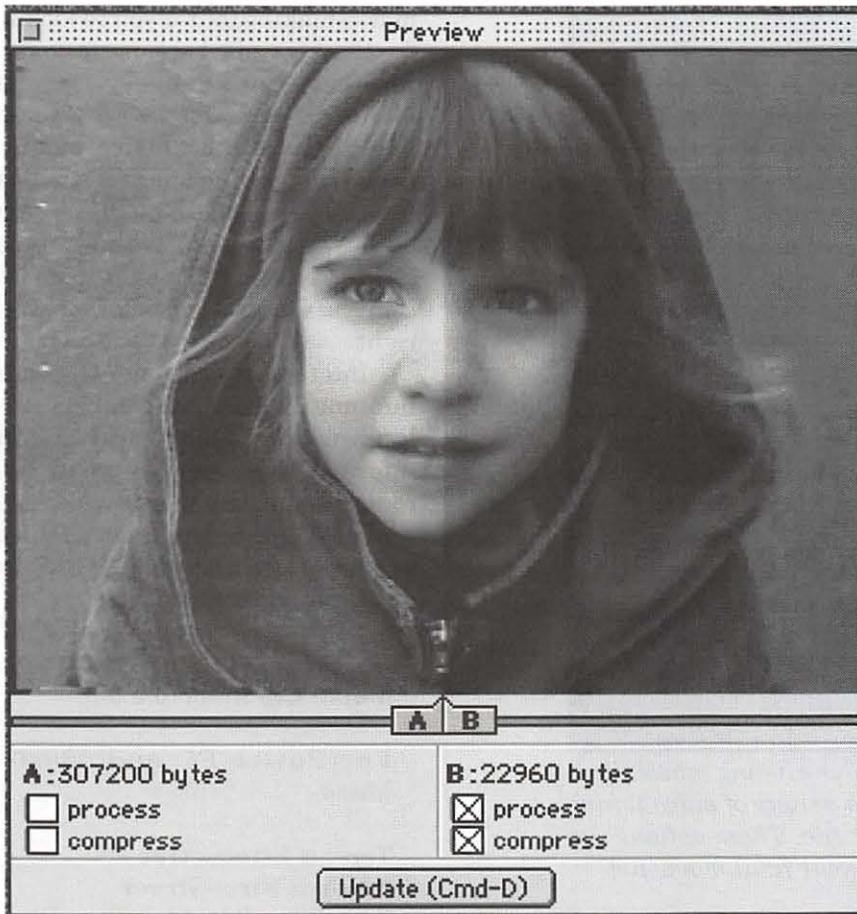
Cleaner is designed to reduce file size, smooth and lower the "data rate" and put your movie into a format and file type that works properly when played over disk-based or network connections.

"Data rate" is number of kilobytes (KB) per second transferred as a movie plays continuously from disk or over a web connection. For example, a movie that plays continuously via a 28.8 modem will need to have a rate of about 2.5 KB per second or less. A movie that plays smoothly from a 2X CD-ROM on a high-end Mac will need to have data rate of about 250KB per second or less.

New Cleaner Talents

Last year Terran released a Movie Cleaner "Web-Motion" plugin designed to compress movies for web delivery. Web-Motion's interface was a bit unwieldy, giving the feeling something had been bolted on to Movie Cleaner. Despite this, Web-Motion offered incomparable performance for creating low-data-rate movies, as even Adobe's CD-ROM Movie Maker Plug-In for Premiere 4.2 couldn't compress movies small enough for web delivery.

In the new Media Cleaner 2.0, Terran Interactive has smoothly integrated talents offered by Web-Motion into a new tabbed-settings interface that keeps track of various movie parameters. The customization and movie configuration options Media Cleaner 2.0 now offers for compression are so many it's hard to comprehend.



Preview: A new feature in Media Cleaner is the Preview window. Here you can preview the video quality of a movie before you begin the sometimes lengthy process of compression.

Wizard of Settings and Advice

What the program also offers, and what makes it easy for anyone to use, is its nifty “Media Cleaner Wizard.” This is a built in interview process linked to program settings that asks what medium you plan to deliver your movie on, and how good you want your movie or file to look or sound. Based on interview responses, Media Cleaner sets parameters for output. It’s a foolproof process that creates fine-looking and sounding files with just a few setup clicks.

A sidebar on page 36 contains a listing of the many configuration options available via Media Cleaner. Possible options are listed according to major subject

choices Media Cleaner offers through its tabbed interface.

Most options are just that, and only those who need the many customizations would even notice they exist. This is as much compliment to Terran’s subtle and functional interface design efforts as anything.

Making a Movie

Compressing movies via Media Cleaner can be as simple or as complicated as you want. You can simply open an existing movie into Media Cleaner, and a “Wizard” interview window will appear asking whether your destination medium is CD-ROM, WWW, DVD-ROM, or kiosk/presentation from

hard drive. It will also ask whether you plan to play your creation on powerful or less so Macintosh or Windows computers or both. You’ll be asked, if you plan to compress for CD-ROM, the speed of the destination drives, e.g., 1x, 2x, 4x or faster.

If you plan to compress for Web delivery, you can select QuickTime, RealMedia or VDOLive as format options, and whether delivery will occur via 14.4 or 28.8 modem, ISDN, T-1 or cable modem, or Intranet.

The list goes on. You can either let Media Cleaner’s “Wizard” set all the compression options, or you can override them for a custom look or sound. Media Cleaner is also designed to compress just audio files such as RealAudio, AIFF and QuickTime audio.

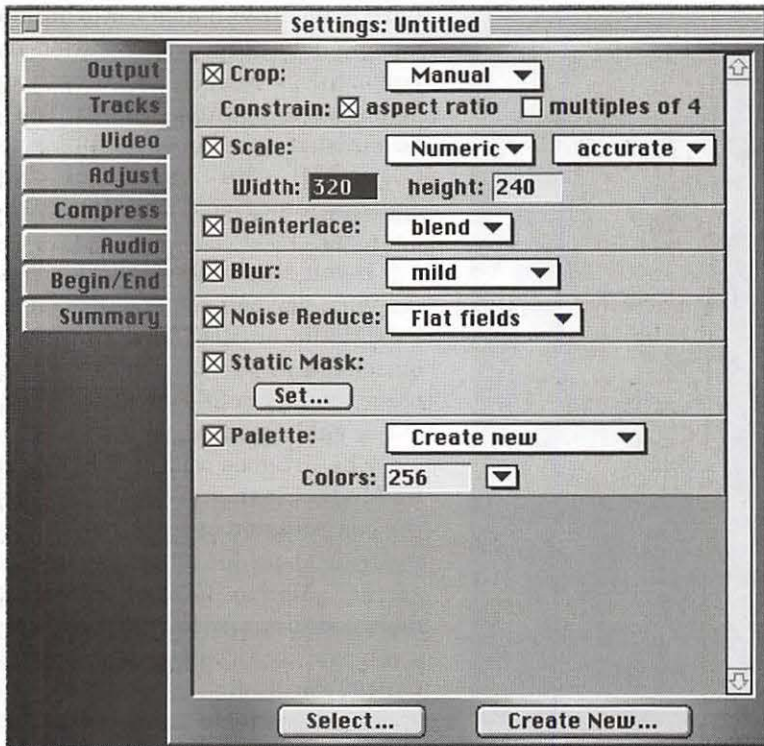
A new variable batch-processing option allows you to set up a variety of compression parameters and apply them to successive compressions of the same or different file. The batch option is great for trying several options on one movie and letting your Mac automatically execute your choices. You come back later to see which resulting file best meets your needs.

The program also comes with a CD-ROM that shows what your movie will look like. A slew of sample movies have been compressed to the ROM and will play back for you in the “Wizard” windows during setup phase, so to help you see what your creations will look like in final compressed form.

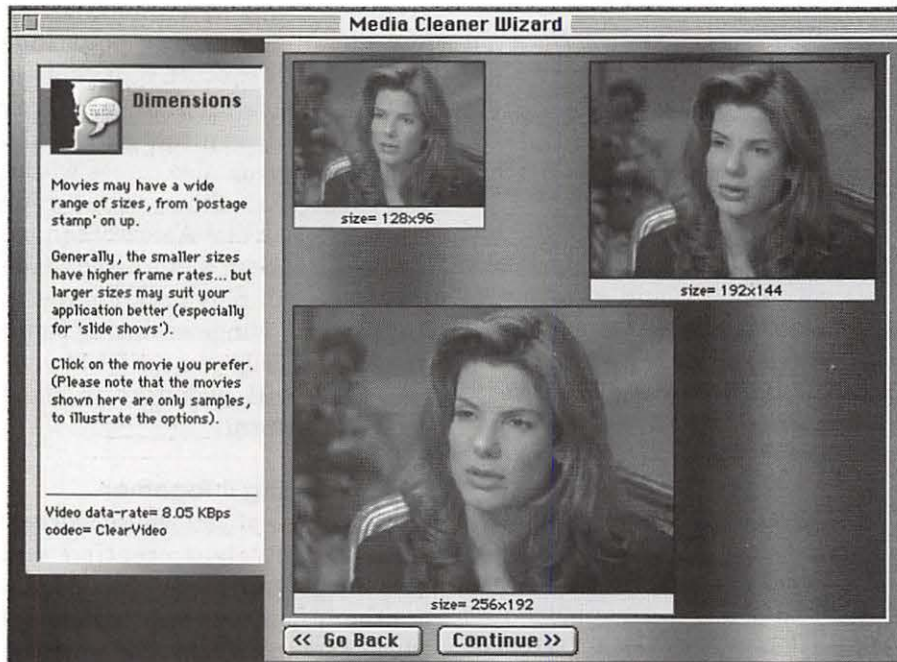
Putting it Together

For those of you whose work or avocation involves creation and delivery of QuickTime, RealMedia or other digital format movies and files, Terran Interactive’s Media Cleaner Pro offers an impressive array of tools.

It’s not a program for just anyone who dabbles in QuickTime



Visual Cleanup: If the video quality in your existing movie file is less than the best, Media Cleaner offers a variety of video tuning options to spruce up the quality of your file. These options can also help reduce noise and pixelation in your final movie file.



Video Sampling: Media Cleaner comes with a CD-ROM that provides video samples such as these to help you determine what window size you'll want in your final movie compressions. Media Cleaner compresses movies in QuickTime, RealMedia and VDO.Net formats.

movie-making, but if you're looking for the best playback performance in a variety of delivery formats, Media Cleaner is the way to go. Designed to find elusive balance between opposing forces of smallest file size, smoothest playback, and highest quality image and audio, Movie Cleaner Pro makes it easy to compress digital movies that work right.

Interactive offers one of the most informative web sites going if you're looking for clear and useful information on how to create and compress quality digital video and audio. A limited version of their program is also available for downloading and use. ■

Media Cleaner Pro 2.0

**For Power PC and 680x0
Macs**

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2 North First Street
San Jose, CA 95113
Orders Phone (800) 577-3443
<http://www.terran-int.com>

Street price about \$350.
**Upgrades from version 1.x
about \$99.**

Dennis Dimick of Arlington, VA has written for several years on QuickTime and graphics-related topics for the Washington Apple Pi. He bought Movie Cleaner Pro in its first iteration when Cleaner was hailed as replacement for Apple's MovieShop, a lovely but just another poorly supported tool from Apple Computer, Inc. Dennis can be reached via email at: ddimick@aol.com



A Review of OneClick and PreFab Player

by Paul J. Chernoff
© 1997, Paul J. Chernoff

ONECLICK and *PreFab Player* address the goal of sophisticated desktop automation. *OneClick* is a complete development system with palettes and its own scripting language while *PreFab Player* works with AppleScript and *UserLand Frontier*. Deciding which is best will be determined by your particular needs and your experience with AppleScript.

In the old days there were two ways to automate your Macintosh—*PreFab Player*[™] *QuicKeys*¹ (see sidebar, page 46) and *Tempo*.² *QuicKeys* is powerful but is limited by its shortcut structure (see sidebar) while *Tempo*—currently available as *Tempo II Plus*—has fallen below the radar screen. Most modern macro programs work like these two programs—they control the computer by simulating user actions such as clicking on a button or selecting a menu item. They do not directly talk to the applications. The high degree of success of macro programs is due to the Macintosh's consistent user interface and the Macintosh Toolbox, two issues beyond the scope of this review.

AppleScript and *Frontier* introduced a revolution in Macintosh automation by introducing direct application control coupled with a full-fledged

scripting language. While *OneClick* does a Find & Replace action in *BB Edit*³ by calling up the Find dialog box, filling it in, and clicking on the action button, AppleScript does the same by sending a command directly to the application, such as replace Every Occurrence searching for “John” using “Peter” **with** case sensitive, entire word **and** start at top. But while AppleScript is part of System 7.5 most programs do not support it.

PreFab Player

Because AppleScript only works with applications that support AppleScript, I was not able to use AppleScript to control *QuarkCopyDesk*, Quark's word

processing program. That is where *PreFab Player* comes in. *PreFab Player* is an extension/application that enables AppleScript to control non-AppleScript-savvy programs in a manner similar to traditional macro programs while retaining AppleScript's other features. *PreFab Player* also includes some development tools.

Like any application support, AppleScript lets you call up *PreFab Player*'s dictionary with Script Editor. *PreFab Player* runs in the background and is a *faceless* application. It can only be controlled through AppleScript and *Frontier*. Upon receiving a command, such as “click button” or “get info popup,” it performs an action on the frontmost application. *PreFab Player* commands can be divided into 3 categories.

The first category is actions. “Click dialog item” sends a command to the front most dialog box for one of its items to be clicked. The item clicked can be defined by its name, ID number, or XY location. Optional parameters for this command include modifier keys (*i.e.*, command/shift/option/control/caps lock) held down, the number of times

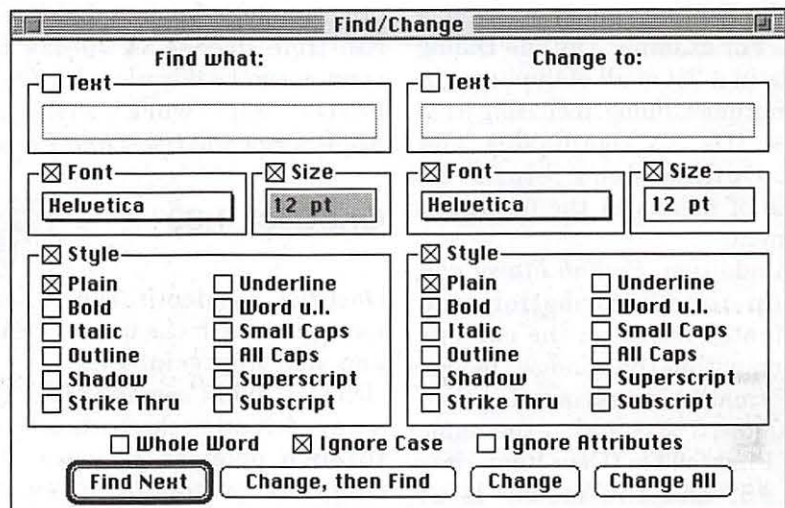


Figure 1 — *QuarkCopyDesk* Find & Replace dialog with identically named checkboxes.

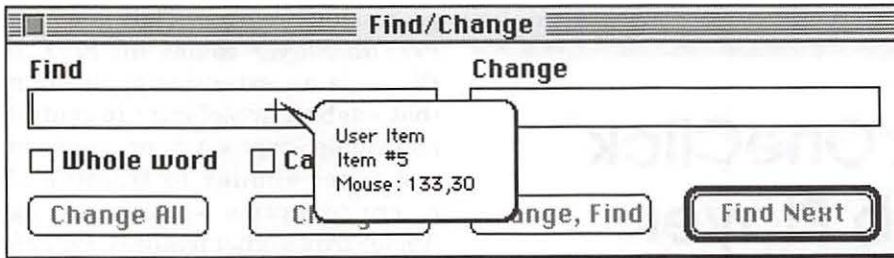


Figure 2 — Cross-hair cursor with location display.

to click, and the exact location within the item (useful for targeting one of the arrows in an up/down arrow control). Each *PreFab Player* action enables an item to be identified by name, ID number, or x,y coordinates, which is vital where a dialog box has multiple checkboxes with the same name (see figure 1). *QuicKeys* identifies objects by name only and does not work with some of the *QuarkCopyDesk's* Find & Replace dialog checkboxes (see figure 1).

The second category is information gathering. Is a button enabled? Does a given window exist? Is a checkbox in a dialog box checked or unchecked? The results can be used to drive the script's actions through control statements.

The third category is programming tools. *PreFab Player* includes commands that would be used by a programmer writing a script. For example, Outline Dialog results in a list of all of the items in the frontmost dialog, including item names, IDs, XY coordinates, and sizes. Outline Menu returns an outline of menus in the frontmost document.

In addition, *PreFab Player* can call up item information and coordinates based on the cursor's position within the window. To look up information, press control-option-?. In figure 2 we see that the name of the Find field is "User Item," it is item #5, and the mouse is at coordinate 133,30 for the window.

I have found *PreFab Player* to be stable and to work with "non-standard" applications. For

example, while *QuicKeys* chokes when trying to select an item from a submenu in *QuarkCopyDesk*, *PreFab Player* can do it with no problem. *QuicKeys* fails because Quark products implement menus in a nonstandard way. *PreFab Player* has been designed to work with Quark products because many of *PreFab's* customers are in the publishing business.

PreFab Player is not recordable. You must type in all commands. However, I have found that *PreFab Player's* documentation and programming tools make it easy enough to use for those with prior AppleScript experience. And since *PreFab Player* is an add-on to AppleScript, it works well with other AppleScript extensions and AppleScript-based development products such as *FaceSpan*.

PreFab Player is \$95 for the programmer's kit and \$20-\$25 per run-time license. A 30-day trial version can be downloaded. *PreFab Player* will work with both AppleScript and *UserLand Frontier*.

OneClick 1.02



OneClick has depth. The more you use it, the more you will appreciate its richness. What seems at first to be a way of creating shortcuts activated through palettes proves to be a complete automation system. *OneClick's* scripting language and palette tools allow for many opportunities to make a Macintosh easier to use.

Palettes

Palettes are at the *OneClick's* heart. Not only are they the prime method for triggering actions, but they also form a sophisticated method for organizing scripts. All *OneClick* palettes float above all other windows.

Special Palettes

OneClick provides some special palettes. While customizable, they each have characteristics not shared by normal palettes.

The first palette is the Launcher Palette (see figure 3). It is a global palette designed for launching applications, documents, and folders. To add a file or folder to the palette just drag it onto the palette's target square. In addition to opening a file by clicking on its icon, you can open a document by dragging its file on top of the application's icon. Clicking on the checkbox opens a configuration menu (see figure 4). In contrast, *QuicKeys* palettes do not support drag and drop and are more difficult to configure.

The System Bar resembles the Macintosh Control Strip. Again, the user can reconfigure this palette. *OneClick* supports Apple's control strip modules, it can completely replace Apple's version. Plus the panels can be used with any palette. The System Bar can also be shrunk to a single icon in one click. And for better screen co-habitation, it can automatically hide until the mouse is brought over the Control Strip, just like Windows 95's start bar.

The Task Bar shows all open applications. It also provides a list of recently opened applications and provides easy access to the Launch Strip. Clicking on an application's icon makes it active.

Roll Your Own Palettes

In addition to the prefabricated palettes, you can create your own. Any palette can be either global or application specific. An application

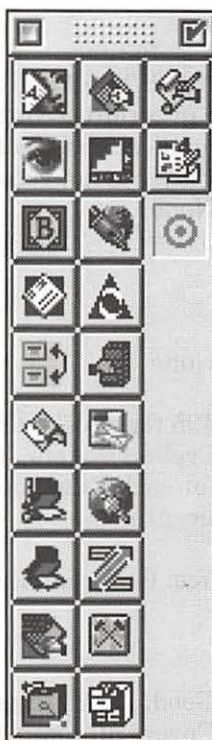


Figure 3 — OneClick Launch Strip



Figure 5 — The Control Strip

palette is only visible when its associated application is active. Any application can have multiple palettes, which can be useful if one or more palette is to be kept invisible.



Figure 6 — The Task Bar

Palettes are made up of buttons. The two main types of buttons are regular buttons and button menus. The former are what you expect: You click on them or drag an object on them and they perform an action. Button menus are actually popup menus.

To avoid clutter you can have a button act as a palette popup. For example, if you click on the Text Tools palette popup button in the following *ClarisWorks* palette, it brings up another palette of text-related buttons (see figure 7). This provides a rational way to organize multiple macros without resorting to huge palettes.

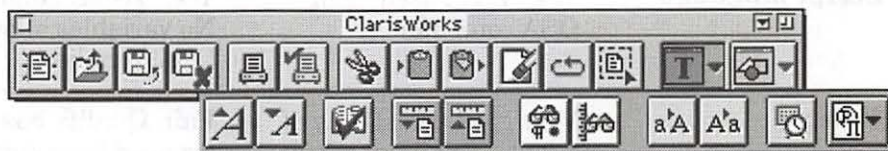


Figure 7 — ClarisWorks palette "popping up" the Text Tools palette

Launch Strip 1.2.5 Launch Strip Help
<input checked="" type="radio"/> Small Buttons <input type="radio"/> Large Buttons
Show Button Names
<input checked="" type="radio"/> Vertical <input type="radio"/> Horizontal
Buttons Per Column... 10
Show Button Help Hide Drop Target
Update Display
Create New Strip... Delete This Strip Open Alias Folder
Iconify When Closing Palette Auto Close Palette

Figure 4 — Launcher configuration menu.

The OneClick Editor allows for customization of *OneClick*. The editor has a series of tabs (see figure 8). Each tab turns to a particular editor.

The Editor's Palette tab is for setting up and modifying palettes. A popup menu allows you to select any global or active application palette. You can control palette size and location by entering numbers or direct manipulation. If you want the buttons to fit in a standard grid, you can define that. In addition to setting background colors you can also have a background image. The title bar is an option, as is displaying the palette in the *OneClick* menu.

The Editor's Button tab provides control over button appearance. In addition to setting button appearance and position, you can decide if a button is to be identified by an icon or text label. Each button can also have an associated key equivalent. This key works even if the button's palette is invisible but active. So if you prefer using the keyboard to activate macros and hate buttons, *OneClick* can be your macro program.

Buttons can be modified by scripts, so the truly clever can have palettes and buttons reconfigure themselves according to context. Each button can have up to 4 icons, which are then selected via scripts.

If you want icon buttons *OneClick* provides a large number of icons. If you want to steal another program's icons click on the Icon Search tab. It pulls icon resources from any file. The OneClick Editor has an Icon tab for those with some artistic talent.

Scripting

OneClick has a rich scripting language that allows for deep access to your Mac. The language provides all the basic control structures such as if..else..then statements and loops. It parallels many AppleScript features such as standard dialog box creation and Finder control.

Because some people find text-based scripting languages too scary—

Feature	OneClick 1.02	QuicKeys 3.52	AppleScript & PreFab Player 1.1
Orientation	Palette	Key	File
Debugger	Yes, limited	No	Yes, limited
Record actions	Yes. Does not always use the best commands.	Yes. Sometimes does not pick the best command.	No. While AppleScript can record recordable applications, <i>PreFab Player</i> is not recordable.
Palettes	Yes. Very flexible, drag & drop support, popup menu buttons, and application and global palettes.	Yes. Awkward to set up. No drag & drop. Limited to simple buttons. Buttons limited to one size.	None
Key triggers	Yes	Yes	None
Cost	\$50-110 plus \$10 for scripting manual (included as Adobe Acrobat file).	\$99 street price. \$50 upgrade from version 3.0.	\$95 for developer's PreFab system, \$20-25 for each Runtime license.
Script language	Yes. Text based. Not OSA compliant.	Yes. Visual language. No variables allowed. OSA compliant.	Yes. OSA compliant.
Manual	Very good. Hard copy of scripting manual extra \$10. Full of examples, a good tutorial, and clear explanations	Fair. Quality has dropped from earlier version.	Good. HTML files. Covers all commands.
Incompatibilities	Adobe Type Reunion 1.2.	Submenus in <i>QuarkCopyDesk</i> .	Possible conflicts with earlier version of OSA menu.
Subroutines	Yes. No parameter passing but global variables are supported	Yes, but limited support.	Yes
Variables	Global and local. Can exchange variables with AppleScript.	No	Yes
AppleScript support			
<i>Run scripts</i>	Yes	Yes	Yes
<i>Can be called by AppleScript</i>	Yes. AS extensions provided.	Yes, if QK is running.	NA
Dialogs <i>All systems allow for setting of radio buttons and checkboxes.</i>	Can detect if buttons are enabled. Can call all interface elements by name or id# (latter is undocumented feature).	Can call all interface elements by name.	Can detect if buttons are enabled. Can call interface elements by name, ID# or xy coordinate.
On-line help and assistance	Very strong. All scripting commands can be looked up, can record in middle of script.	Menu system for adding commands shows commands. Each command's dialog box clearly shows options.	Good

Feature	OneClick 1.02	QuicKeys 3.52	AppleScript & PreFab
Basic philosophy	A complete productivity development system. Goes beyond shortcuts. Variety of palettes and all macros are assigned to a button. Complete with script editor, button editor, libraries, launcher, control strip replacement.	Shows its heritage in improving productivity by creating keyboard shortcuts. While sequencing has become more sophisticated with branching and batching, the basic structure is there. Not all additions are well integrated.	Allows AppleScript to control non-scriptable applications by providing access to menus and buttons. Some development tools (see click coordinates, see button numbers & names) make development much easier.
Variables	Yes	No	Yes
Ways to access the macro application	Menu bar, palettes, Apple menu	Menu bar, Apple menu, key sequence	Open an AppleScript Editor
Switch applications while editor is open	Yes	No	Yes
Decision branches	Yes	Yes. Launch scripts in response	Yes
Support selection of submenus	Yes	Yes, but unable to do so in <i>QuarkCopyDesk</i> .	Yes
Expandable	Yes. Extensions can be written. Palettes, buttons exchange.	Yes, but very few 3rd party extensions.	Most expandable of the 3 systems.
OSA compliant	No	Yes	Yes
Demo	No	Yes. 30-day demo.	Yes. 30-day demo.

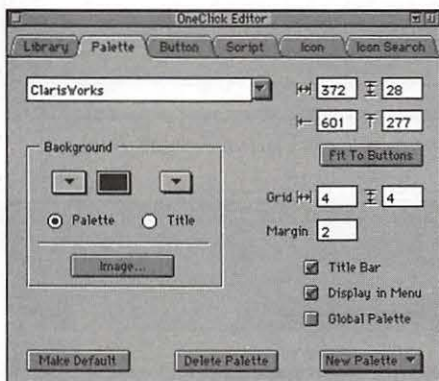


Figure 8 — OneClick Editor, Palette Tab

just too much like programming—it is very important that *OneClick* is recordable. This means that *OneClick* can record your actions in a script. It provides an important start for learning the language even if it does not pick the best commands for duplicating what you did manually. I find that all scripting

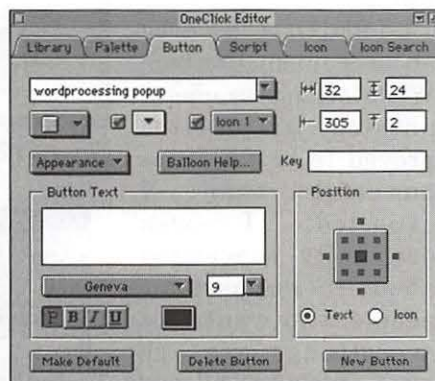


Figure 9 — OneClick Editor, Button Tab

systems require that computer-generated scripts be tweaked by hand. The recording feature gives *OneClick* a big advantage over *KeyQuencer* and the *AppleScript/PreFab Player* combo.

One advantage of *OneClick* over *QuicKeys* is that the former supports variables. You can do equations and

conversions and easily branch actions according to the current situation. *OneClick* supports both local and global variables. Local variables are valid within a script. Global variables must be declared in every script in which they are used, and they can be accessible from every script.

OneClick supports subroutines but not parameter passing. You must declare global variables if you want to transfer values from one script to another. A "subroutine" is just another script assigned to a button. While you must create a button for every subroutine, your user interface does not get messy because you can assign the subroutine scripts to either invisible buttons or buttons on invisible palettes. A script can be called from another script even if the scripts' buttons are on different palettes.

The scripting editor is competent



Figure 10 — OneClick Editor, Icon Search Tab

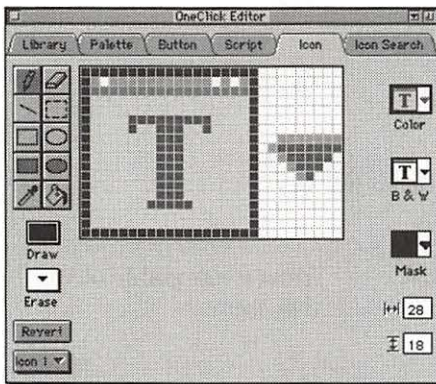


Figure 11 — OneClick Editor, Icon Tab

but very basic. No Find & Replace function here. But it provides help in the form of a list of commands and detailed description of each command. It also tracks labels, performs auto indentation, and allows for recording within a script. You can also put up a list of items in the application's front most window in the Parameters popup menu.

OneClick does have its quirks and undocumented features. At first OneClick was stumped by QuarkCopyDesk's Find & Replace dialog box (see figure 1), but I entered a number instead of the item's name when two items shared the same name. This technique worked even though it is not documented anywhere.

OneClick is not OSA compliant. This means that you cannot write OneClick scripts in an AppleScript editor. But OneClick includes

AppleScript extensions, so you can have an AppleScript run a OneClick script and vice versa. And you can do limited AppleScripting within OneClick. In addition AppleScript and OneClick script can exchange variables.

As mentioned above, OneClick scripts can control the OneClick environment. A dedicated script writer can use OneClick to build custom solutions for others.

Learning the language is easier than learning AppleScript. The language is more consistent than AppleScript. The scripting manual is well written. It is included as a PDF file with OneClick; a hard copy of the scripting manual is an extra \$10.

Development Tools

OneClick comes with additional materials. In addition to providing a number of sample palettes it also supplies a Library function to the OneClick Editor.

I find OneClick to be an ideal automation tool. While lacking parameter passing, its palettes proved to be far more powerful than I expected. I was originally concerned for people who want to do everything via the keyboard, but by allowing for palette hiding, a set of macros can be all keyboard driven without using screen real estate, just like the original QuicKeys. And the palettes prove to be useful organizing tools, where you can create palettes just for the sake of holding

subroutines.

Unfortunately I had to pass up OneClick for my office due to a conflict it has with Adobe Type Reunion 1.2. WestCode is aware of this conflict, but no date has been announced for a fix. I have had no conflicts with NOW WYSIWYG, and I have not yet tested ATR 2.0. I am also concerned when OneClick will be updated. I remember hearing a year ago that version 1.5 should be out soon, but I have not seen it. On the positive side WestCode is actively promoting OneClick and supports it on their Web site.

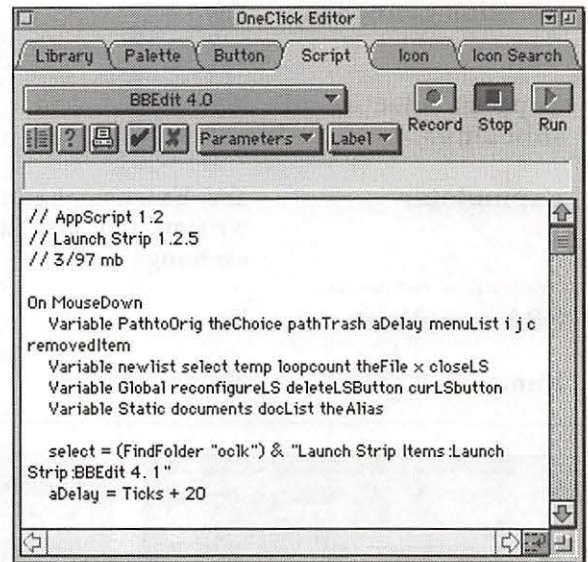


Figure 12 — OneClick Editor Script Tab

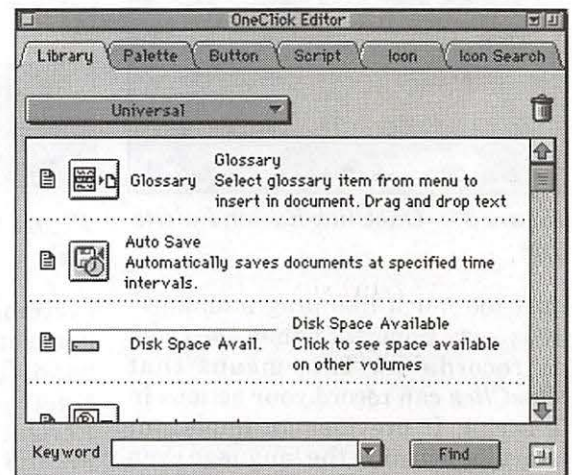


Figure 13 — OneClick Editor Library Tab

item list
debugger
graphics
libraries
help

Summary

OneClick is an impressive product. With the exception of its lack of parameter passing, I consider it to be the closest to a development environment. Its complete scripting language coupled with its palette prowess makes it the winner in my eyes. The writers must have thought "how do we allow people automated control of their Macs while making it fun and Macish?" *OneClick* is suitable for neophytes; the ability to record simple actions make it suitable for those interested in simple automation.

PreFab Player is a solid product. While its abilities are more limited—no palettes, graphic tools, libraries—its real job is to expand AppleScript. If you use AppleScript you might find *Player* your best investment because it builds on your AppleScript skills and tools and provides some tricks for finding information necessary for writing scripts. For example, you can write a program with a standard Macintosh interface in *FaceSpan* and use it to control non-scriptable applications via *PreFab Player*. *Player* makes AppleScript more usable. Its biggest drawbacks are that it is not recordable, and you should first learn AppleScript basics. ■

See final notes and *QuicKeys* Sidebar, next page

PreFab Player 1.1

\$95 a package, \$20-25 per runtime license
PreFab Software, Inc.
34 Bartlett Street
Somerville, MA 02145
(617) 628-9025
Fax: (617) 628-9043
player@prefab.com
www.prefab.com

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\$50-112 depending sidegrades, special offers, and volume discounts
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Paul Chernoff is the Systems Manager for the Washingtonian Magazine. He has been a Mac owner since 1985. He has worked in the worlds of international nonprofits, multimedia, and publishing.

¹ *QuicKeys 3.5.2*, street price \$100.

² *Tempo II Plus 3.0*, street price \$115.

³ I am referring to the commercial version of *BB Edit 4.0* and not to *BB Edit Lite*.

QuicKeys Sidebar



QuicKeys

© 1997 Paul J. Chernoff

QuicKeys is the granddaddy of Macintosh macro programs. It is the favorite of my graphic artist friends, who have been using it with *Photoshop* for years. What started out as a simple way to avoid using the mouse has become an automation

standard. It can automate almost any action you can throw at it. In addition, it is such a strong standard that many products, such as *PowerKey Pro* and *OneClick*, are designed to work with *QuicKeys*.

QuicKeys is keyboard oriented. Many people use it just to remap the keyboard and to create simple shortcuts. While CE Software has added more ways to access *QuicKeys* shortcuts, including a special menu and palettes, the *QuicKeys* way of mastering the Mac is through the keyboard.

QuicKeys uses a visual, rather than a text, approach to writing macros or shortcuts. Each shortcut is defined in its own dialog box. This approach makes *QuicKeys* relatively easy to learn—you do not have to look up a shortcut's parameters because they are built into the dialog box—but a long sequence of shortcuts can become difficult to read. Attempts at complex programming bump up against *QuicKeys*' design. *QuicKeys*' biggest limitations its lack of variables and its primitive sequence actions, such as loops and branching.

The *QuicKeys* Editor is a modal dialog box, forcing you to close it before examining an application. In contrast, *OneClick* allows you to work in an application while the *OneClick* Editor is open. Documentation is also poor. Version 3.5's skinny manual is actually worse than 3.0's. *The Little QuicKeys 3* book is essential for serious *QuicKeys* users.

AppleScript and *QuicKeys* can work together. You can run an AppleScript within *QuicKeys*. And because *QuicKeys* is OSA compliant, you can actually type a text version of *QuicKeys* in any AppleScript editor. In addition, an AppleScript can invoke a *QuicKeys* shortcut. A year ago I had an AppleScript invoke a QuicKey to perform an action which *Photomatic*—Daystar's AppleScript extension to *Photoshop 3*—could not perform. Today I could have substituted *QuicKeys* with *PreFab Player* or done the entire script in *OneClick*, but I still am not able to write the entire action in *QuicKeys*.

While still powerful *QuicKeys* is showing its age. It has evolved over the years is constrained by its original design. I have seen people do wonderful things with *QuicKeys* but its lack of variables and flexibility in decision trees hold it back. Its palettes are graphed on and suffer in comparison to *OneClick*'s. It still holds the lead for ad hoc shortcuts and for those who find text-based scripting too intimidating, but it is surpassed for those looking for a richer development environment.

A 30-day *QuicKeys* demo is available from CE Software. Version 3.5.2 is PowerPC native and features an important batch feature.

QuicKeys 3.5.2

Street price: \$100, upgrade from 3.0, \$50.

CE Software, Inc.

P.O. Box 65580

West Des Moines, Iowa 50265

(515) 221-1801

—Paul Chernoff

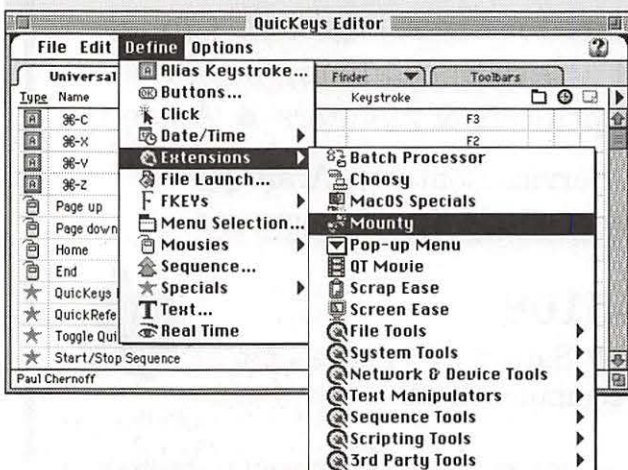


Figure 1 — The *QuicKeys* Editor Define menu showing types of shortcuts

Hotline

The hotline service is only for members of WAP. Please do not call after 9:30 pm or before 8:00 am.

Name	Telephone	Heading	Subjects	Name	Telephone	Heading	Subjects
Apple General				Cross Platform			
Bob Sherman	305-944-2111	Communications	DBMaster	Ken DeVito	703-960-0786	Transfers	MS/DOS-Apple-Mac
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	IBM/Compatibles			
Bernie Benson	301-951-5294	Miscellaneous	Ile Card for the LC	Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Harvey Levin	301-299-9380	Programming	Apple Script	Etana Finkler	301-891-2821	Illustration	General best to call 9 PM to Midnight
Eric Sheard	908-782-6492	Spreadsheets	Advanced Visicalc (eves) 908-782-6492 (days) -2242	Louis Saunders	301-648-7332	Network	Connectivity
Allan Griff	301-654-1515	Spreadsheets	Apple Works	Louis Saunders	301-648-7332	Printers	Connectivity
Eric Sheard	908-782-6492	Spreadsheets	Visicalc (eves) 908-782-6492 (days) -2242	Tom Cavanaugh	301-627-8889	Printers	General
Ken DeVito	703-960-0786	Telecomm		Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Apple //				Internet			
Bernie Benson	301-951-5294	Accounting	Apple SSC (Super Serial Card)	Dan White	301-843-3287	General	
Neil Laubenthal	703-691-1360	Apple IIGS	General	Walt Francis	202-966-5742	General	
Allan Griff	301-654-1515	Apple Works	General	Will DeKrone	410-626-7716	General	
Ken DeVito	703-960-0786	Apple Works	General	Curt Harpold	301-762-0887	Programming	JAVA
Paul Campbell	313-255-6497	Apple Works	General	Craig Contardi	410-674-2752	World Wide Web	Netscape Navigator
Ray Settle	410-647-9192	Apple Works	General	Seth Mize	410-766-1154	World Wide Web	Sailor
Allan Griff	301-654-1515	AppleWorks	General	Jaque Davison	703-644-7354	World Wide Web	Web Site Builder
Ken DeVito	703-960-0786	Beagle Buddies		Macintosh			
W. T. Cook	410-995-0352	Beagle Buddies		Nancy Seferian	202-333-0126	Art & Video	General
Don Avery	202-362-1783	Beagle Buddies		Robert Sambolin	787-841-1641		General
Allan Levy	301-340-7839	Communications	ProTerm	John Enberg	301-262-9347 or 301-604-8348		Basics
Dale Smith	301-762-5158	Communications		Tho. Snowberger	410-757-4656	Contact Managers	Now Contact/UTD
Allan Griff	301-654-1515	Database	Apple Works	Mort Greene	703-522-8743	Database	File Maker Pro
Morgan Jopling	410-721-7874	Database	Apple Works	Tom Parrish	301-654-8784	Database	File Maker Pro
Milt Goldsamt	301-649-2768	Database	Apple Works	Bill Waring	410-647-5605	Database	Filemaker Pro
Guy Durant	202-575-0414	Epson Printers		Rick Shaddock	202-321-2110	Database	FoxPro
Ron Evry	703-490-1534	General		Harvey Levin	301-299-9380	Database	Helix
Harold Polk	301-662-6399	General		Mort Greene	703-522-8743	Database	MS-File
Ken DeVito	703-960-0786	General		Tom Parrish	301-654-8784	Database	Overvue
Dave Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Elizabeth Mangan	703-750-2710	Database	Pro-Cite
Joan Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Dave Weikert	301-963-0063	Databases	Panorama
Guy Durant	202-575-0414	Hard Drives		Blake Lange	301-942-9180	Desk Top Pub.	PageMaker
Guy Durant	202-575-0414	Hardware		Mort Greene	703-522-8743	Desk Top Pub.	PageMaker
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	Eric Grupp	410-315-8331	Desk Top Pub.	Quark Xpress
Bob Sherman	305-944-2111	Laser Printing		Paul Schlosser	301-831-9166	Desk Top Pub.	Quark Xpress
Dave Jernigan	540-822-5137	Operating Systems (before 9 PM)		Ron Johnson	410-315-8764	Drawing/Graphics	Adobe Illustrator 3.0
Joan Jernigan	540-822-5137	Operating Systems (before 9 PM)		Nancy Seferian	202-333-0126	Drawing/Graphics	Aldus Freehand
Joan Jernigan	540-822-5137	Word Processing	Apple Works II (before 9 PM)	Tom Parrish	301-654-8784	Drawing/Graphics	Canvas
Ron Evry	703-490-1534	Word Processing	AppleWriter	Lloyd Olson	410-544-1087	Drawing/Graphics	ClarisDraw
Allan Griff	301-654-1515	Word Processing		Etana Finkler	301-891-2821	Drawing/Graphics	Freehand (best to call 9 PM to Midnight)
Apple // e				Apple // GS			
Morgan Jopling	410-721-7874	Upgrade		Rich Sanders	703-450-4371	Drawing/Graphics	Deluxe Paint II
Apple // GS				Apple // GX			
Rich Sanders	703-450-4371	Drawing/Graphics	Deluxe Paint II	Ken Carter	301-834-6516	General	
Dick Grosbier	301-898-5461	General		Apple ///			
Eric Grupp	410-315-8331	General		Dave Ottalini	301-681-6136	General	
Seth Mize	410-766-1154	General		Paul Campbell	313-255-6497	General	
Rich Sanders	703-450-4371	Word Processing	Multiscribe GS	Seth Mize	410-766-1154	General	
Apple // GX				Apple //			
Ken Carter	301-834-6516	General		Robert Sambolin	787-841-1641	General Repair	
Apple ///				Apple //			
Dave Ottalini	301-681-6136	General		Steve Truax	304-263-5749	Integ. Packages	3 Easy Pieces
Paul Campbell	313-255-6497	General		Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces (before 9 PM)
Seth Mize	410-766-1154	General		Paul Campbell	313-255-6497	Repairs	
Robert Sambolin	787-841-1641	General Repair		Apple //			
Steve Truax	304-263-5749	Integ. Packages	3 Easy Pieces	Dave Jernigan	540-822-5137	Foreign Languages	FlashWorks (before 9 PM)
Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces (before 9 PM)	Dave Jernigan	540-822-5137	Foreign Languages	Greek Tutor (before 9 PM)
Paul Campbell	313-255-6497	Repairs		Dave Jernigan	540-822-5137	Foreign Languages	Hebrew Tutor (before 9 PM)
Apple //				Apple //			
Dave Ottalini	301-681-6136	General		Dave Jernigan	540-822-5137	General	(before 9 PM)

Washington Apple Pi Office
 12022 Parklawn Drive, Rockville, MD, 20852.
 M-W-F 10 a.m.—6 p.m.; Tue 7 p.m-9 p.m.; Sat 9 a.m.-2:30 p.m.
 Web address: www.wap.org
 e-mail address: info@tcs.wap.org

July 1997

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3 Columbia Slice	Office Closed 4	5
6	7 <i>Intro to the Mac- Part 1</i>	8 QuickTime SIG	9 WAP BoD	10 Stock SIG	11	12 Frederick Slice
13	14 <i>Using the WWW Intro to the Mac- Part 2</i>	15 <i>HTML Basics HTML - Beyond Basics Internet-Part 1</i>	16 <i>Intro to the Mac- Part 1 Excel SIG</i>	17	18 <i>Intro to the Mac- Part 2</i>	19 <i>ClarisWorks Annapolis Slice</i>
20	21 <i>E-mail to the Mac Intermed. Mac- Part 1</i>	22 <i>Internet-Part 2</i>	23 Retired SIG	24 Women's SIG	25	26 <i>NoVa ComCol WAP General Meeting</i>
27	28 <i>Intermed. Mac- Part 2</i>	29 <i>Quicken</i>	30 <i>Intermed. Mac- Part 1</i>	31		

August 1997

WAP Office Phone: 301- 984-0300
 TCS 2400 bps: 301-984-4066;
 TCS 14400 bps: 301-984-4070

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Aug 31					1 <i>Intermed. Mac- Part 2</i>	2
3	4 <i>Intro to the Mac- Part 1</i>	5 <i>Pagemaker- Intro</i>	6 <i>Intro to the Mac- Part 1</i>	7 Columbia Slice	8 <i>Intro to the Mac- Part 1</i>	9 Frederick Slice
10 <i>Usenet News</i>	11 <i>Intro to the Mac- Part 2</i>	12 QuickTime SIG	13 WAP BoD	14 Stock SIG	15	16 <i>ClarisWorks- Intro Annapolis Slice ClarisWorks- Intermed.</i>
17	18 <i>Intermed. Mac- Part 1</i>	19 <i>Internet - Part 1</i>	20 <i>Intermed. Mac- Part 1 Excel SIG</i>	21 <i>Quicken</i>	22 <i>Intermed. Mac- Part 2</i>	23 <i>NoVa ComCol WAP General Meeting</i>
24	25 <i>Intermed. Mac- Part 2</i>	26 <i>Internet - Part 2</i>	27 Retired SIG	28	29	30

UPCOMING GENERAL MEETING DATES TO TAKE
NOTE OF— AUGUST 23RD
SEPTEMBER 27TH
OCTOBER 25TH

Meeting Notices

Unless otherwise noted, call the SIG chairs or Slice officers for meeting information. A list of the SIG and Slice chairs is on page 4 of every Journal. Calendar events in italics are tutorials, workshops or seminars.

Annapolis Slice

3rd Saturday; 9:30 AM; Severna Park Library on McKinsey Rd. (off Rt. 2), Severna Park, MD
Answering Machine: (410) 647-5605

AOL SIG, contact John Barnes at JDBarnes@aol.com or in the evening at 301 / 652-0667.

Apple III SIG

Quarterly on 2nd Saturday; 10:00 AM; WAP Office.

Columbia Slice

1st Thursday; 7:00 PM. Call for location
BBS (410) 964-3706

DataBases (Mac) SIG

Volunteers needed to restart this SIG

Desktop Publishing SIG

Starting this fall. Call office for details.

Excel SIG

3rd Wednesday; 7:30 PM; WAP office.

Frederick Slice

General meeting time, 2nd Saturday; 10:00 AM; United Methodist Church; 22 Main Street in Walkersville.

Game SIG

1st Thursday; 7:30 PM; Call for location.

Genealogy SIG, September 9, 10 AM to noon. At the WAP office.

Mac Programmers' SIG

Volunteers needed to restart this SIG

Newton Developers' SIG

Call Ed Palaszynski for meeting news— 301-963-5841

NoVa Education (Ed) SIG

Last Wednesday; 7:30 PM; Walnut Hill Ctr.,
7423 Camp Alger Ave., Falls Church, VA.

QuickTime SIG

2nd Tuesday of each month; 7:30 PM; WAP office.

Retired SIG

4th Wednesday of each month; 11 AM to 2 PM; each meeting will have a topic, but be run informally.
WAP office.

Stock SIG

2nd Thursday; 7:30 PM; WAP Office. (Morris Pelham who chairs StockSIG is Sysop of the Investment/StockSIG board on the TCS. Contact him on that board.)

Telecomm SIG

1st Tuesday; 7:00 PM; WAP office.

WAP Garage Sale—June and December.

WAP General Meeting

4th Saturday; 9:00 AM; Northern Virginia Community College, Annandale Campus, Community Cultural Center Auditorium.

Women's SIG

Upcoming dates: July 24 (How to download from the TCS and WWW), Sept. 25 (MacWorld Conference Report), Nov. 20. At the Pi Office at 6:00 PM dinner (\$2) followed by 7:00 PM meeting/presentation. Call SIG chair, Kathleen Charters at 410-730-4658 for details.

Notice: Plans change! Anyone with calendar information please call the Calendar Editor, Bill Wydro (301) 299-5267 or Beth Medlin at the WAP Office (301) 984-0300.

Hotline

The hotline service is only for members of WAP. Please do not call after 9:30 pm or before 8:00 am.

Name	Telephone	Heading	Subjects
Joan Jernigan	540-822-5137	General	(before 9 PM)
Allan Levy	301-340-7839	General	
Dan White	301-843-3287	General	
Dick Grosbier	301-898-5461	General	
Russell Robinson	301-739-6030	General	
Neil Laubenthal	703-691-1360	General	
Tom Cavanaugh	301-627-8889	General	
Tom DeMay	410-461-1798	General	
Tom Witte	703-683-5871	General	
Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Joan Jernigan	540-822-5137	Hypermedia	HyperStudio (before 9 PM)
Jerry Iler	410-987-5432	Ilisi	General
Bill Geiger	703-237-3614	Integ. Packages	ClarisWorks
Sandy Kowalczyk	410-268-3149	Integ. Packages	ClarisWorks
Ray Settle	410-647-9192	Integ. Packages	Clarisworks
Joan Jernigan	540-822-5137	Integ. Packages	ClarisWorks (before 9 PM)
Jim Ritz	301-770-1405	Integ. Packages	MSWorks
Ray Settle	410-647-9192	Integ. Packages	MSWorks
Tim Childers	301-997-9317	Integ. Packages	MSWorks
Dave Weikert	301-963-0063	MacDisketeria	Disk Library
Dave Jernigan	540-822-5137	Mail List Manager	My Mail List Manager (before 9 PM)
Mort Greene	703-522-8743	Miscellaneous	File Transfer & Backfax
Sandy Kowalczyk	410-268-3149	Miscellaneous	HyperCard
Blake Lange	301-942-9180	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypertalk
Jeff Dillon	301-434-0405	Miscellaneous	MX-80
Dave Jernigan	540-822-5137	Miscellaneous	Online Bible Mac
Dave Jernigan	540-822-5137	Miscellaneous	Soft Windows Mac
Rick Chapman	301-989-9708	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypercard
Peter Combes	301-445-3930	Multi Media	Director
Peter Combes	301-445-3930	Multi Media	Language
Mort Greene	703-522-8743	Multimedia	Image Studio
Mort Greene	703-522-8743	Multimedia	Macro Mind Director
Stuart Bonwit	301-598-2510	Multimedia	Quicktime
Tom Witte	703-683-5871	Multimedia	Quicktime
Mort Greene	703-522-8743	Multimedia	Video Works
Jerry Iler	410-987-5432	Older Claris	General
Jerry Iler	410-987-5432	PB180C	General
Lester Morcerf	410-987-0685	Performa 550	General
Tho. Snowberger	410-757-4656	Performa System	General
Rick Shaddock	202-321-2110	Pers.Contact Mgr.	ACT
Mel Benson	410-647-6873	Personal Finance	Dollars & Sense
Bill Geiger	703-237-3614	Personal Finance	Manage Your Money
Mel Benson	410-647-6873	Personal Finance	Manage Your Money
Clarence Goldberg	410-263-5189	Personal Finance	Quicken
Louis Saunders	301-648-7332	Printers	Connectivity
Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Tom Cavanaugh	301-627-8889	Printers	General
Walt Francis	202-966-5742	Printers	General
Michael Hartman	301-942-3717	Programming	C
Michael Hartman	301-942-3717	Programming	General
Harry Erwin	703-758-9660	Programming	General (e-mail at herwin@gmu.edu)
Michael Hartman	301-942-3717	Programming	Pascal
Charles Schindler	410-437-4624	Spreadsheets	Excel
Lloyd Olson	410-544-1087	Spreadsheets	Excel
Walt Francis	202-966-5742	Spreadsheets	General
Roger Burt	301-424-6927	Spreadsheet/Chart	ClarisWorks
Mark Pankin	703-524-0937	Spreadsheet/Chart	Excel
Dick Byrd	703-978-3440	Spreadsheet/Chart	Excel
Mort Greene	703-522-8743	Spreadsheet/Chart	Excel
Rick Shaddock	202-321-2110	Spreadsheet/Chart	Excel
Tom Cavanaugh	301-627-8889	Spreadsheet/Chart	Excel

Name	Telephone	Heading	Subjects
Bill Waring	410-647-5605	System	General Mac Help
Lloyd Olson	410-544-1087	System	Mac OS
Neil Laubenthal	703-691-1360	System	Mac OS Modems General
Bernie Benson	301-951-5294	Telecomm.	Modems Hayes Smartmodem
Allan Levy	301-340-7839	Telecomm.	Practical Peripherals
Jaque Davison	703-644-7354	Virtual Reality	Alien Skin Texture Shop
Jaque Davison	703-644-7354	Virtual Reality	Bryce 2
Jaque Davison	703-644-7354	Virtual Reality	Specular Logomotion
Jaque Davison	703-644-7354	Virtual Reality	Virtus - 3-D
Jaque Davison	703-644-7354	Virtual Reality	Virtus Walkthrough Pro
Tom Parrish	301-654-8784	Word Processing	Think Tank-More
Dave Jernigan	540-822-5137	Word Processing	Word Perfect (before 9 PM)
Charles Schindler	410-437-4624	Word Processing	WordPerfect
Eric Grupp	410-315-8331	Word Processing	WordPerfect
Walt Francis	202-966-5742	Word Processing	General
Tim Childers	301-997-9317	Word Processing	Hebrew
Tom Cavanaugh	301-627-8889	Word Processing	MS Word
Harris Silverstone	410-435-3582	Word Processing	MS Word
Joan Jernigan	540-822-5137	Word Processors	Claris Works (before 9 PM)
Dave Jernigan	540-822-5137	Word Processors	Word Perfect

Macintosh & Apple

Ginny Spevak	202-244-8644	Miscellaneous	Dvorak Keyboard
Mike Spevak	202-244-8644	Miscellaneous	Dvorak Keyboard
Allan Levy	301-340-7839	Telecomm.	General
Bob Sherman	305-944-2111	Telecomm.	General
Dale Smith	301-762-5158	Telecomm.	General
John Barnes	301-652-0667	Telecom	AOL
Dale Smith	301-762-5158	Telecomm.	TCS
David Harris	202-966-6583	Telecomm.	TCS
Nancy Seferian	202-333-0126	Telecomm.	TCS
Paul Schlosser	301-831-9166	Telecomm.	TCS

Networking

Louis Saunders	301-648-7332	Mac	Connectivity
Douglas Ferris	301-924-4180	Networking	Novel
Douglas Ferris	301-924-4180	Networking	Windows
Dave Weikert	301-963-0061	Networking	Mac/AppleShare

Did we miss you? Want to change your listing? Want to be added to the hotline?

To be added, simply call the office during normal business hours or send the information via e-mail to Jim Ritz at <jim.ritz@tcs.wap.org>.

Include your name, phone number and subject(s) you want to assist with.

Telecommunications Help Sheet

A quick reference sheet for use while on the TCS

TCS Phone Numbers:

—301-984-4066

(for 300, 1200, 2400 bps)

—301-984-4070

(for 9600, 14400, 28800 bps)

Main Menu

 Bulletin Boards
<C> Change Conferences
<E> E-Mail
<F> File Transfer
<L> General Library
<M> Membership Search
<N> Now On System
<O> Off the System
<P> Public Library
<T> Time and Date
<U> User Preferences
<W> Read Welcome Bulletin
<X> eXamine Weather Forecast

File Transfer Menu

<A> Adjust Pointers
<G> Global Read New Descs
<L> List All Available Areas
<N> New File Descriptions
<O> Off the System
<Q> Quit to Main Menu
<R> Read All New Descs
<Z> Zselect File Areas

File Area Menu

<A> Alphabetical List
 Batch Functions
<C> Change File Area
<D> Download a File
<F> Find File Descriptions
<H> Help With File Transfer
<I> Info on File Contents
<L> List All Files
<M> Mark Files for Downloading
<O> Off the System
<Q> Quit to Main Menu
<R> Read File Descriptions
<T> TitleScan Descriptions
<U> Upload a File or Files
<W> Welcome Bulletin

Editor Menu

<A> Add to File
<C> Clear File in Memory
<D> Delete a line from File (#)
<E> Edit a Line (#)
<F> Find a String
<G> Global Search & Replace
<I> Insert Lines into File (#)
<L> List the File (#)
<M> Toggle Reply Mode
<N> Line Numbering Mode On/Off
<P> Purge Temporary File
<Q> Quit - Clear File & Exit
<R> Read back from Temporary File
<S> Save File and Exit Editor
<T> Write File to Temporary File
<U> Upload Mode Toggle (No Reply Mode)
<V> View Temporary File
<X> Exchange a String within line (#)
<"> Modify Reply Mode Characters

Change Conference Menu

<1-8> ... Choose Conference Number
<L> List Conferences Available
<Q> Quit to Main Menu
<1> General Conference
<2> Apple II Conference
<3> Macintosh Conference
<4> Classified Conference
<5> Global General Conference
<6> Global Apple II Conference
<7> Global Macintosh Conference
<8> Global Miscellany Conference

Conference Menu

<A> Adjust Pointers
<C> Change Conference

<G> Global Read All New Msgs
<L> List All Available Boards
<O> Off the System
<Q> Quit to Main Menu
<R> Read All New Msgs
<W> Welcome Bulletin
<X> Xfer All New Msgs
<Z> Zselect Boards of Interest

Bulletin Board Menu

<A> Alter/Edit an Existing Message
 Blind Reply to a Msg by Number
<C> Change Boards
<D> Delete Msg From or To You
<E> Enter a Message
<F> Find Message by Keyword
<L> Library for this Board
<O> Off the System
<Q> Quit to Main Menu
<R> Read a Msg or Msgs
<S> Scan Message Headers
<T> TitleScan Msg Headers
<W> Welcome Bulletin for Board
<X> Xfer (Download) a Msg or Msgs

User Preferences

<A> Alter Password
<E> Emulation Mode
<F> File Transfer Protocol
<P> Prompt Character
<Q> Quit to Main Menu
<R> Reply Mode Prefix
<V> Video Length
<X> Expert/Novice Prompts
<Y> Your Current Status

Electronic Mail Menu

 Blind Reply to a Letter
<D> Delete Letters
<E> Enter a Letter
<F> Find Letters
<H> Help/Brief Tutorial
<I> Info on Letters
<K> Keep Letters
<L> List Letters
<O> Off the System
<Q> Quit to Main Menu
<R> Read Letters
<S> Scan Headers of Letters
<T> TitleScan Letters
<X> Xfer (Download) Letters

Please see page 44 for the TCS Help Hotline phone numbers.



Review of Fractal Design's *Detailer*

by Etana Finkler

Introduction / Preamble

Learning new software is a skill in itself. Personally, I find it very overwhelming. First, I am excited at all that the new program offers. I install the software, launch the program, and fool around with the menu intuitively. With these more difficult graphics programs I move on to skim the manual: I begin looking at the book at page 1, quickly get impatient, and move directly to the tutorial. The Fractal Design *Detailer* tutorial is fun and easy. ...And then what? Do I sit and read the rest of the manual on my couch away from my Mac? Nah, I never seem to do that, but probably I should. Because, what I do do, is to try and do an art project of my own, using what I have learned in the tutorial. And here is where it all breaks down, and I spend months in a love-hate relationship with the new program... Because I can never do my project.

And this is just what happened with *Detailer*. After doing the tutorials, I brought out Fractal Design *Poser 1*,¹ which I had reviewed in a previous *WAP Journal*. I was hoping to put clothes on the gal...even if they were just lycra form-fitting clothes... any clothes would help those poor



Poser nudes. I finally did manage to import a *Poser* DXF file of a wireframe dancer into *Detailer*. But I spent hours trying to get some texture (really design: *Detailer* calls design on the surface "texture" because that is the accepted term in 3D program circles...). Nothing was really working: all the designs went onto the facets of the figure unaesthetically; then when I tried bump maps, the whole figure got these terrible bumps: I knew you could isolate an area with a mask, but didn't know how to set it up for this. Everything I tried on the *Poser* figure didn't work.

The problem isn't *Poser* or *Detailer*, but rather, the difficulty in getting deeper into a complex software. I have been a computer graphics artist for more than 10 years now, and the learning curve still stumps me. I have been sent to a most expensive class for *Photoshop*: excellent, and at the moment I believed I would remember what was being presented... but 5 days later it was mostly too vague to replicate. I don't have enough experience using the CD-ROMs. I really like the videos because I can rewind them, but MacAcademy will usually put out 3-5 videos @ \$50 each for one software program; that's too expensive for me to buy, usually. The books I like best are those organized as tutorials, like Adobe's Classroom in a Box series. But with all these methods, there is still the question, "now, how do I

apply all that to *my* project?" Yes, actual projects push you to learn, but that is exactly the problem: each new project is a total struggle and misuse of time, 'til I figure out what works. Perhaps it would be a good topic for a Journal article: "*How I Get Into My New Software—Beyond the Tutorial.*" Please, if you have personal successful methods/procedures that you use to master your software, email them to me, and I will compile a follow-up to this subject for the next *WAP Journal*.

FRACTAL DESIGN *DETAILER*

What Fractal Design *Detailer* Can Do: "*Detailer* takes 2D images and wraps them onto the model in a process called mapping... Depending on the images and settings you use, the model can become wood, metal, stone, plastic, even skin."² With Fractal Design *Detailer* you can paint directly on 3D models, adding color, texture, shine, and reflection effects, and then render the image as a 2D graphic. *Detailer* can import and export 3D models in *Detailer*-native, *QuickDraw 3D*™ (3DMF), *3D Studio*™ (Windows only), and DXF formats, as well as *Ray Dream Designer*™ and *Ray Dream Studio*™. *Detailer* supports 2D formats including RIFF, PICT, TIFF, BMP, JPEG, *Photoshop 2x*, *Photoshop 3*. *Detailer* is identical for Macintosh or Windows. You can paint directly on the 3D model, or work in the 2D view, whichever is more comfortable for you. *Detailer* provides many of the brushes from Fractal Design *Painter*, and you can customize your own brushes. *Detailer* supports floaters, so imported files from *Painter* or *Photoshop* maintain their layers. *Detailer* can illuminate models with up to ten colored lights; can render 3D models at any resolution, and supports flexible mapping controls. *Detailer* has an open architecture for



Figure 1: 3D model of the Detailer box

3D model support, so additional modules can and will be added continuously.

Detailer can create “primitives” including spheres, boxes, cones, cylinders and cups. A *Detailer* object can be composed of up to 80 3D objects, and each can have its own set of maps: Texture (i.e.. color), Bump (relief), Highlight Mask (shiny/matte), Reflection Mask (reflect their surroundings), and Glow maps (add diffuse color). As many as five maps can be active and displayed on each object. *Detailer* supports multiple mapping methods: cylindrical, spherical, cubical, pass-through, and UV (implicit). Each map can have its own mapping method, which you can change at any time. *Detailer* supports high-resolution rendering, and has the same extensive collection of brushes, tools and effects that *Painter* has, including over 100 Natural-Media brushes,

automatic pattern and texture features. Really, the *only thing* I didn't like about *Detailer* is that the advertising boasts that there is a 32-level “Undo,” but in actually using the program, there were many basic tasks that could not be undone (The most basic task of applying a map couldn't be undone and I had to go through 4 repeat steps of closing, not saving, opening a new map, applying it, each time I tried a different map. I hope they correct this in later versions).

Detailer ships with a variety of materials to help you develop surface maps and artwork: 100 high quality, seamless patterns for creating texture maps or for creative fills; 120 photos from Vivid Details; a variety of 3D models from Viewpoint Datalabs.

How the Book Is Organized: *Detailer* is divided into 5 sections: Introduction and Tutorial; Models,

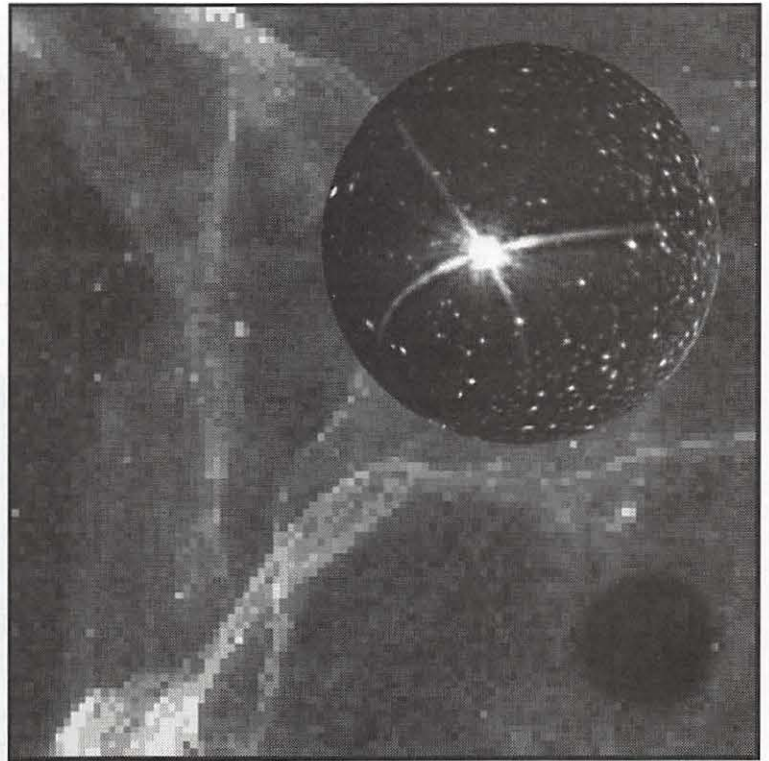


Figure 2: My first attempt at texture mapping on a sphere. Images were downloaded from the NASA website.

Maps, and Light; Imagery; Advanced Techniques; and Reference. Each section divides 3D information from 2D information and separates primary features from more advanced features.

How I Began To Learn *Detailer*: First I did the three tutorials: a 3D model of the *Detailer* box; a globe of the earth; and a paint palette with a brush (*not shown*). It was great: easy and fun! Then I tried two projects of my own: I brought a *Poser* model into *Detailer*, and I created a cube template in *Freehand*.

Figure 1: 3D model of the *Detailer* box created via the tutorial.

Figure 2: My first attempt at texture mapping on a sphere, and then importing the sphere into *Photoshop* and laying it on a background. I did this basically without reading anything in the manual: the interface



is that intuitive! The images were downloaded from the NASA website.

<http://www.hq.nasa.gov/office/pao/Library/photo.html>

<http://oposite.stsci.edu/pubinfo/Pictures.html>

<http://spacelink.msfc.nasa.gov:80/Spacelink.Hot.Topics/Hubble.Space.Telescope/Hubble.Images/Our.Solar.System/>

Figure 3: The second tutorial exercise: a globe of the earth with a hurricane floater near Florida coastline, and clouds painted over the whole earth. The clouds were painted with image hose right on the rectangular 2D Texture map of the globe, and they could even have been painted on the 3D model. Again, this globe was imported as a PS3 file into *Photoshop* and laid onto another NASA image (the one used on the sphere in the previous image).

Figure 4: Two pathetic attempts to apply textures and bumps onto *Poser 1* images. I couldn't isolate sections to paint on; when I painted white on the face in *Detailer*, it somehow bled through to the back of the head (so these faces were done in *Photoshop* later); no textile map seemed to be aesthetically pleasing; I was applying texture and bump onto facets of the form, rather than a smoothly rendered form. I was able to turn the *Poser 1* model view within *Detailer*, but not manipulate the parts of the figure. There is much more flexibility when you use *Poser 2*; Fractal Design's website has faq's with details of *Poser 2* and of the connection between *Poser 2* and *Detailer*.¹ <http://www.fractal.com>

Figure 5: The flat image for my chicken cube was created in *Freehand*. I scanned line art I had drawn, imported these TIFFs into *Freehand* and painted them. Then I created the layout for the cube according to Appendix A of the

Detailer manual, and exported it into *Detailer* as a TIFF. I struggled here, because even though I believed the easy math for the aspect ratio was correct, it kept mapping on the cube incorrectly. Finally, I imported the *Freehand* TIFF file into *Photoshop*, where the image was cropped correctly; I saved this as a TIFF, and easily placed it as a texture map onto the *Detailer*

primitive cube model. What had happened was that the whole *Freehand* page had imported as the texture map, instead of only the image. I have never had this happen before: whenever I export *Freehand* or *Illustrator* art as EPS or TIFF, just the image exports.

Perhaps this is a bug? In any event, it points out a characteristic of *Detailer*: there is a great deal of switching back and forth between applications: *Freehand* or *Illustrator*, *Photoshop* and/or *Painter*, *Detailer* and *Ray Dream Designer*. My 48 meg of operating RAM did nicely, but 64 meg would have been even better ;->

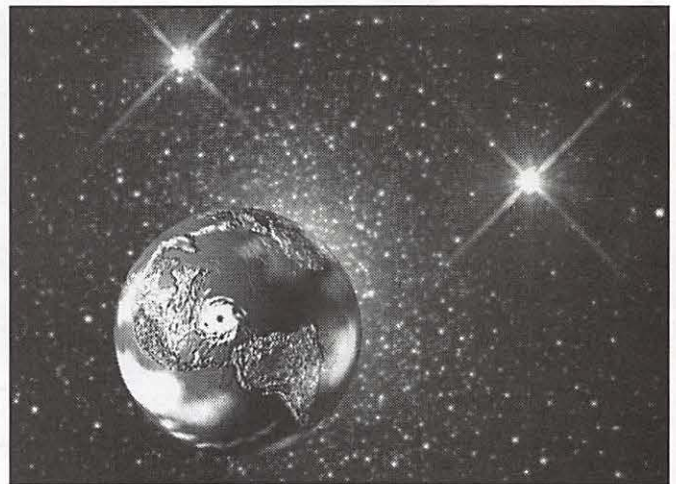


Figure 3: The second tutorial exercise: a globe of the earth with a hurricane floater near Florida and clouds painted over the whole earth. Again, this globe was imported into *Photoshop* onto a NASA image (the one used on the sphere in the previous image.)



Figure 4: Two pathetic attempts of applying textures and bumps onto *Poser 1* images.

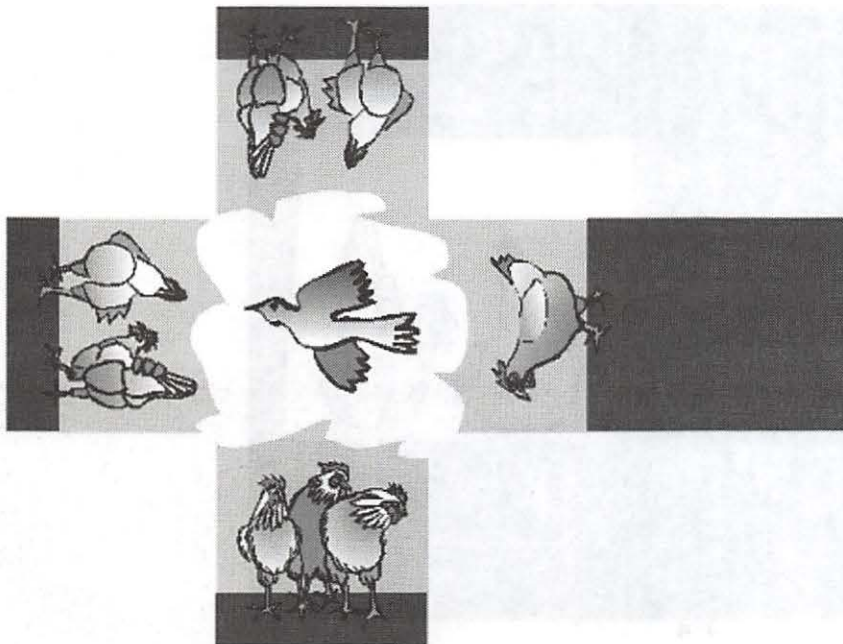


Figure 5: The flat image for my chicken cube was created in Freehand.

Figure 6: The chicken cube from 2 different views. I rendered the Detailer 3D model and saved it as a PS3 file; then I turned it in Detailer and rendered and saved it again. Then I combined the two images in Photoshop 3

Some More Details About Fractal Detailer: Saving a Detailer model requires you to save (RIFF) both the model file as well as all the image files you used to map information. It's important to stay organized, and keep all the files in one folder. You can also save the floaters in RIFF or Photoshop3 file formats. If at this point you want to use the 3D image in a 2D graphic, you can render the model and save/export it as a TIFF file. The manual suggests (p.65) that, instead of rendering the model, many artists bring the finished model to a 3D program, and currently, Detailer is packaged with a full version of Ray Dream Designer 4.1! The benefits you get from moving the Detailer models to a scene-building and rendering program like Designer or

Ray Dream Studio are that you can create a scene with multiple models; sophisticated lighting, shadows, luminosity, and translucence; and different perspective effects through its adjustable camera, and animations.

Fractal Design's Excellent Service, Technical Support, and Product Line: Every encounter I have ever had on the phone with a representative of Fractal Design Corporation has been outstanding; graphic artists probably know that this is a unique statement, in comparison with the other major companies that offer graphics programs. I have never had a long wait time on the phone; the techie was helpful and informative and directed me to other areas where help was available for further problems / questions about their programs. Specifically, I phoned to find out the interface between Poser 1 and Detailer; I wanted to use the Poser figure as the model, and Detailer as the tool to decorate the figure. I was told that Poser 2 (a \$70

upgrade) has a direct connection with Detailer. It seems that with Poser, Detailer, Ray Dream Designer, and Painter, Fractal Design has a powerful line of products that compliment its competitors and challenge and support computer graphic artists.

System Requirements: PowerMac and compatibles; 12+ MB of application RAM (16+ recommended); System 7.0 or later; Hard drive with 20MB free; color display (24-bit recommended); CD-ROM drive; supports most pressure-sensitive tablets; *Detailer:* 40meg storage; *Ray Dream Designer:* 35meg storage. (I believe this is the ram needed for the scratch disk while working in the program.) PowerMacs and compatibles (requires a PowerPC processor).

=====

¹ Poser is now available as Poser 2 which supports animation and 'betweens, better resolution on figures, figures with clothing, and rendered skeletons.

² p. 25

Fractal Design Corporation
P.O. Box 629000, El Dorado Hills, CA 95762-9966
Phone (800) 846-0111; (408) 430-4100
internet: <http://www.fractal.com>
email: mac_support@fractal.com
AOL keyword: Fractal

(See page 56 for Figure 6)

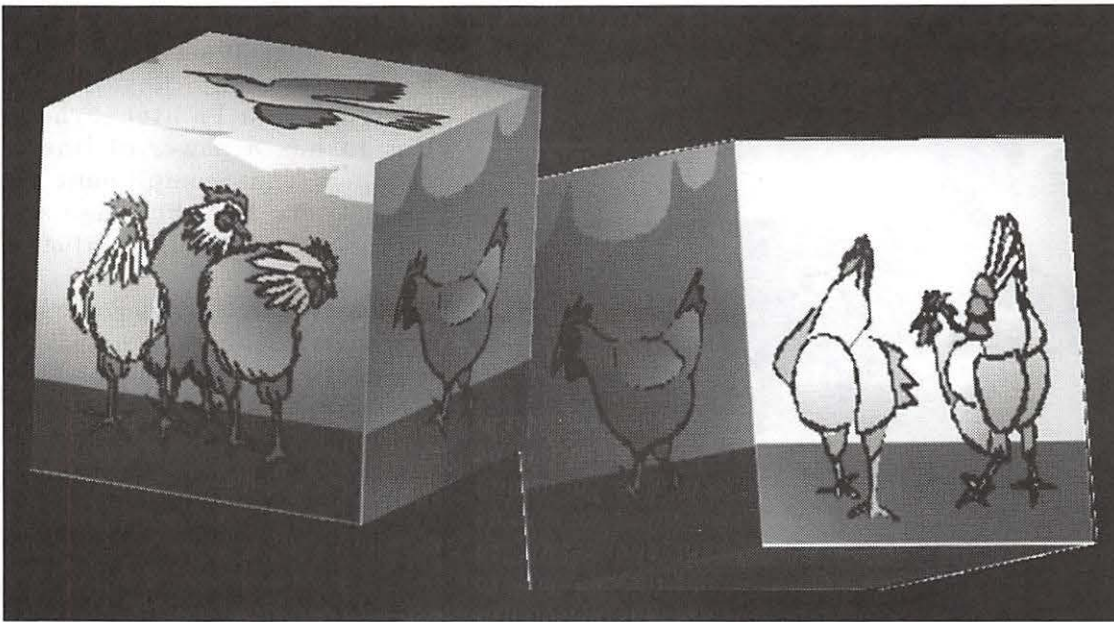
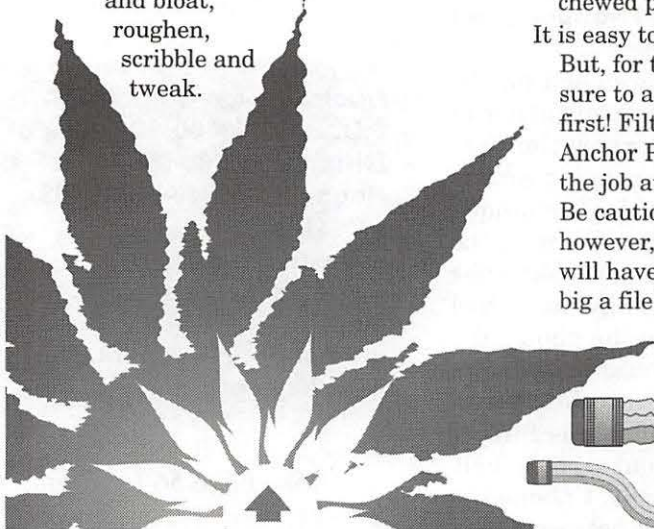


Figure 6: The chicken cube from 2 different views.

Illustrator QUICK Technique

Use Filters to Add Interesting Detail

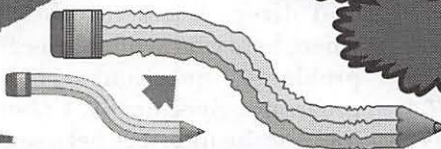
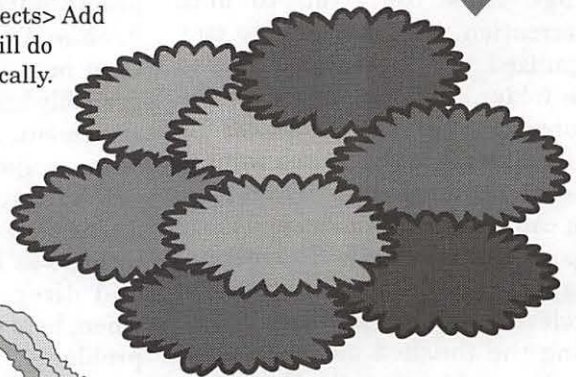
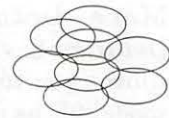
Use filters like punk and bloat, roughen, scribble and tweak.



Organic substances, botanical forms and well chewed pencils want special edge treatments.

It is easy to manipulate edges.

But, for the best effect, be sure to add anchor points first! Filter> Objects> Add Anchor Points will do the job automatically. Be cautious, however, or you will have too big a file!



1. Add anchor Points 4x. Filter>Distort>Scribble and tweak (1 and 1).

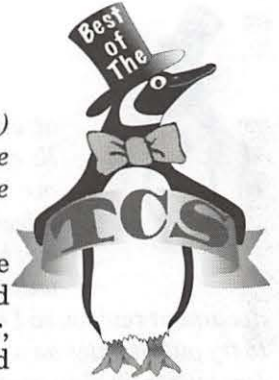
2. Add anchor Points 3x. Filter>Distort>Roughen (1 and 0).

3. Add Anchor Points Bloat, then Roughen.

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Best of the TCS

by Nancy Seferian



*QuickKeys?)
to automate
the double
conversion?*

A. I'd like to understand this better, too: I invented my own terminology. Call it fatigue. Microsoft released several Word 6 to Word 5 translators; the last two actually worked. You drop the translator into your Word Commands folder (for Word 5.0 or 5.1) and—Word 5 can now read Word 6 documents. The translator is located somewhere in the wilds of File Transfer Area 31, right here on the TCS. Well...for me one of the big advantages is I don't have to put up with Word 6. Another big advantage: if you do all this in Word 5, you run no danger—at all—of falling victim to a Word 6 macro virus. Word 5 just tosses that stuff, since it wouldn't know a Word 6 macro from, well, a virus. You never need to convert anything to WordPerfect 3.5.3—provided you have WordPerfect 3.5.3. WordPerfect Mac can read Word 5 files. Unless you are converting dozens of documents every hour, I don't think I'd bother. Your mileage and whim might vary.

Login after telnet session

Q. When ending a TCS session in telnet, the login appears on the screen. Is this normal?

A. #1 Every Telnet-accessible Apple IIGS-based bulletin board in the world exhibits that behavior.

A. #2 >> Every Telnet-accessible Apple IIGS-based bulletin board in the world > > exhibits that behavior.

ROTFL! (We're a twisted bunch of people...)

Stickies

Q. I have never used Stickies before, but my recent failed attempt

THIS COLUMN WILL highlight some of the best questions and answers found on the TCS.

WWDC

Q. What's WWDC? All I know is it's a radio station! It is a Cupertino station, which means it is actually KWWDC, right?

A. Hits this year include:

"I Wanna Hold Your QuickTime Media Layer"
"Rhapsody in a Blue Box"
"Yellow Box of Cupertino"
"Follow the MacOS Road"

WWDC=Apple World Wide Developer's Conference

Word to WordPerf

Q. Would going back to Word 5.1 help? Some of our Mac users have a frequent need to convert documents into the latest version of WordPerfect for Wintel machines. We are getting complaints that this process doesn't work smoothly; apparently there are formatting problems. It may involve paragraphing or line returns; I'm sorry, but I don't have full information yet, but it apparently has caused a minor rebellion against the Macs. Is anyone familiar with this issue—is it a common problem, or something unique to what we are doing? Whatever version of MacLink we have is evidently not doing the job, so any info on work-arounds would be helpful. I've also heard it said that the PC version of Word 6 has the same problem with WordPerfect. Can anyone confirm that? the situation?

Sorry for the vagueness of my

explanation of the problem—I'm trying to get more precise information.

A. It is a common problem, and it has *nothing* to do with Macs: neither Corel nor Microsoft document the file formats of their word processors. They are at war with one another, and really don't care if the other guy can read their files. File translation is essentially nil between the two on Macs, PCs, UNIX, etc. WordPerfect Mac 3.5.3 does a good job translating, and creating, WordPerfect 6.1 files, plus it can read Word 5 files. So I use a Word Command extension for Word 5 to read Word 6 files into Word 5, save them as Word 5 files, load them into WordPerfect 3.5.3, and save them as WordPerfect 6.1 files. Byzantine, but it works.

Q. I'd like to understand this better. When you say you use a "Word Command extension for Word 5," does this mean you start by firing up Word 5, and then open and read the Word 6 files back into Word 5? If so, what is this extension? And is this process different/better than just using Word 6 to save the document as Word 5? Sorry if this should be obvious, but I'm just about the last Mac user here who has not "upgraded" to Word 6.

By the way, since we still have lots of copies of Word 5 around here, could this office use that instead. (In other words, could they go back to Word 5, convert the result to WordPerfect 3.5.3, and then save as WP 6.1? And, as long as I'm asking all these questions, would it be difficult to write a macro (maybe in



at emulating Evel Kneival has forced me into telecommuting to work. A lot of my work involves document review, so I had the notion to try out Stickies as a way of making comments on documents that are e-mailed to me or posted on our intranet. What I can't figure out is, how do I make Stickies stick? I'd like to be able to attach them to the document, just the way Post-it notes stay with the page they're put on. Ideally, I'd like to be able to e-mail the document back to the sender, with the notes still attached. Failing that, I'd at least like to be able to keep the notes with the right document. But the notes seem to have a separate existence—they don't remain with the passages for which I create them. Am I missing something?

A. #1 Stickies "attach" to your desktop, not to anything else. And even that is an illusion: if you quit the Stickies application, your notes vanish, too.

If you want to E-mail documents with notes, you would be better off using the redlining functions in WordPerfect Mac 3.5, together with colored text (I, prone to tradition, use red) or similar features in (shudder) Word 6.

A. #2 My suggestion doesn't involve Stickies, but might be a way to get some of what you're aiming for.

1. Use the Draw component of ClarisWorks to import your document and use the drawing tools to create overlays that would let you mark up the document with a magic marker type effect. You could circle passages and write a number on it and then type your answer using that same reference number. To eliminate the cross platform software compatibility issues, fax the documents back to the office so they retain all your formatting

and notations.

2 If you have a scanner or scanner software, check for a "marker" or "annotation" option. Mark your documents as you wish, then fax back to retain the formatting and avoid the SW issues.

3. If you don't have ClarisWorks, maybe another application you

"I have never used Stickies before, but my recent failed attempt at emulating Evel Kneival has forced me into telecommuting to work. A lot of my work involves document review, so I had the notion to try out Stickies as a way of making comments on documents that are e-mailed to me or posted on our intranet."

own would permit the overlay type of marking, ie, another drawing app. Even something like a greeting card program that does full sheet layout could be used. Import text in text box and create "comment" text overlay boxes with numbers.

A. #3 Oh, well. Thanks for the info. They sure *look* like Post-it notes. I guess this is one time where the icon relationship really doesn't apply.

A. #4 I dunno; I've seen at least as many Post-it notes stuck to the outside of computer monitors as I've seen stuck to paper documents...

Working with AVIs

Q. *Hi. I'm totally confused about this web-graphics-downloading situation. If I download an avi file from the web (using Netscape either v. 2 or 3), how do I get it into playable condition on the Mac? I thought I'd figured it out, but I keep running into dead ends.*

While downloading, Netscape

says it's going to open the file with "AVI to QT Utility", which I don't have. When it complains that it can't find it, I just save it to disk. I do have a program called AVI->QT though. I've been trying to convert the file with this utility. It seems to convert OK, but after converting, neither MoviePlayer nor QTVR Player will play it.

So first of all, how should Netscape's helper area be set up for plain old AVI (Windows?) file handling? Second, what utility needs to be used for converting (if necessary) to QT or some other playable format? Thanks.

A. Yah, unfortunately the only way I've found to more-or-less reliably convert AVI movies to QuickTime 2.x is to download the movie using Evil Empire Explorer, to select the entire movie using the controls, and to drag it to a clipping or to a MoviePlayer (or other QuickTime editing software) window. The Crew went through various contortions with this some time back, and it was a royal, royal pain. Note that there are several different AVI->QuickTime conversion programs out there, that none of them have any real version numbers to speak of, that a couple of them either came from the Evil Empire or were commissioned by them, and (important) that the extensions from any one of them will interfere with the operation of any other. So stripping out all the parts of the various utilities I'd tried, then installing the triple-E from scratch, and using that as a means to an end, seemed to do OK. Note further that that's only to view the AVI on -your-machine; since it's really just AVI in a QuickTime wrapper, you can't pass the QuickTime "conversion" to anyone else who has a different combination of codec extensions.

QuickTime 3.0 will directly support AVI without any of this hassle.

A Big Thank You

Not really a question: Several weeks ago I spent a Tuesday evening to get answers to some questions about upgrading my system and about upgrading from NS 1.1 to something else. I got more than what I thought I was going to get. Two lads were eager to help. Paul Schlosser and Bill Beavers helped me to organize my disk and to set up some "things" under my Apple Menu that let me get into Netscape with just a couple of clicks. They also advised how I can use the e-mail from the Net with no big deal. I have hung out at various computer stores, trying to pick up tidbits here and there, and in a couple of instances spent some money to get some help. The "help" in one instance cost me a crash. I paid to have those folks cause me a lot of grief and additional expense.

My time at WAP that Tuesday evening was like being in Apple Heaven. I have been on a Mac for years, starting with a Plus. I now use a Quadra, but other than that, there is not much I know about how it all works. I just use it to make money in my consulting business. If you have not been to the Tuesday PM deal, you are missing a great opportunity to meet people who are like me, and others who have "apple" as their middle name. I say that because I don't understand very many words they use when talking about the "machine." I plan to go back to just listen. The people who do the volunteer work should be given a raise.

I am one of those who started with Net 1.0 and stayed with it. But I got bumped off a few days ago. So what do I do now? I don't have time for another Tuesday night any time soon, but I cannot get on the Web. As is it is with most consultants, I am good with advice, but terrible with following instructions. Make those instructions to do with something about computers, and I am lost. My

Net was important, and I needed to get back up. So I thought, what the heck, I will send a message. I could not believe it. Another angel descended to give me the exact, I mean exact, instructions on how to down load Net 3. Ray Cook told me how to do the down load. It was the first time I did a download. I am not sure what a "download" is, but it worked. I am back up on the Net, though the "guys" would probably shutter because I have to open this, then open that, but—whammy—here is the net.

These three chaps have a special place in my heart for the great work they did. And they did it as volunteers, not something you hear about nowadays. Applause Applause, Applause, or as we use to say in the Army to those few who achieved the impossible, "Job Well Done!!"

A. Speaking for myself, thank you for the kind words, however, I am only passing on what the "great bunch of Pi members" have shared with me. Because of their kindness, patience and generosity of time and spirit, I have learned an amazing amount of stuff in a relatively short time. This is a wonderful group of people with such a diversity of experience. Each member I've had contact with has shared a bit of himself with me and allowed me to share a bit of myself with them. This is what makes us a true club where "all for one and one for all" is really the operant factor. That is what makes this club work. I encourage you to participate in some of the SIG's. I think you will be delighted to find the same spirit in the SIG's as is found in the group itself. I highly recommend coming to one of the Women's SIG meetings. It is not really for Women only and the topics are not women-oriented. There's also the additional benefit of sharing supper with the group before hand. That gives us a time to visit and

share before the meeting even starts. It seems to unify the group so much. It is one of the most positive groups I've ever participated in. Everybody seems to check their egos at the door and come inside to share in the wealth of experience, bonhomie, and camaraderie.



SCSI Termination

Q. If the scsi is not properly terminated, would it cause a RAM leak?

A. #1 While the answer is "No," this does lend itself to an interesting image: little bits falling out of the CPU, cluttering up the inside of the case. Symantec could offer the new "Dutch Boy 1.0" to stick a digital thumb (yes, probably redundant) into the leak, preventing the flooding of the motherboard. "I was trying to start up Photoshop, and flooded my motherboard. Guess I need to get Dutch Boy."

Then someone would release "Fingerprint 1.0" to clean up the leftovers from "Dutch Boy."

A. #2 ROTFLOL! [Rolling on the floor laughing out loud] Sounds more like something Aladdin would do. It would go great with SpringCleaning as a bundle.

A. #3 I hope what follows does not add more fog to your question, but...

Termination is the process of adding special resistors to the first and last items along a string of SCSI devices connected together (usually called the SCSI 'chain'). This is done in order to maintain the integrity of the signal traveling along the wiring connecting all those devices together. Think of the termination as identifiers of the beginning and end of a line.

The hard drive inside your Macintosh normally has those special resistors attached to it, and is one end of the chain. Actually it is



the beginning and end of a one item chain.

IF you add an external device to the chain, it needs to be terminated because it is now the other end. If you add more than one external device to the chain, the last item on the chain needs to be terminated. The ones in the middle should not have termination. Most external hard drives have termination resistors attached to them (inside the hard drive enclosure); scanners do not have termination; external CD-ROM drives do not have termination; ZIP drives have a switch that allows termination to be on or off (very handy!).

If you need to add termination to a line, you can buy either a passive device or an active device. A passive device comes in two styles: a molded plug with a connector on one side or both sides (pass through). You can buy an active device—a

terminator that uses special circuits to smooth out the flow of signals along the SCSI bus. An active device needs electricity to power it. Under normal circumstances, you should not need such a device.

So, if you are using just the internal hard drive in your Mac, you need attach nothing to the SCSI connector on the back of your computer. If you add a device that is not terminated to the SCSI chain, you need to add a passive terminator to that device. If you have multiple devices on the SCSI chain, the ones in the middle should not have termination in them or added to them.

Thus in your example, the hard drive in your computer is terminated. Run your SCSI cable from it to your scanner (not terminated). If that is all you plan to connect together, then add one of the passive terminators to the scanner and you are fine.

If you want to connect a scanner and an external hard drive to your

chain, do this: run the SCSI cable from your Mac to your scanner (not terminated). Now run a cable from the scanner to your external hard drive (most likely terminated). All done. No external terminators needed!

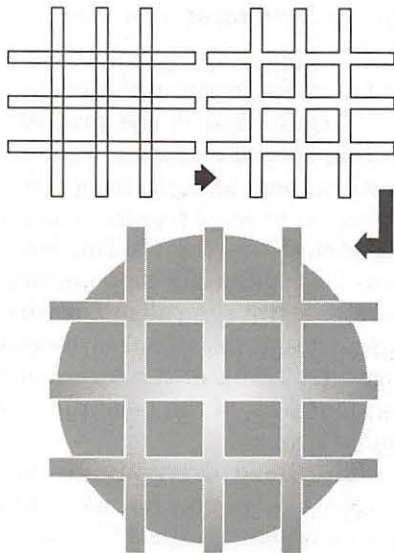
Want to add a ZIP drive to the other two external items? Do this: turn the termination switch on the ZIP to off and connect it between the Mac and the scanner, or the scanner and the other external hard drive (which has internal termination). All done.

Remember: each device on the SCSI chain must have its own ID number, and the overall length of the entire chain should be kept as short as possible. ■

Note: You can help. If you see a good exchange of ideas on the TCS that you would like to see included in this Journal column please send the entire messages to: nancys@tcs.wap.org

Illustrator QUICK Technique

Make Your Image with the Unite Filter

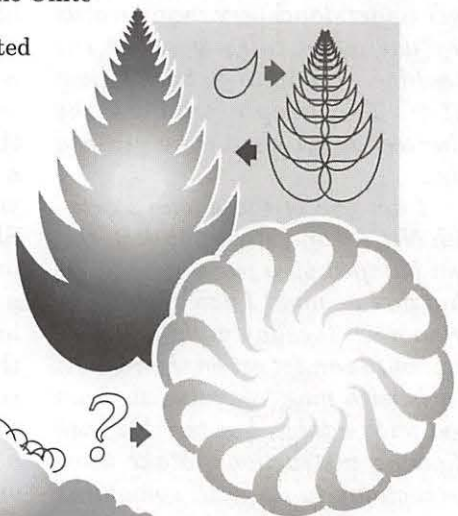
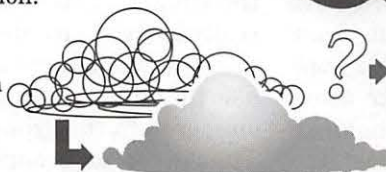


This technique can save anyone a lot of time if one remembers to use it. The Unite filter will make single outlines of overlapping objects which are selected when the filter is chosen.

Make useful grid-type objects, but think also in terms of ornamental images as well.

Highly irregular compositions, such as the cloud, below, are very simple.

1. Arrange small objects to your satisfaction.
2. Select them.
3. Choose the Unite filter from the Pathfinder



© Carol O'Connor



World's Least Expensive Macintosh: \$32

Review by Lawrence I. Charters

can perform a quick change and turn the doll into Felicity, Cybersurfer. Complete with her own Macintosh.

True, I had made noises about wanting a new Macintosh, say a Power Macintosh 8600 with maybe 80 megabytes of RAM and four gigabytes of storage — your basic “starter system” — but I didn’t think this tiny little Mac sitting on my chest was “for me.” Would they have unpacked it if it was “for me?”

IT WAS A Saturday morning. Like most Saturday mornings, I was asleep. Or trying to sleep. But a thundering horde, composed of spouse and offspring, burst into the bedroom and announced: “We opened the box for you.” For me?

“The box” was delivered the previous day, and was maybe eight inches on a side. It contained another box. Which contained another box. Which contained a custom-made foam packing frame around a Macintosh. A Macintosh selling for \$32. They set it on my chest. “For me?”

If \$32 seems a bit low, consider: this was a brand-new Macintosh. True, some of the very earliest Macs are older than current Mac users, and some of these earliest Macs occupy basements and attics and the back corners of Goodwill thrift shops, and they might, possibly, sell for \$32 (or less). But this was a brand-new, 1997 Macintosh. True, it wasn’t made by Apple, but it was made under license, complete down to the Apple logo.

It was also less than 12 centimeters high.

For me?

Spouse and offspring claimed this mini-Mac was for me, but I had my doubts. They had ordered it from Pleasant Company’s *American Girls* Spring 1997 catalogue. For those of you without young females in the home, *American Girls* has an unassuming front: they sell a series

of books describing the lives of American girls throughout history, starting with pre-colonial times and continuing up through the early 20th century. The books, written with careful attention to historical detail, are hugely popular.

But Pleasant Company, and *American Girls*, is not just about books. They also sell dolls. Each doll has a name (matching a character in one of the book series), and each doll comes with a set of beautifully made clothing and accessories designed for her historical era. Colonial dolls, for example, have bonnets, and four poster beds, complete with frilly canopies, and brass candleholders, complete with real wax candles. Don’t worry that a doll in historical dress will look out of place in a modern home; Pleasant Company sells matching outfits for the doll’s human companions. The attention to detail and craftsmanship is superb. The prices are top-notch, too: Felicity (the *American Girls* doll that shares the same address I do) has a wardrobe that is arguably better quality than my own, and possibly costs more.

Someone at Pleasant Company figured out that Colonial era dolls, or even Civil War era dolls, might be nice, but they are also somewhat, shall we say, dated. So they also offer a “Modern Girls” collection of clothing and accessories. When the human female companion tires of playing with Felicity, mistress of colonial Williamsburg, the human

Packaging and Setup

Macs are known for their careful packaging, and this mini Macintosh was carefully, almost identically, packed. In shape, it resembles a Performa 5200, the “all-in-one” Power Mac with the built-in Trinitron screen popular in schools.* The foam packing was carefully molded to fit the contours of the computer, complete with fitted spaces for the keyboard and mouse.

Spouse and offspring were particularly impressed with the cables: just like on a full-sized Mac, the keyboard and mouse cables were shipped in plastic sleeves to keep them clean. Actually, I have no idea why Apple packs the cables in plastic sleeves, but Pleasant Company packed the mini Macintosh with plastic sleeves, too.

Also packed with the mini Macintosh is a very nicely written, user-friendly manual, plus a mini mouse pad, complete with the Pleasant Company logo. And it really is a mouse pad, with textured top and rubber base.

Setting up the mini Macintosh is very easy: you don’t even need to plug it in. However, you do need to install two AA batteries, and the batteries are not included. Another difference: the keyboard and mouse cables are permanently attached to the mini Macintosh.

We rate packaging and setup as excellent, even if the batteries aren’t included.



Performance and Use

Unlike most modern Macs, including the Performa 5200, the mini Macintosh does not include “soft power:” you must flip a switch on the back to power it up, rather than press a key on the keyboard. You must also flip the switch to turn it off. Normally, this is a huge inconvenience, but on a computer the size of a softball it is No Big Deal.

Once turned on (to an interesting sound that, while not the usual Mac chime, isn't bad, either), the quality of this mini Macintosh is immediately apparent. The screen, measuring 5 by 6.5 centimeters (yes, that means the entire screen is about five square inches) is quite readable, except in poor light. Using technology that isn't detailed in the manual, but appears to be a passive LCD (liquid crystal display), the screen displays the usual Apple menu, along with File, Edit, View, Label and Special, plus the famed Mac trash can in the lower light. Sadly, all of this is in black and white, and there are no controls to switch the screen to color.

In the center of the screen is a ClarisWorks-like application window. With just

five presses on the keyboard, you — or anyone else — can quickly generate a 25 line report on a visit to a planetarium. And every word is readable, with every letter sharp and clear. Three clicks of the mouse is all it takes to add a drawing of the Big Dipper in a separate window off to the side.

We rate performance and ease of use as outstanding. However, you might need a magnifying glass to read what you've written.

Value

Value is one of those wishy-washy qualitative judgments that everyone reveres, but everyone argues about, too. Some may find this mini Macintosh a bit too confining: it types only one report (but does it very quickly!) and draws only one picture (but does that fast, too!). On the other hand, it doesn't cry out for extra RAM or more storage, it doesn't beg for the latest software upgrades, it appears to be



A full-size portrait of the *American Girls'* Mini Macintosh, the world's first \$32 Macintosh. (Actually, this is a marketing drawing from Apple of their Performa 5200, altered slightly in Adobe Illustrator to match the appearance of the *American Girls'* version of the same machine. Unless it is resized as part of the editorial process, the picture is almost exactly the same size as the mini Macintosh.) (*Editor's note—no change in size.*)



fully Year 2000 compliant (OK, so all other Macs are, too), it is more portable than even the latest PowerBooks, and it seems to run for a long time on just a couple AA batteries.

We have to rate value as excellent.

Admittedly, this isn't a Mac for everyone. If you want to run Rhapsody, and perform wicked things to 24-bit images in Photoshop, and create graphics-rich Web pages for the Internet, and use wall-size photos for desktop pictures in MacOS 8, set aside \$3,500 and get a Power Macintosh 8600. But don't forget that, for the same price, you can get 110 of these...

* An aside: did you note the news story showing that the daily paper for Grand Rapids, ND, was being produced at an elementary school on Performa 5200 computers? The newspaper's offices were destroyed in the Great Flood of 1997, but they used the elementary school's computers to continue operations, without missing an issue. ■

American Girls' Mini Macintosh, Item GSAC, \$32

Pleasant Company
8400 Fairway Place
Middleton, WI 53562

800-845-0005

<http://www.americangirl.com/>

A Few of My Favorite Shareware Things

by Bob LeVitus

[Bob LeVitus will be at the Washington Apple Pi General Meeting in July 1997, talking about Motorola's StarMax line of computers. His assistant sent this to us.]

THESE ARE SOME of my favorite shareware programs, each one definitely worth paying for. Enjoy!

IPNetMonitor

— from the documentation:

IPNetMonitor provides a set of seven integrated Internet tools which allow Macintosh users to monitor their connection to the Internet. The tools are designed to help users quickly identify problems, locate where the problem is, and gather data which can be used to solve the problem, either directly or through their Internet Service Provider. The tools include Test Connectivity (Ping), Trace Route, Name Server Lookup, Who Is, Finger, Monitor, and Subnet Calculator.

With *IPNetMonitor*, you can see how the Internet is working, monitor the flow of data to and from your computer, and trace the route by which the data is flowing. This gives the user the information to both optimize Internet service and diagnose problems. Once you have located a problem, the tool's Who Is feature gives you the name, and often the E-mail address, of the

person responsible for that part of the network.

\$20 (and worth it) Peter Sichel/Sustainable Softworks

— from Bob

I love this program. If I'm connected to the Internet, you can bet it's running! I'm proud to be a registered user of this marvelous suite of useful Internet tools.

Click, there it is!

— from the documentation

Click, there it is! is something Apple should have done in the Open/Save dialog boxes since the invention of "multitasking." Have you ever wanted to Open/Save a document into a place where the Finder already has a window opened for it? If you see the window in the Finder you can instantly make that your current folder for opening or saving simply by clicking on it. If the Open/Save dialog should happen to obscure the Finder window you are looking for, then simply drag it out of the way by dragging it from any point along the frame!

— from Bob

Though I don't use it (I use the more expensive *Now SuperBoomerang*), I recommend it to everyone who doesn't use the *Now Utilities*. An excellent little hack.

\$5 Richard C. Cardona



Snapz Pro

— from the documentation

Snapz Pro allows you to quickly and easily capture any portion of your screen to disk as an editable image file. A single keystroke brings up the *Snapz Pro* palette, which allows you to capture, trim, crop, scale, and dither any portion of your screen in the blink of an eye.

Simply click on a monitor, window, or menu and *Snapz Pro* will automatically isolate, trim, and crop it—no more tedious pixel editing to prepare your screen captures for publication. *Snapz Pro* also allows you to use a free-form selection to grab whatever portion of the screen you wish, for maximum flexibility.

Any image you capture can be scaled anywhere from 10% all the way up to 400%, as well as dithered to a wide range of color palettes. *Snapz Pro* offers over a dozen different PICT file types to choose from, so the captured image is immediately ready to be edited in your program of choice.

To save you time, *Snapz Pro* helps organize your screen captures by storing them in a special Screen Snapz folder, which is easily accessible from the Apple menu. *Snapz Pro* also allows you to create project folders, to logically group your screen captures, keeping them organized and easily reached. No more searching through your hard drive for lost images.

Snapz Pro trounces existing screen capture programs—both commercial and shareware—in terms of its feature set, ease of use, reliability, and its ability to capture the screen at virtually any time. It's also less expensive and well supported; good for you, bad for the competition.

As you'd expect from Ambrosia, *Snapz Pro* is robust, 100% PowerPC native, fast, easy to use, and efficient. It doesn't get much better

than this; *Snapz Pro* is your total screen capture solution.

\$20 Ambrosia Software, Inc.

— from Bob

Yep. *Snapz Pro* does just what they say it does. I use it for all my book projects; it captures stuff that other screen capture utilities, including the new, improved one built into Mac OS 7.6, just can't. If you do screen shots, you need *Snapz Pro*.

ColorSwitch Pro

— from the documentation

ColorSwitch Pro allows you to master your Macintosh with a set of convenient controls for adjusting things such as speaker volume, monitor resolution and color depth, audio CDs, and more.

Simply pull down *ColorSwitch Pro's* handy icon-menu, select the setting you'd like to change, and instantly *ColorSwitch Pro* does your bidding. No more fiddling with a bevy of control panels or sacrificing your desktop space to Control Strip.

ColorSwitch Pro's real power lies in its Shortcuts feature: any combination of settings can be grouped together into a single Shortcut. For instance, you might have a "Game" Shortcut that switches your monitor to 640x480, 256 colors and cranks up the sound volume.

\$20 Ambrosia Software, Inc.

— from Bob

Another gem from Ambrosia, *ColorSwitch Pro* gives you the functions of three or four control panels in a convenient, always-available menu.

URL Manager/URL Manager Pro

— from the documentation

URL Manager is a repository for

your favorite Internet addresses or URLs (Uniform Resource Locators). *URL Manager* allows you to organize and collect URLs in a hierarchical structure. Organizing bookmarks between and within folders is easy with Drag & Drop. Drag HyperText links from your Web Browser to the *URL Manager* window to add a URL to the repository. To access a URL on the Web, Drag & Drop a bookmark to the window of a Web browser or double click. *URL Manager* is *Internet Config* savvy.

URL Manager Pro adds tight integration with *Navigator*, *Explorer*, *Anarchie*, *Fetch*, *Claris E-mailer* and *Eudora*. With *URL Manager Pro* you can add bookmark menus to the menu bar of these applications. Also, *URL Manager Pro* adds the *URL Manager* shared icon menu to the menu bar. With this menu you can create bookmarks for Web pages from — within— *Navigator/Explorer*, Add Notes, Grab All URLs on a Web page or in an E-mail message, Explore the Internet with a predefined set of Search Engines or start you PPP session with the Open PPP menu command.

URL Manager Pro remembers the last 1000 Web pages you visited.

URL Manager Pro can validate the URLs of your bookmarks.

URL Manager Pro imports and exports HTML, TEXT and MCF format.

\$25 Alco Blom

— from Bob

I use this one every time I surf the Internet. It's worth \$25 easy. ■

Bob LeVitus is a Famous Writer, Raconteur, *MacUser's* Help Folder columnist, author of 23 books including *Mac OS 7.6 For Dummies*, and Mac columnist for the *Houston Chronicle*.

The Bibliophile's Online Guide

by Dan Wages

From time to time someone, with an excess of enthusiasm for the Computer Age, writes an article proclaiming that the era of the printed book is coming to an end, and that within a few years books will exist only on a computer screen, accessed through the Internet. The Gutenberg Project has already put a number of classics online, and I confess to having downloaded a couple of them myself. For some purposes digital texts have their uses. But a *True Book Lover*—at least of my generation—wants to have his books in his hands and on his shelves, and I have no intention of going completely digital.

However, even for *True Book Lovers* the computer, the Internet, and the World Wide Web have revolutionized—that's not too strong a word—the world of books and made life better; not by replacing libraries and bookstores, but by making them easier to use. There are without question, numerous online resources that I have not yet discovered, so this is in the nature of an interim report, with online addresses that I have found useful. It may provide those of you interested in pursuing your bookish interests with a starting point for your online explorations. I have limited my list of resources to those freely available to everyone on the internet—i.e., no fees or special institutional affiliation is

required to gain access.

What follows is information on the sites I have found most useful in (1) finding which libraries in the Washington area have books my wife or I want to refer to; (2) downloading bibliographies of subjects we are interested in so we can check them out in the local libraries; or (3) find out if we can buy them, either new or second-hand, and at what price.

The Washington area is, of course, well supplied with both research libraries—the granddaddy of them all, the Library of Congress,

and a number of excellent university libraries—as well as very good public libraries. My wife, an art historian, and I, a medieval history buff, tend to use the LOC, Georgetown University, and the University of Maryland libraries more than any of the others. But whether you are looking for an inventory of the library of Philip the Good (which I have done) or looking for a historical novel by Edith Pargeter (which I also have done), it is wonderfully convenient to be able to search the libraries' catalogs online. You not only can find out if a library has the book; if some other patron has checked it out you can usually determine when it is due to be returned—all this without leaving home.

The catalogs of all the public libraries in the Washington metropolitan area are accessible just by dialing one number with *Zterm* or some other

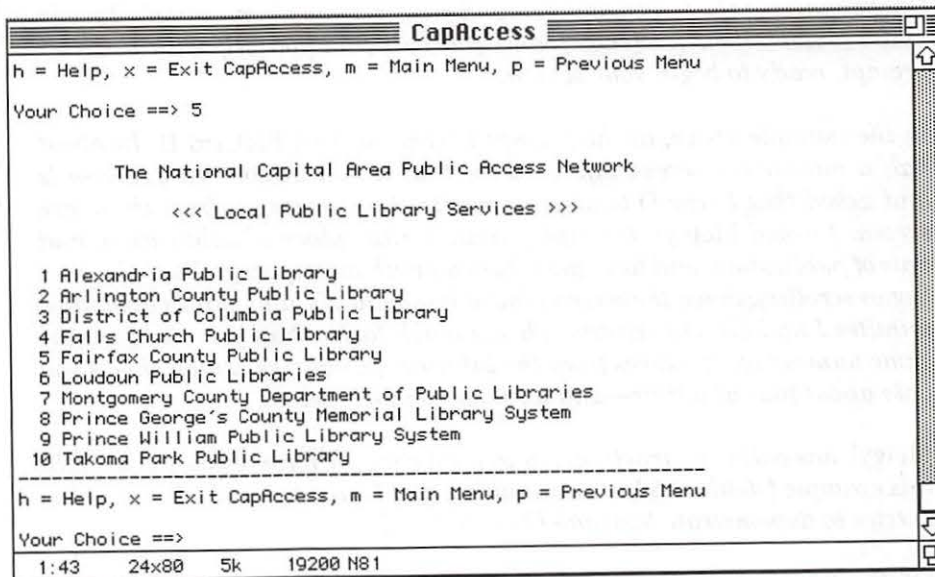


Figure 1. The catalogs of Washington Metropolitan Area public libraries can be reached through CapAccess, (703) 671-9382. Login as guest and use visitor as your password. Go to the Libraries menu and select option 5 (Metropolitan Public Libraries). You will see the screen above, and you can choose whichever public library you want to visit. The only one I have actually used is the Arlington Public Library, but I assume that all of them connect you to a catalog just like you would find if you were in fact in the library.

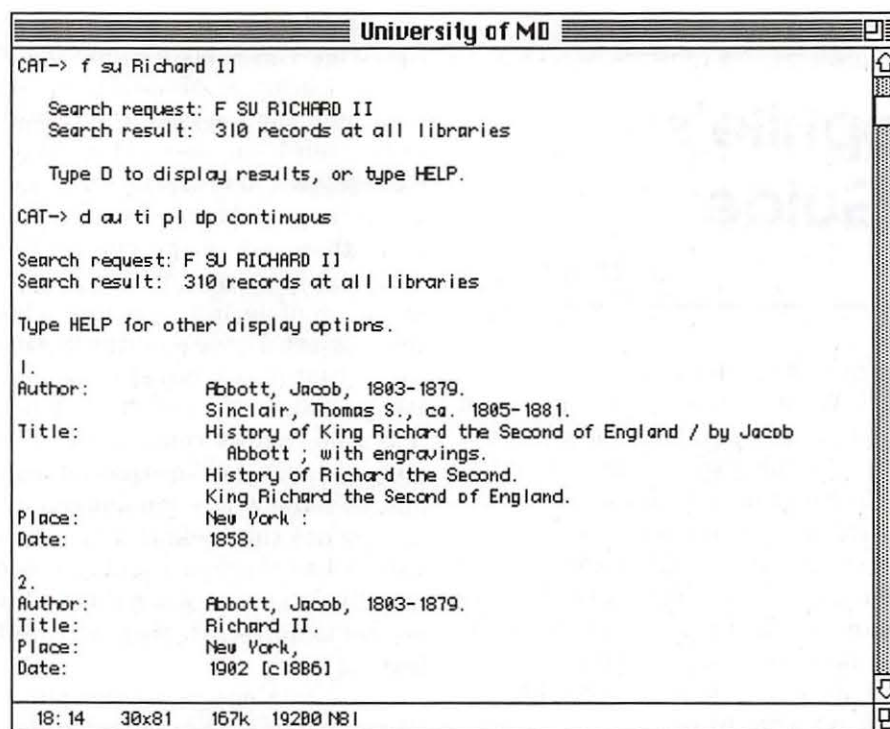


Figure 2. Melvyl, the University of California library data base, is an excellent site to download a bibliography by subject or author. It is very fast, and you can tailor the output the way you want it. I contacted it through the University of Maryland, and the address is <telnet melvyl.ucop.edu>. Once connected the screen will demand your "terminal emulation." Type in vt100 [enter], then cat [enter], and you will find yourself with a CAT-> prompt, ready to begin your search.

In the example above, at the prompt I typed in f su Richard II. In about half a minute the screen informed me that it had discovered 310 records and asked that I type D to display results. As you can see from the above screen, I asked Melvyl to display author, title, place of publication, and date of publication, and to display them all without stopping. The references began scrolling down the screen almost immediately, and within about two minutes I had all 310 records. This is much faster than you could get the same number of references from the Library of Congress, which shows you only about four at a time—and without as much detail.

Melvyl has online instructions, so you can vary the form of your request. In this example I deliberately chose a subject that I knew would have numerous entries to demonstrate how quickly it responds.

Of the 310 records, well over half referred to works concerning the Shakespeare play rather than the historical figure. I find that a rather interesting statistic.

communications program—the number of CapAccess, (703) 671-9382 (see Figure 1). Once you are connected to the library of your choice you have access to the computer catalog just as if you were in the library itself. I usually print out the references I'm interested in and take them along to the library with me.

CapAccess' opening library page is somewhat misleading in that it implies that you can access the catalogs of the Library of Congress and various local universities. In fact the only one you can access freely is the University of Maryland. No matter, you can get most of them through Telnet (see the Research Libraries sidebar, below).

The one library resource outside the Washington area that I use most frequently is Melvyl, a data base of the holdings of a consortium of the various elements of the University of California (see Figure 2). Not only does it have information on more than 9 million books, but you can tell it how you want the data arranged. While its holdings are not as great as those of the Library of Congress, it is more convenient to use.

Book buyers are accustomed to using the printed version of *Books in Print* to find if particular books

Local Research Libraries

Library of Congress: <telnet locis.loc.gov>

Univ. of Maryland: <telnet victor.umd.edu>

Georgetown University: <telnet 141.161.93.5 > (login as <george>)..

Washington Research Library Consortium: <telnet aladin.WRLC.org> (includes George Washington Univ., Catholic Univ., American Univ., and Marymount Univ.).



New Books

As indicated in the article, I use the new book sites as a reasonable substitute for *Books in Print*. The best site I have discovered so far is <http://www.amazon.com>. Also useful is the site of the American Association of University Presses <http://aap.princeton.edu/>.

Both Barnes and Noble and Borders have incipient web sites (<http://www.barnesandnoble.com>) and <http://www.borders.com>) which may eventually be useful, but as of this writing neither has much to offer.

Second-hand Books

The place to start a search for used books is <http://www.interloc.com>.

According to the web site more than 2.28 million books, stocked by 1640 member booksellers, are listed in the data base. New postings are available only to subscribers (i.e., the booksellers themselves) for 7 days, and then they go into the public data base which can be accessed by people like us.

Amazon (listed above under New Books) also can supply

used books. At the author/title/subject prompt, type the information in and you will get a response whether the book is still in print or out of print. With that response you usually get a button to click to see the titles of related books (i.e., books on the same general subject), and I've found some interesting stuff that way.

Librairie du Bat d'Argent, Lyon, France. Web page: <http://www.livre-rare-book.com>; e-mail: bat@livre-rare-book.com. A superb resource. The organization of the web page is rather eccentric, but I have found some very good books at reasonable prices. If you find what you want on the web page, you have to order it via e-mail. The proprietor reads English well, but his reply will come back in French. The web page also has addresses of (allegedly—I didn't count them) about 2600 second-hand bookshops in Europe and the rest of the world, some with web addresses you can click on. This is, in fact, one of the best sources I have found for second-hand bookstores in the U. S. (The first page of the Librairie du Bat d'Argent web page gives you a choice of other languages: either Italian, English, or German. No matter which you click on, it all comes out in French, except for an odd phrase here and there.)

Many individual book stores have their web pages, but usually they do not have a substantial amount of their stock listed on line. You may need such an address to search for a particular book. I have no reason to believe that one store is any better than another for search purposes, but below are some that I like from visits to the stores themselves, not online contacts.

Baldwin's Book Barn, 865 Lenape Road, West Chester PA is the best second-hand book store I've been to in the U. S., and is worth a special visit (it's only about 100 miles from Washington). Their web page (<http://www.bookbarn.com>) is still under construction and has little of interest, but you can e-mail them (info@bookbarn.com) with requests and they will search if they don't have what you want.

Moe's Books (Berkeley CA). Address: <http://www.sunsite.unc.edu/ibic/Moeshome.html>.

Blackwell's, Oxford, England. Address: <http://www.blackwells.co.uk/bookshops/> Well-known English shop for both new and used books.

are still available from the publisher. This is not, so far as I have been able to discover, freely available on the Internet, although some universities have it online for registered students and faculty. A reasonably adequate substitute can be found in the Web Pages of the larger booksellers (e.g. Amazon).

The American Association of University Presses web site is also useful for finding out what is available (see sidebar). Although most of these sites allow you to order the books online, I have never done so—they always have an 800 number, and I find it easier to order them by phone.

But many of the books I want to buy are *not* still in print, and the real Internet revolution in the book trade is in second-hand books. As one who has never successfully resisted the temptation to go into a second-hand book store, either in the U. S. or Europe, I have often wondered who would want to buy the junk on the

“There are without question, numerous online resources that I have not yet discovered, so this is in the nature of an interim report, with online addresses that I have found useful. It may provide those of you interested in pursuing your bookish interests with a starting point for your online explorations.”

shelves, as I searched for my own treasures. The answer is, of course, that it is a rare book indeed that *someone, somewhere* would not like to have. The problem in the past has been that used booksellers often did not really know what they had in stock, and that potential buyers haunted shops just hoping they would find something of interest. The computerization of second-hand booksellers stock and the possibility of posting this on the Internet has pretty much solved the problem of getting the willing seller and the willing buyer together.

While second-hand booksellers have always offered search services for particular books, until the advent of the internet it was never very efficient. Now, however, they are organized and have their own list-servs to exchange information on what they have in stock; you can post your wish list with book sellers with the expectation that they can, within a reasonable period, find whatever you want if it exists. In addition, you are not limited to second-hand book dealers in the

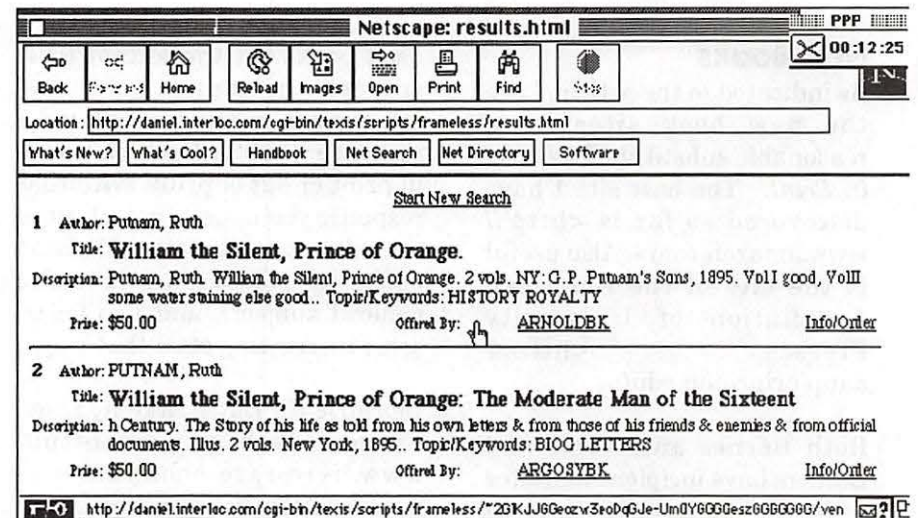


Figure 3. Almost as satisfying as finding a long sought book on a second-hand list is seeing how the price has gone up on books I bought several years ago. This one I bought about 1992 for \$6.50 and it's now listed on the Interloc site at \$50. Another, which I bought in Paris 30 years ago for about \$30, is listed on Interloc for \$1750—but my copy, not in very good condition, would undoubtedly be considerably less.

U. S.—you can also check out dealers in Europe. Since the books I covet most were published in either England or France, I have actually bought more second-hand books from European web pages than from the American ones. (I should note here that I have never actually posted a search for a second-hand book, so I don't know from personal experience how efficiently it works. By checking the inventories listed on web sites I have had to postpone balancing my second-hand book budget until the year 2002 even *without* posting wish lists.) The above sidebar gives some addresses for used books on both sides of the Atlantic.

As mentioned earlier, the addresses included with this article are just to get you started—they do not include *all* of the bookish sites I have visited on the web, just the most useful. The web sites usually include links to other web sites of interest—this is especially true of the Bat d'Argent site. Even the few addresses I have supplied may suck you into an exploration from which

you will never emerge. ■

Dan Wages has been a Pi member since 1984. If you run across any interesting bookish addresses on the Internet, share them with him at dan.wages@tcs.wap.org.

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Review: ClarisImpact

by Paul Gerstenbluth
(ArieFound@aol.com)

HOW DO YOU ensure that your message gets noticed? How do you create presentations, reports, proposals, timelines, calendars and charts using only one program? ClarisImpact is the answer.

ClarisImpact has over 120 business graphics diagrams to choose from and it's easy to create them. You simply select the type of charts or diagrams you want, choose a style and then add your information. When you use ClarisImpact, your computer does the hard work.

What's in ClarisImpact Folders?

- Samples
- Art
- CI Styles
- Palettes
- Tutorial

ClarisImpact's DataDraw

Sample Folder contains:

- | | |
|--------------|----------|
| Flowchart | Report |
| Orgchart | Star |
| Outline | Timeline |
| Presentation | |

ART Folder contains:

- | | |
|--------------|--------------|
| ANIMALS1.CLB | BIRDS.CLB |
| ANIMALS2.CLB | BIZ_EQUI.CLB |
| ANIMALS3.CLB | BKGRNDS.CLB |
| ANIMALS4.CLB | BURSTS.CLB |

- | | |
|--------------|--------------|
| ANIMALS5.CLB | CHEM.CLB |
| APPLNC.CLB | CODEFLAG.CLB |
| ARCHIT.CLB | COMMON.CLB |
| ARROWS.CLB | COMPUTER.CLB |
| AUDIOVIS.CLB | DIGITAL.CLB |
| AWARDS.CLB | DINOSAUR.CLB |
| BALLOONS.CLB | |

FLOWCHART FOLDER contains:

- | | |
|----------|----------|
| ANSI | Decision |
| Block | Telecomm |
| Brainstm | TQM |
| Cause | Transprt |
| Computer | |

ClarisImpact's FileMaker Pro folder contains:

- | | |
|----------|---------------------|
| ACTIVITY | INVEST |
| CUSTSVC | PROJECT |
| SALETRAK | HR (Human Resource) |

ClarisImpact's Excel Folder:

- | | |
|----------|--------|
| EXERCISE | INVEST |
| SALETRAK | |

What are the Features in ClarisImpact 2.0?

- Presentation Builder
- Flexible organization charts
- Flowchart diagrams
- Versatile scheduling timelines
- Great looking graphics
- Enhanced calendars
- Easy to use table feature

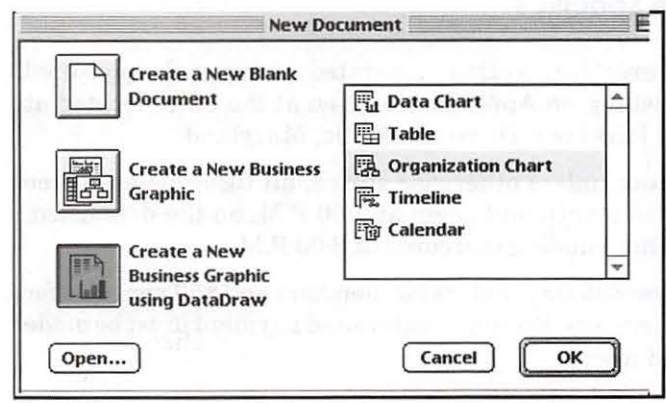
Presentation portion of ClarisImpact is one of the best features. It is well structured and easy to use and ClarisImpact cost less then Microsoft Powerpoint and Abode Persuasion. You can easily bring in QuickTime movie file to enhance your presentation.

Organize your thoughts before they appear on your slides with the integrated ClarisImpact outliner. Use the slide sorter to view and rearrange your entire presentation at a glance. Include speaker notes that help you give your presentation. Add pizzazz to on-screen presentations with over 50 slide transitions and slide markup.

Turn your spreadsheet and database files into tantalizing charts with the DataDraw feature. You can Drag and Drop over 2,000 clip art images into ClarisImpact.

ClarisImpact DataDraw turns names, dates, and numbers into organization charts, timelines, tables, data charts, or calendars. Try it out with the templates provided in the DataDraw folder.

Create flowchart diagrams using nine symbol sets.





Symbol sets include: Telecommunication and Transportation networks, Decision Trees, Brainstorming, Root Cause Analysis, Total Quality Management, and Block Diagrams.

Make complex organization charts fit where you need them. Quickly resize an entire organization chart. Just click and drag and watch the boxes in the chart automatically grow and shrink around text. The Fit To Page feature prints an organization chart of any size on one page.

ClarisImpact timelines work well for planning simple projects and tracking milestones. Grid lines automatically adjust to match your project dates, tasks are linked to and unlinked from each another, and any task can be designated as a milestone.

Now create complex tables easily. You can organize text and numbers. The tables work like spreadsheets by supporting industry-standard formulas and summations.

Produce business or personal calendars that display week numbers as well as weekday-only calendars. Calendar art makes it easier to highlight holidays and other common events.

Get creative with a broader palette of colors and gradients. Get your work done faster using the object Info palette and zooming controls. The ClarisArt libraries contain over 400 clip art images to increase the variety of high-quality art you can use in your charts and diagrams.

Tip for Presentations

To create a QuickTime movie with sound only, you can use Tex-Edit (a shareware program). Save as a sound file. Now, open MoviePlayer and import the sound file, and save the sounds as a QuickTime movie.

Pro

Presentation portion of ClarisImpact is one of its best features. One can easily exchange files between PC and Mac platforms, because no file-format translation is needed. ClarisImpact 2.0 is available for Windows 3.1 and Windows 95 as well as the Macintosh and the Power Macintosh.

You can automatically convert information from FileMaker Pro and Microsoft Excel. Also, you can convert information from any application that exports data to a text file into a number of supported ClarisImpact business graphics.

Con

You cannot record or import sounds directly into ClarisImpact. Missing is a Place File keyboard command key which one can use to import QuickTime movies, graphics and text.

System Requirements for ClarisImpact are Apple Macintosh, Power Macintosh or compatible computer with 68000 processor or higher. Also, you need a 1.4 Floppy Disk Drive, hard disk drive and 4 MB - 8 MB (8 MB for Power Macintosh) System 6.0.8 or higher. ■

Available by mail order: \$79.00
Apple's Claris Corp., Santa Clara, CA

Macintosh Tutorials

VOLUNTEERS AND Instructors —You can't have training without teachers. If you have expertise in any subject useful to Mac or Apple users, please consider teaching. Instructors have an opportunity to work with students in small groups and informal settings. The teaching process is truly rewarding. Besides the spiritual and intellectual, rewards also include compensation; you will be paid. We especially need someone who can offer training on the Internet. Call me if there is a subject that you are qualified to teach.

I am very pleased with the response to our requests for volunteers. We have a very bright and enthusiastic group of volunteers working to bring you the best possible classes and programs. We encourage and welcome additional support for the training program. Graphic designers, desktop publishers and illustrators—we could use your help in promoting our programs with brochures and fliers. For further information call Beth Medlin at the Pi office, 301-984-0300.

Some Specifics

- **Where:** Unless otherwise stated, all tutorials sponsored by Washington Apple Pi are given at the office located at 12022 Parklawn Drive, Rockville, Maryland.
- **When:** unless otherwise stated, all tutorials are three hours in length and begin at 7:00 P.M. on the date listed. The office building is secured at 6:00 P.M..
- **Fees:** \$35.00 per class for members and \$50 per class for non-members. Pre-registration and payment must be made to hold a seat.



■ **Class Size:** Class size is limited to 6 students per class.

■ **Instructor Cancellation:** If a class is cancelled by the instructor, all students will be notified of the cancellation. Please check your home answering machine if you have not given a work number for notification.

■ **Student Cancellation:** A cancellation must be received by the office 72 hours before a class is scheduled. The only exception to this is a cancellation due to illness.

Macintosh Tutorials

The Macintosh tutorials are two two-part classes, Introduction to the Macintosh and Intermediate Macintosh, designed for beginning users or those desiring to brush up on their skills. The primary focus of these courses will be on the System, Desktop, Icons, Windows, and basic concepts in System 7, but System 6 hangers-on are welcome and encouraged to participate. Their issues and concerns will be addressed. Please try to take all four parts; this is the most beneficial arrangement.

Introduction to the Mac Part 1

You should go through the Guided Tour disk that comes with your computer or system upgrade kit prior to the class. You'll learn: how to safely turn your Macintosh on and off; the basic dos and don'ts; how to understand common Macintosh terminology found in manuals and other documentation; and how the basic components of your Macintosh system, hardware and software work. You'll also learn why the Macintosh user interface is consistent across all applications and how this makes learning and using software easier. This is part one of a two part class. *Both parts of the class must be taken in the same month.* The price is \$70 for both parts (\$100 for nonmembers). **Dates: 7/7/97, 7-10 pm, 8/4/97, 7-10 pm or daytime 7/16/97 10 am-1 pm, 8/6/97 10 am -1 pm.**

Introduction to the Mac Part 2

Part II will continue the exploration of the basic components of your Macintosh system, hardware and software. You'll learn more of the dos and don'ts; the finer points of the Menu Bar; and Error Messages, Dialog Boxes, Icons, Folders, Keyboard Shortcuts, Scrapbook and Clipboard will be discussed. You'll learn the basics of installing software, as well as use of the Chooser and peripheral devices, and how they are connected to

the Macintosh. This is part two of a two part class. Both parts of the class must be taken in the same month. The price is \$70 for both parts (\$100 for nonmembers). **Dates: 7/14/97, 7-10 pm, 8/11/97, 7-10 pm or daytime 7/18/97 10 am-1 pm, 8/8/97 10 am -1 pm.**

Intermediate Mac Part 1

Intermediate Macintosh, Part I will follow up on the concepts in Introduction to Macintosh. You will learn more advanced Macintosh skills and terminology, and about using, installing, and updating system files; about managing memory, hard disk space, fonts, sounds and other resources; the Apple menu, aliases, launching applications, inter-application communications (Publish and Subscribe), and Balloon Help. You'll also learn how to buy hardware and software, how to upgrade, and what kinds of software are available for your Macintosh. This is part one of a two part class. Both parts of the class must be taken in the same month. The price is \$70 for both parts (\$100 for nonmembers).

Dates: 7/21/97, 7-10 pm and 8/18/97, 7-10 pm or daytime 7/30/97 10 am-1 pm, 8/20/97 10 am -1 pm.

Intermediate Mac Part 2

How to maintain and troubleshoot your Mac. Topics will include: organizing and managing your hard disk; backing up information and backup strategies, archiving, disk formatting, defragmentation and optimization; managing start-up resources (including System 7 extensions or System 6 INITs); avoiding conflicts and incompatibilities; virus protection; memory management; upgrading or replacing the operating system; system enhancements; customizing software installation; cleaning your mouse; and Macintosh "housekeeping" philosophies. This is part two of a two part class. Both parts of the class must be taken in the same month. The price is \$70 for both parts (\$100 for nonmembers).

Dates: 7/28/97, 7-10 pm and 8/25/97, 7-10 pm or daytime 8/1/97 10 am-1 pm, 8/22/97 10 am -1 pm.

ClarisWorks Database: Introduction

This course covers basic principles of using a database to organize information, defining fields, discussion of field types, how to use multiple Layouts, entering data into fields, use of online Help function, and searching for information in the database. The class is appropriate for versions 2, 3, or 4 of ClarisWorks. Prerequisite: Introduction to the Macintosh, Parts 1, 2 and 3, or a good knowledge of the Mac OS and its interface. **Introduction to ClarisWorks Database 7/19/97 9 - Noon**

ClarisWorks Drawing: Introduction

This course covers an introduction to the basic drawing



tools, the integration of draw documents with other types of documents, and the showing of how to integrate graphics in a brochure/newsletter. Prerequisite: Introduction to the Macintosh Part 1 and 2, or a general knowledge of the Mac OS and its interface.

ClarisWorks Drawing: Introduction 7/19/97 12:30 - 3:30 pm

Introduction to ClarisWorks

This class will introduce the student to the integrated software package, ClarisWorks. The course will begin with an introduction to the fundamentals of the ClarisWorks environment: the window layout, the help menu, and the universal commands. Each of the six modules (Text, Draw, Paint, Spreadsheet, Database, and Communications) will be treated separately but the emphasis will be on text and draw documents. The course will conclude with an examination of some basic integrated applications. Students should come with a basic familiarity with the Macintosh environment. The price is \$35 (\$50 for nonmembers).

8/16/97 9 - Noon

Intermediate ClarisWorks

A class for those who have some experience with ClarisWorks. This class will focus on the word processor and integrating the other tools into the word processor. Coverage will focus on: combining different elements in multi-column documents, and documents with multiple elements, such as newsletters, tables, bulleted lists, outlines, mail merge, etc. The price is \$35 (\$50 for nonmembers).

8/16/97 12:30 - 3:30 pm

Introduction to PageMaker

This course is for new users of PageMaker. It will cover using the various tools in the tools palette, the commands in the pull-down menus, and the control palette. You will learn how to create pages, bring in various types of text and graphics and do page layout. Before coming to this class students should have some experience using the Macintosh. The price is \$35 (\$50 for nonmembers). **8/5/97 7-10 pm**

Quicken

This course will be an introduction to personal use of Quicken v6.0 or 7.0, and will cover the following: Entering Accounts, Use of Quickfill, Split Transactions, Categories, Writing Checks, Preferences, Passwords, Help, Reconciling Accounts, Reconciliation Report, Credit Card Accounts, Transferring Money. If time permits, or the class prefers to emphasize it, we will demonstrate online banking and bill paying. An

experienced general user of Quicken will introduce the program to anyone already at ease with using a Macintosh. The instructor is not an accountant, and is terrible at math (which is why he uses such software), but has been using the program successfully since it first was available for the Apple II. His principal use has been to maintain records for tax purposes and to aid in doing the latter with MacIntax. He is now up to v7.0 on a Powerbase 180 and an established online bill payer having used both CheckFree and Crestar Bank. Please have played a bit with the program and made some attempt to use it before class; bring your questions well prepared in advance; the class will be taught using Quicken 7 (not the deluxe version) The instructor will try to answer all questions as long as they are within the curriculum outlined above. **Quicken 7/29/97 7 pm - 10 pm, Quicken 8/21/97 7 pm - 10 pm**

Internet

A thorough introduction to the features and services of the Internet. The primary focus will center around detailed demonstrations of the major Internet applications for the Macintosh (2 parts). The price is \$70 for both parts (\$100 for nonmembers).

7/15/97, 7 - 10 pm AND 7/22/97, 7 - 10 pm

8/19/97, 7 - 10 pm AND 8/26/97, 7 - 10 pm

Using the World Wide Web

Prerequisite: Internet tutorial or equivalent experience. Class members will explore the configuration options and features of Netscape, Microsoft Internet Explorer and Cyberdog. Topics include adding functionality with browser plug-ins, using multiple browser windows, searching the Web, and an introduction to Java and ActiveX. You will learn how to download and use helper applications. We will review file compression, encoding, and virus protection, and explore download alternatives: FTP with Fetch and Anarchie. The price is \$35 (\$50 for nonmembers).

7/14/97 10 am - 1 pm

Email to the Max

Prerequisite: Internet tutorial or equivalent experience. Class members will explore the configuration options and features of stand-alone applications (Eudora, Claris) versus email functions in Web browsers. Topics include using mail filters to manage multiple mailboxes, configurations for more than one username or account, and sending and receiving attachments to email, with a relevant discussion of compression, encoding, and virus protection. You will learn how to find, subscribe to and unsubscribe from Listserv and majordomo mailing lists,



and how to set up and maintain a mailing list. We will also look at a new direction in email: HotMail, a free Web-based emailer. The price is \$35 (\$50 for nonmembers). **7/21/97 10 am - 1 pm**

Usenet News and Interactive Relay Chat (IRC)

Prerequisite: Internet tutorial or equivalent experience. Class members will explore the configuration options and features of stand-alone newsreaders (NewsWatcher, Nuntius, YANewsWatcher) versus news functions in Web browsers. Topics include subscribing to and unsubscribing from newsgroups, and searching Usenet through AltaVista. We will also explore the configuration options and features of IRC applications (ircle, Homer, Netscape Chat) and the use of different IRC networks (EFFnet, Undernet, DALnet, AnotherNet) as well as Web-accessible channels. Topics include choosing and registering your nick, floods, bots, netsplits, security considerations and channel configuration for privacy. The price is \$35 (\$50 for nonmembers). **8/11/97 10 am - 1 pm**

Learn how to use the TCS! (the Pi's legendary bulletin board) Learn how to configure ZTerm (a telecommunications program); and how to log on to the TCS and send and receive Internet e-mail. You'll also learn how to navigate around the TCS's conference system, and both read and enter messages and download files. The price is \$35 (\$50 for nonmembers). **Call office for dates**

A NEW OFFERING!

See the description of the Quicken class on page 72.

Introduction to Photoshop

This is an introductory class with a fiery finish to make the student feel competent to perform enough razzle dazzle to impress the family. Bring three new floppies and receive in return three floppies filled with Photoshop goodies, including tips about using filters for special effects. The price is \$35 (\$50 for nonmembers). **Call office for September dates**

Advanced Photoshop Techniques

This is an advanced class for those with a good working knowledge of Photoshop. Subjects covered will include working with layers and channels, reading and manipulating histograms, levels controls and other delicate global controls to enhance your image. Bring three new floppies and receive in return three floppies filled with Photoshop goodies, including tips about using filters for special effects. The price is \$35 (\$50 for nonmembers). **Call office for September dates**

Washington Apple Pi Tutorial Registration Form		Washington Apple Pi 12022 Parklawn Drive Rockville, MD 20852 301-984-0300	
Name _____	Please fill in the course number(s) of the class(es) that you wish to attend.		
Address _____	Class #1 _____		
City/State/Zip _____	Class #2 _____		
Phone (day) _____ (evening) _____	Class #3 _____		
Member Number _____ Non-member _____	Class #4 _____		
Number of Classes _____ x Class Fee \$ _____ = Total Fee \$ _____	Class #5 _____		
<input type="checkbox"/> Check/Money Order <input type="checkbox"/> Credit Card	Class #6 _____		
Card Number _____			
Card Expiration _____ Signature _____			
WAP Form #CL006 (mod. 7/90). Mail registration and payment to the above address.			



Photoshop Special Effects

This class will teach when to use filter effects and more importantly when not to use them. You will learn how to create your own effects for greater control. The class will explore the special lighting effects to make your name appear set under cabaret lights and to make a stucco wall show light from a wall lamp or a flashlight. The use of channels to control graphic effects will be explained as well as the use of layer masks. Learn how to combine two images smoothly and stylishly. You will learn how to make text communicate, not just spell. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Photoshop for Web Graphics

This class will cover how to make exciting buttons, realistic backgrounds, neat icons and at least two small animations with GifBuilder (freeware utility for you to take home). You will learn why, when and how to use correct resolution and indexed color palettes. Other technical matters of concern for Web graphic designers will be covered. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Adobe Illustrator Introduction

This is an introductory class covering fundamental material, but the class will deliver enough glitzy stuff to let the student get a decent little early portfolio started. Specific basics covered will be drawing with the pen tool, overview of the tools and palettes, speed tips, basic layering, six design techniques which deliver razzle dazzle results for any graphic project. Bring a box of floppies and receive to copy twenty files to take home. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Adobe Illustrator Intermediate

This is a class for those with a working knowledge of Illustrator. Subjects covered will include drawing with blends and gradients, using layers, three technical illustration techniques, three techniques for rendering natural objects like leaves and small animals, three text handling procedures for presentation graphics, three perspective drawing techniques useful for technical illustration. Bring a box of floppies to copy many files for reference and practice. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Adobe Illustrator Advanced

The class will cover modeling realistic objects like telephones, computer keyboards, airplanes, insects, for example rasterizing a vector image for inclusion in a Photoshop file or a web site graphic. There will be an introduction to Adobe Dimension for 3-D modeling of vector files. Bring a box of floppies to copy many files for reference and practice. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Introduction to Infini-D

The class will cover an overview of the program, basic 3-D modeling, a demonstration of basic animation, making 3-D text with bevels, assembly of simple objects in a scene, setting the lights, understanding the Workshop, and the basics of modeling. The price is \$35 (\$50 for nonmembers).

Call office for September dates

Introduction to Macromind Director (New)

The class will cover an overview of the program, demos, three realistic projects to take home as projector files you can play anywhere without

the Director application on your hard drive, and sound and animation basics. The price is \$35 (\$50 for nonmembers).

Call office for September dates

HTML Part 1-The basics

An introduction to HTML (HyperText Markup Language) with a review of the Internet and the World Wide Web; what it is and how it works; what you need to worry about (bandwidth, standards); and what you need from an ISP (Internet Service Provider). Web documents are examined, looking at format and content; images (particularly fast-loading and transparent images); HTML (what a tag is and how does it work with browsers); and HTML editors; and concluding with how to use Web sources for more information. The price is \$35 (\$50 for nonmembers).

7/15/97 10 am - 1 pm

HTML Part 2-Beyond the basics

Prior to class student must make and submit 2 sample Web pages for class review. HTML (document layout, file management issues, Using CGI scripts, Testing, Getting noticed); Using enhanced functions (Sound, Animation GIFS, Movies, other bells and whistles). The price is \$35 (\$50 for nonmembers).

7/15/97 2 pm - 5 pm

Three New SIGs starting up

AOL

Genealogy

Desktop
Publishing



QuickDraw from MDJournal

(Note from the Editor:

Last issue, we introduced you to a new on-line magazine, MDJournal. The editors of this publication granted us permission to reprint articles from back issues so that you can better judge the value of its contents. We selected the "MacCyclopedia." It is a series designed to explain how your Macintosh works.

The articles we selected deal with the Macintosh imaging architecture. In the last Journal, we looked at fonts. This month the Journal takes a quick look at QuickDraw, to be followed by an examination of the process through which your computer and printer interact.)

QuickDraw: Built-In Macintosh Graphics — Versatile but Limited

IN OUR continuing series of entries examining the backbone of the Macintosh imaging system, all roads lead to QuickDraw. The built-in Mac OS graphics package is responsible, in one way or another, for almost everything you see on your screen or in printed output - despite the fact that more and more applications have to bypass it to implement features that customers demand. A paradox? Not quite - QuickDraw includes lots of power and room for growth, but just not quite enough expandability to completely handle today's needs.

How does it work? By manipulating dots.

Dot's The Truth

Computer graphics, whether on

paper or a monitor, are just a bunch of dots. You can take a magnifier to any computer-generated graphics and, as long as you're looking at an original image (not a photograph of one, for example) and have powerful enough magnifiers, you can always find the dots. On your screen, where the resolution is a relatively-paltry 72 dots per inch, it's not hard to see the dots. In commercial magazines, which are sometimes printed on 2400 DPI imagesetters, it's considerably more difficult - but they are there.

Dots on paper are just where the printer decides to dab a tiny bit of ink in response to a command sent to the printer's engine - that's fairly straightforward. Dots on the screen, on the other hand, are a bit more mysterious. How does a computer generate all those images out of bits and bytes?

Imagine your monitor as a large sheet of virtual graph paper, with every square representing one pixel. To display an image, the video hardware has to know what the contents of each pixel should be, and those contents are stored as memory. The more memory each pixel occupies, the more different values it can hold and therefore the more colors. The original Macintosh screen was monochrome - black and white only - and so each pixel took only one bit, containing a zero value for "black" and a one value for "white."

It stayed that way through 1986, when the first Macintosh II introduced color to the Mac OS. The new slot-based architecture used

video cards, and each card could devote up to eight bits (one byte) per pixel. The number of colors available in a given number of bits works out to two raised to the bit-number power, so one byte gives two to the eighth power colors, or 256 choices. The hardware designers didn't limit that to one set of 256 arbitrary colors - instead, they chose to specify color through an 'RGB', or "red-green-blue" model. Color for light sources is additive - if you add red light, green light and blue light in equal strengths you get white light.

“If a program has a decoded GIF image in memory, it can display it by handing it to QuickDraw— ‘here’s a bitmap image that uses this color set, and this many bits per pixel, and it’s this wide by this long. Draw it in this grafport at this coordinate, and make it fit this size.’ QuickDraw does all that work—it maps the colors to the palette currently being used, moves the image to the destination grafport (usually the screen), and even takes care of scaling the image to fit the destination if you like. That’s how thumbnails images get made. It’s all done through the magic of the QuickDraw bitmap-moving system routine called ‘CopyBits.’ ”



Turn all three off, and you have no light (or black). Since a monitor is a light-generating device, the same model applies. (Color with ink, by the way, is 'subtractive' - the more ink you pile on one spot, the darker it gets. That's why printers use a different set of colors and different methods of specifying color than RGB monitors do.)

By specifying how strong the red, green and blue components of given pixel should be and allowing sixteen bits per component (values from 0 to 65,535), you can specify more colors than the human eye can perceive - over 281,000,000,000,000 separate colors. That's several orders of magnitude larger than is necessary, so the hardware accepts a specification of sixteen bits for each color component, but it only uses the highest eight bits - it's like dividing by 256 and ignoring the remainder. For example, the color with a red component of 500 and the color with a red component of 510 are displayed the same - the difference is so fine that no one could ever tell. So in reality, you get only eight bits per color component, but that still provides nearly 17 million colors, still more than the human eye can distinguish. It's from this space of 16,777,216 colors that you get to choose your set of 256 colors. The Mac OS constructs something called a 'palette', which contains the full color specifications for all 256 colors you select and turns them into index values between 0 and 255. It's these index values which are actually stored in the memory used for the display. The hardware is designed to use the palettes, so that when it sees a pixel with value 192, it displays the color found in entry number 192 of the current palette. The same model works for smaller pixel sizes, including four-bit color, where each pixel can contain only sixteen values. This model is called 'indexed' color because the true color is

determined from the "index" value stored in each pixel's memory. It was the only model the Macintosh, and most other computers, supported until 1989.

By that time, designers were demanding greater graphic fidelity than 256 colors at a time could produce. The Mac OS includes clever routines to make the 256 colors go a long way - for example, if you switch from the regular, "system" palette the Finder uses to a photographic image in an application that uses a very different set of 256 colors, the hardware changes the video to use the new colors - and then the system immediately change the palettes for the other applications, trying to map the colors as best it can to the new set. The blue desktop pattern you use might not be exactly right, but the system will pick the closest blue it can from the new color set. It helps, but it's not enough.

New video hardware added the ability to store 'direct' color, where indexes are unnecessary. With direct color, each pixel value of sixteen or thirty-two bits per pixel stores the color component value directly in the pixel. Sixteen-bit pixels contain five bits each of the red, blue and green color components with one bit unused, for a total of 32,768 available colors ("thousands") - thirty-two bit pixels store the full eight bits for red, green and blue color components and leave eight bits unused as it makes the computer's algorithms faster. That gives the full range of 16,777,216 colors, listed in the Monitors control panel as "millions." No color sets or palettes are needed, as all the information is stored in each pixel.

You can see that each of the dots on your screen is backed by a chunk of memory whose size varies on the resolution of your monitor and the number of colors you've chosen. The video hardware is specialized circuitry that interprets those pixel values as signals to send to your

monitor about how to control the red, green and blue components. That's why you need more video RAM to display more colors. That's why reducing the number of colors on your screen can speed how fast things are drawn or redrawn (if one byte can hold eight monochrome pixels or one 256-color pixel, then it stands to reason that the system can shuffle around eight monochrome pixels in about the same amount of time as one 256-color pixel, no?). And that's why working with large, color bitmap images requires lots of memory.

Manipulating Memory

In fact, since all computer graphics are dots, and all dots are really bits and bytes, then manipulating computer graphics is all about manipulating memory. Imagine an entirely white screen, across which you wish to draw a solid black line one pixel high. To do this, the graphics software has to figure out exactly which bits in memory represent the pixels in question and change their values to the pixel value which represents "black." The video hardware, which redraws the screen about sixty times per second notices the change in pixel values on the next redraw and the monitor displays the new line. Pretty simple. You wish! If you're a programmer, it's very complicated. Not only do you have to know how many bits each pixel takes, you also have to know the 'geometry' of the screen - two adjacent pixels in memory are not necessarily adjacent on-screen. You also have to know where this memory resides in the computer - and on some high-end video cards, it's not really accessible to programs running on the Macintosh. Instead, it has to be "given" to a video driver, which does the right thing to make it display. Figuring it out may not be too difficult. Writing and maintaining code to do it across a hundred or

more Macintosh and clone models is insanity.

And think about drawing text, which is just a set of pixels like everything else. To draw one letter, you have to take the font, interpret its data to get an image of the letter you want (which at least means decoding a bitmap font, and at worst could mean executing a TrueType font program in the TrueType language), and change the affected pixels while leaving the others untouched. Just writing a TrueType interpreter would take a talented programmer several months.

Enter QuickDraw

Fortunately, Apple never meant for programmers to have to do such tasks. Part of the Mac OS is a graphics package known as a 'QuickDraw' because its relatively speedy (or because it was written quickly, depending on whom you ask). QuickDraw provides a graphics 'environment' for programs to use in manipulating computer graphics.

QuickDraw hides the memory-based nature of graphics from programmers, and lets them operate in terms more like the simulated graph paper of a monitor. QuickDraw provides 'graphics ports' (grafports), which are rectangles for drawing, based on a coordinate system as seen in mathematics - except the origin, or (0,0) point, is in the upper-left hand corner and the vertical "Y" coordinate increases positively as you move downward. Instead of having to figure out exactly which pixels would be affected by a line from one corner of the screen (or grafport) to another, programmers tell QuickDraw "draw a line from this coordinate to that

coordinate," and QuickDraw does all the work. It relies on a standard for video drivers that all Macintosh video cards must follow, and as part of the system software, those drivers have private knowledge on each machine about the location of built-in graphics hardware, so programmers don't have to worry about it for anything that QuickDraw handles.

And it handles quite a bit - QuickDraw's primitives include lines, ovals, arcs (parts of ovals), rectangles, round-cornered rectangles (as seen in the "OK" and "Cancel" buttons of dialog boxes, for example), polygons, bitmaps, text and 'regions', a proprietary thing that describes an irregular area perhaps broken into more than one part. Regions are used extensively by the Mac OS' Window Manager -

if you have part of a window obscured by other windows, and that partially-hidden window needs to redraw, QuickDraw makes sure that drawing is limited to the region of the window that's actually displayed. Even if the program draws the entire window, QuickDraw doesn't let any other part of it make a difference. This is called 'clipping', and it was a serious advance for the Macintosh in 1984. Previous window-based systems had to redraw the entire contents of every window, in order from back to front, when the state of the desktop changed because they didn't have anything like regions.

QuickDraw also has support for color and for patterns (like the ones used for your desktop pattern or provided in paint programs), plus routines for drawing icons in their

Some articles in this issue are reprinted from

MDJ
The Daily Journal for Serious Macintosh™ Users

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normal, selected and "off-line" states, the latter of which is rarely seen anymore (try sticking in a floppy disk with some files on it, opening the disk's window, then highlight the disk and pick the "Eject Disk" command from Finder's "Special" menu; that's what the "off-line" icons look like). All of these items, except icons, can be recorded in 'pictures', known as "PICT" files to most people. Pictures contain QuickDraw commands for these objects, and can be drawn again and again, with the results appropriately scaled to fit the destination. If you have a picture containing 12-point text and you draw it to a destination three times larger than the original, QuickDraw will use 36-point text when drawing the picture, not just the 12-point text made three times larger. That's important for printing.

The Magic of CopyBits

Unfortunately, this is all QuickDraw can do. Anything you don't see on that list of primitives is not supported. That includes but is not limited to, rotated objects of any kind, arbitrary curves, multiple colors in one objects, patterns composed of things other than bitmaps, skewing, perspective, colors specified in any way other than RGB, or arbitrary 'transfer modes'. A transfer mode determines how source and destination pixels combine to produce a result. With "copy" transfer mode, a blue pixel drawn on top of a yellow pixel produces a blue pixel. Other transfer modes, like "blend," might combine the two to produce green. QuickDraw defines several transfer modes, but doesn't let you supply your own. But you've seen most of these features in various applications - some folks couldn't handle life without rotated text or fitting type along a curve. How does it get drawn if QuickDraw doesn't support it? The programmer has to

do it all himself or herself - but QuickDraw makes that substantially easier.

One of the primitives QuickDraw supports is bitmaps (or pixel maps, or both). If a program has a decoded GIF image in memory, it can display it by handing it to QuickDraw - "here's a bitmap image that uses this color set, and this many bits per pixel, and it's this wide by this long. Draw it in this grafport at this coordinate, and make it fit this size." QuickDraw does all that work - it maps the colors to the palette currently being used, moves the image to the destination grafport (usually the screen), and even takes care of scaling the image to fit the destination if you like. That's how thumbnails images get made. It's all done through the magic of the QuickDraw bitmap-moving system routine called "CopyBits."

The same magic call helps programmers with rolling their own graphics routines. If you're writing a program that has to draw cubic Bezier curves, you have to plot them yourself - QuickDraw can't do it. But you can set up your own grafport that's not mapped to the video hardware (so your manipulation affects memory that's not seen on screen), decide how many bits per pixel *you* want to deal with, decide how many colors are best for *your* needs, and have one drawing routine that handles that case and that case only. To display or print the results, call CopyBits and QuickDraw takes care of multiple resolutions, multiple pixel depths, handling the video hardware and everything else which makes graphics so cumbersome.

CopyBits can get slow sometimes, though - to handle all those cases, including anti-aliasing of images when scaling down, takes time. That frustrates game authors, who often write their own 'blitter'

code to copy pixels to the true video hardware as fast as possible. They then have to do all the hard work, and their programs wind up breaking if a new Mac OS machine appears with video hardware they didn't anticipate (or if a new video card appears, or other circumstances). Usually, game programmers just try to make CopyBits work as fast as possible by taking all the difficult work out of its path - they'll ask you to change your screen to 256 colors, if that's what they're using, so CopyBits doesn't have to map colors, plus they'll do internal tricks like aligning pixel images on four-byte boundaries and making sure there's no scaling of any kind involved. If they do give in and provide non-QuickDraw blitter code, a good programmer will also provide a preference to turn it off in case it doesn't work on your machine.

However, those are special cases - all the graphics you see in regular image programs are drawn to the screen through CopyBits. Applications may internally use entirely non-QuickDraw methods to manipulate those images (like JPEG decoding or Photoshop plug-in filters), but QuickDraw handles displaying the resulting pictures.

The major problem with this method is that bitmaps are, as you remember, resolution-dependent - what looks good on-screen at 72 DPI will look chunky when printed at higher resolutions. QuickDraw's primitives avoid such problems for supported objects, but anything a programmer creates through bitmaps has issues in printing. We'll explore that next time. ■

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3rd Generation AOL

by John Barnes

(Note: John Barnes works with America Online Inc as a remote volunteer in the User Group Forum. His AOL mail address is JDBarnes@aol.com. The keyword for the User Group Forum is "UGF.")

WITH THE RELEASE of version 3.0 of its client software for Macintosh (referred to hereafter as "MAOL 3") America Online Inc has changed the way its members interact with the service. This article summarizes one user's experience with those changes. Others will undoubtedly get a different view of things.

Testing of "beta" versions of the new software began last July. On January 8th the development team declared that the testing was complete. A copy of MacUser magazine with the new software on CD-ROM appeared in my mailbox at about the same time. AOL members who want to try the new software should go to keyword UPGRADE after signing on. While the initial release was for Power Macintoshes, there is now a version for 68030 and higher Macs.

But, first, one piece of advice—everyone should have a version of the 2.7 client sitting around somewhere, either installed or on an installer disk. The glitches are becoming far less frequent, but I occasionally do resort to the 2.7 version because of some glitch in the service. The Pi office should still have a few copies if you have already recycled the ones you surely got in the mail.

Getting Connected

MAOL 3 sports a few cosmetic changes, others are more fundamental. AOL has become a true Internet service provider (ISP) in the same sense as the PI's Explorer service, Erol's, Earthlink, or any of the plethora of competitors. While it was possible to use AOL through a TCP/IP hookup under the MAOL 2.6 and 2.7, dialing in through the MAOL 3 client effectively opens a PPP connection that allows the user to run any internet savvy application right alongside the AOL client. Neophyte users and power users alike have to be aware of this because it impacts the way their systems work.

Any mention of this evolution has to include the fact that AOL changed its pricing policies to bring them more into line with those of other ISPs. This is having a serious impact on congestion at AOL's dialup nodes. We are seeing big slow downs and too many spinning beachballs that lead to "sorry our host is too busy" messages in other areas of the service. That is, however, a topic for another day. Things have settled down after the Christmas rush and some big cash outlays on AOL's part.

Users who are upgrading will find that the new client software installs alongside their existing client. It simply clones things like connection preferences, screen names, the address book, and mail folders. Once this is done the user simply logs on with the new software. The two versions can be used interchangeably.

When it comes to getting con-

nected, Washington area users are fortunate in that they have up to 8 local phone numbers to choose from. People in the more remote suburbs will, of course, be more restricted in their choices. However, the much discussed busy signals can be largely overcome by using the new automatic redial feature in the modem setups.

Once the user is connected the first couple of screens seem to present largely cosmetic changes. There is a slightly different look to the dialin screen, and welcome screen has a few more hot spots (see figure 1). Keep your eyes open for places where your mouse pointer changes to a hand.

Once Online

Once the "Channels" screen (see figure 2) comes up the changes become more dramatic. There is a "toolbar" with a bunch of new icons, the "Channels" screen has a lot more entries in it, and the menu bar has a few new items in it. Two of the most important are "Favorite Places" and the "Buddy List." Mail has been completely redone. Full familiarity with the new features requires a LOT of browsing, so I will mention only a few that I find noteworthy. A much more complete description is available online at keyword: PREVIEW.

Favorite Places is an adaptation of the "Bookmarks" feature found in Web browsers like Netscape and Internet Explorer. It lets the user flag items within AOL or on the Web to make getting back to those places easier. This can be a huge help when your favorite places are buried six levels deep within the hierarchy. Entries from the "Favorite Places" list can be dragged to folders or the desktop to provide direct dial, one step, access to areas that the user visits often. The folder metaphor makes it very easy to work with and organize subsections of the



Figure 1.



Figure 2.

list. Just click on the little heart icon in the upper right corner of any screen that you want to mark as a Favorite Place.

Buddy Lists is a configurable tool that lets you know when selected other users are on line. I have had a number of nice online conversations with other family members and friends who happened to be on line when I was.

Progressive rendering goes a long way toward minimizing the agony of waiting for incoming artwork in that it allows the user to move on to another screen even if the art on the current screen has not finished downloading. Of course this would not be a problem if the programmers in the service had not loaded the place up with so many complex graphics that add little to

the content.

Auto AOL Log file—This file, which appears in MAOL 3's application folder, contains a complete record of activity that has occurred during Auto AOL sessions. I often find this useful for reviewing what I have sent and/or downloaded. It would be even more useful if it recorded the telephone numbers that I used to log on and the numerous failed connection attempts.

AOL Guide—The AppleGuide document for this AOL client is a pretty good example of the way this kind of online help ought to be handled. The list of topics is pretty comprehensive, the index is well organized, and the walkthroughs with coaching work well.

The Personal Filing Cabinet, including "Drag and Drop" is a new approach to organizing your mail, downloads, and other documents. Figure 3 shows how the filing cabinet is organized into a customizable collection of folders. You can organize your mail and downloads into a nice folder hierarchy and you can drag items into folders on your disk drive.

New Content—some accessible only to MAOL 3. Certain kinds of content are visible only to users of the new Windows and Mac client applications. My personal favorite is "Historical Quotes" which lets me grab a graph of the price of a stock or mutual fund over a selected period of time.

Upgrading on the fly. This is called "tool on demand" and it means that you may be prompted to endure a (usually) short download while an obsolete version of a tool is replaced with a fresh one. Examples include the web browser, the mail tool, and the charting tool. This offers the possibility that the evolution of the software (aka bug fixes and feature creep?) can take place much more rapidly with fewer disruptions to introduce entire new versions.

Some Bad new "Features"

You can't stop the beach ball.

In the old days a simple "cmd-." would stop the infernal spinning beach ball and the user could get on with something else. This no longer works and no one is really telling us why except to say that "Windows cannot do it." These incidents reflect congestion on the system's server computers and there are enough of them to turn off many potential customers.

You can't clone lists. In the old days I would often use the "Save list as text" option from the file menu to capture lists of topics or files for later viewing offline. This feature is no longer available and the development team seems to write off my complaint by saying "we do not need that feature, as it is only for power users." Sorry guys, the customers ought to be able to use the content that they find in ways that work for them.

Windows Feature Parity—I think that most Mac users will be offended by the idea that software development on a capable operating system ought to be shackled to something that is less capable. On the few occasions that I have done Windows I have not been impressed by the way the various control gadgets work. The biggest impact that I see from this is that certain windows always seem to wind up in the wrong places. Of course AOL's programmers have real problems developing material that renders properly on different platforms, so one has to sympathize with their desire to keep things uniform.

Immediate Message windows do not come to the front or stay there. This is a really bad "feature" because I sometimes miss a message from another user when I am managing a chat room or browsing a message board.

Memory Hogging—The integrated AOL application seems to

occupy about 6 MB of memory on my PowerPC. I'm sure glad I spent a few extra bucks to boost the memory to 32 MB.

L a m e Scheduling

— In the old days I could set my flashsessions to run at certain fixed times of the day. Now I can only specify an interval and the machine seems to want to fire up a flashsession whenever it boots up. For this reason I usually disable the scheduler by taking it out of my startup items folder.

Some Missed Opportunities

The developers of MAOL 3 missed a few chances to fix some glaring deficiencies while they were at work. The following are a few of my favorites:

Multifinder hostility —Why can't AOL move gracefully to the background while it is going through its interminable dialing sequences? It is very disconcerting to suddenly have an AOL flashsession take over the whole machine.

Full Internet Explorer Capability. AOL is using Microsoft's Internet Explorer as the base for its Web browser. Indeed the service is using a URL metaphor to organize its internal content, so that the MAOL 3 client is the helper application that the web browser calls when it has to handle an AOL URL. While some amount of integration

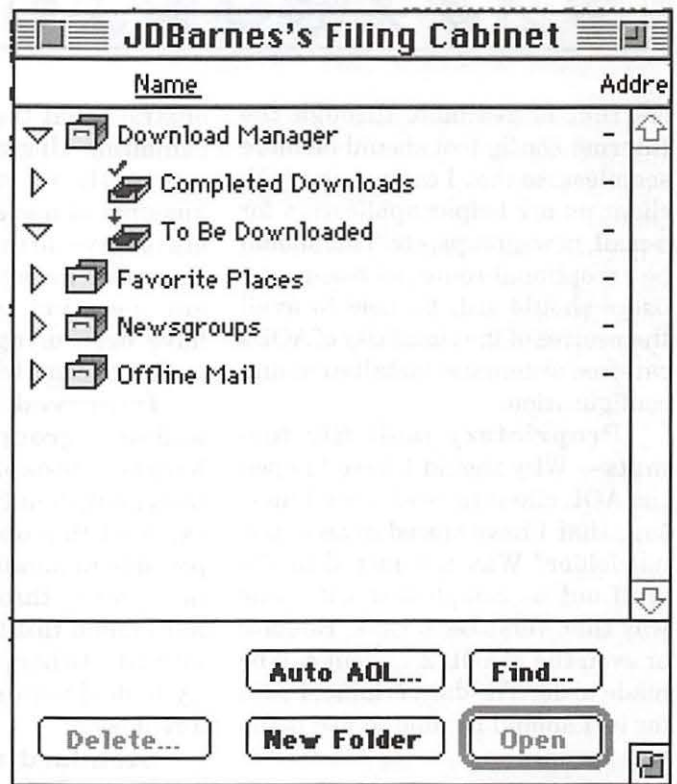
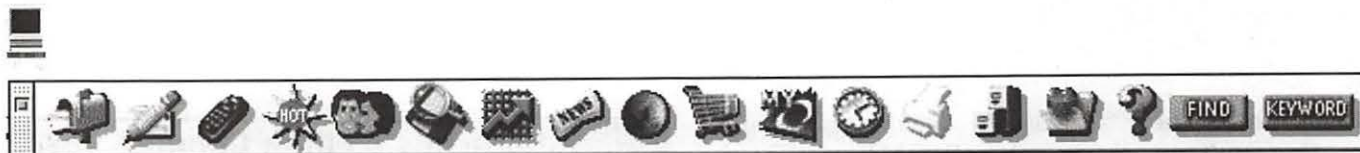


Figure 3.

is necessary, why did AOL have to cripple Internet Explorer so badly? The AOL browser makes it hard for the user to open local files (although it is easy to work around this), the bookmarks that it compiles are not exportable, and image downloading is much harder to control.

Screen name switching on the fly. On the Unix system that I manage at the office I can log onto another account by simply invoking a command in the Unix shell. I ought to be able to do the same thing with AOL so that I do not have to endure the agony of busy signals while establishing another connection under a different screen name.

Transparent PPP—If I am going to use AOL as my Internet provider I ought to be able to connect to it with my PPP dialer under Open Transport. I really doubt that my other ISPs are any less fussy about authenticating my logon than AOL is. The integration with web brows-



ers that is available through the Internet config tool should be more seamless, so that I can use the AOL client as my helper application for e-mail, newsgroups, etc. This should be an optional route, as non-power users should still be able to avail themselves of the simplicity of AOL's carefree automatic installation and configuration.

Proprietary mail file formats— Why should I have to open the AOL client to read a mail message that I have stored in an external folder? Why not just ship the stuff out as SimpleText the same way that VersaTerm Link, Eudora, or even the MAOL 2.7 client can be made to do? The data is mine, I paid for it, I should be able to use it the way I want.

Toward the Future

With the release of the new client AOL has positioned itself for a much more dynamic evolution in competition with the diversity and capability that the World Wide Web is developing. Some of the features that demonstrate this include:

AppleScripting—it's here, does it work? The answer is that you can record scripts from the AOL application, but the application really does not make very effective use of Apple Events. I have been unable to script some things that I would really like to script, like an automatic stock quote capture or e-mail conversion. As far as I am concerned AppleScripting AOL is not yet a really useful way to do things. It would be nice to see some examples of AppleScripts that actually integrate the MAOL 3 application with the rest of my desktop Macintosh world. Of course there is always QuickKeys.

Capacity upgrades—Chat rooms, message boards, and search databases have seen the same kinds

of strain that the modem pools are exhibiting. Upgrading these is causing AOL to spend enormous amounts of money on new computers to serve up this content. In some cases this involves adopting different operating systems from they have been using. Keep your eyes peeled for some whole new gimmicks.

Improved message board and newsgroup handling. There have been tests of tools for improved newsgroup handling, but I have not explored this up to now. It is now possible to handle interaction with newsgroups through flashsessions, but I found this feature not to be to my taste. Others may enjoy the ability to deal with newsgroups offline a real boon.

Standardized interaction with the Internet—The people who sell AOL the new servers will undoubtedly be peddling machines that interact with the Internet in very standard ways. In adapting to this AOL will likely have to change the way that it serves up its content and there is a distinct possibility that we will see new features that reflect the kinds of toys and gimmicks that are popping up elsewhere on the Web.

68K obsolescence—I suppose that those legions of Mac users who treasure their 68K machines will soon join those legions of Apple II users who whine that they would rather die than upgrade to a PowerPC system. MAOL 3 is clearly labelled as a product requiring a 68030 or better processor to function properly. I expect that maintenance of the 2.x versions of the AOL client will eventually disappear.

Multitasking—Ideally it should be possible to do other things while one is downloading or waiting for a new content area to come up. This has been achieved to a limited ex-

tent, but is not yet really functional.

Why AOL?

AOL has been getting a lot of undesirable media attention lately. Interviews with Pi members at the last Computer Show and Sale reveal that many of them think that they can get by much more cheaply with a plain vanilla Internet Service Provider. I think this is a bum rap.

I enjoy using AOL because it is different from the Web. I feel that AOL marketers are making a mistake when they try to hawk their service as just another e-mail drop and web service provider. As Lawrence Charters pointed out in a recent TCS posting, AOL resembles a well-organized bookstore much more than it resembles the North African kasbah that is the Web.

To me the people on AOL are its most important aspect. There are real live people at the other end of the HELP desk most hours of the day. The content in AOL's forums is being served up by dedicated individuals who care about what they are doing and who are working to a set of standards that help safeguard the quality of the material they are presenting.

For these reasons I find AOL to be much more consumer-friendly than many areas of the Web. Because I feel so strongly about this I have offered to develop a local technical assistance program for Pi members. In addition to limited telephone, Immediate Message, and e-mail assistance this will include clinics at the Pi office or house calls for people who just can't get connected. Send e-mail to JDBarnes@aol.com if you want help or you want to join in as a technical assistance provider. The Pi Journal Hotline list should also have one or more names by the time you read this. ■

Why Do People Set Up Personal Web Pages?

by Phil Shapiro

THE IDEA OF a personal web page is intriguing in many ways. At first blush, the idea seems wholly self-indulgent. "Why would anyone want to tell the world about themselves?" is a common first reaction. I, too, thought personal web pages self-indulgent—until I started visiting some on the web. What I found was real people daring to explore a new form of expression, unashamedly telling the world who they are and what they care about. In truth, personal web pages are a whole new form of self-expression. Even people who have personal web pages might not comprehend their full meaning. This article explores some of the ramifications of personal web pages—and the reasons why a person might choose to have one.

One reason someone might set up a personal web page is that they feel their resume doesn't accurately reflect who they are. A personal web page can be infinitely richer and more detailed than a resume. And it can include recorded music, book reviews, scanned color artwork, recorded poetry, whimsical humor, children's stories and a whole bevy of other indications of who you are. If resumes are one-dimensional, black and white representations of human beings, then personal web pages can be multidimensional, multicolored representations. If you have ever looked at your own resume immediately reacted with the word "harumph," you're well on your

way to setting up your own personal web page.

Another reason someone might choose to set up a personal web page is that they get tired of having to explain about themselves. It takes real effort to have to bring someone up-to-date about who you are, what you care about, and what you've done in your life. At the very minimum, it takes about two hours to tell someone you've met about your background and interests. Think of the times you've met someone new and how tiresome it can be to have to launch into your entire life history. Set up a personal web page, and skip all that repetitious yapping.

People speak at about 300 baud, and read at about 9600 baud (or faster). If someone is interested in learning about your background or interests, they could do it 32 times faster by visiting your web page than by sitting down to talk with you in person.

Wait, wait, wait, I can hear the objections already. Sure, there are good reasons for people to sit down to talk with one another face to face. But it can be tiresome, boring, and repetitious for people to have to explain the same things over and over again to each and every person they meet. Each of us is given a fixed number of minutes on this planet. We need to cut out the repetitious talking and move on to the more meaningful conversations, or risk being condemned to small talk for the rest of our short lives. <soapbox mode off>

Other reasons for setting up a personal web page? They let people quickly find out who you are. Last month I sent the Washington Post newspaper a letter to the editor. Two days later I received a phone call from a technology editor at the Post, verifying information in the letter. The editor happened to mention that his dad and my dad might have worked together in UNICEF in the 1950's. How would he know that? From my web page.

My web page also serves as a fast "authenticator." My letter was on a topic relevant to my work, and my web page let the newspaper to do some fast fact-checking.

Along the same lines, a personal web page can serve as an "authenticating" device when people buy or sell second-hand items over the Internet. If you're going to send money to a seller, wouldn't you feel more comfortable if you could first browse their personal web page? Likewise, wouldn't you feel more comfortable first browsing a buyer's personal web page before sending them your valuables?

Becoming Connected to Others

Often we journey through life knowing little about each other. You probably know little about any of your neighbors. You could live for 50 years on the same street and be unaware that one of your neighbors shares some of the exact same interests as you.

Truth is, most of us don't have a clue about each other. Even close friends continually surprise me with interesting facets of their lives I had never known of before. If these friends had set up personal web pages telling about themselves, I might have come to know them sooner and in greater depth. I could have learned who they were three years ago, rather than today.

One fascinating aspect of the world wide web is that it offers the opportunity to shorten the time pe-

riod involved in discovering background information about friends and colleagues. By visiting a person's home page you can find a lot about who they are and what they're interested in.

Why is it important for people to know about each others' lives? It's important because otherwise we could all pass through life without the slightest idea of what anybody else is doing. This would be a shame because of the enormous number of missed opportunities for people to connect with each other.

The reason personal web pages are so interesting is that they allow us to better understand where each of us is coming from. And the more you know about where a person is coming from, the better you'll be able to understand who they are.

Human beings are multifaceted. For instance, I happen to have a strong interest in educational technology. But I'm also very interested in special-needs computing, video production, multiculturalism, philosophy, music, history and ethics. One of my strongest interests is equitable access to technology. I also try to follow the arts, for the arts dignify the soul.

My interests and hobbies are all laid out publicly on my web page. Interests and hobbies are a good starting point for building a personal web page. But if your web page is merely a list of interests and hobbies, you're overlooking one of the best tools for letting others learn about you. If you want others to gain a view into who you are as a person, you need to include creative and expository writings on your web page. How you write, and what you choose to write about, reveal essential clues as to who you are as a person.

We live in a world where most of us pass through life oblivious of our fellow travelers in time. The world wide web is a powerful tool for making all of us a little more in-

formed about each other.

So take time to learn who your fellow travelers are. Take time to tell them who you are. You may be surprised at the connections that result. ■

Phil Shapiro is a freelance writer and computer consultant. He recently added RealAudio classical and folk guitar melodies to his web page, and takes special pride in the whimsical children's stories on his page. He can be reached at pshapiro@his.com and <http://www.his.com/pshapiro/>

The above essay is one of thirty essays in the book, *Thinking About Online Communications*. Excerpts of these think-piece essays can be

found at <http://www.his.com/pshapiro/taoc.excerpts.html> Need some ideas of how to make a lively personal web page? Check out the very witty and amusing web page of computer columnist Rosalind Resnick. <http://www.netcreations.com/rosalind/>

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Shareware, and more, from Russell Nielsen

by Brian Mason

SOMETIMES IT pays to pay your shareware fee. I was very surprised a while back to receive in the mail two pieces of Apple II software from Russell Nielsen. He is the author of *Battle Zone*, *Creature Feature*, and *Ship Zone*. I have the first two of these games, and have enjoyed playing them on occasion.

As the result of having paid my shareware fee for those programs, Mr. Nielsen sent me two new programs he has written for the Apple II computer. The first, *Sorry*, is a word-guessing game. The other, *CoolEd*, is a music creation program. He has offered both programs as Freeware. I have posted both programs to the TCS Bulletin Board for your enjoyment. Both programs will run on Apple II computers that

support lower-case letters.

Sorry

Sorry plays much like Hangman. You are given a screen with each letter replaced by an underline. It is your job to guess the letters that make up the word or phrase. Points are earned for guessing the right letter, with the first letter placed in succession by a particular player earning ten points, the second, twenty, the third thirty, etc.

You have the option of turning the sound on or off, having the solution shown when you don't solve the puzzle or not, and having the letters that you have already guessed show on the screen or not.

In the one player game, for each wrong answer, the computer starts to spell the word "Sorry." On the fifth



incorrect guess, you lose. If you have already used a letter and pick it again, it does not count against you. In each game there are five words or phrases to solve. If you solve the fifth puzzle, you win the game and are awarded bonus points.

In the two player game, you set a goal of the number of points needed before a winner is declared. When a player guesses the wrong letter, it becomes the next player's turn. As in the one player game, points are earned for guessing the right letter, with the first letter placed in succession by a particular player earning ten points, the second, twenty, the third thirty, etc., plus the person to guess the word and place the last letter and win gets 100 additional points. The round goes until the problem is solved, so there can be any number of incorrect guesses in the two player game. High scores are not posted since the winner is the person who scores the most points higher than the goal that was originally set.

The program chooses words from your choice of up to nine different lists of words. I did see the same word repeat twice in a row once, but the selection of words from the list is random. It comes with 7 lists of words including words from the categories \geq general \leq , \geq countries \leq , \geq math \leq , \geq movies \leq , \geq sports \leq , \geq states \leq , and \geq U.S. cities \leq . Each list can have up to 999 words.

There is a separate word list maintenance program which is available from the main menu or which can be run by itself. It is very easy to use. Words can be added to current lists, the entire list can be viewed 12 words at a time, the list can be sorted alphabetically to make it easier to find the word or phrase you are looking for, and you can delete an entire list if you are tired of it and want to make room for another list of your own creation.

Altogether *Sorry* is a very user friendly and bug-free game. It is nice

to see quality software like this put out by a shareware programmer.

CoolEd

CoolEd uses your computer's speaker to play the music created. The program was released by Mr. Nielsen unfinished. He has given it Version number 0.1a. But though it is not complete, it is still very useful. If you are used to some of the high quality sound produced by the Apple IIgs, this program may not satisfy you. But if you enjoy creating your own music, and the more complicated and expensive programs are just too much for you, you will get a lot of enjoyment from this program. You are limited to two-part harmony. But you may be amazed at the songs you can create.

The program is an 8-bit music editor and player for all Electric Duet style music files. Electric Duet, written by Paul Lutus, was amazing when it was first released back in the early 80's because for the first time, you could play more than one note at a time from your computer, creating simple harmonies. If you still have some of those files around, you can use *CoolEd* to edit and play them.

There are two ways to enter the notes for your song, the editor and the staff editor. The editor displays the notes in columns with the first column displaying the note number, the second, the duration, the third, the first note's name (A-G), octave and optionally, the value (0-255), and the fourth the second note's name, octave and value. I found it easier to enter notes from the editor than from the staff editor, but that is just my personal preference. To enter notes from the editor, you simply type in the letter of the note and the number of the octave. The lowest note possible is C, octave 2 (value 255); the highest is C, octave 6 (value 16). If you enter anything with a value between 1 and 15, the notes will play, but they will not necessarily

be the correct pitch. To make a flat, simply type a 'b' between the note letter and the octave number. To make a sharp, type a '+'.

Enter the value for the note duration by typing the number in the duration column. The duration entered has to apply to both tones.

If you enter a '1' in the duration column, the editor understands that to mean you want to change the type of sound produced by the notes, with valid values of between 1 and 15. You'll have play with the values to see what results you get.

At the top of the screen in the editor is a menu bar with the choices of "?," "File," "Track," and "Options." You move among the menu selections by pressing the Open-apple key and the left or right arrow. But rather than having the menu selections drop down from the menu bar at the top of the screen, the choices are displayed at the bottom of the screen so they do not block any portion of the window you are working in. You choose from the selections displayed on the bottom command menu by pressing the Open-Apple key and the highlighted letter. Not all of the options work, but the documentation explains all of those that do. Cut and Paste do not work, so editing is difficult. You can change the entries, but you can not insert or delete notes.

The first time you save a song, it says "File not found." Don't worry, it really did save your song. You must enter a valid ProDOS name, or it will do nothing. There won't even be an error message. Afterwards, when you save your song, it asks if you want to save it under the name it was previously saved under. If you say no, you are shown the current directory, and you may change prefixes. Pressing the left arrow backs you up one folder, or you can select a file by its letter designation or press the space bar to type in the name. It then asks you to confirm



that you want to replace the previous version.

In the staff entry mode you are presented with a graphical representation of the musical staff with the usual G and C clefs. You enter notes by using your up and down arrow keys to position a note cursor on the line of the staff where you want your note and pressing the <return> key. The right and left arrow keys move you forward and backward in your song. The "1" and "2" keys select which of the two tones you are entering, and the command and option keys make the note sharp or flat. You can set the key, which you can't do in the regular editor. This means that as you enter the notes in the staff mode the notes will automatically be sharpened or flattened according to the key.

In the staff entry mode, the menu is not available at the top. So you have to go back to the regular edit mode to save the song.

Watch the end of your song in both the edit mode and the staff entry mode. I found the program adding notes of its own or cutting off a few I had already entered. This especially happened when I saved the song.

Well, like I said, it is not exactly state of the art. But it's easy (except for lack of cut and paste), and it's fun.

There are still a lot of people writing software for the Apple II computers, though, of course, the numbers are diminishing. But it is programs like those reviewed here that help keep the Apple II alive and fun to have around. I imagine there is someone in your house that will enjoy one or both of these programs. ■

PIX.WHIZ Upgrade Released

by Geraldine Wright

IN THE January/February 1996 issue of the Washington Apple Pi Journal, in the article entitled "PIX.WHIZ Adds Spice to New Print Shop," I introduced PIX.WHIZ. PIX.WHIZ is a graphics editor which allows IIe and IIc owners to create full color graphics for use with the New Print Shop. Prior to this, the only way to make full color graphics for New Print Shop was to create them in Print Shop GS Companion, which required that you own a IIgs, and export them to New Print Shop format. IIe and IIc owners had been restricted to making only monochrome graphics with the graphics editor in the New Print Shop program. Now it is possible to create the full color graphics on the same computer that you use to create the New Print Shop projects.

Since that time, PIX.WHIZ has gone through 3 upgrades, and the latest version is 2.2. While version 1.01 of PIX.WHIZ could only make the low resolution color graphics, version 2.2 can make the high resolution color graphics as well. For those of you who are unaware of this, New Print Shop graphics can come in high or low resolution. The low resolution graphics behave exactly like old Print Shop graphics; they contain the same number of pixels whether printed in small, medium or large sizes. Therefore, they have significant jaggies in the large size. The high resolution graphics, when printed in medium and large sizes,

have four times as many pixels as when printed small, so they look much better than the low resolution graphics. Now you have the capability to create these high resolution color graphics, and you can make New Print Shop files that rival the ones on the library discs sold by Broderbund. PIX.WHIZ also allows you to make monochrome graphics or low resolution graphics if you so choose.

PIX.WHIZ can also be used to convert one kind of graphic to another kind. Monochrome New Print Shop graphics can be turned into color graphics, and vice versa. Low resolution New Print Shop graphics can be converted into high resolution graphics, and vice versa. It can even convert Print Shop GS graphics into New Print Shop graphics.

Version 2.2 of PIX.WHIZ contains a number of improvements that make the program more fun to use. For one thing, all the drawing operations and all the file operations are significantly faster now. Folks who were discouraged at the slow speed of the initial PIX.WHIZ program really should give the latest version a try. In addition, I have done a lot of bug fixes since the first release of PIX.WHIZ. Most notably, I removed a hardware conflict that prevented PIX.WHIZ from operating with some clock cards installed, and with some RAM drives installed. I also removed a hardware conflict with the IIgs that scrambled



the drawing screen. I ferreted out a mysterious bug that sometimes scrambled graphics as they were being stored, causing the program to crash the next time the graphic was loaded. Other bug fixes cleaned up the error recovery routine.

PIX.WHIZ is freeware, and I have tried to make it available in the places where Apple II folks are most likely to look. It is in the Genie Apple II library, file #28514, and has also been uploaded to Delphi. The BINCSII encoded version I posted on the Usenet is now on the ground ftp site, ground.isca.uiowa.edu, in the subdirectory /apple2/apple8/Printshop. It can also be obtained from Shareware Solutions II at the following address:

Shareware Solutions II
166 Alpine St.
San Rafael, CA 94901-1008
joko@crl.com

In addition, you can contact me directly at g.wright@the-hermes.net to obtain a copy.

Your New Print Shop projects can now be precisely tailored to express your sentiments, since you are no longer restricted to the small number of New Print Shop graphics sold by Broderbund. You don't have to make do with graphics that don't really say what you want, but can now create an endless variety of new graphics, and modify existing ones to suit your needs. The only limit is your imagination. ■

Geraldine Wright, a member of Washington Apple Pi for a number of years, is author of the Apple II freeware utilities FILECARD.BLDR and PIX.WHIZ. She is a big fan of the New Print Shop, and would really love to see more people making and exchanging New Print Shop graphics.

Using Apple /// System Utilities

by Kevin e. Fitzmaurice

(Originally published in On Three Magazine, December 1986)

IT'S SURPRISING how many people believe the Apple /// and its Sophisticated Operating System (SOS) are beyond comprehension. It's even more surprising because the pathname and other SOS concepts are also used by other machines which are allegedly easier to use. Sure, if you want to do advanced programming on the Apple ///, then you must talk to SOS in both Pascal and Assembly. But that bewildering trip isn't necessary because Apple provided a diskette called System Utilities with every Apple ///.

The Utilities diskette contains all the functions needed to successfully operate your Apple ///. SOS Utilities is the set of tools you need to work with disks and files and to add or change hardware. You need no understanding of programming to use these utilities. There are no cryptic commands to learn as with other systems. Instead, you only need to be able to read and spell at an acceptable level.

Hello, SOS?

First put the Utilities disk in the built-in system disk drive and either turn on your machine, which will cause an automatic cold boot of the disk (reading the disk into memory and executing it without anything else being there), or press CONTROL-RESET, which will also

cold boot the disk. Once booted, SOS is awake and ready to talk to you in the form of menus and simple prompts (suggestions). You will see the main menu on your screen. There are only four options for you to choose, and one of these is for quitting or ending your activity. To quit without using this command, simply remove the disk, insert a new one and press CONTROL-RESET.

Since you've just begun, you don't want to quit yet. But now that quitting has been covered, remaining are only three other types of work SOS can do for you: work on your devices (diskettes for the most part); work on files (hard disk files or floppy disk files); and work on SOS's drivers (peripheral interfacing).

Working With Devices

Device handling commands are the top menu choice. To see what these are, either type D or move the cursor with the up and down arrow keys until it is on the D and press either RETURN or ENTER. Doing this presents another menu, but with six choices now.

The first menu choice, "Copy one volume onto another," lets you use SOS to copy the contents of an entire diskette onto another diskette. To do this, either type C (for copy) or move the cursor over that line and press RETURN or ENTER. You are now looking at another screen which prompts you for the name of the disk you want to copy. SOS has already



supplied a name for you. You will find that SOS always guesses what names you will enter so you don't have to type them in. In this case SOS has guessed .D2. SOS assumes the disk you want to copy is in disk drive number two (first external drive), which is the most likely place for it. But, you say, SOS listed no name for the diskette (volume name). That is because SOS needs either the name or the drive number, not both. Although you could supply the name, it is easier to remember and type either .D1 or .D2 than the diskette's volume name. If you have the disk in a different drive, then move the cursor with the left arrow key over the 2 and enter the correct number.

Next, SOS asks you the name of the drive with the diskette receiving the copy. SOS suggests .D1, and if that is the case, press RETURN or ENTER. Finally, SOS asks you what name you want the copy to have. If you want it to have the same name as the one you are copying, hit RETURN again. Being the inquisitive system that it is, SOS asks yet another question. (When will it be able to read minds?) This time it asks whether you're sure you want to make the copy to that disk and thereby overwrite all data on it. SOS doesn't know it contains an old mess you would be delighted to get rid of, so tell it to proceed by pressing Y (for yes). You can make copies using only the built-in disk drive, but this is cumbersome and involves constantly shuffling diskettes. Although it's awkward, it can be done, because SOS keeps track of which diskette is which.

The other options from the Device Handling Commands Menu are even simpler to use and work very much the same way. Press ESCAPE once to return to that menu.

You can rename a floppy disk with a more appropriate name using the second, "Rename a volume,"

option. Simply insert the disk's original name or drive number when prompted and then the new name. SOS does the rest. Those new diskettes you just bought can be set up to work with SOS by using the "Format a volume" option. SOS provides names for your new disks to quicken the formatting process by using the word BLANK followed by two digits. If you are having trouble

don't enter a new one.

Perhaps while in the midst of executing one of the above options you decide you don't want to do it. All you need do is press ESCAPE (the panic button) until SOS returns you to the menu you want. Let's panic and go back to the main menu (hit ESCAPE twice).

Pathnames

Pathnames help you find your file in the hierarchical file structure of SOS. Do you remember the format of a simple outline? Have you used a filing system in which main files are further categorized into single subjects? Can you use the card catalog of your local library? If you answered yes to any of these questions, then you already know more than enough to successfully use the hierarchical filing system of SOS. The path through directory levels which SOS must follow to reach a file is that file's complete pathname. The number of directory levels is up to you, within limits.

File pathnames start with either a device or volume name. For example, .PROFILE is the device name for the Profile hard disk drive. To access any file on the Profile you must begin the pathname with the file's device name, .PROFILE, or its directory (volume) name, /PROFILE. All device names begin with a period so SOS will know it is dealing with a device, not an actual file.

SOS must also know where the first name in the path ends and another begins. To accomplish this, you must use delimiters. Delimiters are single characters which SOS knows are never allowed to be part of a file name. These characters are therefore called name separators or delimiters. Other delimiters could have been used, but Apple chose the backward slash (/) as the delimiter for SOS. Now we have .PROFILE/ as the device. It could also be /PROFILE/ if you're using the

"The Utilities
diskette contains
all the functions
needed to
successfully operate
your Apple ///. SOS
Utilities is the set
of tools you need to
work with disks
and files and to add
or change
hardware. You need
no understanding
of programming to
use these utilities."

loading, running or saving data, make sure it is not the fault of bad blocks (groups of 512 bytes each) on the disk. Check for errors with the "Verify a volume" option.

You can produce a listing of the devices (drivers) you have available on any diskette with the "List devices configured" option. You can also set the date and time, which you really should have done immediately after booting the utilities. SOS uses the last date and time it had in memory to mark your files if you

volume name, or .D2/ if you're using a floppy disk drive.

What follows next may be the name of the file you want. Simply enter it and you have reached the end of your path. But, the next item could also be a subdirectory name. A directory or subdirectory is not a file, but rather a general name for groups of files. Directories and subdirectories can be listed or cataloged to show the individual files they contain. Files cannot be as they are divided no further.

Let's assume you have a subdirectory for your letters. Type in the device name containing the subdirectory, .PROFILE/, followed by the subdirectory name, .PROFILE/LETTERS/, and then add the name of the specific letter you want, .PROFILE/LETTERS/SMITH. This locates the file SMITH in subdirectory LETTERS on the Profile. You summon files using pathnames like this regularly with Apple Writer /// by first pressing CONTROL-L to load your file to the computer screen.

Working with Files

The second area of the Utilities package deals with all kinds of files. Choose Option F, "File handling commands," from the main menu. Here you have seven options for handling files. Beginning at the top again, choose the L option, "List files." SOS now asks what directory you want listed. I use this frequently to see what files are on my Profile. So, why not type .PROFILE over SOS's suggestion. Press RETURN.

You are now asked if you want ALL directory levels. If you want the main directory and only some subdirectory levels listed, type the number of subdirectory levels you want over the default ALL. Next you may choose the device to which the listing will be sent. Here the default is .CONSOLE, meaning the listing will appear on your screen. I usually

type over this prompt, entering the printer device or .PRINTER. This produces a hard copy (provided my printer is on) so I can easily reference of all the files on my Profile. Should you make a mistake while typing a device or pathname, correct it by moving the cursor back over the word with the left arrow key and retyping it. Extra spaces after the word will not cause problems. Pressing ESCAPE here returns you to the primary File Handling Commands Menu.

The next File Menu choice is C or "Copy files." Use this to transfer files from disk to disk or even to a different subdirectory on the same disk. The "Copy files" option can also be used to send any SOS file to the printer by merely naming the destination file as .PRINTER. The File Menu also gives the simple options necessary to delete and rename files. Just press D for "Delete files" or R for "Rename files."

A very important option is the M or "Make a new subdirectory" option. Use this to create subdirectories (subordinate to the main directory) on your disk whether it is a Profile or a floppy. If you have Version 1.2 of the System Utilities program, list the device name and then the name you'd like the subdirectory to have. In all other versions, SOS presents a default suggestion. This time it says to leave room for 25 files under your new subdirectory. You can change that by typing the number of files you think you will eventually need over it. A main directory may contain only 51 files, which may be all subdirectories, all files or a bit of each. Subdirectories may have both files and subdirectories under them as well. This allows a true hierarchical file structure to be developed using SOS. Files, of course, can only have actual data under them.

Why bother with subdirectories?

First, 51 files seem like a lot on a diskette, but on a Profile the number seems minute. If you create 51 small main files, SOS will not let you create another and you will be left with a vast amount of unusable memory on your Profile. Hence the need for subdirectories. With only one main file you can have 51 subdirectories, and each of those can have an almost limitless number of subdirectories. You conceivably could never need another main file.

Subdirectories look like main directories but are listed under them. Therefore, the directory name must appear before the subdirectory name in the pathname to gain access to the subdirectory and the files or subdirectories under it.

Another reason for using subdirectories is that most software allows you to set a prefix pathname to load or save files. The prefix may be the device name alone or a pathname including the device as well as subdirectory names. Either way, it saves you some typing. Finally, the file names are clearer and more easily defined when made part of an orderly grouping of directories and subdirectories rather than being scattered throughout your disks. Option W is a safety feature, "set Write protection." Using this you may protect crucial files on a disk which is not write protected while leaving others open to change. Remember, files write protected this way cannot be copied until the write protection status has been changed.

The File Menu's final feature is the P or "set Prefix" option. This is a convenience feature, saving you time and avoiding tedious and repetitious typing. The prefix is the first part of a pathname. Once the prefix has been set, SOS will supply that prefix each time it prompts you for a file name. You may supply a different one at any time and SOS won't object. Most of these



operations on files are available from Apple Writer III, Business BASIC and Pascal as well. In fact, instead of using the Pascal Filer, you may use the SOS Utilities with its superior features from Pascal instead. Simply copy the SYSTEM.START-UP file from the utilities disk to the Profile and rename it SYSTEM.FILER as you do so.

Rules to Remember

While using System Utilities, you will most often use the device name .D1. Device names must always begin with a period followed by a letter, then any combination of letters and numbers up to a total of 15 characters. Volume names are always preceded by a backward slash (/) and must also begin with a letter. They may then contain letters, numbers and periods in any combination but may not exceed a total of 15 characters. Local names (the names of specific files) and subdirectory names both follow the same rules as Volume names. Pathnames are limited to a total of 128 characters so don't use long file names. These rules are quite logical and should pose no problems. The System Configuration Program is the third option in the Main Menu and will be examined in a future issue. It is a powerful tool and deserves an article of its own. ■

Note: You'll find the Apple III System Utilities Disk in WAP's Public Domain Library. It's disk 3SYS-02.

(Editor's note: Frequently Asked Questions by Nathan Mates will return in the September/October Journal.)

Macintosh Disketeria

by Dave Weikert

W **New Disks**
WE FEATURE 21 disks this month including System Utilities, Internet, Troubleshooting Tools, Games and Apple System Software Updates. Single disks are available for \$4.00 each and quantity purchases are priced at \$3.50 for five or more.

Disketeria Catalog Update

Our Disketeria Catalog—in Easy View viewer format—permits fast browsing of the contents of our Disketeria collection. You can search for specific file names or disk numbers. The three Easy View windows make it easy to see the overall organization of the Disketeria collection as well as see the detailed descriptions of the contents of each folder or archive. The catalog disk costs \$4; you can trade in an older version of the Disketeria Catalog disk for the current version for \$1 (plus postage if by mail).

System Utilities—16.XX

There were three disks added to this series. Since this series is getting a little long in the tooth, look for a revision to the entire series soon.

Internet—18.XX

There are five new disks added to this series this month. The Eudora Light 3.1 is a two disk set that includes the Eudora documentation and is priced at \$8. Like the System Utilities, this series is also due for a complete revision in the near future.

Troubleshooting Tools—20.XX

There is one new disk in this series; the disk includes updates of files previously released on the first two disks.

Games—22.XX

There are three new disks in this series. There are some new games as well as updates of files that are already on other disks in the series.

Apple System Software

System 7.6.1 System Software Update is a four disk set that updates the 7.6 Software (Mac OS 7.6) to the latest configuration. The release is primarily a 'bug' fix for 7.6 to correct errors and provide code updates that were not ready when 7.6 was released.

PowerBook 3400 System 7.6.1 System Software Update is a five disk set that updates the PowerBook 7.6 Software to the latest configuration. This does the same for PowerBook OS 7.6 variant as the previous update does for OS 7.6.

System 7.6.1 Fixes is a single disk that collects a number of fixes to OS 7.6 and 7.6.1 that were available after 7.6.1 was released. This disk includes fixes for the level 2 cache problems on 54XX/64XX and 5500/6500, an update for 6360/64XX/65XX Macs and a fix for AppleVision monitors connected to NuBus-based Power Macs using the AV Display Connector.

About Shareware Requests

Please honor authors' requests



for shareware fees if you decide to add shareware programs to your software library. Shareware is a valuable distribution channel for low cost software and it is important to encourage authors to use this channel by paying them for their efforts.

DISK #16.22F — SU22
SYSTEM UTILITIES

AliasPalette 1.2.9: By Fumio Rokkaku. Create alias files just by dragging and dropping icons onto a 'palette' that hosts up to five configurable folders for the icons. You may also place the Alias icons any other place on the disk. Requires System 7.5 or later.

ClipDragon 1.0: By Anthony D. Saxton. Converts 'clippings' to their native format or the opposite for text, PICTs, sound and folder icons. Requires a 68020 or later CPU. *Shareware - \$15.*

Combiner 1.0: By Jason Collins. Drop as many text files as you want onto Combiner, specify an output file, and let it go. *Shareware - \$10.*

CopyPaste 3.3.1: By Peter Hoerster. Copy to/ paste from up to ten selections at a time using the CopyPaste clipboard. For System 7.0 and later. *Shareware - \$20.*

CopyThru 2.4.4: By B. J. Hellstrom. Creates exact duplicates of removable HFS volumes such as Bernoulli, SyQuest, Zip or optical cartridges or hard disk partitions. Note that this includes copying any errors that may exist such as directory problems, etc. Requires System 7.1 and later.

Fat Cursors™ 1.2.2: By Robert Abatecola. Installs slightly larger Arrow and IBeam cursors. It also includes a 'find cursor' function which places a flashing circle around the cursor when 'hot' keys are depressed. *Shareware - \$10.*

FreeRamPlus 1.0 UR: By Charles G. Marlowe. Displays the current free ram in a window that can be positioned anywhere on the screen. Ancillary functions include automatically opening inserted floppy disks and emptying the trash. *Shareware - \$23.*

Jeremy's CS Modules 1.6.4: By Jeremy Kezer. A collection of

Control Strip modules for PowerBooks that provides a clock, sound volume control, 'sleep' mode, battery time, CPU Speed, Battery level and charger status, internal temperature and running applications. *Shareware - \$10.*

NameCleaner 1.6.5: By Gideon Greenspan. A utility to manipulate file names. It is specially designed to help move files to and from foreign file systems such as MS-DOS, Windows 3.x, Windows95,

"Internet—18.XX

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Windows NT, NetWare and UNIX. Requires System 7.0 or later. *Shareware - \$20.*

DISK #16.23F — SU23
SYSTEM UTILITIES

PowerPCheck 3.2 FAT: By Alessandro Levi Montalcini. A drag & drop utility that looks for native PowerPC code inside applications, control panels, extensions and all other executable files. It creates a detailed text report of all the native code it finds. Can also remove the PowerPC or 68K code from the inspected files. *Shareware - \$10.*

ScrapIt Pro 5.33 FAT: By John V. Holder. ScrapIt Pro, is the editable, searchable multimedia scrapbook... and a mini-word processor to boot! Need a place to store, sort, display and search all

of your text notes, sounds, GIF files, JPEG files, QuickDraw 3D files? Can now launch URLs by command-clicking if you have Internet Config installed. One of MacUser's top 30 shareware programs of 1995! Requires System 6.0.5 and later. *Shareware - \$20.*

Screen Ruler 2.0.5 (68K): By Jesse Carneiro. A virtual ruler ready to be dragged around on the desktop. Measure things on the computer screen in Pixels, Inches, Picas and Centimeters. Accurate measurements with dynamic cursor display, vertical or horizontal orientation, with a custom length feature. For 680X0 CPUs. *Shareware - \$10.*

Screen Ruler 2.0.5 (PPC): By Jesse Carneiro. A virtual ruler ready to be dragged around on the desktop. Measure things on the computer screen in Pixels, Inches, Picas and Centimeters. Accurate measurements with dynamic cursor display, vertical or horizontal orientation, with a custom length feature. *Shareware - \$10.*

Shutdown Delay 2.5: By Alessandro Levi Montalcini. Displays a dialog at Restart or Shutdown that permits selection of Shutdown, Restart, Continue or Cancel options. *Shareware - \$10.*

Simple Text Color Menu 2.3: By Alessandro Levi Montalcini. A wonderful add-on to the Simple Text that came with your Mac. Two menus are added; one gives access to coloring selected text and the second adds some useful functions such as Find, Replace and windowing.

Sloop 68K 1.0: By Graham Herrick. An 'X-windows' like interface where the window the cursor is over automatically moves to the front without having to click in that window. For 680X0 CPUs and System 7.1 or later. *Shareware - \$10.*

Sloop PPC 1.0: By Graham Herrick. An 'X-windows' like interface where the window the cursor is over automatically moves to the front without having to click in that window. For PowerPC CPUs. Requires System 7.1 or later. *Shareware - \$10.*



DISK #16.24F — SU24 **SYSTEM UTILITIES**

Snapz Pro 1.01 Installer: By Ambrosia Software. Allows you to capture any part of the screen to disk as an editable image. You can capture, trim, crop, scale and dither any portion of the screen. Requires color-capable Mac and System 7.0 or later. *Shareware - \$20.*

Window Monkey 1.0: By Tiger Technologies. Add different background patterns, pictures or textures to any window in the Finder. Bring selected windows to the foreground. For System 7.0 or later. *Shareware - \$20.*

DISK #18.12A — 112 **INTERNET**

BigBrother 1.2: By François Pottier. Allows you to keep an eye on your World Wide Web links and makes sure that the links contained in pages are up-to-date. System 7.5 or later recommended. *Shareware - \$10.*

Cookie Cutter 1.0: By Scott Barnham. Allows you to selectively remove cookies that have been placed in your MagicCookie file. You can also set Cookie Cutter to automatically remove cookies from particular sites (domains), each time you use it, and to always ignore cookies from other domains.

Email Address Finder 1.0.4: By Jason Collins. Extract email addresses from plain TEXT files using drag and drop which creates an output file containing the addresses it finds.

gURLfriend (68k) v1.01: By Jeff Luszc. Parses your Netscape or Internet Explorer bookmarks files into a format that is more convenient to post onto a web site. Also searches through your bookmarks list and indexes all the bookmark folder names and creates a table of contents. For 680X0 CPUs. *Shareware - \$10.*

gURLfriend (PPC) v1.01: By Jeff Luszc. Parses your Netscape or Internet Explorer bookmarks files into a format that is more convenient to post onto a web site. Also searches through your bookmarks list and indexes all the bookmark folder names and

creates a table of contents. For PowerPC CPUs. *Shareware - \$10.*

PPP Menu 2.0.2: By Rick Reynolds. You may use this control panel to provide a menu to configure and select your Internet connection and to connect and disconnect from the net. *Shareware - \$5.*

Vremya 1.6.2 fat: By Kirill Levchenko. Sets your Macintosh clock using version 1 of the Network Time Protocol with sufficient accuracy for the Macintosh clock.

“System 7.6.1

Fixes is a single disk that collects a number of fixes to OS 7.6 and 7.6.1 that were available after 7.6.1 was released. This disk includes fixes for the level 2 cache problems on 54XX/64XX and 5500/6500, an update for 6360/64XX/65XX Macs and a fix for AppleVision monitors connected to NuBus-based Power Macs using the AV Display Connector.”

WebFree 1.0: By Steven Falkenburg. A tool that lets you screen out advertisements, blinking text and graphics, GIF animation, unwanted images or links and web cookies. Lets you take control over what you see. *Shareware - \$20.*

DISK #18.13A — 113 **INTERNET**

Download Deputy 1.6.5 (68k): By Ilesa Software. Lets you create lists of remote files for an unattended batch download at a

later time. You can set it to log-off, quit, or even shut down your Mac once the transfers are complete. Requires a 68020 or later CPU and System 7.0 or later. *Shareware - \$10.*

Download Deputy 1.6.5 (PPC): By Ilesa Software. Lets you create lists of remote files for an unattended batch download at a later time. You can set it to logoff, quit, or even shut down your Mac once the transfers are complete. Requires a 68020 or later CPU and System 7.0 or later. *Shareware - \$10.*

DISK #18.14A — 114 **INTERNET**

Eudora Light 3.1 Installer: By Steven Dornier. Powerful E-mail tool, using the POP3 and SMTP protocols to communicate with your host E-mail system. You can connect to the Internet and download your messages, read them and compose your replies offline and then connect to the Internet again for sending. Includes Eudora manual. Two disk set.

DISK #18.15A — 115 **INTERNET**

IPNetMonitor 68K 1.5 Install: By Peter Sichel. A set of seven integrated Internet tools which allow Macintosh users to monitor their connection to the Internet. The tools include Test Connectivity (Ping), Trace Route, Name Server Lookup, Who Is, Finger, Monitor, and Subnet Calculator. For 680X0 CPUs. *Shareware - \$20.*

IPNetMonitor PPC 1.5 Install: By Peter Sichel. A set of seven integrated Internet tools which allow Macintosh users to monitor their connection to the Internet. The tools include Test Connectivity (Ping), Trace Route, Name Server Lookup, Who Is, Finger, Monitor, and Subnet Calculator. For PowerPC CPUs. *Shareware - \$20.*

Web Devil 2.0: By Chaotic Software, Ltd. A tool for downloading web pages and their associated images, textures, and links quickly and easily. It is scriptable and recordable, and is fully multi-threaded so it won't hog the CPU. *Shareware - \$10.*

Disk #20.03B — TT3

TEST TOOLS

Gauge Series: By Newer Technology. A series of 'gages' to test the performance of your Mac. They include:

Cache-22 v1.4.1 Shows amount of Level 1 and Level 2 cache and CPU type.

Clockometer v1.9.6 Shows clock speed and CPU type.

RAMometer v1.2.2 Tests RAM.

SCSI Info 1.0a3: Shows information on SCSI busses (including multiple)

Slot Info 1.0a2: Shows what cards are in computer, what versions ROM they have and information about what motherboard-based video controller (if any) is on your Mac.

GURU 2.4: By Newer Technology. In addition to showing the RAM and VRAM configurations, it lets you test RAM memory and show other characteristics of different Mac models. Excellent and it is free.

TechTool 1.1.4: By Robert Sanders and Jeff Baudin. Rebuild the Desktop or zap the PRAM (Parameter RAM) the easy way with this simple utility. Also creates and prints a profile of important System Information about your Mac. Read the included Help dialog to see why you may want to do this.

Disk #22.36 — GAMES

Asterax 1.2: By Michael Hanson and Anne Fullerton. A single- or multi-player arcade game for Macintosh computers, growing out of the classic arcade game Asteroids, but with new strategic elements. Asterax makes use of many Macintosh features, including multiple screen sizes and 4-channel sound! Requires System 7.0 or later, 68020 or better (including PPC), 2.5 MB free RAM and a color monitor. **Shareware - \$10.**

Frog Xing 1.2: By Jeff Shaw, Quarter Note Software. Remember that old arcade game that you played on Apple IIs and Ataris? Well, it's back in all of its old glory but with updated graphics and sound. Try to get the frog across the road and into the pond while dodging high speed traffic on multiple lanes of superhighway. Nine levels. **Shareware — \$15.**

Mahjong 1.0.5 INT: By Matti Larborn. A four player mahjong game. Mahjong is an ancient Chinese game played with tiles. **Shareware - 50 SEK (Sweden) Yeah, Right!.**

Disk #22.37 — G37 GAMES

Boxcars Casino: By Jeff T. Rodeo. Just like a casino, you can select from among Craps, Poker, Slots, Blackjack, Roulette, Baccarat and Keno. Fortunately the gambling risk is as imaginary as the casino. System 7.0 or later and SE/30 or later recommended. **Shareware - \$9.50.**

Disk #22.38 — G38

GAMES

Beat the Dragon 2.0: By Tom Lakovic. A variant of the solitaire card game with down cards under some of the multiple draw piles.

Solitaire Till Dawn 3.1: By Rick Holzgraffe. A superb solitaire implementation with 24 different variations of the game. Included are excellent User and Game Guides; the Game Guide includes information about difficulty of play and other names for the variants. **Shareware - \$20. ■**



The review is coming in the next journal.

Be looking for it.

A thorough analysis of this new operating system's benefits will be presented.

Please write disk numbers on a separate sheet of paper and include them with your order.

<p>Mail this form with your check to: Disk Library, Washington Apple Pi 12022 Parklawn Drive Rockville, MD 20852</p>		<p>Are you a member of Washington Apple Pi, Ltd.? Y/N ___ If yes, member number _____ All payments must be in U.S. funds drawn against U.S. Banking institutions. Non-members add \$3.00 per disk to listed prices.</p>																																				
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Macintosh Library Order Form

New disks in this issue!

- 16.22-24 Sys Utils - 3 disks; \$4 ea.†
- 18.12-15 Internet - 5 disks; \$4 ea.†
- 20.03B Troubleshooting - 1 disk; \$4†
- 22.36-38 Games - 3 disks; \$4 ea.†

Disketeria ValuPaks†

- PostScript Fonts 1, 14 disks; \$30
- PostScript Fonts 2, 5 disks; \$10
- TrueType Fonts 1, 9 disks; \$20
- TrueType Fonts 2, 4 disks; \$10
- Calc/Clock Utils, 5 disks; \$15
- Pers Management Utils, 5 disks; \$15
- Fun/Games 1, 10 disks; \$25
- Fun/Games 2, 10 disks; \$25†
- Fun/Games 3, 11 disks; \$25†

Apple System Software

- System 6.0.8 - 4 disks; \$15
- System 7.0 - 8 disks; \$20
- System 7.0.1 - 6 disks; \$20†
- System 7/7.0.1 Tune-Up \$4
- System 7.1 Update 3.0 - 2 disks; \$8†
- System 7.1 Update 3.0 (800K); \$4
- System 7.5 Update 2.0 - 14 disks; \$15†
- System 7.5.5 Update - 3 disks; \$12†
- System 7.6.1 Update - 4 disks; \$15†
- PB 3400 System 7.6.1 - 5 disks; \$18†
- System 7.6.1 Fixes - 1 disk; \$4†
- Open Transport 1.1.1 - 6 disks; \$15†
- QuickDraw GX 1.1.3- 4 disks; \$15†
- QuickDraw 3D 1.0.6 - 4 disks; \$15†
- QuickTime 2.5 - 2 disks; \$8†
- Movie Player 2.5; \$4†
- LaserWriter 8.4.1 - 5 disks; \$15†
- Apple Telecomm 2.3.3 - 2 disks; \$8†
- Network Software Installer 1.5.1; \$4†
- TrueType Fonts & Software; \$8
- CD ROM Setup 5.1.7; \$4
- StyleWriter II; 4 disks; \$15
- DOS Compatability 1.0.5- 2 disks; \$8†
- Open Transport 1.1.1 - 4 disks; \$15†

00.XX - Pi Library†

- .01 Mac Disketeria Catalog
- .02 New Member Sampler & Catalog

1.XX - Anti-Virus Utilities†

- .02M — .03M

2.XX - Desk Accessories†

- 8 disk set; \$24
- .01E — .02E — .03E — .04E
- .05E — .06E — .07E — .08E

3.XX Education†

- .01A† — .02(3)† — .03(2)† — .04(3)†
- .05(3)†

4.XX Function Keys (F Keys)

- .01A — .02A

5.XX - ImageWriter Fonts†

- .01A — .02A — .03A — .04A

6.XX - PostScript Fonts†

- .01B — .02B — .03B — .04B
- .05B — .06B — .07B — .08B
- .09B — .10B — .11B — .12B

- .13B — .14B — .15B — .16B
- .17B — .18B — .19B

7.XX - TrueType Fonts†

- .01A — .02A — .03A — .04A
- .05A — .06A — .07A — .08A
- .09A — .10A — .11A — .12A
- .13A

8.XX - Graphics†

- .01A — .02A — .03A — .04A
- .05A — .06A — .07A — .08A
- .09A — .10C — .11C — .12A
- .13†

9.XX - INITs & cdevs†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
- .13C — .14C — .15C — .16C

11.XX - Paintings (MacPaint)

- 5 disk set; \$15
- .01 — .02 — .03 — .04
- .05

12.XX - Digitized Sounds†

- .01B — .02B — .03B — .04B
- .05B — .06B — .07B — .08B
- .09B

13.XX - Telecommunications†

- .01D — .02D — .03D — .04D
- .05D — .06D — .07D — .08D

14.XX - Programmer/Hacker

- .01C — .02B

15.XX - Miscellaneous Utils†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
- .13C — .14C — .15C

16.XX - System Utilities†

- .01F — .02F — .03F — .04F
- .05F — .06F — .07F — .08F
- .09F — .10F — .11F — .12F
- .13F — .14F — .15F — .15F
- .17F — .18F — .18F — .20F
- .21F — .22F — .23F — .24F

17.XX - Word Processing Utils†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C

18.XX - Internet Series†

- .01A† — .02A† — .03A† — .04A†
- .05A† — .06A† — .07A† — .08A†
- .09A† — .10A† — .11A† — .12A†
- .13A† — .14A(2)† — .15A†

19.XX - QuickTime Series†

- .01† — .02† — .03† — .04†

20.XX - Mac Troubleshooting†

- .01B — .02B — .03B

21.XX - LAN Tools†

- .01 — .02 — .03

22.XX - Fun & Games Series†

- .01 — .02 — .03 — .04
- .05 — .06 — .07 — .08
- .09 — .10 — .11† — .12†
- .13† — .14† — .15† — .16†
- .17† — .18† — .19† — .20†
- .21† — .22† — .23† — .24†
- .25† — .26† — .27† — .28†
- .29† — .30† — .31† — .32†
- .33† — .34†(2) — .35†(3) — .36†
- .37† — .38†

23.XX - PowerBook/Duo Series†

- .01C — .02C — .03C — .04C

26.XX - Update Series

- .01/02A - Photoshop, 2 disks; \$8
- .03A - Photoshop Plug Ins, 1 disk; \$4
- .04A - Desktop Publishing, 1 disk; \$4
- .05A - QuarkXPress, 1 disk; \$4
- .07B - HP DeskWriter 6.0, 1 disk; \$4
- .08/09C - Denaba Canvas, 2 disks; \$8†
- .10A - Word Processor 1, 1 disk; \$4
- .11C - Word Processor 2, 1 disk; \$4
- .12C - Database, 1 disk; \$4
- .13C - ClarisWorks 4.0v4, 2 disks; \$8
- .14A - Word, 1 disk; \$4
- .15A - Word Enhancements, 1 disk; \$4
- .16A - Excel Enhancements, 1 disk; \$4
- .17B - Anti-Virus, 1 disk; \$4
- .18A - After Dark Update, 1 disk; \$4
- .18-23A - After Dark Set, 6 disks; \$15
- .25-27B - CP MacTools, 3 disks; \$12
- .29A - Now Utilities 4, 1 disk; \$4
- .30D - Miscel. Utilities, 1 disk; \$4
- .31/32A - Stuffit Deluxe, 2 disks; \$8
- .33A - DrawPro, Impact, Frontier, 1 disk; \$4
- .34A - Now Utilities 5, 1 disk; \$4†
- .35A - Quicken 4 & 5, 1 disk; \$4
- .36A - QuarkXpress 3.31r3->3.31r5, 1 disk; \$4
- .37A - ATM ->3.8.2, RamDblr ->1.5.2 & PM 5 WP Filters, 1 disk; \$4
- .38A - Claris eMailer, 2 disks; \$8

30.XX - Grab-Bag Updates†

- .01A — .02A — .03A — .04A
- .05A — .06A — .07A — .08A
- .09A
- .10A; 68K B&W
- .10A; 68K Color
- .10A; PPC

Special Disk Sets

- Knee Knockers Games - 4 disks; \$10†
- Waist Huggers Games - 3 disks; \$10†
- PreTeen/Teens Games - 3 disks; \$10†
- the Best of the Pi - 15 disks; \$25 ea.†

† all files compressed

‡ on 1.44 Meg diskette(s)

(#) number of disks in set

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Classified advertisements can be placed by mailing copy to the business office of Washington Apple Pi, Ltd., 12022 Parklawn Drive, Rockville, MD 20852. Be sure to include your WAP membership number and indicate area codes with your phone numbers. Ads must be received by the ad copy due date listed in the calendar page for that month in order to be included in the appropriate issue. Any ads postmarked after that time will be included at the discretion of the editor. Cost is \$2.00/line (40 characters per line), maximum 12 lines. Members of Washington Apple Pi, Ltd., may place ads up to three lines at no charge. The editor reserves the right to refuse any ads deemed inappropriate.

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J=Join Group, V=Volunteer
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Apple II GS SIG _____	HyperTalk SIG _____
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CAD SIG _____	
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Excel SIG _____	Stock SIG _____
Game SIG _____	Telecommunications SIG (TCS) _____
<input type="checkbox"/> I can serve as a Hotline contact for _____	Women's SIG _____

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- Apple II GS
- Apple III
- Mac 400k
- Mac 800 k
- Mac 1.44 k

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