May / June 1998

$2.95

The Journal of Washington Apple Pi, Ltd.

WASHINGTON APPLE PI

Volume 20, Number 3

Netscape: Albert's Home Page

Location: http://www.his.com/~twarrick/AlbertHomePage.html
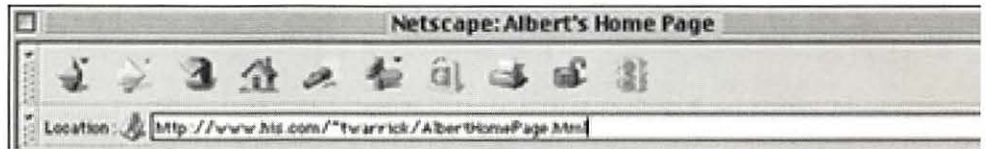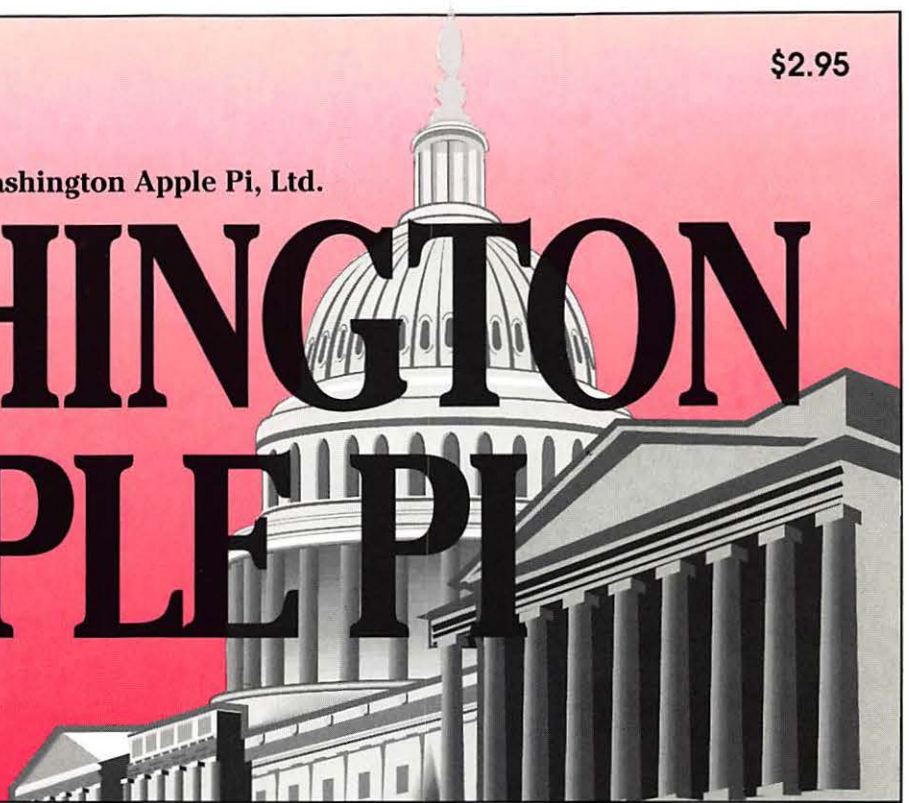
...ot Albert when he was 1 1/2 years old. As hard as it is to believe, we are Albert's third family -- though why a
...d give up a dog this wonderful is inexplicable. Here is Albert sitting on the family room couch.

Apple Computer's coming to the
May 23rd General Meeting—join us!!
See particulars on page 43.

I want you
to vote,
and be a
part of
the Pi
as we
celebrate
the next century.

Twenty years of Pi:
1978-1998

washington Apple pi

Computer Show & Sale!

Saturday, 9 to 2
June 6, 1998

☆ Drawings for
free bytes, electrons
protons, neutrons, photons
☆ **Get a Mac health checkup**
(Bring in your Mac and, in return for
a donation to the Pi, we'll check its health)
☆ Visit the Pi Web site in May for a discount
coupon on admission; http://www.wap.org/

VA

495

236 — 236
395

Northern Virginia
Community College

95

DC

MD

95

95
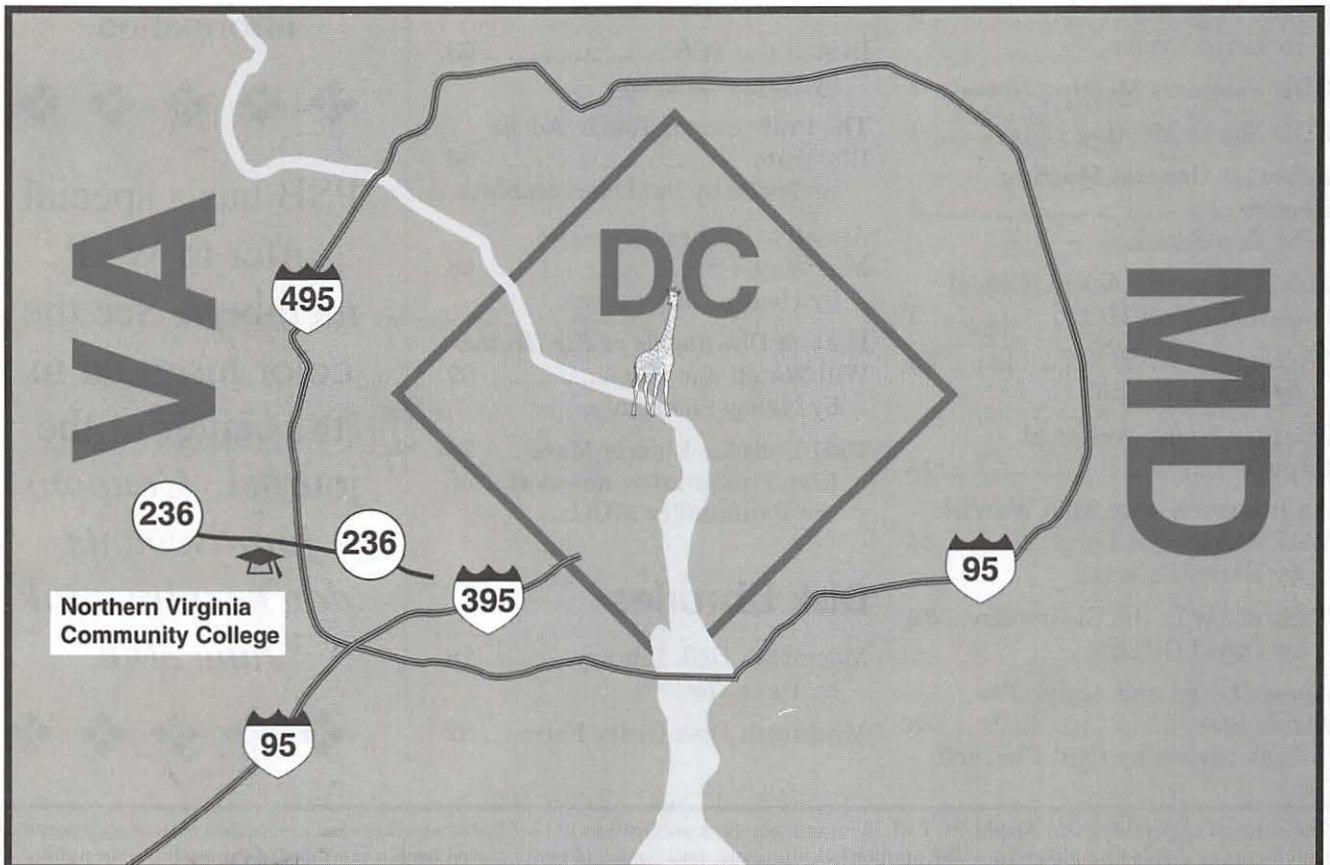
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Remember to vote in the WAP election. Your ballot is in the center section of this journal.

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WAP's own CD-ROM of updates is available through the office. See the ad on the inside back cover for more information.

❖ ❖ ❖ ❖ ❖

PSB has a special offer to WAP members. See the color insert ad in the center of the journal. *Coupons for discounts don't expire until June 30th.*

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Advertising in the Journal
Some Orientation Possibilities
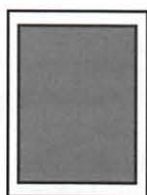
Full Page
7.5" x 10.0"
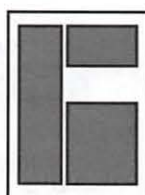
Third Page (vert.)
2.5" x 9.5"
Sixth Page (hor.)
5.0" x 2.5"
Third Page (hor.)
5.0" x 4.75"
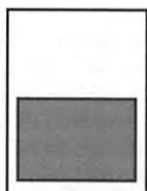
Half Page
7.5" x 4.75"
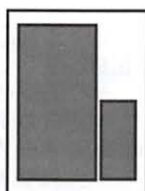
Two-thirds Page (vert.)
5" x 9.5"
Sixth Page (vert.)
2.5" x 4.75"

No. of times ad runs	1	2-3	4-5	6+
Full Page	$450	$383	$338	$270
Covers	$550	$468	$413	$330
Two-thirds Page	$360	$306	$270	$216
Half Page	$300	$255	$225	$180
Third Page	$225	$191	$169	$135
Sixth Page	$125	$106	$93	$75

Special guaranteed positions incur a 10% surcharge

Ad Deadlines

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.

Deadlines

Writers' submissions
July/August .... May 18
Sept./Oct. .... July 18

Editors' submissions
July/August .... May 22
Sept./Oct. .... July 22

Ad space reservations
July/August .... May 18
Sept./Oct. .... July 18

Camera-ready ad copy
July/August .... May 22
Sept./Oct. .... July 22

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)

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Web address: www.wap.org

e-mail address: office@.wap.org

Office hours: Mon., Wed., Fri. 10 am-6pm*

Tues. 7-9 pm—*Clinic Night Only*—
Not Regular Office Hours
Sat. 10 am -2 pm

*** The office will open at 1 p.m. on
the day of the General Meeting
*When weather is bad, call to check
if office is open.***

Office Staff

Office Manager	Beth Medlin
Office Staff	John Ruffatto (Saturday)

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Treasurer	vacant	
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Nwslttr.	Lorraine & Jim Warner	(301) 262-3420

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JDBarnes@aol.com

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	Ellen Baniszewski	301-596-6443

9am-5pm only

email: ellen@tcs.wap.org

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Disk Librarian, Mac	Tim Childers	(410) 997-9317
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Excel SIG	Dick Byrd	(703) 978-3440

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Genealogy SIG	Ed Jordan	

edwin.jordan@tcs.wap.org

Graphic Arts SIG	Blake Lange	(301) 942-9180

blake.lange@tcs.wap.org

HyperTalk		volunteer needed
Mac Programmers		volunteer needed
Music SIG	Ed Moser	(301) 924-1573
Newton SIG		volunteer needed
NOVA Educators SIG	Pat Fauquet	(703) 550-7423

email: fauquet @erols.com

QuickTime SIG	Stuart Bonwit	(301) 598-2510

email: sbonwit@tcs.wap.org

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

People First Aid

I AM WRITING about obtaining assistance when your Macintosh goes poop. This time I am interested in who helps you, not what they do; about how it used to be done and how it happens now. This column is about those who find they need us, but won't jump the broom.

As We Wish To Remember It

Once upon a time, you bought your Mac from a local dealer. You understood that your dealer was your service link to Apple via your Apple warranty (90-days, later to grow to one year), optional AppleCare, and fee-based services. You had a relationship with that dealer which each of you wanted to maintain: the dealer in hopes of selling you another computer, and you for lots of productive computing. You wanted your local dealer to be your advocate with the warranty side of Apple, Inc. if your problem fell into a gray area—and many did. Dealers, for the most part, had a forgiving relationship with you. Many bent over backwards in the name of customer relations to undo your foibles without dunning you too badly. Profits from retail sale of computers and accessories underwrote some of a dealer's largess.

Where has that gone? Well, if our experiences are any guide, check your local plumbing system. And while down there, see if you can find the pieces of interpersonal civility that seems to have taken flight as well. As usual, there are several causes. The largest may be the result of the lag between what the industry describes as "market realities" and your grasp of and adjustment to them.

Endangered Species

The local dealer network is a shell of its former self; you and I as well as Apple are to blame. Apple did not allow its independent dealers who provided full support and service to customers to sell the Performa line of computers. This forced people interested in the low end of the Apple product line into national chain stores which provided little or no support and service, and as a general statement ill-served Apple. National chains purchased the computers for less than a local dealer or its cooperative could. Since they weren't staffed to provide after-market support or service, they could sell the Performas at a lower price and still make a profit.

Others among us, chasing the lowest cost for a Macintosh component, purchased via mail order from a company that also offered no support or service. Then, when we turned to a local dealer for assistance, the door was closed. Why we were unwilling to acknowledge the connection between the two escapes me. Fortunately, in the Washington, DC area, we are blessed with a few independents who survived all that. They are still around providing personalized sales and service.

Too often we hear from prospective members that they know the Mac and thus don't need to pay for hand holding, until they have their hands full of a problem with no place to turn. Others tell us that they have

an all encompassing one year warranty with Apple. Unfortunately, the bean counters at AppleAssist don't view it that way at all. You have a one year warranty consisting of two components: 90-days of "complimentary" support for the installation and basic use of Apple-branded software and one year of troubleshooting assistance/repair for your new hardware (credit card number please after the 90th day, just in case you are wrong). The two run concurrently. In plain English, on the 91st day if you want Apple's assistance to get out of a jam that is not hardware related, you pay for it. Now, who is your advocate in a gray area question? Your local dealer could be it if only you had purchased your Mac there. Gosh, this sounds like, and is not dissimilar to, a managed care story. Anyway, what is AppleAssist to do with this fussing 91ster? Well . . .

Remember Us?

I once described user groups as Apple's country cousins. You know, folks you don't care to acknowledge until you need a free place to stay. The 91sters who won't pay $25+ for telephone assistance, are now being given the 800 number that lists Apple's country cousins. Yep, that's us, actually lots of us's. We are the same country folks who have been begging Apple for years to say something nice about us when a person first opens the box containing a new Macintosh—a time when they feel good about their purchase. The old Claris Corporation was smart enough to realize the value in a strong users groups that supported Claris products and acknowledged the ClarisWorks Users Group in its manuals. How do Macintosh groups get Apple to say something nice about us before they send us the people they will no longer support for free? It does not help that the 1+800 list is badly out of date and whoever assembled it flunked American geography. For fun, dial 1+800/538-9696 and enter the

ZIP code for our office [20852] when prompted. Our efforts to get this service fixed go back years.

This is Not A Recording

The good news for you is that Washington Apple Pi maintains an office staffed by a real human who answers the phone. Unfortunately for us, 95+ percent of the user groups out there do not have a staffed office; the remaining 3ish percent that do, don't have live humans who answer the phone; and of those left (WAP and maybe a couple of others) —well, you get the picture. Given the number of user groups with real humans answering the phone across the Great Fruited Plain, guess what—91sters go shopping for someone who will answer the phone now. We get calls from all over the country. We do not know what is in the script used by the AppleAssist person when a 91ster is given the shuffle; some of the disgruntled claim that we are described as nonwarranty assistance; others are less charitable. What we do know is that the goal of a 91ster is to get free assistance and to say whatever that person thinks we want to hear in order to get it.

Spinmeisters

AppleAssist wants user groups to believe they are doing us a favor. User groups want Apple to help us attract new members. What better way to show the value of a user group than for Apple to refer a 91ster to one. This will allow us to demonstrate our prowess by solving the woes of the 91ster. Why we are practically assured a new member, offers AppleAssist. Well, that is not the reality where the angry meet the office. These people are upset that their one-year warranty is not blanket coverage for all woes. They have a need to get a computer running again and we have been presented to them as some kind of free service. If they won't give Apple $25+ for one

"real" Apple technical support call, what makes you think they will give us $49.00 for a whole year's worth with no more assurance that we can fix their immediate problem than Apple could give them? Remember, Apple technical support has been trying to help these folks for 90-days. The 91ster tells us that we are part of Apple, Inc. and have to fix their problem. We offer the usual Macintosh elixirs [DFA, rebuild desktop, etc.] and recommend a dealer in their area. Explaining who we are and what we do does not cut it when you are as "other directed" as these folks are when they call. Bye bye civility.

All this makes it just a bit harder to service you, the dues paying members of the Pi. These calls tie up the office staff and phone lines in what we find to be a fruitless exercise in circumlocution. Could we help the 91sters out of trouble— maybe. Is the office staffed to do it— no. Is there some English that overcomes their feeling of being snubbed by Apple for which we take the heat —I believe so. We asked AppleAssist to be careful about what they say when easing a "potential member" our way. They have promised to educate the people they send our way about what a user group is and the help it can offer.

The Truth is Out There, Somewhere

There are two stories in here. One is a reminder of the value of having and supporting local dealers. The second is about the need for AppleAssist and the users group community to find common ground wherein orphaned 91sters can regain both the use of their Macs and their civility. One thing that will help is for the two of us to agree on language that fits the reality of what is happening. Then we can go about doing the right thing. Like an X-File story where the writers don't directly kill the adversary, this topic is "to be continued." *- Lorin*

Board of Directors Notes
Meeting—February 11, 1998

Directors Present: Lawrence Charters, Tom Witte, Dave Ottalini, Blake Lange, J. David Mudd, Dale Smith, David Harris, Dave Weikert, Charles Froehlich, Lou Dunham, Jon Thomason, Don Essick, Lorin Evans, Ron Evry
Directors Absent: Ellen Baniszewski
Members Present: Henry Ware

The meeting was called to order at 7:44 p.m. Nobody objected to the minutes of the previous meeting, so they were approved without amendment or correction.

Old Business

There have been a number of calls and E-mail messages asking about charter flights to MacWorld New York in July. There have also been questions about the possibility of chartering a bus or railroad car. Prices for chartering a bus have been collected, but no one has made any announcements, on the TCS or at a General Meeting, indicating they're willing to take the lead in getting a charter.

The Pi has received several complaints about the User Group Store (formerly part of the User Group Connection, but now an independent operation) harassing people who purchased extended maintenance on their computers. Attempts to get service under these plans are blocked by endless waiting on hold or by a failure to respond. The Pi is interested in hearing reports, good and bad, about the situation.

The Pi's first CD-ROM, "Pi Fillings," sold 60 copies at the General Meeting, with another 160 awaiting a commercial pressing of the CD. Those involved in the project universally describe it as "an education."

Design work on the new VendorDA is essentially complete, and the database is being populated.

Two documents, "1998 Washington Apple Pi Election Rules" and "Election Committee Timeline and Procedures," were approved by the Board. These documents, together with the Bylaws, will govern the 1998 Pi election. ∎

Board of Directors Notes
Meeting—March 11, 1998

Directors Present: Not available
Directors Absent: Not available

The meeting was called to order around 7:40 p.m. The minutes to the previous meeting were approved as amended.

Old Business

The printer forgot to include a four-page color insert in the most recent Pi Journal. The printer admitted it was their error; corrective action is being negotiated.

The "Pi Filling" CD-ROM has proven to be very popular. Once a page about it appeared on the Web server, three different Mac "news" Web pages mentioned it, with links, and over 700 referrals came in from one, MacInTouch, in just two days. All initial copies were sold at the January General Meeting, and an additional 450 copies have been sold to date.

Blake Lange moved, with a second by Lawrence Charters, that the CD-ROM team be recognized in the minutes; the motion passed. The Board wishes to recognize Lorin Evans, Jon Thomason, Dave Weikert, Dale Smith, Paul Schlosser, Carol O'Conner, Tom Witte, Lou Dunham, Dave Ottalini, David Harris, Pat Fauquet, Lee Larsen, Scott Harris and John Ruffato for their participation in creating the Pi's first CD-ROM.

Ellen Baniszewski passed out a handout "for future discussion" outlining her thoughts on what a Pi income report would cover. David Harris passed out charts showing a preliminary breakout of income and expense. The discussion which followed outlined the many difficulties in tying income to expenses, especially since some expenses (telephones) are divided across

multiple categories (office support, bulletin board support, Explorer Internet access).

New Business

CompUSA and Apple are planning a national roll out of the Apple "store within a store" this Saturday and Sunday. Several members said they would stop in and check out the Rockville store, in particular, and other stores in the Washington/Baltimore area.

"Fast Forward," the computer and electronics section of **The Washington Post**, has proposed a challenge: creating an Internet-capable machine from an old Macintosh. "Fast Forward" proposed a Macintosh Classic; the Board suggested an even older machine, a Macintosh IIci. President Lorin Evans will convey this recommendation back to Fast Forward.

Tom Witte moved, with a second by Dale Smith, that the meeting be adjourned. The motion passed at 8:30 p.m. ■

February General Meeting Report

by Don Essick
Vice President, Macintosh

THE FEBRUARY General Meeting of the Washington Apple Pi was held on February 29, 1998 at the Ernst Community and Cultural Center of the Northern Virginia Community College in Annandale, Virginia. This month, our featured presenters were Synergy Sales and Marketing, the local manufacturer's representative for UMAX, Iomega and Micronet Storage products.

The meeting began, as usual, with the Question and Answer session, moderated with characteristic aplomb by Pi Secretary and Webmaster Lawrence Charters. This was followed by announcements, including a reminder that the Pi is offering the Pi Fillings CD-ROM which contains all system updates from System 7.1 on and lots of other goodies.

Jeff Boyd of Synergy Sales and Marketing (http://www.synergysales.com/) opened the program with an overview of his company and of the UMAX product line of MacOS computers, scanners and other products (see http://www.umax.com/ or http://www.micronet.com/). He brought along one of the new S900 G3 computers which UMAX is now delivering. He also discussed frankly the licensing issues facing UMAX as one of the two remaining "clone makers." Hopefully, Apple will continue the licensing program. He brought along Ed Meurer, the Virginia territory manager from Synergy Sales and Marketing and John Watkins from MicroNet who is their eastern regional manager.

The recent price cuts on Apple and UMAX products make this a great time to buy that new computer you've been lusting after. The S900 Base 250 MHz G3 Machine is now $2,995 and it includes a two year warranty. (Actually, due to licensing restrictions the computer comes

"The recent price cuts on Apple and UMAX products make this a great time to buy that new computer you've been lusting after."

with a 150MHz 604 processor and the UMAX edition of the MaxPowr Pro+ processor upgrade. You must install the upgrade yourself.) There is also a special deal running on the C600 and J700 series computers. If you buy one before April 30, 1998 you get a free scanner!

Next Jeff went over the UMAX Scanner line. There are lots of options here, with scanners selling under $200 to well over $8,000. That's a really wide range and there are a wide range of hardware and software bundle differences which account for the price range.

The newest product in the line is the UMAX Mirage II. This scanner is definitely a top of the line, professional unit, retailing at $8,395. It has two lenses and an 11.4 x 17 inch bed and can scan at 1,400 x 2,800 dpi and includes binuscan Photo Perfect and Magic Scan software and Kodak CMS and Magic Match and transparency holders for 35mm and 4x5 negatives.

After briefly touching on the other UMAX products, Jeff turned the meeting over to Ed Meurer to demo the UMAX hardware and binuscan software.

There's little you can do to demo a computer, really, so after a brief tour of the S900, we launched right into the scanner demos. Unfortunately, the computer used for the demo had multiple versions of the scanner software installed which seemed to cause various problems, but a fall-back to previously scanned images allowed us to see the color enhancement capabilities of the binuscan software.

Next, John Watkins took the floor to tell us about MicroNet storage products. MicroNet is a long established name in the storage business and has a line of hard disks, CD-ROM and CDR, and RAID storage. RAID (Redundant Array of Inexpensive Disks) is a method of providing fault-tolerant high-speed, high-capacity storage at a reasonable price.

He brought with him their Data Dock 7000 with triple, hot pluggable power supplies and fan modules and slots for 7 storage units, each of which can hold a 2,4, 9 or 18GB hard drive, 50GB AIT tape backup, CD-ROM or CDR drive, Rewritable Optical Disk or 24GB DAT tape drive, all on a single SCSI bus. Not something we would probably buy for our home computer, but some of us work at locations with large networks which use this type of equipment.

The meeting closed with the Door Prize drawing as usual and was adjourned at 11:42.

Door Prize Winners:
—UMAX Astra Scanner—Bob Ketchel
—Iomega Zip Drive—David M. Wilson
—Claris Power to Go—Todd Libeau and Bud Uyeda
—Claris Impact—Jason Morenz and Sidney Koss
—Claris Draw—Don Libeau, Joy Gwaltney, Jim Kelley, Mary Keene, Henry Ware and Vince Christian.

Congratulations to all of our prize winners and thanks to Claris Corporation and Synergy Sales and Marketing for donating the prizes to the Pi. Thanks also to Lawrence for moderating the question and answer session with his usual aplomb, and to Lorin, Beth, David, Dana and the numerous others who help make this meeting happen 10 times a year. Thanks also to the wonderful staff of NOVA who cheerfully help us every month.

Next month: Microsoft Office98. ∎

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Most Commonly Asked Questions—Part 2

In the March/April Journal we looked at a variety of questions you ask the office. Here are some more questions and answers.

On Technical Assistance

I'm at work and need to call someone on the hotline. I don't have my Journal with me so why can't I just call the office and get a number?

The policy is not to give hotline numbers over the phone. The best thing for you to do is to take a copy of the Journal into the office so that you have one there when you need it. Or you can copy the hotline pages and take them to the office with you.

Why can't I just call the office with my technical question?

The office is not staffed to answer technical questions. Washington Apple Pi has one staff member who must perform all the functions necessary to have the office run smoothly.

I know the office knows the answer to my technical question so why don't they just answer my question?

As much as you might believe that the office knows the answer to your question that does not mean that the office does. The office staff is hired to run the office, not to answer technical questions. Technical assistance should be gotten through the hotline pages in the Journal or by leaving a message on the TCS.

My question isn't that

technical so why can't I call with it?

This is a judgement call. What may not seem like a very technical question to you does not mean that your questions is not of a technical nature.

My machine isn't working. The office is open so why can't I just bring my computer to the office for help?

Don't laugh. The office gets this question more often than you may think. I know by now you can all parrot "the office only has one staff member" and I do hate to sound like a broken record. The Tuesday Night Crew is full of technical people who will be happy to help you on a Tuesday night from 7 pm till 9 pm.

And speaking of the Tuesday Night Clinic Crew....

I want to come to the Clinic tomorrow night. Do I need to make a reservation?

No. Reservations are not taken for Tuesday Night Clinic.

What do I do when I arrive on Tuesday Night?

When you arrive on a Tuesday night you will find a form that you must fill out. This form has a place for you to describe your problem. The Crew uses this form to help decide who on the Crew would be the best person to help you. If you have not filled out a form you will not be helped until you do.

Who is going to be in on

π

Tuesday Night?

The Clinic is manned by volunteers. No one is required to call the office to tell the office whether they will or will not be in on a specific Tuesday night. There is a group of people who are usually in on Tuesday nights. However, due to other obligations their can be no "firm" guarantee that any one of those members will be in on any given Tuesday night. If you have been to the Clinic before and know the name of the person you are hoping will be in, your best course of action is to call or email that person to see if they will be in on the Tuesday night you are coming.

On Membership Renewals

I receive enough Junk Mail, so why would I want to get commercial mail from Washington Apple Pi?

Washington Apple Pi does *NOT* sell the mailing list. A commercial retailer may rent a one-time run of the mailing list under specific guidelines. The commercial retailer must first send a copy of the proposed mailing to the office so that the BOD may vote on the appropriateness of the mailing going to the membership. Once the BOD has approved the mailing, the office contacts the retailer to set up the mailing. In most cases the retailer will send the mailing materials to the office for mailing.

This is a long explanation to tell you that Washington Apple Pi protects your name and address while still making some money by doing commercial mailings that have been approved by the BOD.

I don't want to be in any Membership Directory so why do I need to give you my phone numbers?

Your home phone number is as requirement for access to the TCS. There are many reasons for this re-

quirement and the basic one is that if there were a need to contact you we obviously need your home and work phone numbers. If you have answered NO to the membership directory questions your phone number will not be given to anyone unless there is a compelling reason.

Speaking of the Membership Directory, how can I get a copy?

The Membership Directory is a low priority on the volunteer time list. The Membership Directory has not been updated in over three years and is not scheduled to be done anytime in the near future. So the office can't send you a copy of something that does not exist.

"What do I do when I arrive on Tuesday Night?"

When you arrive on a Tuesday night you will find a form that you must fill out. This form has a place for you to describe your problem. The Crew uses this form to help decide who on the Crew would be the best person to help you."

On the TCS

I have Internet access so why do I need the TCS?

The World Wide Web is a very large sand box with tons of information. The TCS is a small sand box with tons of information.

I have heard about a "Beginners Walk Through" and a disk

for getting on to the TCS. Where do I get them?**

The "Beginners Walk Through" is a document written by Nancy Seferian and is on the TCS Essentials Disk. The TCS Essentials Disk (13.01E) is the one that has all the basic programs and information that you need to get on to the TCS and start interacting with other members. If you have recently purchased the Pi Fillings—The CD the same information is on the CD.

I have never used the TCS and am not sure where to start.

After you have installed the TCS Essentials Disk (13.01E) the first thing you will need to do is print out the document "The Beginners Walk Through." The next thing you will need is your password for the TCS. Your password for the TCS is located on the back of your membership card.

I can't find my membership card and need to know what my TCS password is. Can I just call the office and get my password?

The office will not give you your password over the phone. You can call the office and ask that another membership card be sent with your password on the back. The office will print the card and mail it to you.

I don't have a password on the back of my membership card. I have a note that says no phone instead.

When you sent in your membership application or your renewal notice you did not include a home phone number and no TCS password was assigned to you. For you to get a TCS password you will need to call the office and give them your home phone number. After you have done that the office will assign you a password and send it out in the mail to you. Passwords are not given over the phone. ■

February Meeting of the Genealogy SIG

Free-for-All Discussion & Individual Problem Solving

THE FEBRUARY meeting of the Genealogy SIG was called to order at 10:05 on February 10 by Ed Jordan. There were 7 people present. Ed announced that, after much negotiating, it looks like Leister Productions will be at the July General Meeting to talk about "Reunion."

The meeting had been billed as a discussion time for the group to throw out ideas which have worked for them, and review questions and problems.

Charles Rice commented that he had started on his genealogy but was diverted by income tax time. (Much rueful laughter.) He has a good deal of information, but it is not organized. He has upgraded his Mac system and is active on the Internet, but feels like a beginner. He has found interesting Web pages for his family and a wonderful library in Albany, NY. Since he has a bunch of photographs and is looking at scanners, he is thinking of publishing eventually. He used an old version of "PAF" to begin organizing his research and found it a great way to start; however, he now also uses "Reunion." Charles said he has done everything on his genealogy the hard way and welcomes ideas from others in the group. At times he feels that he has spent lots of money both on books and CDs with very little return.

At Ed Jordan's urging Lee Mathis talked about scanners. He uses a UMAX scanner. He has a 1200, but feels that a 600 which is now about $600 would do the job for most people. He feels that OmniPage OCR software is excellent and gives a better image than the package that comes with the UMAX scanner. Textbridge Lite, under $100, is another OCR software package. It is much less expensive than other programs and can be upgraded to Textbridge Pro. Lee also commented that the MacWorld Web site has a review section which comments on software packages. Lee's own feeling is that the scanner software is more important than the hardware.

Lee said that he had written a family history book. It took him about 25 hours a week for 10 weeks, but he got it done in time for Christmas. He uses "PAF" and has upgraded to the new "PAF" but has since found "Reunion." There are lots of improvements in the new "PAF," he noted, but it still does not generate the number and kinds of reports he is interested in. Lee stopped work on the project with his mother's generation due to lack of data for descendants from that generation. He will put a copy of the book in a local history room of a library in Tennessee and is open to suggestions of other places which would welcome it. Both the LDS library and the National Genealogical Society Library were suggested as possible depositories.

Karen Lowman asked if anyone has asked at the LDS Family History Center about downloading their CD-ROM information. Can that information be transferred to a Mac? The answer was that it is a text file so it can be download and saved to disk. Theoretically the Mac should be able to translate the information. It may not look the same, but the data will be there. Go to a word processor, then OPEN, find FILE, open it and save it as a ClarisWorks file. Karen also commented that she has tried to access the Norwegian genealogy site at the University of Bergen, but the site was down. She wondered if the time difference could be a factor. Alden Bestul said that he has found the Norwegians very good about responding to his requests and suggested that Karen try e-mail. However, he also noted that he has had the best results when he has demonstrated that he has done the groundwork and is truly stuck.

Henry Ware noted that he, too, needs a scanner. He has Reunion 5.0 and wants to enter information into that program. His wife's grandfather wrote an article about his family, and Henry would like to get the information into at least the notes, if not into the events fields. He knows the basic data has to be typed in, but, since the information goes back 8-9 generations, it's a lot of typing.

Clark Snaid uses Family Tree Maker but, since he is back and forth to Florida dealing with aging parents, he is not very far along.

Mary Jordan asked for advice about trying to track down a Dutch ancestor who died young, possibly lied about his age and didn't leave much concrete information behind him. Lee said that Delft, where Mary's ancestor supposedly was born, is a very small city, and a dairy farmer's birth could well have been registered there, although he may have lived in the countryside.

Ed Jordan asked about printing a large family tree chart. His great-grandparents bought a home on Cape Cod which has continued to be the family gathering place. He has all the data about the descendants of the grandparents who inherited the property and retired there, but can't figure out how to print out a chart except with a crude cut-and-tape process. Kinko's wants $15 a square foot to print anything large. Lee Mathis noted that there are companies like ABC Printing that handle architectural drawings and could manage this without difficulty.

However, these firms almost all use Windows formats rather than Mac. There are ways to move Mac information to a Windows platform and printing from there.

The meeting was adjourned at 12:00. If not all problems were solved, we were all relieved to be able to talk about them with a sympathetic audience.

—*Mary K. Jordan*

March Meeting of the Genealogy SIG

Genealogy Shareware
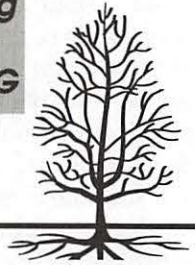
THE MARCH meeting of the Genealogy SIG was called to order at 10:10 on March 10 by Ed Jordan. There were 16 people present. Ed said that the list of attenders had been revised and two new people were present. One of the new attenders was interested in Italian genealogy and the other, in Danish. A third new member signed in a little later.

Ed also announced that "Reunion," the genealogy software created by Leister Productions, would be the subject of the July General Meeting of the Pi.

John Ludwigson, an Apple Pi & Genealogy SIG member, presented the feature topic of the meeting, the shareware program, "Gene." This program and some of his own data files had been previously loaded onto the computers in the Training Room. Use of all the computers and the eight monitor screens, including the large one, greatly enhanced John's hands-on demonstration. He has used "Gene" for some time and finds it more than adequate for his needs. John said that he had a lot of unsorted information which he had not organized. He got started with this program when his ten- year-old daughter was given a genealogy project while in fifth grade. John feels that "Gene" does for him for $15 what much more expensive programs do for other people.

"Gene" has a nice web site with technical notes available: <http://www.ics.uci.edu/~eppstein/gene/>. There is a user guide which, when something goes wrong or you can't figure it out, is readily available to the user. The user guide can be scrolled through very easily. The user guide is separate from the "Gene" program itself. However, it can be hidden and kept going while you are using the program, thus keeping it active and available.

In a Gene database, the cards are linked to each other, Hypercard-style, although it is not a Hypercard program. One click on a name and the "card" for an individual comes up on the screen. These "cards" can have almost unlimited information on them about a specific event in a person's life. When a photograph has been scanned into the program and is active on the screen, a click on an individual brings up the data and notes on that person. The linked cards contain preset information which is quite extensive: birth, death, etc. With a person's "window" open, you can get a list of events which have impacted that person's life.

John uses the "document" file for references. John has his father's ordination and a naturalization certificate. He entered the data from the certificates into "document" cards, then referred to them with "citation" cards which are linked to the "person" cards as appropriate. He could have scanned in the documents themselves, but then the scanned images would have had to be pasted into "picture" cards. The program automatically establishes links between the certificate cards and the person cards.

John noted that, while the program will accept pictures, it cannot

"At Ed Jordan's urging Lee Mathis talked about scanners.... Lee's own feeling is that the scanner software is more important than the hardware."

change the size of the photograph. You must size the photo with something like the shareware program Graphic Converter first. "Gene" links pictures to other cards, but does not display the pictures as part of trees or reports. In order to produce a family tree, you select the "trees" menu and then "ancestors" or "descendants" among other options. You can change the font in the family tree as needed. The tree can be printed either horizontally or vertically. However, if a tree covers more than one sheet of paper, there is no indication of where the page breaks are and no way to tell if a group of data will be divided by the breaks between sheets. There are data blocks, but no boxes in "Gene" trees. The program does overlap the printed sheets slightly so they can be trimmed exactly to fit together.

Another screen shows the relationship between two people whether great-grandfather and a descendant or between cousins. The "verbose" menu command is just what it sounds like: it provides more information about an individual than you may want to know. One click on the name of an individual in a family tree will produce that individual's personal card with more data than is available on a tree.

In reply to a question, John noted that you can expand memory to fit the requirements of the infor-

mation which you have in "Gene." However, he cautioned that photographs are better held on a Zip drive so that the user has some hard drive left. John pointed out that graphic or photo computer files tend to take lots of space. One can store the entire Gene database on a Zip disk, to save hard disk space, if desired, and use it from there. "Gene" will print out the entire data base if you have enough memory. When he tried to do this, the Training Room computer came back with the familiar message that there wasn't enough memory available!

"Gene" can be downloaded from the TCS, File Transfer Area 22, file #683 but, since it is shareware, you are obligated to pay the $15 fee if you decide to use the program. The program is also available on disk at $4 from the office. "Gene" is on disk 30.13c.

John spoke briefly about "Heritage" software which is also $15 for the shareware. It is on disc 30.14c, is $4 from the Pi office; or can be downloaded from the TCS. John has not used it as extensively as "Gene" but has found some things he likes about it. For one thing, it will incorporate photographs on family tree charts. This is especially useful if you want to do charts and reports at the same time. "Heritage" gives lots of space for writing up ancestors. He does not like the fact that if you enter something incorrectly it is more difficult to correct than in "Gene." "Heritage" complains if you don't enter things in the "right" format while "Gene" just quietly corrects things—usually.

We are all indebted to John for a presentation that gives all of us a good basis of comparing this software with other genealogy software.

There were several announcements of other genealogy group meetings which subsequently have been posted to the bulletin board. Marie Bechtel noted the "Reunion Talk Di-

gest" which is a daily e-mail message from Leister Productions. She noted that there are small upgrades to "Reunion 5.0" already available.

Lee Mathis will talk about genealogy sources on the Internet at the April meeting.
—*Mary K. Jordan*

FUTURE AGENDAS
May

The May topic is "Census Data By A Non-Expert."

SIG member Mary Jordan will talk on U.S. Census data available to all and its use in genealogical research. She will have hand-outs of the data formats of the different Censuses. (Did you know that no two Census' data are alike?) She will also discuss how to approach the National Archives for use of Census data.

June

The June topic is "Comments, suggestions, & problems by everyone."

Bring your problems and see if someone else can help you solve them. Make suggestions and find who has not thought of it yet. We will go around the room and hear from all about ideas and problems big and small.

When & Where

Both meetings will be on the regularly scheduled 2nd Tuesday of each month at the Pi Office from 10:00 AM to noon.

Flash

The premier Mac genealogy software, Reunion 5, by Leister Productions, will be presented by the producer at the Washington Apple Pi General Meeting on Saturday, July 25th ■

StockSIG February Meeting

by Morris Pelham

BOB LEE'S idea was a good one!

He asked me how my handouts fit together, what story do they tell?

So I continued to do things his way at our February meeting. First I handed out a page listing the 30 Dow stocks and their prices and yields as of 12/4/95 and said "put this on your left." Then I handed out my 1996 Results page and said "put this in the middle." Finally I handed out another page listing the Dow stocks and their prices and yields as of 2/2/98 and said "put this on your right."

Together, these three pages showed where the 1996 portfolio came from (the page on the left), the portfolio itself, and where the current value of that portfolio comes from (the page on the right). It seems to be a good idea, and people appear to understand how we put these portfolios together and how they grow over time. Thanks, Bob!

That 1996 portfolio includes eleven of the Dow stocks, cost $87,850 and is now worth $125,989.50 for a profit of 43.41%.

Mark Pankin brought several of his portfolios and we talked about all

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Special note

PSB has given us a special offer on their service. In the 4-color insert in the centerfold there are coupons. These say they expire April 30th. They are actually valid until the 30th of June.

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of them.

Mark's 1997 Beating the Dow portfolio finished the year up 17.1% and his two-year strategy finished up 12.6%.

Mark's 1998 Beating the Dow portfolio includes DuPont, East Kodak, Gen Motors, Int Paper and Philip Mor. At the end of January the portfolio was down one percent, but there are eleven months to go.

Mark's Fidelity Select strategy is doing better. Mark's handout shows a "Compound Annual Return" of 42.49% and an "Internal Rate of Return (IRR)-with 3% loads paid" of 34.60%. Both these are from 11/15/93 to 2/11/98.

My notes show that we then talked about options, and particularly LEAPS, but no handouts.

Several other people had things to say, but no handouts. It's always a good idea to at least give me one copy of your information—including your name—because my memory ain't what it used to be.

If you have any questions or comments on this column or others of mine, they are welcome on the TCS, on the StockSIG Online board.

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

StockSIG March Meeting

by Morris Pelham

AS WE now do routinely, we started by passing around my "left, center, and right" pages this time showing the 1994 Portfolio.

Some people like to give me grief at these meetings because I don't like to sell investments that continue to go up. My revenge is to show them how far up can really be.

This 1994 portfolio started in December 1993 at our StockSIG meeting when I handed out a page showing the 30 Dow stocks, the 10 highest yielding of those, and the 5 lowest price of the 10 highest yielding. Those 5 lowest price ones were the beginning of the 1994 portfolio. They were: UnCarbide at 20 3/4, Woolworth at 23 1/4, Amer Express at 31 5/8, Merck at 34, and DuPont at 47 3/4.

The "Results" page showed that the UnCarbide profit is 138.98% so far, the Woolworth profit is 46.19%, the Amer Express profit is 258.39%, the Merck profit is 317.80% and the DuPont profit is 174.71%.

For the complete portfolio, the cost was $66,162.50 and it's now worth $163,953.98, or 247.80% of its cost.

Mark Pankin brought us something completely different this month. Six pages of "Graphs from CAP PC Web Site Investment Pages." These all had to do with stock index prices between 1900 and the year 2000. We all argued about all of them.

Steve Gantner and Daphne Petty are new to our group and brought us a 2-page handout showing a part of their portfolio and how they keep track of it. They are taxable, as opposed to many people who have investments inside IRA or 401K accounts and pay no tax when they sell. They bring a welcome point of view, including a preference for stocks that split.

John Kelley started a discussion of the "Foolish Four," which expanded into the "new fool" idea called the "unemotional value" or EV portfolio and the new tool the "RP ratio." You can find all of this at WWW.fool.com *and I'm afraid to end this sentence after that with a period.*

If you have any questions or comments on this column or others of mine, they are welcome on the TCS, on the StockSIG Online board.

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

November Women's SIG Meeting: Visualization Principles Applied to Web Page Design

by Sue Korlan

AS USUAL, THE meeting began with a delicious $2 per person meal provided by Grace Gallagher. We then proceeded with the meet-

ing. Kathleen Charters started the meeting with a discussion of the ideas of Edward Tufte, which deal with visualization principles. He begins with the idea that people get information visually, so it is important to pack information into an easily visualized form. His second point is that there is a way to display numbers so that they become easily comprehensible and there is a way to quantify socially useful information.

For instance, a bubble sheet creates a pattern with meaning that might be missed with a normal graph. Tufte showed that the Challenger Shuttle information was misunderstood because the pattern which would have shown the problem was not readily obvious in a graph. What was not visually obvious did not get considered. Another area where Tufte's work is important is in the field of medicine. Doctors and nurses see things differently, so they need different ways to display the same information in order to make it visually clear to both parties.

Tufte uses his books for a class which he occasionally teaches in the local area. He also uses visual aids in his classes in order to present his material clearly. He owns his own press so that he can guarantee the quality of his books. His three books, *The Visual Display of Quantitative Information*; *Envisioning Information*; and *Visual Explanations: Images and Quantities, Evidence and Narrative* can all be purchased via the Web, and a search of his name reveals a substantial number of sites on the Web. Conference 3 Board 8 will list the information for his next local class when we have it—in case someone is interested in attending. Further information on his local classes can be found at http://www.nos.noaa.gov/webshop/Tufte.

Kathleen also introduced the book *Graphic Design For Electronic Documents and User Interfaces* by Aaron Marcus. This book shows that Mac and PC users see things on the Web differently. It shows the reader how to avoid the worst of the cross-platform problems in designing web sites.

Other books on design are more elementary. *Home Sweet Home Page* is like training wheels on web and web page design. *The Non-Designer's Design Book* explains layout by means of extremely funny examples. *Getting Hits*, a marketing book, contains such pointers as putting one's URL on the bottom of one's e-mail. *Elements of Web Design* by Dinucci details the basic elements for designing web pages. All of these books are fairly basic introductions to the world of web design.

Lawrence Charters then talked about the practical side of the theory of design. He has published over 900 different things, and the point of each of his writings has been to get some message into the heads of other people. He noted that the scholarly level is a barrier to casual readers, and therefore it is important to include graphics in the text. For instance, el Niño has been blamed for many things because it has a massive environmental effect. The Pacific is one-third of the world. The question becomes how to show the effects. The information content must be present, but the image does not equal the information. The image itself is important because it works to get the information across. But, for example, WIRED gives a poor presentation because it stresses the image over the information. Instead, the image should serve the information.

Lawrence used another example closer to home. Jon Thomason set up

the Pi web page on an SE/30. The logo tells the surfer that they have reached the Pi. Carol O'Connor added the Capitol on the front page of the PI magazine to show that we are in DC. But the image was too big for the web. This demonstrates that presenting information in a printed form works differently from web design. Readers have the entire printed work in their hands. On the Web, a variable percent of the page may be present, and the creator of the site may not have control over how much of the site the visitor actually sees. Therefore the information should be first.

Recently the Pi redesigned the Explorer page. When they compared the new version with the old, they saw that the new Penguin is primitivist but is softer and more readable.

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They also made a second proposed design for the new page. Jon Thomason created both. In the second one, the information included at the top did not tell people anything they did not already know. The links to important information were set so low that the readers had to scroll down to find them. The first version of the web page, on the other hand, included important information at the top of the page, especially the information which needs to be updated regularly, because that is new and most useful for the returning reader.

Another point which Lawrence made was that some screens are smaller than others, and that on smaller screens the right side of the web page disappears off the screen. Therefore, the most important information should be on the top left side of the page. All new information should be on the left side of the page. Screen Ruler shareware puts a ruler on the top of the web page. The image should be no more than 500-550 pixels across. MacLynx is text-based and says the title of the page without the graphics. If you have tables in 2 columns they will be the first thing that appears in MacLynx.

In the example of the Pi web page, the second design has important information on the second page. The first design has this information first. The first has Bay Dude text and 6 links at the top. The second has Java links on the side, but unless the visitor is using Navigator the links are invisible. Java is on a Mac with system 7.5 or higher or on Netscape Navigator 3.0 and up. On the PC side, Java crashes the computer so about 80% of PC users don't use it. Therefore, focusing on Java at the moment is a mistake. A year and a half ago, JPEG couldn't work and now it is everywhere. Java's time will probably come, but that time is not right now for web pages. Java already works well on

the CD-ROM format. The designer should put the information first and the fancies second.

Another thing which those who use the Web will have noticed is the sites which include videos that require the visitors to download and install a proprietary plug-in—then they can return to the site to see the video. These extra steps create a barrier to information and communication.

Little visual cues help to increase the impact of the message on the reader. For instance, Lykara Charters did a page on the American Revolution when she was 10 in which the red bullets became blue bullets as the war progressed. Other cues need not be so small. For instance, a church celebrating its 125th anniversary created a page which began with stained glass windows. The page first appeared as black and white text telling the visitor that 8 graphics were loading. This let people know what to expect from the page. As a result the page got more hits. Kathleen suggested that a web designer watch someone go through a site to see what is effective and what is not.

Carol O'Connor then discussed how to create graphics to put on the web. She does not do web pages, but her son does. She does presentation graphics. She began her career making black and white line drawings at the Pentagon and then moved to color. She makes vector drawings and then creates special effects with Photoshop. She does huge briefing slides in color. Although color adds confusion when it changes from page to page while the content remains basically the same, people still like to change colors.

Carol said that a standard screen has 640x480 pixels. There are bars on the side of the screen on PCs, so the graphics should be smaller than this size. You must measure what you are doing if you want to

communicate. She had previously created a number of copies of the same image at different pixels on the screen. Since the computer only allows 72 pixels per inch, she opened the smallest version of the picture. There is a penalty for bringing the pixel size down so the artist should try to use the correct pixels to start with.

On the web there are two graphic conventions, GIF and JPEG. Large photos should be JPEGs because JPEGs are algorithms and therefore load quickly on Macs. They show millions of colors. However, 486s have trouble bringing them up. Incidentals should be GIFs because early Internet Explorer and Mosaic can't see inline JPEGs. Photoshop allows the artist to choose the format in which to save the image. Graphic Converter also has options for changing images to other formats.

Limitations on colors can create strange results. GIFs give 256 colors. Since Macs have 8 bit color, they can see all 256 of them. There are 216 of these colors which can also be seen on a PC, which has 6 bit color. In the PC, the machine inverts the 64 colors it can see to create the full 256. 216 of them look approximately the same on both types of computers. In the other cases they do not. For instance, in some cases a PC will provide green or orange where the original color is blue.

Carol showed a photo image at 300 dpi and taught us how to work with it in order to make it ready for the web. First we took the image and reduced it in size. This took the image from 20 megs to 1.8 megs. We learned that RGB is only for the screen. CYMK is only for print. RGB has 8 bits in each channel, and a composite channel shows separate channels per color. Under the preferences file we can choose to show the color channels in each color. Black and white gives the total idea

of the image. When you invert it the composite changes. When the mode changes from RGB to indexed color it merges into 1 channel of 8 bits, but it dithers the image if it is in 256 colors. Indexing removes a lot of information stored by the computer. For instance, the 1.8 meg image drops to 646k with indexing, and it is still at 300 dpi. Since cutting down on the size of the image on the web brings it up faster on the page, it is important to index the image.

Moving to 72 dpi brought the image down to 112k. However, because indexing dithers the image and spoils continuous tones, the best way to adapt an image for the web is to first change the dpi and then index that result. The image appears cleaner if the artist proceeds in this order. After the original image was adapted in this manner, it was saved as a gif89 without interlacing. It was only 17k. Gif89 was available on the CD of the 3rd issue of *MacAddict*. Both the November 96 and the March 97 issues of *Mac Addict* also had a number of tips for making good web images. If the background is made transparent, then Photoshop changes everything that is the color of the background to transparent. This transparency allows the background of the image to take on the background color of the web page. There are many other tips on the TCS and *MacAddict*'s web page that will help the reader to design excellent web pages. ■
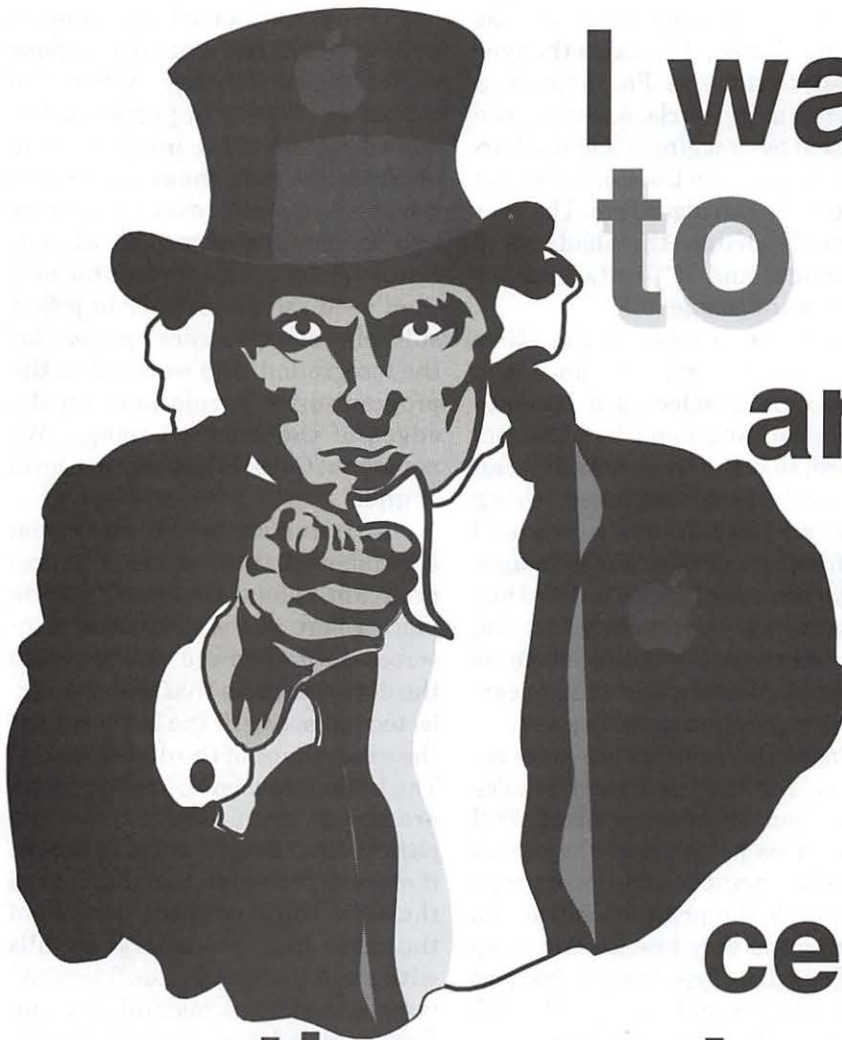
I want you to vote, and be a part of the Pi as we celebrate the next century.

All ballots must be received by Thursday, May 28, 1998.

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January Women's SIG Meeting: Low-End Graphics Programs

by Sue Korlan

ON JANUARY 22, 1998, the women's group meeting began, as usual, with a delicious dinner by Grace Gallagher. For $2 apiece we had orange chicken, green beans, mixed vegetables, rolls, cranberry sauce, various kinds of pop, and homemade cookies, brownies, and eclairs. We quickly disposed of the political news of the day and spent most of the meal talking about our work with Macs and catching up with each others' lives.

The meeting itself began with a thank you, card and flowers to Grace for the meals she has made for us. Kathleen then began the meeting by noting that we needed to fill three positions. I agreed to take the minutes on a regular basis. Jean volunteered to keep up the FileMaker database and send postcards announcing upcoming meetings to all of the people who have come to a meeting recently. Kathleen volunteered to answer questions about the list and pointed out that Nancy Seferian, who has been doing this work, will still be available for advice if necessary. We also sent a card to Nancy and a donation towards a community center at her son's Peace Corps assignment.

Marge agreed to take on the role of coordinator for the upcoming year. We decided that our March meeting should focus on MacInTax and Quicken, as they would be relevant to the task of finishing our taxes.

Kathleen thanked all of us for the things we have done throughout the year. We are extremely grateful to have had her as the coordinator for our meetings for the past year, and appreciate the fact that she will be available for consultation and assistance by both Marge and Jean should any questions arise.

Ann Aiken began the presentation part of the meeting by explaining to us the difference between paint programs and drawing programs. Drawing programs give smooth images. Once an image made by a drawing program has been unselected, it remains the type of image that it was. For instance, a circle remains a circle. An image can be moved by dragging it and its characteristics remain the same because it is stored as an algorithm. The user can easily change the shadings of the image, and it prints sharper than a paint image.

Paint programs, on the other hand, work so that once an image has become unselected it becomes bit-mapped and can't be changed. Instead, it is stored as dots and can be erased but not changed. Using spray can you can drag a chunk of dots from the image. These images always have the jaggies unless they are horizontal or vertical. At the high end they are usually done as postscript files to avoid the appearance this problem usually gives.

Postscript printers are more expensive, but they give more shades of gray and smoother printing. Full Script gives postscript behavior on a regular printer. The postscript driver tells the printer what to do. Postscript is very precise and crisp and clear. TrueType is not postscript but looks close and will often be sufficient for the work being done.

The demonstration itself began with Color-It, a $39.95 paint program from Frontier. Ann had previously created a number of figures and designs which she brought to the front of the screen. She showed us how to use Color-It to lasso and move parts of previously unselected figures.

She then moved to the Tools menu. The second row of tools contains the selection tools. She showed us that the pointer moved the selection without moving its contents. For instance, when she used the pointer to move a circle that had been filled with a color, only the outline of the circle moved. She demonstrated the use of the grabber by moving a part of an image that had been previously saved. She showed up how to use the magnifying glass to set the percentage. When she moved it to 800%, the jaggies on the moved section of the image became obvious. She then showed us how to put the foreground over the jaggies and we saw the edges smooth out. She selected the foreground and then used the eyedropper to pick a suitable color. We chose purple for the foreground, and watched as the program drew purple lines on the edges of the selected image. We noted that Color-It has only one level of undo.

Next Ann chose a gradient from a number of those created by the program. Then she selected the place where she wanted it and inserted it. She showed us how to use the dotted tools so that when we selected a place with the lasso, we got the exact shape of the dotted image. The bottom row on the tools palette are the polygon tools. She copied part of the background and pasted it elsewhere to match. She then did the same thing with the borders of the image. She showed us shape fills with the foreground color. Then she lassoed the image, magnified it, and demonstrated the erase tool by erasing the background.

We learned how to use the magic wand tool when Ann used it to select the color within one of the objects on the screen. Then she shift

selected several other groups with the magic wand. When she clicked on them they filled with the selected color. She then selected a new orange background color and put it around one of the shapes. When she used the pointer to move the image, it moved the inside without the original outline.

Everything in Click-It is on the same layer. Therefore, one cannot simply select part of a design by choosing a layer. Instead, one uses the pointer to move the inside. However, when one does this, only the parts which are exactly identical to the color selected are moved. Those parts which are not perfectly identical are not moved. In order to get the entire inside of an object moved, the user chooses "select similar." Ann also showed us that we could use this area to include a box of pixels around the selected object we wanted to move.

She showed us that the brush adds opacity so that we could see through the painter. She demonstrated the airbrush. She showed us the fades and patterns tools we could use to make custom shapes. We could draw from the center and then overlay the parts to make an interesting whole. We then chose a different gradient to fill the new pattern.

Ann then chose the Bezier pen and created some interesting shapes. Unfortunately, they disappeared when she tried to fill them. She used the blur tool to merge the edges of the shape with the background and the sharpen tool to return them to their previous state. She also used the sharpen tool on a section of the gradient fill to show us that using this tool makes pictures clearer and colors sharper and forces the colors to be more distinct from each other. Thus, it is a good tool for increasing contrast.

Ann next demonstrated the rubber stamp. This tool pulls up a section or a part selected with the option key held down, copies it, and pastes the selection wherever the user wants it. Selecting type gets the shape in and then the user can play with it to create outlines. Color-It takes Photoshop plug-ins.

Color Paint by SoftKey is another low end paint program. It has sets of colors and is easy to learn. The distort tool moves things around. It also has a flip tool which creates a mirror image of the selected object. If you hold down the foreground color in the tool bar, you can pick the color. When you release the mouse button the selected color is your new foreground color. If you drag from one color to another, the program will create a gradient based on the two colors. It has an online manual and scales well.

Dabbler has drawers at the top which drop down for the user. If you lasso the outline it will not leave the colored fill behind. There is a sensitivity bar among the buttons to allow the user to take only part of an image. It is set to dark by default but can be reset. With Claris 4.x the air can does the fill. You can select a color to give colored lettering. We were reminded at the end of the meeting that we can't break anything by using these programs; the worst that can happen is that we have some junk to throw away.

Please remember our May 28 meeting, when we will discuss putting up a web page. Dinner is $2 and begins at 6. The meeting proper will begin at 7. We hope to see you there. ∎

WHY USER GROUPS, ANYWAY?

Welcome to WAP!

by Dave Ottalini

FIRST OF ALL—thank you for joining WAP. We really do appreciate your support and interest.

Secondly, why did you join? Why did you feel the need to become a member of a user group? It's a question many are asking today—why is there even a need for user groups anymore. In the past, it all had to do with folks who wanted to talk about the inner workings of their machine, what made it tick, how to write that cute Basic program.

Today's computer users aren't necessarily as concerned about the same kind of "inside" stuff. Most folks today who buy a Mac want to quickly: unpack, hook up, plug in and turn on. End of worry.

Or is it? You obviously joined WAP for a reason. And around the country, folks continue supporting (in varying degrees) user groups that support Macs, Apples, or both—for similar reasons.

Members Helping Members

We have said for many years that WAP is an organization based

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on "members helping members." That is the essence of the club. Need your computer fixed? Bring it to our Tuesday night repair sessions. Want to learn more about the Mac OS or the Internet? We have classes for you and even get you surfing quickly and cheaply. Need to ask a question or see a demo of the latest utility? Come to our monthly meeting. Have an interest in stocks, graphics, genealogy, you name it? Join a Special Interest Group.

But are user groups (including WAP) still relevant as we enter the 21st Century? We think so because we believe those who use computers at business and home will always need someone to turn to. When the manufacturer won't provide help or goes out of business guess who's left?

Apple, in fact, has sharply cut back its help and now regularly sends customers to user groups for support (whether they are members or not). This has, in fact, caused some problems because people believe they deserve the service from us—for free—whether they are members or not.

It makes for some interesting phone calls for our office staffers who have to deal with these questions. Some folks will actually join to get the help, but most won't. There have even been instances of people who joined, then canceled their memberships immediately after getting the help they received.

I can tell you that Apple is providing more support for user groups these days (they even have an employee who deals with user groups). But the level of support is much less than it used to be—even as the company's reliance on us to support customers increases.

Apple's fortunes (or misfortunes), however, has had a direct and lasting impact on the user group community as a whole. Some of the biggest names in UGs - BMUG in California, Boston Computer Society and the New York Macintosh Users Group, to name three, have gone under or had to restructure due, in part, to the fact that fewer people are buying Macs and thus, are not joining. Some of these clubs hurt themselves as well, suffering from poor management, overspending and lack of volunteers.

Your new group, Washington Apple Pi, has had to work very hard to maintain its ability to serve members over the years even as we felt the sting of Apple's own problems. But the neat thing for you is that we are here for you—and offer some of the best services of any user group in the US. We hope you will consider joining us as we work to make the club stronger as we move into the 21st Century.

So again, why did you join? We hope, in the end, that it was a combination of factors—the Journal, Hotline, Tutorials, Library, SIGs, PD Library, TCS and Explorer Service. The list goes on and on. So don't be afraid to ask about any one of them—or how you can get involved (yes we always need volunteers). We appreciate having you on board and hope you will contribute as you get more comfortable with the organization and what we have to offer you.

Other Clubs

One of my recent projects has been to develop a list of e-mail addresses for other user groups—as a way to contact them and improve ties (e-mails are also cheaper than snail mail). But in going from Web site to Web site (see the WAP home page for a full listing at www.wap.org), I found many of these groups have also given a lot of thought to the why behind their organization. Like WAP, they see themselves filling a need for folks who are interested in the same basic things—in our case, Apple-branded (and cloned) computers and how to use them better.

Here are some of the comments I've pulled from a number of sites to share with you about Why Join a User Group:

Black River Valley MUG (New York):

1. It is a vehicle for members to share their computer experiences with other members (e.g. tricks they have learned with a particular software program, interesting sites they have found on the Internet, etc.).

2. To form special interest subgroups (e.g. educators, MYOB users, video enthusiasts, etc.).

3. There is training on a particular subject (e.g. ClarisWorks) at every meeting.

4. Meetings are a chance to ask technical questions and learn troubleshooting tips.

5. Each meeting is an opportunity to buy or sell computer related equipment.

6. Members can often save money due to special discounts offered by some vendors only to user groups.

The Bottom Line: To make your Mac experience more fun and productive!

South Shore Mac Users Group (New York):

It's purpose is to provide education and assistance to its members in the use of Macintosh computers and related products.

The best way to learn about computers is to ask people who have been in similar situations. Nothing helps us in the learning process as much as sharing experiences.

Triad Apple Core (North Carolina)

The Triad Apple Core is a group of people from various backgrounds who share ideas, experience, problems and solutions related to the world's greatest family of personal computers.

AppleSiders (Ohio)

The AppleSiders of Cincinnati is a nonprofit club for people interested in learning about Apple computers. The club exists to share technical information, to educate and encourage newcomers to computing, and generally further the art, science and enjoyment of personal computing. The AppleSiders of Cincinnati is largely run by members who volunteer their services.

PI Fillings

The club's first CD offering has been a huge success. We sold out of our first pressing of 500+ disks — selling many to folks all around the world. More are in the offing but what would you like to see on one? As a new member, what programs or information would you like to see included? We've talked about a number of possibilities—including disks for specific purposes and even in other languages. We could use your input as a first-time user, so let us know what you're thinking.

New Member Tip

If you need more information about your computer and how to upgrade it, be sure to track down GURU on your Pi Fillings CD (under ESSENTIAL UTILITIES) (its also on the TCS and available for download on the Internet). GURU is a great program from Newer Technologies, a company that manufactures upgrade cards. It will give you all the basics about your Mac, how much memory it can take and what kind, types of monitors it can use and more. A great utility - especially if you're a teacher or Media Specialist at a school with a large Mac inventory.

By the way, the single best thing you can do to improve the performance of your Mac is to increase memory. It's a good time to do that right now, because prices are so good. ■

Graphic Arts SIG Meeting Report

by Peggy Miller

S HARING information, networking, and learning new ideas is the name of the game for participants in a new Mac User Group. Although those who come might be competitors in the real world, they drop barriers to give and get information in a loosely organized, crackerbarrel setting provided by a Gaithersburg Mac dealer.

"Lets face it," organizer Blake Lange quipped, "Mac users are a lonely lot. They work alone or when they work with others, they do so in a PC environment."

Advertised by word-of-mouth only, the group increases in size each time it meets. At the beginning of the meeting each person introduces themselves by name and interest. A round of such introductions might include a print designer, a medical illustrator, a self-taught animation artist, a web mistress, a student wanting to learn more about design, a sign maker, or a nationally recognized archeologist. In some cases, non-Mac users show up to scout out available Mac talent.

Beyond the opening introductions, the meetings follow little structure. Occasionally Lange asks someone to "show and tell." In the February meeting, Ralph Russell described the process of making signs on a Mac. He brought ex-

At the March meeting Sonny Tohan, owner of Mac Business Solutions, looks on as Ann Aiken is using the computer to demonstrate art used in her work.

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With an attendance of twenty-five so many people showed up to the March meeting we could no longer fit in one big circle.

At the March meeting, while Karen Howe looks on, Peggy Miller holds a book of clip art images being shared by one of the Graphic Arts SIG members.

amples of the materials used in sign making and explained the process of bladecutting letters produced on the Mac. Russell also demonstrated some of the features of new filter programs to enhance the effects of Photoshop.

However, meetings often generate ideas for later sessions and do not necessarily include a formal presentation. For example, a complaint about the paucity of high quality clip art resulted in a meeting devoted to clip art. People voluntarily brought shopping bags of clip art, which they described, passed around, and sometimes demonstrated on a large-

screen monitor. One volunteer brought the results of a clip-art web search and made copies available to the group.

The richness of the group experience and the willingness each Mac user to share is the glue that binds. Echoing the spirit of Lange's remark on lonely Mac users, one participant remarked, "If I don't have time to illustrate, I don't have time to hunt for art. Having a mini trade show on Saturday morning helps."

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Lots of Interest in this new SIG

The number of people expressing interest in the Graphic Arts SIG and the number of people coming to the meetings has been rapidly increasing since the initial meeting with only five people last October. Attending the February meeting were Susan Brown, Peggy Miller, Kim Stark, Attila Horvath, Alec DeReitzes, Linden Tucker, Maggie Pallas, Ann Lesnik, Diana Buell, Ernie Walker, Glenda Adams, Jean Koike, Bob Russell, Blake Lange, TomBroad, and Viginia Sheard. Attending the March meeting were Blake Lange, Martha Jokovski, Ernie Walker, Russell A. Kirsch, Stuart Bonwit, Elaine Bonwit, Kim Stark, Jean Koike, Peggy Miller, Virginia Sheard, Karen Howe, Gail Murray, Attila Horvath, Ann Aiken, Glenda Adams, Tom Broad, SL Wallace, Cindy Sherwood, Bob Russel, Theodore S. Welch, John W. Laughlin, Ed Doldstein, Ann Lesnik, Linden Tucker, Diana Buell, and Laura Leigh V. Palmer.

The SIG will continue to meet from 10AM to noon, the second Saturday over the next several months—May 9, June 13, and July 11. The meeting location is Mac Business Solutions, 9057 Gaither Road, Gaithersburg, Maryland. Directions: From Route 270 take the Shady Grove exit East. At the second light turn left onto Gaither Road. Just 200 feet from the intersection turn right at the second entrance, and go towards the back of the parking lot.

Tuesday Night Technical Support

More Year 2000 Questions

IT SEEMS YOU can't pick up a newspaper these days without reading about computers and the Year 2000 problem. Many of the computers operated by everyone from your neighbor to Uncle Sam do not have the ability to correctly handle a year represented by a number greater than 1999.

What happens when you enter the year "2000?" First, most software drops the first two digits. What is left is "00," a number that is not seen as coming after 99, but before it. The reason for this can be coding embedded in the hardware of the computer, the operating system that runs the computer, or the application that is running on the above. The operating system in your Macintosh has been able to properly handle dates past 1999 since its introduction. Macintosh software applications should handle the year 2000 correctly; the only exceptions that Apple has found is where the application developers created a custom date and time utility. Read on and learn why the Year 2000 question should be at the bottom of your worry list.

Mac OS and the Year 2000

The date and time utilities introduced with the original Macintosh 128K computer in 1984 had as its start date January 1, 1904. The process that created that start date allows the correct representation of dates up to 6:28:15 AM on February 6, 2040. The current date and time utilities (that has your computer default to August 27, 1956) uses a methodology which covers dates from 30,081 BC. to 29,940 AD.

The Date & Time Control Panel

The current version of the Date & Time control panel only allows you to enter dates between January 1, 1920, and December 31, 2019. This was done to assure compatibility with the original Macintosh System 6.x General control panel, which limited dates so that there would be no ambiguity about a two-digit year (which was all that was normally displayed on the US version of an operating system). Apple has said that it will revise the Date & Time control panel to support dates into the future beyond the year 2019, using the OS utilities that allows for dates to the year 29,940 AD.

Apple II Computers

The ability of Apple II computers to handle dates after the year 2000 vary by model. The Apple II, II+, IIe, IIc, and IIc+ do not have a built-in system clock. Third-party clocks that are available can correctly handle the year 2000 and beyond. An Apple IIGS running 8-bit applications will need to load ProDOS 8, version 2.0 or later to ensure that the applications continue to handle those dates correctly, while an Apple IIGS running System 6.0 or later and GSOS-specific software, should have no problems with dates beyond the year 2000. ProDOS 8, version 2.0 and System 6.0 or 6.1 operating system software for the IIGS are available from the office.

Is there really a February 29, 2000? Julian says yes. The rule is that years divisible by 100 are not leap years unless they are also divisible by 400. When you apply this rule, 1800 and 1900 are not leap years, but 2000 is. Your Macintosh will correctly indicate February 29, 2000.

Don't Believe Us?

Apple offers a simple three part test which should convince you that your Macintosh can really make it

into the 20th century. Remember, you must have a good battery for any of these test to work. Try one or all:

I. Shut down test

1. Go to the Control Panels and select "Date & Time." Double-click to open it

2. Set the date to 12/31/99, and time to 11:59:00 PM

3. Shut down your computer from the Special menu. Leave it off for more than one minute

4. Restart your Mac

5. Open the "Date and Time" control panel. It will show 1/1/00, and 12:01 AM

II . Live test

1. Go to the Control Panels and select "Date & Time." Double click to open it

2. Set the current date to 12/31/99, and current time to 11:59:00 PM

3. Wait for more than one minute, and watch the display update

4. The date and time in the display will change to 1/1/00, and 12:00:00 AM

III . Check for leap year

1. Go to the Control Panels and select "Date & Time." Double click to open it

2. Set the date to 2/28/00, and time to 11:59:00 PM

3. Wait for more than one minute, and watch the display update

4. The date will change to 2/29/00 and time to 12:00:00 AM

5. Would Apple let you down?

Want more information? Try <http://www.year2000.com>. It is a World Wide Web site that is devoted to the issues related to the year 2000. ■

We would like to thank the Technical Support Staff at Apple for their assistance with this article.

WAP KIDS PAGE

CALLING ALL WAP KIDS!

We know you're out there! It's time to make your presence felt on the pages of the Washington Apple Pi Journal! We need your pictures (drawings and photos), your reviews, favorite Internet Sites, even your short articles about what you are doing with your Apples and Macs at home and school. Help us make this YOUR special page. Parents, you can help too by working with your kids to write reviews, etc. We want this to be a fun page everyone can enjoy and use. So submit your material via email to dave.ottalini@tcs.wap.org OR on a disk to the WAP Office in care of Dave Ottalini.

Daniel and Russell Ottalini enjoy playing on Dad's Performa 6400/180 PPC.

Daniel loves to play SIM Anything and Pirates Gold.

Russell loves Pinball and likes Sheila Rae the Brave too.

What kinds of computer games do you like to play? What games would you recommend?

One of Daniel's favorite Web sites is LUCAS ARTS— where you can get all the latest STAR WARS info. Its Web Site is http://www.lucasarts.com/. Daniel has lots of other favorite sites. Check out his web page at http://members.wap.org/dave.ottalini/daniel.html/.

JUST FOR GIRLS.....

Some great places for Girls on the Internet:

A Girls World:	http://www.agirlsworld.com/
CyberGirls:	http://www.angelfire.com/or/cybergirls
GirlTech:	http://www.girltech.com/
Planet Girl:	http://www.planetgirl.com/

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An Interview
with Tom Warrick—
WAP Member at Large

by Nancy Seferian

Tom at Work

AS I mentioned in the last Journal, we've been thinking lately of the beginnings of Washington Apple Pi in preparing to celebrate our 20th anniversary this year. After interviewing David Morgenstein for the March/April issue, I wanted again to talk to one of the early members of WAP, to hear more about how it all started and to see what has happened in the intervening years. I called Tom Warrick who was an early member and who was WAP's President when I joined in 1985.

Tom is now working at the State Department in the Office of War Crimes Issues. He asked me to meet him for lunch there to talk about the early WAP days. The last time I had seen Tom he was a partner in the law firm of Pierson Semmes and Bemis in Georgetown. This was a recent change and Tom explained the circumstances. Secretary Madeleine Albright considers the issue of war crimes one of her priorities. She chose David Scheffer to serve as Ambassador-at-Large for War Crimes Issues. Ambassador Scheffer was confirmed July 31, 1997 and was sworn in on August 5, 1997. He appointed Tom Warrick to the position of Deputy in the Office of War Crimes Issues in mid-September of 1997.

I met Tom in his office on the 7th Floor and we took the elevator to the cafeteria. I noticed that there were TVs mounted on the walls of the hallways we were walking down as well as in the cafeteria. Tom explained that he once saw a demo of this system, which used Macintoshes for part of the display. The screens are divided into quadrants. The upper right quadrant continuously runs a live CNN feed, and the other three used HyperCard to announce what was going on within the State Department.

I knew Tom's whole office at Pierson Semmes and Bemis had used Macs. His computers there were a Mac IIfx with a 19 inch color monitor, a PowerBook Duo 2300C (for work and home) and a Mac SE as a network router. His home computer was a Mac Plus.

So, of course the first question was what computer is he using now? He told me that presently there are clusters of Macintoshes here and there at the State Department—one, for instance, in the office of Jim Thessin, Deputy Legal Adviser and a dyed-in-the-wool Mac advocate, and also in the offices of the graphic design employees. Alas, the rest of the State Department computers run classified and unclassified email systems mostly consisting of PCs interspersed with some Wang minicomputers. Tom's office runs on PO-EMS (Principal Officers Electronic Mail System). The primary applications he uses at work are Windows Office, Microsoft Exchange and Power Point. Tom's office was one of the first in the State Department put on Windows NT4, which at least gives Tom file names that mean something more than CTRIBUD.DOC.

Tom's office doesn't have access to the Internet. For security reasons, few of the computers in the State Department do at this time. To get
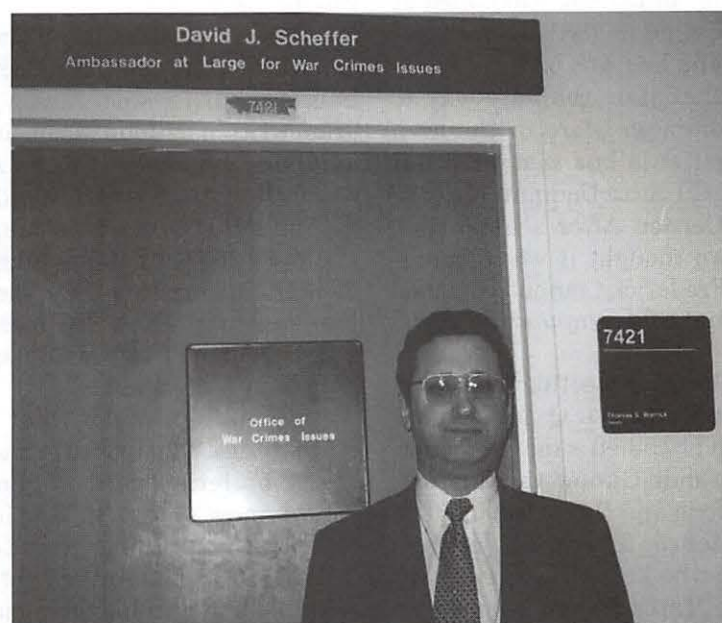
Tom at the entrance to his office at the State Department

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on the Internet, employees with no Internet access in their offices have to go to the library where there are several computers with Internet access. Sometimes people have to stand in line for time on the Internet PCs.

The Department has an unclassified e-mail network called OpenNet that gives employees access to the outside world through an Internet firewall. However, not everyone has this yet. Presently, there is internal e-mail within groups of offices. For instance, the 7th Floor where Tom's office is, works well on the POEMS Network. The Legal Adviser's Office has a different system and there is a gateway server to bridge e-mail from one system to the other.

Tom and the Pi

When we had chosen our lunches and were settled at our table I asked Tom to tell me about the early days of WAP. He recalled, "The first meeting I attended was in November of 1980. It was held at George Washington University. I remember Lee Raesly [who later became a TCS Sysop] was there too. I spotted him right away with that big feather in his hat. We joined at the same time in 1981. I was number 538 and Lee was 593.

"At that time the only way to find a computer store in the area was to get on a bus that went out past the C.I.A. to Computerland of Tysons Corner. After a little time passed we thought it was wonderful that Frederick Computer opened a store that sold *computers at a discount!*

"At the early meetings one of the best parts was the Q & A. Bruce Field and I handled some early ones. We often didn't know the answers to questions and threw them out to the audience. There was always someone who knew the answer. After that, Marty Milrod stepped up to help out with the Q & A, and he

was followed by Steve Hunt. The meetings were complete chaos and fun; people had similar computer interests and we always held a party once a year.

"When membership surveys were given it became apparent that many people attended the meetings mostly because the Q & A was so helpful and lively. Surveys were also conducted to find out why people left. We found that there was a solid core of computer hobbyists, who were the ones who stayed the longest. Others joined to learn about their computer. When they had learned enough to do whatever they wanted to learn—to keep up at work or to do what they wanted to accomplish at home—they dropped out. After a while the WAP leadership stopped worrying about it, deciding that this is the way the world is.

"The D.C. area is a knowledge-based professional culture, and one of the things I've enjoyed most in my experience with WAP has been getting to meet and work with people in different kinds of professions—engineers, statisticians, and graphic artists—a whole gamut of people I might never have had the opportunity to meet."

Describing the early TCS, Tom explained that the first electronic bulletin board system ran on a program written by John Moon, an IBM engineer who called it the ABBS (Apple Bulletin Board System). This first bulletin board ran on one Apple II+ and a 300 baud Hayes Micro Modem II. During this time Tom volunteered to run New SIG meetings, a SIG designed to provide special help to new members.

When John Moon went on to other things, Tom took over the electronic bulletin board system. He wrote a new system in BASIC and 6802 Assembly Language and called it "WAPABBS." It operated out of his spare bedroom in his townhouse in Maryland for several years.

That first ABBS served 100 users, one at a time. It had one message base where you could read all the messages, or you could read the message headers one at a time, marking the messages that interested you. Then you could go back and read all the messages whose headers were marked. This was a time of great innovations—until the world moved up to 1200 baud modems.

"One of the great moments in Washington telecommunications," Tom recalled, "was sometime in 1983 or '84 when Paul Heller came to a WAP board meeting with an offer to provide files for downloading on the WAPABBS. Because the WAPABBS had no way to add or accomplish file downloads, Paul went on to create the Twilight Clone." The Twilight Clone subsequently evolved into Heller Information Services, which now provides Internet, communications, and consulting services to businesses, individuals, and the federal government. And, of course, the WAPABBS in time was replaced by the TCS (Washington Apple Pi Telecommunications System), which—after a lot of work by a great many Pi members—offers lively discussion groups, information and support, downloadable files, e-mail, personal web hosting, cooperative Internet access, and bad puns to fellow Pi members.

In January 1984, Apple introduced the Macintosh to the world, and WAP rented the Department of Commerce auditorium to host the East Coast premiere of the Macintosh. Steve Wozniak, Bill Atkinson, Andy Hertzfeld and Burrell Smith came to demonstrate this amazing new computer, and the audience watched in rapt wonderment. This period during 1984-1988 was the height of Apple support of users groups and Tom often spoke at user group gatherings.

In 1984, after the release of the first Macintosh computer, Tom be-

came the first Chairman of the Mac SIG, then a small group of new Macintosh owners within the larger group of Apple II owners. Later, he became Vice President for Programs. The leadership of WAP began to track Mac and Apple users at each meeting, gathering statistics on the increase in Mac users and decrease in Apple users. The user group began to hold monthly Apple II and Macintosh meetings at USUHS, the Uniformed Services University of the Health Sciences, off Jones Bridge Road in Bethesda.

To accommodate its continuing growth, WAP moved into new offices on a second-floor walkup at Woodmont Avenue and Battery Lane in Bethesda. The TCS moved there, too. It now consisted of Apple IIe's and a network hard drive. There was an ongoing discussion about which computers should be used for the TCS. Some said it would work better on PCs, but in the end, it was decided that since WAP was an Apple user group whose members were deeply committed to exploiting the power of Apple products, they would stick with Apples. The group found a program that would form the basis for further growth. The TCS crew invested thousands of volunteer hours into expanding the capabilities of the purchased software. Lee Raesly, the first Telecommunications System Operator, worked to see if WAP could buy the rights to the program, but those negotiations didn't work out.

Tom was the President of WAP from July of 1985 through July of 1988, at around the peak of user membership in user groups across the country. During that time, WAP's membership was around 6,000. There was always a wealth of great ideas. The hardest problem the group then faced was that a small group of active members did most of the work—the task of getting the work done often fell on the

shoulders of such early stalwarts as Bernie and Gena Urban or Dave Weikert.

Tom at Home

Tom said that at home, he and his wife, Rochelle Stern, do a moderate amount of Web browsing using a 28,800-bps modem. At one time, their Duo 2300c commuted between home and Tom's office, but when Rochelle re-entered private law practice in June 1997, she claimed the Duo for her work. They use an UltraDock 16sce with four hard drives and a 19-inch color monitor. Rochelle, also a lawyer, was with the Treasury Department from 1980-1986. Following that, she went back to school for a short period. From 1992 to 1995, she worked for the State Department, then for a non-governmental organization doing fundraising. Now she is of counsel to a small law firm that has offices in Washington and Baku, Azerbaijan. You can visit the home page of Albert, Tom and Rochelle's Golden Retriever, at: <http://www.his.com/~twarrick/ AlbertHomePage.html>

Tom also uses AOL and CompuServe, primarily for news stories. His special interests on the Internet include a Tribunal Watch listserve at Buffalo State University that has war crimes information and discussion regarding developments from the International Criminal Tribunal for the Former Yugoslavia at The Hague and the International Criminal Tribunal for Rwanda in Arusha, Tanzania. Before working for the State Department, Tom was an active contributor to these lists. He also subscribes to the International Criminal Court mailing list, and another called Gulf/2000, which is located at Columbia University and is a source for news concerning the Middle East. Amazingly, it is still primarily Telnet-based.

When I asked Tom if there was anything else he wanted to mention, he grew quiet for a few minutes and then said, after all our comments and thoughts about Apple IIs and Macintoshes, "Dave Ottalini should have very special regards for all his efforts with the Apple ///." ■
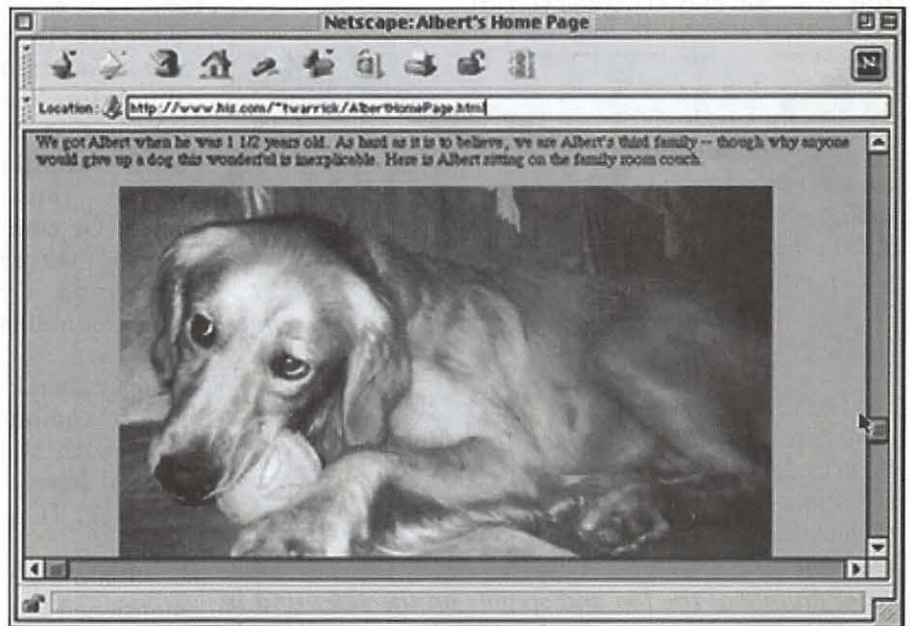
Tom and Rochelle's dog, Albert, has his own WEB page

Eric's Cascade: A Review

© 1998 Washington Apple Pi Labs

BUY THIS program. You really don't need to know anything else; you'll enjoy the program far more than you'll enjoy reading this article. So go buy it. Ignore such petty details as "what is it?" and "does it enhance productivity?"

The important things to know: it is pretty. It is Very Macintosh. It is inexpensive. It does require a Power Macintosh and a CD-ROM drive, though you only need the CD-ROM drive to load the program. After that, you probably won't need the CD-ROM drive again. For anything. *Eric's Cascade* will so captivate you that little else will matter.

But What Is It?

For those who decided to keep reading, instead of rushing out to buy *Eric's Cascade*, we (nice, Imperial "we") can only conclude you are

Cascade first fountain: A typical Eric's Cascade fountain: faucets at the top and spigots on the sides and in the center spray water about, which bounces off blocks and spinners. Meanwhile, some (round) "magnets" muck about with the laws of physics.

either trapped in a dentist's waiting room, unable to escape, or possibly you don't have a Power Mac. Believe it or not, that is covered in the *Eric's Cascade* manual:

I don't have a PowerPC Macintosh

You're starting to get tricky, now. Buy one. You'll like it.

This is good advice, from one of the best-written computer manuals we've ever seen. The manual covers everything you're likely to want to know about *Eric's Cascade*, and even has a short biography of Eric Snider, author of the program. It is one of the few computer manuals we've read cover to cover. It is one of the few computer manuals worth *quoting!*

As for "what is it?" (we hope you have your Power Mac ready), *Eric's Cascade* is a water fountain simulator. You can use it to build simple water fountains. Or complex water fountains. Or water fountains that are not, strictly speaking, in compliance with the normal laws of physics. It is cool.

Though mentioned earlier, let us repeat: it is Very Macintosh,

combining a conspicuous use of computing power with beauty. You can enjoy one of the many fountains that come with *Eric's Cascade*, or you can modify them — endlessly — to suit your tastes, or you can boldly go where no one has gone before and create your own fountains. And without getting wet, either.

While the fountain splashes around on the screen, you hear the sound of water splashing, too (unless you turn that off), as well as background music (unless you turn that off, too). Which brings up the only complaint about the package: Certain People with weak bladders have said the constant sound of running water makes them want to go to the bathroom. This may actually be a plus: have it on-screen during a boring meeting, and the meeting might conclude much faster.

Virtually everything is customizable. Add your own water faucets, spigots, spinners, blocks (for directing water), and "magnets" (for playing around with gravity, not magnetism. Physics Lesson of the Day: water isn't usually "magnetic," but ignore this when using *Eric's Cascade*). Each fountain piece can be, itself, customized in various ways, from its color (and the color of the water it touches it), to "bounciness," to the direction and speed of spin, to other less obvious attributes.

The background music is also customizable, since these are MIDI clips converted to QuickTime clips (and the manual gives Web addresses of where you can find more music). Finally, the background patterns can be customized; many are included on the CD-ROM, but you can easily add your own.

Most (but not all) of the customization features are mentioned in the manual, which offers this alternative, very practical advice:

Put *Eric's Cascade* on your hard drive. Run it. Figure the rest out for yourself — you're smart enough,
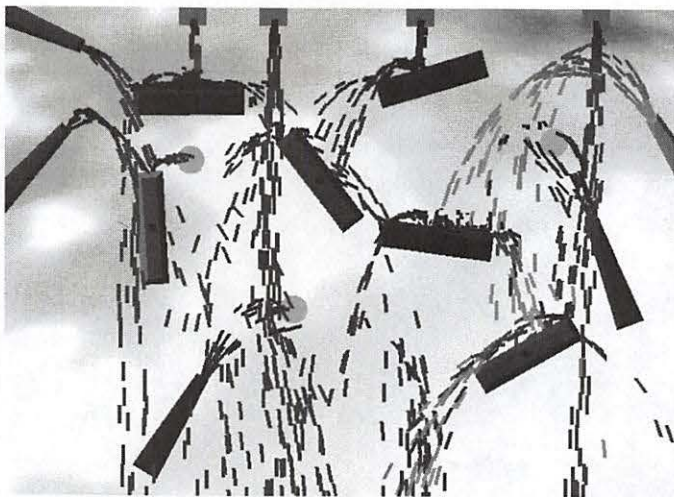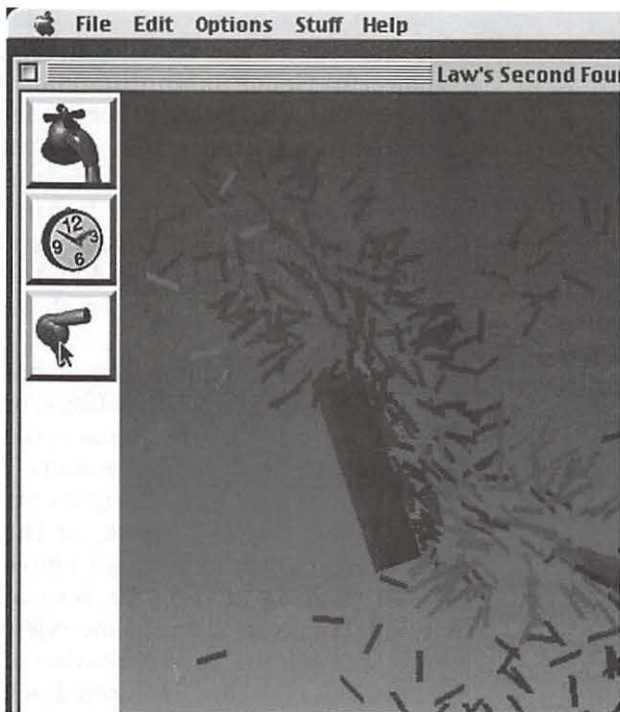
Cascade hair dryer: Along the left side, the faucet button turns the water on and off, the clock freezes all activity, and the hairdryer (shown in action) blows water drops out of the way, so you can see the underlying structure of a fountain. Admit it: you've always wanted a Mac program that included a hair dryer.

you're good enough, and doggone it, people like you.

But Why!?!?

Eric's Cascade is a splendid example of Things Macintosh: it is pretty, it is elegant, and it is user friendly. But is it useful? The manual offers two possible answers: (1) it is educational (since Eric Snider used Real Laws of Physics and Real Math to design the program); and (2) it is also a screen saver.

Sadly, neither answer is terribly accurate: (1) Yes, the program uses Real Math and Real Physics, but the user doesn't have to know a thing about either to enjoy the program; and (2) screen savers — all screen savers — don't actually save screens.

So the real answer is: yes, it is a great and useful program because it does not require physics or math and it does *nothing* useful. What

first graphical role-playing games) and *Eric's Ultimate Solitaire CD* (a vastly expanded version of the demo game included with Apple's recent system software.

There is also a large QuickTime movie on the comedy group Mumblypeg, plus five audio tracks of Mumblypeg routines. If you have a Mac with a built-in C D - R O M

more could you possibly want, anyway?

But There's More

Eric's Cascade is too large to fit on a floppy (roughly twelve megabytes, depending on what you install), so it is distributed on CD-ROM. Since CD-ROMs can hold *far more than twelve* megabytes, Delta Tao, the publisher, tosses in demo versions of virtually all their other software packages: *Color MacCheese* (an inexpensive paint and image editing package), *Spaceward Ho!* (strategic space conquest game), *Color Dark Castle* (a color version of one of the

drive, you can use the AppleCD Audio Player to play the tracks in the background while you try to do useful things (not recommended), or you can be hopelessly conventional and play the tracks on a regular CD audio player.

Furthermore, and in conclusion

Buy it. If you must, buy a Power Macintosh first, and *then* buy it.

Eric's Cascade, $44
Delta Tao Software
760 Harvard Ave.
Sunnyvale, CA 94087
(408) 730-9336
E-mail: help@deltatao.com
Web: http://www.deltatao.com/

Available from MacConnection, MacWarehouse, MacZone, or online from Cyberian Outpost. Delta Tao offers a $5 discount if you order direct and say you read about it on their Web site. ■
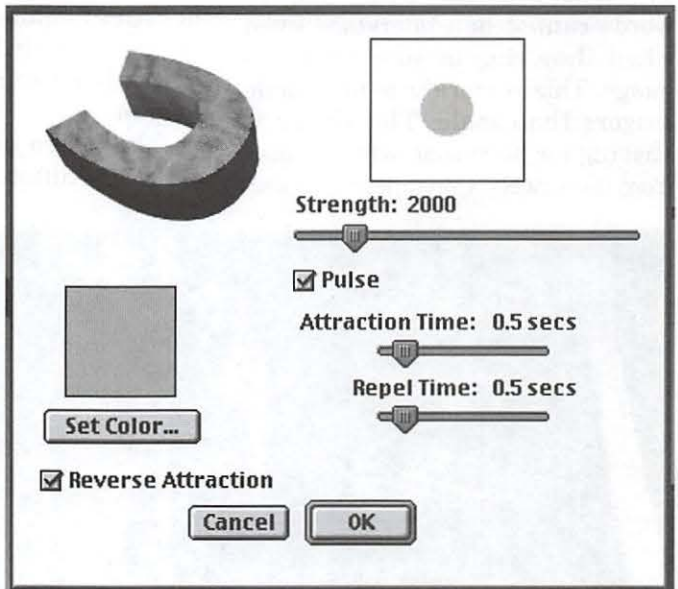
Cascade set magnet: Magnets, like other elements, are customizable: you can set their strength (gravitational attraction) and color, and even reverse the flow of gravity, making them repel water instead of attract it. In this case, the magnet is set to pulse, alternately attracting and repelling water in half-second intervals.

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Mac at the Opera

by Stuart Bonwit

A LAPTOP MACINTOSH PowerBook 540C is used to create the Surtitles™ for performances by The Washington Opera at the Kennedy Center in Washington, D.C.

The Surtitles are translations of both the sung and spoken dialog in the opera. These are projected on a small wide screen at the top of the stage. For those who do not understand the language of the opera, typically Italian, German, or French, the titles make it easy for anyone to follow the story line and understand what the characters are so worked up about. The progressive opera company, including The Washington Opera, even uses the Surtitles for a work sung in English! The reason is that many singers words cannot be understood even when they sing in your own language. This is more true for female singers than male. The singer is striving for pure tone which comes from the vowels. Consonents, so necessary for diction, just get in the way and are largely glossed over.

Surtitles is a trade name. The generic term is supertitles (over the image), as opposed to subtitles (under the image) as seen in foreign language movies.

In the "old" days—for The Washington Opera, more than three years ago - Surtitles were made on slides and two slide projectors were used to project them on the screen. This was an expensive and tedious process involving photography, processing, and sorting into projector trays. Trouble came when a new title had to be inserted and shifting of a lot of slides was required. The new system sends the titles directly from a computer to a very large video projector. Therefore, making changes in the titles is quite easy. The projectors are shown in Figs. 1 and 2. They are made by Barco, a company in Belgium.

The Barco projectors are of a class very different from the LCD projectors we are more familiar with. The Barcos have a strange CRT (cathode ray tube) arrangement in which the electron beam impinges on an oil film instead of a screen. The impact of the beam creates tiny deformations in the oil film. A very powerful Xenon lamp illuminates the oil film. Its image is then transmitted through diffraction gratings in a so-called Schlieren system, the details of which the author does not understand. The magically reconstituted image is then focused by the optical system on the screen above the stage.

The beauty of this system is that changes: insertions, alterations, or deletions, can easily be made in the computer even at the last minute.

I interviewed the Surtitles expert, Mrs. Cathryn Dowd, at the Kennedy Center to learn all I have been wanting to know for several years. The occasion for the interview was a "Look-in," a presentation of opera for area school children. Each season The Washington Opera has six Look-ins, each time filling the Opera House at the Kennedy Center with 2,200 children. These children are briefed in the opera they will see by volunteers who visit the schools. The children even act out parts of the opera story to become familiar with it. At the Look-in, the mistress of ceremonies first tells and shows the children how some special effects are done. They particularly liked the smoke, fire, and explosions. They also saw snow falling, lightening, and the thunder maker, large flexible metal sheets. She then tells a little of the story and a performance begins.

For this Look-in four scenes from Don Giovanni were performed. There was a full orchestra. The stage sets and costumes were all the real thing. The singers were not the stars of the regular show but were professional singers who were quite good. Surtitles were used as usual.

The source material for the Surtitles is typically a piano score of the whole opera. As opposed to the orchestral score which shows all the instruments, the piano score shows
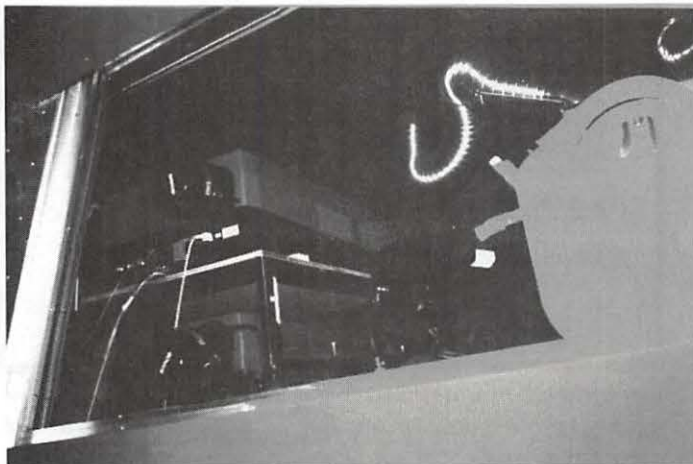
Figure 1. Barco video projectors from the audience side of the booth. Note large follow spotlight projector at right.

only the "bones" of the music as well as all of the libretto; that's Italian for the lyrics. A translator translates short sections of the libretto and places the words above the music staff usually just ahead of start of the sung words. Sometimes the score and the translations come with an opera production of another opera company and sometimes the translations are done locally especially for productions originated by The Washington Opera.

Mrs. Dowd uses a PowerBook 540C and Microsoft PowerPoint for the Surtitles. She sometimes does the translations and enters the Surtitles into PowerPoint. Sometimes the Surtitles come on a disk with the opera from another opera company. If they are from a program she can use, such as Word, she can send them directly to PowerPoint. If not, she must type them in. Each Surtitle is a "presentation" slide.

A black title is inserted between each text title and the next text title. The reason is that it takes much less time to read the title than it takes for the singer to sing it. And the black title gets your eyes off of the title screen and back on the singer! About five or six title pairs, black and text, appear on Mrs. Dowd's computer screen. The active title is marked. She usually pushes the Enter button to select the next title. She can also scroll and select any title at random to be shown. The title is timed to appear slightly ahead of the sung words to give you the sense that you understand the singer's words. Sometimes the black title is replaced by an "effects" title that allows fadeins and fadeouts. The timing magic is the result of Mrs. Dowd's multitalents. She can read the music and hear the singer's words and knows when to push the button for the next title. There is a microphone hidden in center stage connected to a private line to Mrs. Dowd's earphones so she can hear

the voices before they go out over the orchestra. She sits above the balcony in the "follow spot" booth (with the spotlights). See Fig. 3. She can see the stage through the small window in front of her. Fig. 4 is a closer view of Mrs. Dowd's desk. On the piano score you may see some black dots above the musical staff. These are the points at which the Surtitles are to be sent to the screen.

I was in the booth for the entire show and saw it through the spotlight windows and heard it through a small loudspeaker.

When Mrs. Dowd is at home creating titles and entering them in her PowerBook, she is an artist and she is paid by The Washington Opera. When she is in the booth and "pushes a button," she is a stagehand - though still an artist - belonging to the Stagehand's Union, Local 22 and is paid by the Kennedy Center, which in turn bills The Washington Opera.

Originally, Mrs. Dowd brought her PowerBook to the Kennedy Center for each show and connected it to the projector. Because of concern for reliability a Wintel Micron Mil-

Figure 2. Rear view of Barco video projectors. Note the Opera House ceiling lights through the window at the top. The picture may show the words "hear you!" at the top. That's the end of an instruction to booth techs saying, "Speak softly; audience can hear you!"

Figure 3. Mrs. Cathryn Dowd at her desk running the Surtitles. She can see the stage through the small window in front of her. Her sole source of light is the tiny goose neck lamp over the score.

lennium computer was purchased to be dedicated to the task in the Surtitles booth. The PowerBook continues to be used to create the Surtitles in PowerPoint. These are brought in and played in PowerPoint on the PC. The concern for reliability also brought in the second projector which is strictly standby, always on line ready to go. Alternating between projectors as with slide projectors is not done.

One story is about the time the computer played a trick. They were

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Figure 4. Closeup of Surtitles desk. You may see black dots over the music staffs. Each one indicates the start point for a Surtitle.

Technology in the Classroom

by Dave Ottalini

AS PARENTS, we are concerned about how technology is being used in the classroom—is the money for computers and software being spent wisely? Are teachers getting the training they need? How is technology being integrated into our children's course work?

There are an increasing number of studies about this issue. If you'd like more information, here are three you might want to track down:

Christopher Conte, *The Learning Connection: Schools in the Information Age* (part of the What's Going On series), Benton Foundation's Communications Policy and Practice, Washington, DC, 1997. (benton@benton.org www.benton.org 202/638-5770)

Richard J. Coley, John Cradler, and Penelope K. Engel, *Computers and Classrooms: The Status of Technology in U.S. Schools*, Educational Testing Service, Princeton, NJ, 1997. (pic@ets.org www.ets.org 609/734-5694)

National Council for Accreditation of Teacher Education, *Technology and the New Professional Teacher: Preparing for the 21st Century Classroom*, Washington, DC, 1997. (ncate@ncate.org www.ncate.org 202/466-7496)

Thanks to Carol Hyatt from the Montgomery County Schools for this information.

And if you haven't, be sure to ask your child's teacher or principal about how they are integrating technology into the school's curriculum—or if you can help plan ways to do that. ■

having a little trouble that seemed to be associated with the computer. The technical director suggested using his PowerBook, which was identical to Mrs. Dowd's. He forgot to tell her one little thing. It was during the final moments of the final scene in La Boheme. Mimi, the heroine, is lying in bed dying. She is singing, "Please, Rudolpho, don't leave me." Mrs. Dowd pushed the button and the next title that came up said, "Your battery is running low and the screen has been dimmed." I quote Mrs. Dowd, "In front of the audience. Yes, absolutely. And the audience went nuts. They thought it was the funniest... You know she was dying...the end of the show...she's dying. The audience just roared." What the technical director failed to tell her was that his laptop sometimes reported low battery even when it was plugged into the AC outlet, which it was during Boheme! At this point they bought a dedicated computer.

Another incident occurred during the showing of Electra. It is in German with all the angst. If you don't know the story, you really rely on Surtitles. It is in one act with no intermission. Halfway through one of the performances the projector blew and there was no backup at the time. There was almost a riot. People missed half of the show. Some demanded their money back. At this point they bought a second projector.

This is particularly interesting because, when translation titles were first suggested, people thought that it was tacky. If you didn't know the story and couldn't follow it during the performance, you were just out of it and didn't deserve to be at the opera. There was also objection that the titles distracted the audience from the singer. However, the use of titles has greatly enlarged the opera audience.

As an opera buff and a regular at The Washington Opera, I now have a greater appreciation for the Surtitles. Y'all ought to come to the opera; you don't know what you're missing!

Minimum requirements for viewing opera:

Any model with current operating system

20 MB of music loving RAM

300 MB of singing loving hard disk space ■

Inkjet Photo Impressions

Printing With Epson's Stylus Color 800

©1998, Dennis R. Dimick

IT'S TAKEN several years to add the final piece to my "digital darkroom." The last component, a color printer, has been the most difficult part to choose. This mostly because marketer's views on what makes "photo quality" have been visibly less than my own, or prices for "photo quality" printers I like have been out of reach.

This all changed in the past year or so with Epson America's introduction of its latest series of "Stylus Color" printers. Designed mostly for individual and small home office setups, the Epson Stylus Color series comes in a variety of models, including the Stylus Photo, specifically designed for printing photos.

The Stylus Color 800 that I bought more than acquits itself for general use and has been very impressive at printing color photos. And it can output up to eight pages of black text a minute. At current street price between $330 and $350, the Stylus Color 800 is quite reasonable, especially when considering the cost of installing and maintaining a real darkroom.

The Stylus Color 800 has its connection and setup quirks. But once you figure out how to connect it to your Mac, set up the printer driver, and find a paper you like, printing is easy. Keeping it fed with ink and paper is another matter. It can take up to 15 minutes to print a high-resolution color photo, but this is nothing compared to time and effort invested working in a real photo darkroom.

Setup: Cable and Ink

The Epson Stylus Color 800 is a serial printer, meaning you must use a cable to connect it directly to the printer port on your Mac. You will need to buy a serial cable, as one does not come with the printer. If you already use the Mac's printer port to connect to a LocalTalk network, you will need to get a serial switch box with appropriate "straight-through" cables so you can switch between LocalTalk networking and the serial Stylus printer. You must turn AppleTalk off to use the serial printer.

A LocalTalk card is available for the Stylus 800 and other Epson printers, but even Epson dealers have been advised to not try and sell this to you. Performance is absolutely glacial with the LocalTalk card. Another option, if you want to pay an extra $200 or so, is the Stylus Color 800N, an Ethernet-equipped version of the printer, that sells for $600, and performs almost as well speed-wise as the cheaper serial-connect model.

The Epson Stylus Color 800 has two ink cartridges. The color ink CMY (Cyan/Magenta/Yellow) tank also works in other models including
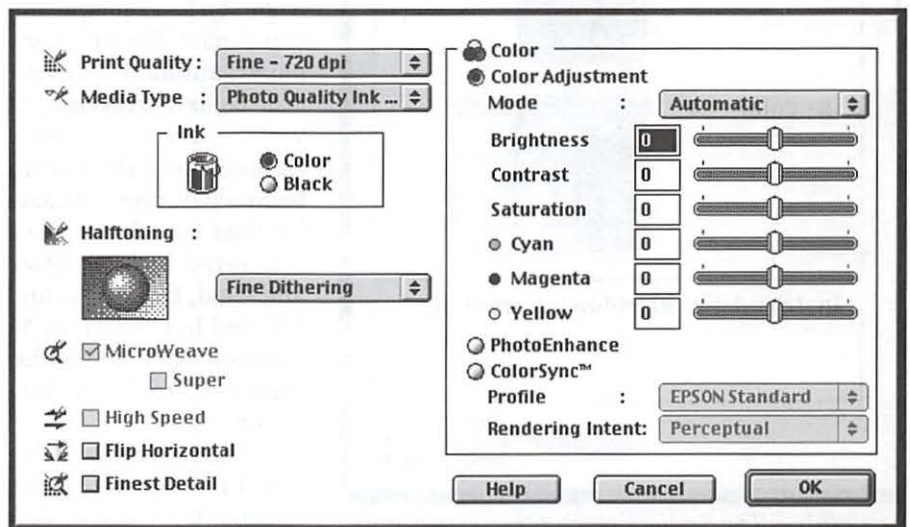
Custom Setup: This dialog faces you if you choose to override the standard printer settings. You can select resolution, color balance, paper type, dithering, and other features such as ColorSync color matching.
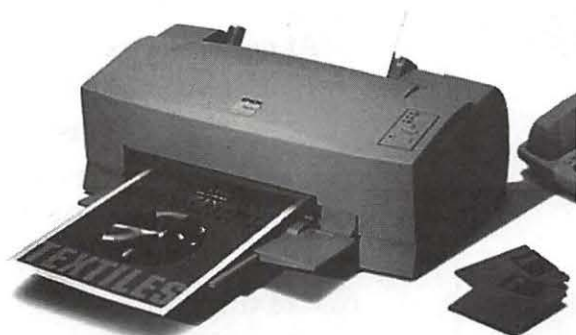
Epson Stylus Color 800: This color inkjet printer connects directly to your Mac's printer port using a serial cable, and supports resolution up to 1440 dpi. The paper tray will hold about 100 sheets. A model with Ethernet option is also available.

the Stylus Color 600, like the 800 but slower. The 800's black ink tank works only in the 800. Office supply stores such as Staples and Office Depot sell each cartridge for about $30. If you look carefully, lower prices are available. I've found the CMY color ink cartridge for $20.99

Ink Status: The Stylus Color's printer driver also comes with a utility that advises how much remains in the printer's two ink cartridges. Cost of each cartridge ranges from $21 to $30.

at COSTCO.

The printer will warn you if either ink cartridge is empty, and you cannot start printing if one tank needs replacing. However, if an ink tank runs out in the middle of a print job, the printer will keep going. I've been able to get about 50 color prints of image size 8 by 10 1/2 inches from each CMY ink cartridge, and I've been using three CMY cartridges for each black cartridge used.

Configure: Mostly Automatic

The printer drivers I got on CD-ROM with the Stylus Color 800 were already outdated by the time I was ready to set up. So, I visited Epson's Web site (www.epson.com) and downloaded the latest versions, currently at v.5.04A, which work fine with Mac OS 8.1.

The drivers come with automatic and custom setups. You can print at resolutions anywhere from 180 to 1440 dpi. You can choose flat or glossy paper, automatic or custom color correction. If you use Apple's ColorSync calibration technology, profiles come for that too. Paper sizes supported include letter and legal, British A3 and A4, and banner up to 44 inches long. You can also create up to 10 custom paper sizes.

Suffice to say I've found the Epson driver's "automatic" color correction scheme the easiest and most successful. When I tried ColorSync,

> "The 'Gillette Razor' price principal applies with inkjet printers: buy the razor cheaply, spend most of the money on blades. Same idea with the inkjet printers, as in time the printer's real cost will be paper and inks."

I wasted a lot of ink and paper and was never able to get balanced color. Also, I found that printing photographs as RGB images works best. One might think that converting pictures to CMYK before printing to a CMYK output device is the way to go. Not so, at least in my experience.

The inkjet nozzles are finicky, they plug easily. If you're interested in clean output, especially pictures, it's very important to run a complete configuration and nozzle-cleaning test before each print session. Likely you will need to clean the nozzles before printing. All the tools to accomplish this come as part of the Epson printer drivers. Also, utilities are built in to check remaining ink levels, and to align the inkjets.

Paper: A Matter of What You Like

Paper choices are many. Epson says if you want best output to stick only with the "EPSON™" papers. While Epson offers fine-quality matte, glossy, and film-like papers, I've found papers from Hewlett-Packard and Kodak also work well. If you stick to plain black text, any good laser paper works fine, though the more glossy inkjet papers offer crisper text. Printing photos requires careful paper selection. Epson's photo paper costs about 14 cents a sheet.
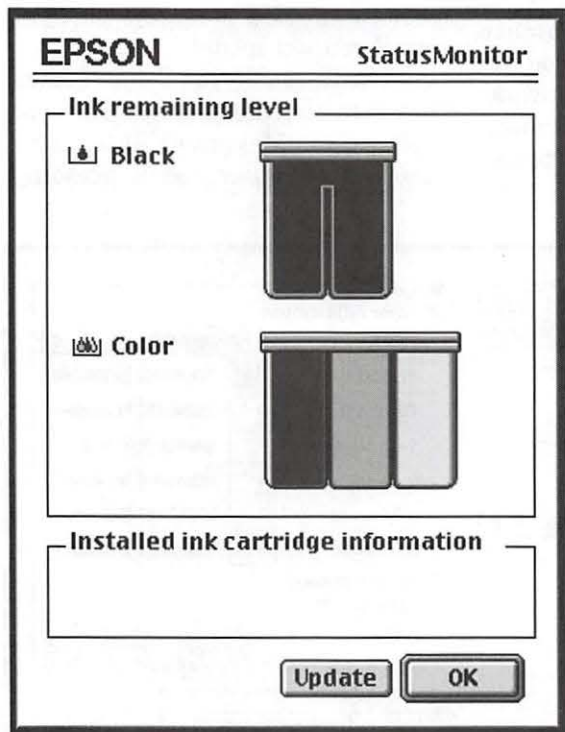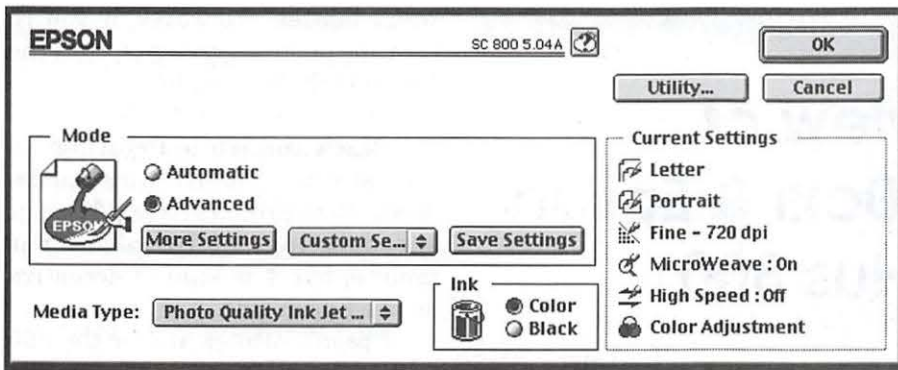
This Page Setup dialog is the gateway to using the Epson Stylus Color 800, and shows presets in place from the previous print job. You can create several presets for different paper types, resolution and the like and save them for easy one-button access.

My favorite paper for printing photos that actually look and feel like they came from a photo darkroom comes from Eastman Kodak. At $30 for 50 sheets of 8 1/2 by 11 inch, it's a heavy stock, glossy paper designed for inkjet printers. My only regret is that this paper comes only in letter size, as a legal size 8 1/2 by 14 inch option would allow 8 by 13 inch printed pictures about 30 percent larger when printing full-frame from a 35mm slide scan.

One caveat: The photo-grade inkjet papers are coated on one side. I once mistakenly placed the Epson (matte) photo paper in with coating down, and the results were, well, terrible.

The Rest of the Darkroom

The printer doesn't work alone to produce clean photo output. Realistically you'll need a PowerMac with as much RAM as you can afford, I'd say 40 MB is a minimum. You really need a hard drive with a minimum of one gigabyte capacity for storage of picture files and also to provide "scratch" and "spooling" space during image processing and printing. My own experience with PhotoCD scans from slides shows that "BASE4" scans of file size 4.5 megabytes in RAM and on disk work fine on letter size paper, and give attractive prints. If you try to print

pictures to legal size paper, you'll need to move to the "BASE16" Photo CD scans that take 18 MB on disk and in RAM during processing.

As to imaging software, the obvious choice for power and flexibility is Adobe's Photoshop. Other programs like Adobe's PhotoDeluxe, Frontier's Color It! and Lemke's GraphicConverter all will do the job of taking your image scans and preparing them for the printer.

Finally, getting your pictures into digital form is really the first step in this whole process. If you have slides and color negatives, I've been quite happy with Kodak's PhotoCD. Scan prices range from about $1.25 to $3.00 per image scanned, prices vary widely. If you have a lot of old photos you want to fix up, repair, and reprint, flatbed scanners are now cheaper than ever. Models such as the UMAX 610 and 1200S are not pro-quality but do a respectable job at prices ranging from $150 to $250.

Once you're set up, remember that digital image files can take a lot of disk space. Assemble a collection of ZIP cartridges to off load and archive your files, or find a friend with a CD-ROM writer.

It's A Digital World

The "Gillette Razor" price principal applies with inkjet printers:

buy the razor cheaply, spend most of the money on blades. Same idea with the inkjet printers, as in time the printer's real cost will be paper and inks.

That said, costs are all relative. If you are interested in making color prints of your photos, the printer prices are as good as they've ever been. The Epson Stylus Color 800 I bought has dropped nearly 20 percent in price in just the three months I've had it. The Stylus Color 800 is an all-purpose printer that does a fine job with text and photos. If all you really want to do is print photos, I'd recommend the Epson Stylus Photo printer. At about the same price as the 800, this six-color printer offers a bit smoother tone in photo areas where subtle color gradations occur in large areas, such as sunset skies.

Getting a color lab to make just one 8 by 10 print can cost $10 or more, especially if you ask for custom corrections or cropping. Costs add up fast, and with color labs it's hard to have a real say over precise color correction and exposure. With a color inkjet printer you can control the color, cropping, sharpness, and contrast yourself, and it's easy to order up another copy. ■

Dennis Dimick has written on graphics and multimedia subjects for The Journal since 1992. He is a great fan of Apple's QuickTime. During the day he works as a photo editor for National Geographic Magazine in Washington, DC. He can be reached by email: ddimick@aol.com.

Mini-review of HP DeskJet 870cxi & Epson Color Stylus 800

by Larry Bles

I 'VE HAD A chance to try out both the HP DeskJet 870cxi and the Epson Color Stylus 800, and since the majority of InkJet purchasers are torn between these two printers, here is a mini-review describing what I have discovered.

Price: Both printers are price comparable at around $300-$340.

Drivers: Both HP and Epson have done a decent job of keeping our drivers up to date. Whenever a problem comes up with either, both companies are fairly responsive in getting an update posted to fix the issue.

As far as features go, the Epson wins hands-down. It has far more color control options and printer-specific features than the HP drivers do. However, the Epson drivers can be more difficult to learn/use for this very reason.

One thing that is mysteriously missing from the Epson drivers is a 'Reverse Order Printing' option. Because it is not present, you have to manually re-order your printouts from page 1 to page 2 after you remove them from the output tray. In other words, the natural 'output order' gives you a document you have to read backwards.

With a 'reverse order printing' option, the printer drivers start printing the last page first, progressing to the first page, so you don't have to manually re-order the pages.

The HP drivers *do* have this option, and on long documents it is a blessing.

Note that some software programs also have this feature. If they do, don't select it in both the HP driver and the program, or printing will take forever and you will end up where you started.

"As far as features go, the Epson wins hands-down. It has far more color control options and printer-specific features than the HP drivers do. However, the Epson drivers can be more difficult to learn/use for this very reason."

Color Printing: No contest here. The Epson wins hands-down. The Epsons 1400X720 resolution totally obliterates the HP's 600X300 resolution in *most*, but not all, cases. If all you are printing is bar graphs and other solid color stuff, it really won't matter. However, if you re printing photo's, gradients, etc... the Epson is the top dog here.

Black and White Printing: No contest here. The HP wins hands-down. Both printers have B/W print speed ratings of 7-8 pages per minute, but it is kind of deceptive on the Epson side.

Epson's ratings are for the 360 DPI mode. HP's are for the 600DPI standard mode. HP's black-text output is quite a bit better than the Epsons.

If you turn on the Epsons 720X720 Black output mode, the text gets better, but print speeds are very, very slow. At least a minute or two per page by my calculations.

So, if you are using the printer for general business, and print mainly black text, the HP is the better printer choice.

Paper Loading: The Epson is much easier to put paper in, though I don't think this is really a deciding factor. You just drop in 100 sheets or so into the top feeder.

The HP makes you slide out a plastic retainer, insert the paper, then push the retainer forward. Not a big deal. Don't let this alter your decision.

Interfaces: The HP is a potential big winner here because it comes with LocalTalk standard. LocalTalk is optional on the Epson at around $100, but for reasons I will 'splain later, you do NOT WANT LocalTalk on your Epson anyway!

If you are in an enviornment with a lot of other LocalTalk printers, or you have to share the printer with a lot of Mac's, then the LocalTalk becomes a big deal to you and you should consider this.

The Color Stylus is best driven with an Apple Peripheral-8 cable. Not LocalTalk, not Ethernet. Why?

Well, it was recently learned that Epson is, bless them, taking advantage of the Mac GeoPorts ability to be clocked externally. For this reason, the Epson serial connection runs at around 1.8MB/Sec, not the standard 230.4k of LocalTalk!

Note that not all Mac's can do this. Only GeoPort equiped Mac's (Quadra 660av/840av/all non-Performa PowerMac's and *some* Performa's, such as the 6400/6500).

Don't use cheap, generic cables, or this might not work. Stick with the Apple Peripheral-8 cable, which is the one that Epson recommends.

Remember, these printers are greatly dependent on your computers processing power, RAM and hard drive speed/space. The fastest connection in the world will do no good if your Mac can't get the data down the pipe.

The Ethernet option is expensive, and since the printer can't possibly print all the data that would come down an Ethernet connection I consider it a waste of money. Ethernet should be considered *if* you need both sharability *and* want the best possible speed.

There is a special Ethernet-Equiped version of the Color Stylus 800, but it costs quite a bit more than the standard version.

Consumables: If you do high-volume printing, do NOT buy an InkJet. You will go broke buying cartridges. Cost-per-page is much, much higher on InkJet's than it is on Laser Printers, so if your printing requirements are thousands of pages per month, skip over both of these printers.

The Epson and HP cartridges cost about the same. Around $26-$29 Each for Color and B/W.

If the physical size of the cartridges is any reliable clue, the HP will prove to be considerably less expensive to own. The HP cartridges are quite a bit larger than the

Epsons. Quite a bit larger...

Now, what I don't know is if half that space in the HP cartridges is air or foam.

One neat thing the Epson drivers have that I've never seen before is the ability to sense the level of ink left in each cartridge. There is a utility button in the print dialogs, and one of the options is a graphic representation of each cartridge and the level of ink left in each one. Pretty cool.

Noise: The Epson is quite a bit noisier.

Construction: I can't help but feel the HP is a better built printer. It just 'feels' better. The plastics feel better, it sounds better when you flick the side with your finger, etc...

Probably doesn't really matter, though.

The Epson, however, has a 3 year warranty (I believe) and the HP only has a 1 year warranty. I have never seen a broken 850 or 870 series HP DeskJet, though.

Summary: If your primary jobs are *high-resolution* color printing of photographs, blends, gradients, etc... then go for the Epson.

If your primary jobs are *black and white* general business printing, with a few color bar-charts and graphs, then go for the HP.

Remember, the HP is not half-bad at printing the photo's and stuff. It's just that the Epson is much, much better in this regard. Don't let it be your only decision point unless that is all you really do... ∎

A Microsoft Anti-Trust Hearing Follow-up...

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AppleDesign &
Apple: The Inside Story

by Paul Chernoff

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Carlton, Jim; *Apple: The Inside Story of Intrigue, Egomania, and Business Blunders;* hard cover, 463 pages, New York: Times Books, October 1997, ISBN: 0812928512, $27.50.

Kunkel, Paul; *AppleDesign: The Work of the Apple Industrial Design Group,* paperback, 288 pages, New York: Watson-Guptill Publications, October 1997, ISBN: 1888001259, $44.95.

Introduction

THE END of 1997 saw two new books on Apple Computer from two different perspectives. While both authors believe that the computer industry owes much to Apple, they have different views on its future. One sees an Apple resurgence; the other expects Apple to be absorbed by another company.

Jim Carlton is interested in Apple's management; Paul Kunkel focuses on Apple's industrial design. As one expects with any book on Apple, both go beyond a narrow focus. Carlton follows the "common wisdom" about Apple: the Macintosh is no longer technically superior to Windows, Apple is untrustworthy, and Apple will cease to be an independent company. Carlton feels that Apple's biggest problem is the Window/Intel—Wintel—market share and mind share and that Apple's misadventures led it to becoming a niche player in a monopoly market.

Carlton concludes that there is nothing Apple can do now due to its limited resources and that Apple will be bought by another company. He makes many good points, but his book also has many faults. Kunkel, in contrast, is optimistic about Apple. He finds many problems at Apple, but thinks it will survive—or better—through renewed emphasis on superior design.

Apple: The Inside Story

Jim Carlton's *Apple: The Inside Story* is an important book about Apple. It covers Apple's history, from the fall of Steven Jobs to his resurrection at Apple. While I disagree with a number of Carlton's assertions, I find the book does not deserve the beating it has received from the Macintosh community. Carlton is a writer for *The Wall Street Journal* and has been covering Apple for that newspaper for the past few years. He finds Apple to have been in a great position, but it then shot itself in the foot many times.

Carlton's main thesis is simple: Apple blew its technological lead due to its blundering top management. These blunders were the result of the managers' arrogance, egos, and greed. While Carlton harps on other themes, such as Apple's failure to allow cloning, he is best when covering its shortchanging of partners, developers, employees, and customers. It is his view of management in a business historical perspective

that is his greatest contribution to Apple analysis.

Apple's structural weaknesses come up again and again. After Steven Jobs was forced out of the company, John Sculley saved Apple by taking decisive control and could have left as a hero after five years. Instead, Sculley's failure to set up a solid organizational structure added to Apple's problems and resulted in his being forced out after 10 years. Over time, top management became more and more removed from Apple's rank-and-file employees and the rest of the computer industry.

Apple's successes happened despite poor management. The first PowerBooks were successful because they were created outside Apple's normal procedures. The PowerMacs succeeded only because Metroworks provided the required developer tools. While Carlton does cover instances of good management—usually Sculley in a crisis—he usually describes the gang that couldn't shoot straight.

Unfortunately, Carlton's book suffers from its own structural problems. If he rewrote the book with his concluding chapter as his first chapter and kept his focus, he would have had a tighter, more cohesive, and more compelling book. While I find fault with Carlton's grasp of technical issues, what he thought Apple should have done, and his harping on the cloning issue, these are minor complaints compared to the writing style. And some important issues, such as the makeup of Apple's board of directors, should have been discussed throughout the book instead of just in the final chapters. He has good information and makes valid points. However, some of his best points are not revealed until the book's end.

Apple's Structural Flaws

Drummers are important to every rock band: they keep the other

musicians on beat. Fancy drum solos are easy and glamorous; keeping the beat is hard work. When Bruce Springsteen auditioned drummers for the E Street Band, only one candidate, future E Street drummer Max Weinberg, noticed when he changed the tempo. Weinberg also didn't do a drum solo during his audition.

Carlton paints a picture of Apple where no one wants to be the drummer. Too many want power, money, and the spotlight, but no one wants to do the dirty jobs. Like a band of really great musicians who want to do long solos on every track, soloists do not a great band make.

Many Apple alumni lead illustrious post-Apple careers. So why did so many problems occur? Carlton finds that many of the individuals who made stupid decisions were quite smart. While he does not use the term, he presents some promotions as examples of the Peter Principle: promotion to your level of incompetence. Michael Spindler did wonders for Apple as a strategist, but failed when promoted to head operations. Jean-Louis Gassée worked without worrying about any oversight and provided little direction to his engineers. Lack of oversight, leadership, and poor staffing decisions harmed Apple. The problem came down to a flawed organizational structure.

An example of the importance of organizational structure is during the Sculley years. Del Yocum was an operations guy; he made sure production made enough computers of the right type to meet sales and made sure sales reps sold machines—unglamorous and boring but essential things. He made sure other VPs, such as Jean-Louis Gassée, Allan Loren, Michael Spindler, and Kevin Sullivan did their jobs. Despite weaknesses, this structure kept some very strong personalities in check. Well, the afore-

mentioned gentlemen took offense against Yocum—most saw him as competition for the CEO title, convinced Sculley that Yocum had to go, Gassée told Sculley that it was "him or me," and Apple restructured itself specifically to remove Yocum from the company. Whoops, sorry, Del, but we don't have a job for you anymore. Not only did Apple loose Del, but the COO position itself, and top management went unchecked because Sculley did not have the ability to control it. People followed their egos and there was no one to bring them back to reality.

There was no control. Projects would spin out of control because of no defined objective. Too many engineers would be allowed to join the "hot" projects, making them impossible to manage. Carlton thinks that Apple has a great rank and file and that management wasted these employees. While concentrating on top management, he puts some of the blame on the board of directors, which, for a long time, had no one familiar with running a computer company. For a long time, it was dominated by venture capitalists and had no one with management experience.

Short-Sighted Moves

Apple has suffered from its arrogance and hubris. The belief that Microsoft would never be able to begin to close the gap between Windows and the MacOS led to many mistakes. Apple executives focused too much on the present. They refused to see that an improved Windows, combined

with inexpensive Wintel computers, would make Apple's business model based on 50% gross margins impossible to sustain. Too little emphasis was placed on improving the Macintosh operating system and too much on developing "the next big thing." The result was an advanced Windows operating system came along that made it harder for Apple to justify its higher prices.

Outside of the education market, Apple did little work on building future market share. Few people could afford spending over $5,000 for a computer setup, and a IIfx setup cost much more than that. Yet, for a long time, Apple targeted those with dollars in their pockets. Management was caught in a trap of good times: 50% profit margins led its leaders away from any direction that would lower those margins. Gassée tried to push those margins up to 55%. There was recognition that Apple's future would be tied to market share and that building a larger loyal customer base could only be done with less expensive models. However, there was a fear that less expensive Macs would result in lower high-end Mac sales. Better to force their customers to buy expensive models than risk their buying something less expensive.

Gassée had a vision of all-Mac offices when he eliminated projects

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to improve connectivity between the Macintosh and other computers. He felt that modems would provide all cross-platform connectivity, and he wanted to keep the Mac as proprietary as possible. The Macintosh is so great that considerations of working with other types of computers was considered unimportant.

As time went on, top management seems to have lost interest in the Mac. Sculley saw that the war against Microsoft was lost and worked on making Apple victorious in the next paradigm shift. There was a desire to recreate the Macintosh experience with brand-new technology. While everyone searched for the next big thing, they ignored fundamentals such as basic improvements to the Macintosh hardware and operating system. There is nothing wrong with working on the next revolution as long as you still devote adequate resources to the present.

Personalities

One highlight of *Apple: The Inside Story* is seeing the people behind Apple. Carlton did extensive interviews with current and past Apple employees. Those interviewed more extensively appear as complex individuals. Rather than just seeing that "Apple did this," we see people who made decisions. Sculley, who would have been a hero if he left Apple after five years, becomes the scapegoat due to his frequent indecision. Gassée is the Frenchman who put everything in sexual terms and funneled resources to his engineers without directing them. Spindler is a great strategist, but a total failure in operations, who wanted the prestige of meeting with heads of states more than anything else.

Problems With the Book

Despite this book's importance in revealing many aspects of Apple's poor management and reviewing its history, the book also has many faults. In many regards, this book follows the "conventional wisdom" about Apple and provides the standard answers for what Apple should have done.

Early cloning was the only hope for Apple

Carlton makes Mac cloning the big issue throughout the book. Not only is an entire chapter devoted to why Apple should have licensed its operating system in some form or other, but Carlton keeps bringing up the issue. He has a good point in that it is often Apple versus the entire personal computer industry, and Macintosh clones and/or licensure would have added partners to promote the Mac. He explores Apple's attempts at limited licensure and names major companies that, in his mind, would have made perfect Mac cloners because they would have expanded the Mac market.

MacOS on Intel hardware is another of his causes. He covers Apple's successful attempt at getting the MacOS to run on an Intel PC and its destruction. I am not sure if the MacOS on Intel would have yielded the desired results, considering the need to support so many devices and software drivers. Would a Macintosh without its hardware/software integration have been compelling enough to customers? Might it have split up the Macintosh software business by forcing developers to have 68K and/or 80x86 versions of the same software, meaning that some packages might have been available on one but not the other? Apple may have passed on some very good opportunities, but Carlton overstates the possibilities of some of the proposed partnerships. For example, Carlton thinks very highly of AT&T and thought it would have been the perfect Macintosh cloner, never mind its many failures in the computer business. His promotion of

particular strategies distracts from his analysis of the problems of top management.

Merger mania

Another Carlton thesis is that almost any other large company could have better managed Apple. Again, Carlton sees AT&T saving Apple by buying it. He blames the failure of the AT&T/NCR merger on NCR. From what I read at the time in the major computer magazines, AT&T destroyed what was NCR through massive mismanagement. The other mergers he champions, including one with IBM, made me shudder. Mergers are usually acquisitions by another name, and a well-done merger is very hard to do.

Carlton claims that Apple had put itself on the sales block starting at the end of Sculley's tenure. Spindler spent five years trying to sell the company, coming close to selling to IBM, but the deal was killed by his own greed. The end of the Sculley era was capped by an attempted merger with IBM. If true, these attempted merger deals are enough to make a Mac fan's blood boil because Apple was trying to sell itself because it considered itself a failure.

Technical weakness

Apple: The Inside Story is no *Fumbling the Future*, which chronicled Xerox's failure in the personal computer industry. The writers of *Fumbling* had a keen grasp of both the business and technical issues involved with Xerox. Carlton zeros in better on business than technology. He describes various technologies wrong, and sometimes misses the point.

For example, he describes System 7—something that he thought was pointless—as introducing the "MultiFinder." In reality, System 7 did away with the MultiFinder,

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
Apple General			
Bob Sherman	305-944-2111	Communications	DBMaster
Ron Evry	703-490-1534	Hypermedia	Hyperstudio
Bernie Benson	301-951-5294	Miscellaneous	IIe Card for the LC
Harvey Levin	301-299-9380	Programming	Apple Script
Eric Sheard	908-782-6492	Spreadsheets	Advanced Visicalc (eves) 908-782-6492 (days) -2242
Allan Griff	301-654-1515	Spreadsheets	Apple Works
Eric Sheard	908-782-6492	Spreadsheets	Visicalc (eves) 908-782-6492 (days) -2242
Ken DeVito	703-960-0786	Telecomm	
Apple //			
Bernie Benson	301-951-5294	Accounting	Apple SSC (Super Serial Card)
Neil Laubenthal	703-691-1360	Apple IIGS	General
Allan Griff	301-654-1515	Apple Works	General
Ken DeVito	703-960-0786	Apple Works	General
Paul Campbell	313-255-6497	Apple Works	General
Ray Settle	410-647-9192	Apple Works	General
Allan Griff	301-654-1515	AppleWorks	General
Ken DeVito	703-960-0786	Beagle Buddies	
W. T. Cook	410-995-0352	Beagle Buddies	
Don Avery	202-362-1783	Beagle Buddies	
Dale Smith	301-762-5158	Communications	
Allan Griff	301-654-1515	Database	Apple Works
Morgan Jopling	410-721-7874	Database	Apple Works
Milt Goldsamt	301-649-2768	Database	Apple Works
Guy Durant	202-575-0414	Epson Printers	
Ron Evry	703-490-1534	General	
Harold Polk	301-662-6399	General	
Ken DeVito	703-960-0786	General	
Dave Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)
Joan Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)
Guy Durant	202-575-0414	Hard Drives	
Guy Durant	202-575-0414	Hardware	
Ron Evry	703-490-1534	Hypermedia	Hyperstudio
Bob Sherman	305-944-2111	Laser Printing	
Dave Jernigan	540-822-5137	Operating Systems	(before 9 PM)
Joan Jernigan	540-822-5137	Operating Systems	(before 9 PM)
Joan Jernigan	540-822-5137	Word Processing	Apple Works II (before 9 PM)
Ron Evry	703-490-1534	Word Processing	AppleWriter
Allan Griff	301-654-1515	Word Processing	
Apple // e			
Morgan Jopling	410-721-7874	Upgrade	
Apple // GS			
Rich Sanders	703-450-4371	Drawing/Graphics	Deluxe Paint II
Dick Grosbier	301-898-5461	General	
Eric Grupp	410-315-8331	General	
Seth Mize	410-766-1154	General	
Rich Sanders	703-450-4371	Word Processing	Multiscribe GS
Apple // GS			
Ken Carter	301-834-6516	General	
Apple ///			
Dave Ottalini	301-681-6136	General	
Paul Campbell	313-255-6497	General	
Seth Mize	410-766-1154	General	
Robert Sambolin	787-841-1641	General Repair	
Steve Truax	304-263-5749	Integ. Packages	3 Easy Pieces
Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces (before 9 PM)
Paul Campbell	313-255-6497	Repairs	
Dave Jernigan	540-822-5137		3.5" Super Drive (before 9 PM)
Dave Jernigan	540-822-5137		SCSI Drives (before 9 PM)
Steve Truax	304-263-5749		Stemspeller
Dave Jernigan	540-822-5137		Stemspeller (before 9 PM)

Name	Telephone	Heading	Subjects
Carey McGleish	313-332-8836		Word Juggler (evenings)
Cross Platform			
Ken DeVito	703-960-0786	Transfers	MS/DOS-Apple-Mac
IBM/Compatibles			
Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Etana Finkler	301-891-2821	Illustration	General best to call 9 PM to Midnight
Louis Saunders	301-648-7332	Network	Connectivity
Louis Saunders	301-648-7332	Printers	Connectivity
Tom Cavanaugh	301-627-8889	Printers	General
Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Internet			
Dan White	301-843-3287	General	
Walt Francis	202-966-5742	General	
Will DeKroney	410-626-7716	General	
Curt Harpold	301-762-0887	Programming	JAVA
Craig Contardi	410-674-2752	World Wide Web	Netscape Navigator
Seth Mize	410-766-1154	World Wide Web	Sailor
Jaque Davison	703-644-7354	World Wide Web	Web Site Builder
Macintosh			
Nancy Seferian	202-333-0126	Art & Video	General
Robert Sambolin	787-841-1641		General
John Enberg	301-262-9347 or 301-604-8348	Basics	
Tho. Snowberger	410-757-4656	Contact Managers	Now Contact/UTD
Mort Greene	703-522-8743	Database	File Maker Pro
Tom Parrish	301-654-8784	Database	File Maker Pro
Bill Waring	410-647-5605	Database	Filemaker Pro
Bob Wilbur	703-426-0556	Database	Filemaker Pro
Rick Shaddock	202-321-2110	Database	FoxPro
Harvey Levin	301-299-9380	Database	Helix
Bob Wilbur	703-426-0556	Database	Helix Express
Mort Greene	703-522-8743	Database	MS-File
Tom Parrish	301-654-8784	Database	Overvue
Elizabeth Mangan	703-750-2710	Database	Pro-Cite
Dave Weikert	301-963-0063	Databases	Panorama
Bob Wilbur	703-426-0556	Database	General
Blake Lange	301-942-9180	Desk Top Pub.	PageMaker
Mort Greene	703-522-8743	Desk Top Pub.	PageMaker
Eric Grupp	410-315-8331	Desk Top Pub.	Quark Xpress
Paul Schlosser	301-831-9166	Desk Top Pub.	Quark Xpress
Ron Johnson	410-315-8764	Drawing/Graphics	Adobe Ilustrator 3.0
Nancy Seferian	202-333-0126	Drawing/Graphics	Aldus Freehand
Tom Parrish	301-654-8784	Drawing/Graphics	Canvas
Bob Wilbur	703-426-0556	Drawing/Graphics	Canvas
Lloyd Olson	410-544-1087	Drawing/Graphics	ClarisDraw
Etana Finkler	301-891-2821	Drawing/Graphics	Freehand (best to call 9 PM to Midnight)
Nancy Seferian	202-333-0126	Drawing/Graphics	General
Neil Laubenthal	703-691-1360	Drawing/Graphics	General
Etana Finkler	301-891-2821	Drawing/Graphics	General (best to call 9 PM to Midnight)
Bob Wilbur	703-426-0556	Drawing	General
Blake Lange	301-942-9180	Drawing/Graphics	Illustrator
Etana Finkler	301-891-2821	Drawing/Graphics	Illustrator (best to call 9 PM to Midnight)
Tom Parrish	301-654-8784	Drawing/Graphics	MacDraw
Mort Greene	703-522-8743	Drawing/Graphics	Photoshop
Blake Lange	301-942-9180	Drawing/Graphics	Photoshop
Mort Greene	703-522-8743	Drawing/Graphics	SuperPaint 2.0
Dave Jernigan	540-822-5137	Foreign Languages	FlashWorks (before 9 PM)
Dave Jernigan	540-822-5137	Foreign Languages	Greek Tutor (before 9 PM)
Dave Jernigan	540-822-5137	Foreign Languages	Hebrew Tutor (before 9 PM)
Dave Jernigan	540-822-5137	General	(before 9 PM)

May 1998

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
May 31					1	2
3	4 *Intro to the Mac–Part 1*	Clinic 5	6 *Photoshop Intro*	*Quicken Intro* 7 *Mac Intro–Part 1* *Filemker Pro Intro* Columbia Slice	8 *Mac Intro–Part 2* *Filemker Pro Clinic*	9 Frederick Slice Graphics SIG
10	11 *Intro to the Mac–Part 2*	Clinic 12 Genealogy SIG *Pagemaker Clinic*	*MacOS 8.0/8.1* 13 *Intro/Clinic* WAP BoD	Stock SIG 14 *ClarisWorks Intro* *Intermed. Mac–Part 1*	15 *ClarisWorks Clinic* *Intermed. Mac–Part 2*	16 *ClarisWorks Clinic* *Pagemill Intro* Annapolis Slice
17	18 *TCS Intro*	Clinic 19	20 Excel SIG	*TCS Intro* 21 *Internet–Part 1*	22 *Internet–Part 2* *PhotoDeluxe Intro*	*NoVa ComCol* 23 **WAP General Meeting**
24	Office Closed 25	Clinic 26	27 *Quark Xpress Intro* Retired SIG	28 Women's SIG	29	30

June 1998

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 *Intermed. Mac–Part 1*	Clinic 2	3 *Quark Xpress - Clinic*	4 Columbia Slice	5	*NoVa ComCol* 6 **WAP Computer Sale**
7	8 *Intermed. Mac–Part 2*	Clinic 9 *PhotoShop–Part 2* Genealogy SIG	10 *MacOS 8.0/8.1 Intro/Clinic* WAP BoD	*TCS Intro* 11 *Intro to Mac–Part 1* Stock SIG	12 *Intro to Mac–Part 2* *Filemaker Pro Clinic*	13 Frederick Slice Graphics SIG
14	*TCS Intro* 15	Clinic 16	17 Excel SIG	18 *Intermed Mac–Part 1* *Web Graphics*	19 *Intermed Mac–Part 2* *Web Animations*	20 Annapolis Slice
21	22	Clinic 23	24 *MacOS 8.0/8.1 Intro/Clinic* Retired SIG	25	26	27
28	29	30				

Washington Apple Pi Candidates
1998 Elections

The following statements were prepared by the candidates. The views expressed in the statements are the candidates' and are not necessarily those of Washington Apple Pi.

Lorin Evans— President
Washington, DC

For 20 years, great members and dedicated leaders have built Washington Apple Pi into the preeminent computer user's group in the United States. Thanks to your continued support, we have outlived those who closed their doors telling us that all have been converted, and outmaneuvered Kenneth Starr by getting out of Nat's place before Kathryn moved onto the scene.

The challenge for those who wish to keep Washington Apple Pi out front is be attuned to the quickly changing nature of computers and the things you want to do with them. It is nice to be there when you arrive; and to get a heads-up when we're late.

Once a year your elected representatives come back to you for a ratification of the direction in which they are taking the organization. Don't be ambivalent. Get the ballot out of this Journal. Place a mark beside the names of people who represent the things that interest you. This is your user's group. This is how you send us clues. This is how we keep from being cut out here on the edge of technology. Whatever facet of Apple computing you are into, your Washington Apple Pi is in the forefront of that effort and is not interested in relinquishing that position.

Financial Disclosure Statement: I do not have any employment with organizations providing goods and services to the microcomputer industry nor any financial arrangement involving Washington Apple Pi.

Ron Evry—Apple II Vice President
Woodbridge, VA

Yes, I still use Apple IIs all the time and am answering Apple II questions almost daily from people who find my e-mail address on the Pi Web site. I've made it a point to show up at meetings occasionally. Go ahead and vote for somebody else.

Financial Disclosure Statement: As far as I can tell, I have no financial interests that conflict from whatever it is I do with the Pi.

Pat Fauquet—Apple II Vice President
Lorton, VA

I have been a member of WAP since 1988. Over the years I have attended meetings, helped out at Garage Sales and a few WAP Tuesday clinic nights. I was appointed to complete an unexpired term on the Board of Directors. I began teaching daytime classes for the Pi in October and continue in that role.

Back in 1988 I was a dedicated Apple IIc owner. After transitioning through the Apple IIgs line, I became a Mac user when they were introduced into the public schools. I still own all three platforms, and I regularly use them in my work as a volunteer at Gunston Elementary School in Lorton, VA.

Because of my interest in educational computing, I have dabbled in many areas of computer use and have become somewhat of an expert in hardware and software troubleshooting.

If elected to the post of Vice President for Apple II, I will work to provide program and meeting support for members who use the platform. I will try to help our members keep their machines running, locate software, and provide training.

Financial Disclosure: I teach classes for Washington Apple Pi, work as a computer consultant, teach computer professional development classes for Fairfax County Public Schools, and occasionally work at Apple demo events.

Don Essick—Macintosh Vice President
Alexandria, VA

We're still hearing a lot about Apple lately, in the media, from our friends and co-workers and directly from Apple itself. Last year it was all doom and gloom; now it seems that things are turning around and beginning to look up! I have enjoyed being Vice President for Macintosh for the last two years, but it's time for someone else to infuse the office with new ideas.

There are lots of exciting times ahead. New and faster Power PC chips, Rhapsody, the Steves are back at Apple and hopefully, we can look forward to more of the "insanely great" innovations we've come to expect from Apple.

It doesn't seem like 20 years since I plunked down my money to buy my first Apple computer, or even 13 years since I saw a revelation called Macintosh at FOSE and became "born again."

Well, Apple has matured and the Pi has matured. At the age of twenty, we have survived infancy and adolescence and are reaching maturity. The growing up hasn't been easy, but it sure has been fun! That's the spirit I want to keep.

The grease that keeps the Pi going is the "blood, sweat and tears" of a dedicated group of involved volunteers. We have only one paid employee. Every volunteer gives generously of their time and talents to keep this organization running. I hope I can contribute to encouraging existing members to volunteer and encouraging new members to join and infuse the Pi with new talents.

Financial Disclosure Statement: I am a Senior Technical Specialist for Syscon Corporation, a wholly owned subsidiary of Logicon Corporation. My duties are primarily concerned with mainframe database products. I do not recommend or purchase microcomputers for my company or its clients. I have no financial interest in any other computer or software company.

Lawrence Charters—Secretary
Columbia, MD

Computers were originally invented to crunch numbers. For the most part, they do this quite well (though Some Computers have a problem with dates), but today people rarely think of computers as "computing" numbers. This is particularly true of Apple computers: from the original Apple II to the latest Power Mac, Apple computers have been about communication, and dreams. As we enter the home stretch for the 20th century, Washington Apple Pi has much to communicate, and thousands of dreams worth sharing. Be sure and contribute your thoughts, your energy, and your dreams to your user group this coming year.

Financial statement: I have no financial interests that in any way are in conflict with the goals and purposes of Washington Apple Pi.

David E. Weikert—Treasurer
Derwood, MD

I enjoyed participating in Washington Apple Pi activities this past year and served as Director, Macintosh Disketeria Librarian, Tuesday Night Clinic technician and on the TCS Crew.

As Treasurer I would enhance financial accountability by modifying the current system which has done well. I plan to install a 'cost center' approach for determining profit and loss for the different revenue streams and their associated costs. I will work with other BOD members in efforts to increase revenues.

As far as qualifications, I manage the accounting section at the company I work for. I develop all of the special purpose financial spreadsheets and databases for my company. I have previously developed fiscal year budgets and tracked actual revenues and expenditures against the budgets for my company and also for the Pi.

One of my most interesting and varied experiences this past year has been with the Tuesday Night Clinic. At Clinic, we troubleshoot and fix problems that members have with their computers. We been able to help many members, particularly with older computers that many shops can't fix, and we have created a viable revenue stream to fund continuing Pi initiatives since we ask that they make a donation to the Pi for services rendered.

As Librarian, I create the Mac Disketeria disks and write monthly Journal articles. You see me behind the Disketeria sales table at monthly meetings and garage sales. This year we continued reorganizing and expanding the Mac Disketeria collection and updating our disk-based Mac Disketeria Catalog.

Financial Disclosure Statement: have no employment, remuneration, holdings, royalties or other financial arrangements that place me in a position where my interests could conflict with those of Washington Apple Pi, Ltd. or where any interests could bias my opinion, decision, or vote in any club matter. I do own Apple stock.

Robert Klothe—Director
Bethesda, MD

I became a member of the Washington Apple Pi for the same reason that I bought my first Mac. In 1988, my office was looking to automate our record-keeping. Our computer contractors recommended Intel machines, because there were "hundreds" of database applications to choose from. We supplied a specifications list whose most important requirement was the capacity to handle large text fields. When their proposal could only handle 256 characters per field, we told them, you'll have to change the database. They replied, we can't do that—you'll

have to change the way you work. Enter the Mac. We went to talk with lawyers at another government agency, the Commerce Department, who were using Macintoshes, and we were blown away. Everything seemed *easy*, especially after dealing with the IBM/Intel crowd. Flexibility, user control, ease of learning—all that plus the ability to run 4th Dimension with its 32K text fields. And that's why I joined the Pi. Like the Mac itself, WAP is more about solutions than problems. People here share their expertise and, more importantly, their time. I have received tons of good advice in the Journal, at the General Meetings, and especially on the TCS. As a Board member, I would like to expand the outreach of the organization, so that even more members take advantage of all that the Pi offers. Especially in these difficult times for Apple, organizations like ours are essential—the most effective source of help for users are other Mac users.

Financial Disclosure Statement: I am not employed by any computer-related enterprise, nor have I ever held such employment. I hold no stocks or other holdings in computer-related enterprises, and I receive no remuneration, royalties, or other financial arrangements, from a computer-related enterprise, nor have I ever done so.

John McDonnell—Director
Arlington, VA

My name is John Mc Donnell. I am a new Pi member.

I feel I would be a good addition to the board of Washington Apple Pi for the following reasons.

One. A love of the Mac, which of course we all have.

Two. A dedication to learning all I can about Apple and the Mac and sharing that knowledge with as many people as possible.

Three. I would like to bring back the Programming SIG, with me chairing the meetings at least in the beginning. This would be for all of us who want to learn more about Applescript, Frontier, or any of the other Mac Scripting or programming languages

3

Four. I will be an active participant in the Tuesday night clinics at the Pi office

Five. I have four years experience in keeping volunteer organizations going as an Assistant Scoutmaster.

I look forward to receiving you vote for the WAP board.

Financial Disclosure Statement: I have no financial interest in the Pi and have no investments that might conflict. If I teach Pi classes, I will accept the standard fee.

John Barnes—Director
Chevy Chasse, MD

I am running for the Board of Directors of the Pi because I believe that computer user groups are one of humanity's last good hopes in an era when technology is advancing faster than most people can keep up with it.

My recent experiences as a Pi Hotline volunteer, as a teacher of "Internet for Everyone" classes in my local community, and as a webmaster for several organizations have taught me that most computer users haven't a clue as to what is going on behind the monitor screen.

I believe that the Pi can prosper if we bring some of these people into the fold. In order to do this we must market our organization. In order to have the strength to do that we must be sure that it runs in a businesslike manner. We must actively cultivate volunteers and we must use them to their full potential. We must develop leadership skills in our volunteers and help them develop fresh approaches to taking the Pi into the 21st Century.

Curriculum Vita
Born 12 August 1939 in Allentown PA
Education - Too Much
Employment - Physicist - 37 years as a Federal
    Employee, 34 years with NIST (formerly NBS)

Married
2 pet dogs, no children

Financial Disclosure Statement: I do not have any financial stake in any activity that would have any bearing on my interests as a Director of the Pi.

Mary Keene—Director
Springfield, VA

I joined the Pi in December 1994 about a week after my first Mac came home. Previously I had used an A2e for 10 years. I went to the Pi garage sale looking for information on how to convert my a2e files without retyping them. I found a large group of friendly people who were willing to share their knowledge and work with me at my level.

The Pi offered a wealth of help, information, friendly folk, knowledgeable folk and opportunities to learn about my Mac. I was shocked to find The Journal written in English. Through the years, I have found the Pi is people helping people.

As a liberal user of the help and resources of the Pi, I have tried to return the help I have received. Serving on the Board would be an extension of this goal.

I use my Mac for DTP, financial records, TCS and Internet access, information management, graphic applications, and learning new things. I attend most general meetings and some Women's sig meetings.

Financial Disclosure Statement: I have no financial or conflicting interests. If I teach Pi classes, I would accept the standard fee. I will continue to write software reviews for the Journal accepting the software as the "fee" earned.

William Wydro—Director
Potomac, MD

Background: I'm a middle school science teacher. I was a WAP Director '90-'94. I've been the Calendar Editor for the last several years. My first computer was an Apple IIe—current one a PM 6100. Now I'm contemplating one of the G3's.

A family illness curtailed my involvement with

WAP, but now that is resolved. I'm not a techno-wizard. What I'd like to do is represent and express the point-of-view of the mid-level user. Our organization is constantly evolving as the needs of its members change, and I'd like to contribute to assessing and adapting to that on-going process.

Take advantage of whatever WAP services benefit you. But remember that WAP depends on volunteers. Please also contribute. If you're local, contact the office or someone on the board to discuss how you might be able to help. Even if you're not local, you can participate by writing Journal articles, or expressing your opinion on just what we should be doing. Let's work together toward making your user group viable into the next century!

Financial Disclosure Statement: I have no microcomputer industry ties. (I have a sweatshirt with the Mac logo, and an old WAP T-shirt that doesn't fit anymore, but no ties......)

Pat Fauquet—Director
Lorton, VA

See candidate statement under Apple II Vice President.

L. Dale Smith—Director
Rockville, Maryland

I'm Dale Smith, a candidate for Director of Washington Apple Pi for 1998 and currently a Director. I've been a member of the Pi since 1983 when we got a //c, our family's first computer. Since then we've had a IIgs and a number of Macs. We now have a IIgs, a Performa 575, and a Performa 6400 in the family. I have an interest in all the machines from Apple and their clones. I have participated in beta test teams for communication and archiving programs on both the Apple II and Mac platforms.

My experience leads me to support maintaining Pi activities that give support for all of the machines that Apple has produced, whether current production or not. I see in this breadth of knowledge and activities one of the strengths of the Pi. Support activities come in many forms: tutorials, the TCS, the Disk Library, the Journal, SIGs, monthly meetings, Tuesday 'clinics,' and, the heart of it all, members volunteering their time to help other members. This mutual support from members to members is the key to keeping the across the board support.

I would like to continue serving you as your representative on the BOD this year. If you can vote for me, thank you; but even if you can't, do vote and participate in the selection of your representatives.

Financial Disclosure Statement: I have no financial interests in the microcomputer industry. I have participated in beta test programs for certain communications and other applications.

Anson D. Geiger—Director
Falls Church, VA

I have been a WAP member since 1984. A retired Navy Captain (Carrier Aviator), and Staff Engineer with Honeywell Aerospace and Defense, I am certainly Senior enough for this job at almost 76 years. But I am still hanging in there and skied at Big Sky, MT this winter, not very well however. I even worked part time for a Clinton Computer store at Tyson's corner before it went belly up. And I spent about three years as a Performa Rep for Apple. Having purchased 9 Apple computers in my lifetime, I am about to make my last? Upgrade to the G3 Mac.

Financial Disclosure Statement: I hope to bring my experience and mature judgment to the business decisions in this fine organization. I have no conflict of interest that I know of. My IBM stock that I inherited and held so many years with no significant gains, I sold a year or so ago the day before it started to rise in price to a double.

Ken De Vito—Director
Alexandria, VA

Hi!, I'm Ken De Vito, a long-time WAP member and former Director, Vice-President, TCS Crew Member, et. al. Many of you old timers may remember me from the old Apple][and AppleWorks days. I've not been very active lately due to pressures at work and business interests I've been pursuing. However, I'm now pretty heavy into Macintosh and learning even more at the few Help Nights I've attended and was honored to learn that I had been nominated for Director. As before, I'll do my best within my capabilities to improve the Club and introduce the far-superior Apple to the many lemmings out there should I get your vote(s) and become a Director of WAP.

Financial Disclosure Statement: I work full-time for the Defense Department and am involved with the procurement of and disposal policies for computers and other high-tech items. My home-based business provides individuals and businesses with consulting, installing and training on computers. I am also a Managing Representative for Excel - a dynamic provider of sensible long-distance telecommunications services.

David G. Ottalini—Director
Silver Spring, MD

It's time to once again thank you for allowing me the privilege of serving you as a member of the Washington Apple Pi Board of Directors. As in past years, my concentration has been on getting the word out about the Pi to the outside world. I've worked to build up my contact lists both in the Washington, DC region and on the Internet.

I have continued to be a voice for the Apple II and /// folks as necessary - supporting, for example, efforts to write an Apple /// emulator for the Macintosh. My to-do list seems to get longer each year but with your help, we'll give it another shot. My primary goal is to let the world know what a great club Washington Apple Pi is and why folks should become members. I also remain hopeful that you, as a member will volunteer some of your time to WAP - whether folding flyers in the office, writing articles, starting or joining a SIG or helping in some other way.

Financial Disclosure Statement: I certify that I do not now have, or had in the past two years, any employment with organizations providing goods and services for the microcomputer market, or financial arrangements involving Washington Apple Pi.

Lou Dunham—Director
Potomac, MD

Hi! I'm Lou Dunham. You've elected me to the Board of Directors three times (Thanks!) and I'm running for re-election. Please take the time to fill out and mail in your ballot. The Election Committee works hard to make this annual necessity a reality. Please don't trivialize their efforts by not voting.

This past year has been a busy one for Washington Apple Pi. Tutorial classes and Special Interest Groups (SIGs) are increasing in number and variety. The Tuesday Night Clinic has been doing more repairs than ever. Our Explorer internet service continues to grow in size, and in scope with the addition of "member pages". The Explorer software package was completely revised, thanks to the hard work of several TCS Crew members and a dedicated group of volunteer Beta testers. The new "Pi Fillings" CD ROM has become internationally

Can we sell you
color when our ad
looks like this?
No! Nope! Never!
No Way!

That's More Like It!

Welcome to PSB Imaging!

We started in 1987 as one of the pioneers in "electronic prepress"--at a time when the desktop revolution was in its infancy. Today, our services include:

Color "On-Demand" Printing
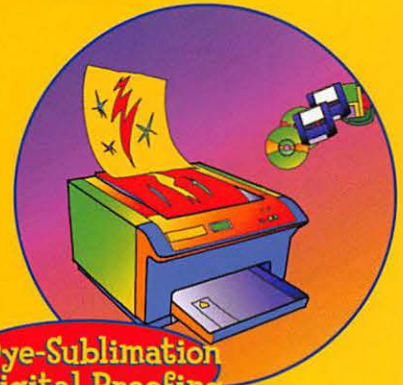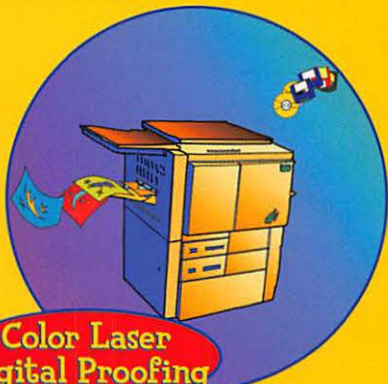
Large-Format Inkjet Printing

Imagesetting

Pressmatch

Dye-Sublimation Digital Proofing
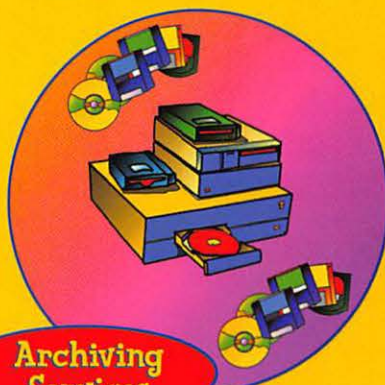
Color Laser Digital Proofing

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Arlington, Virginia 22206

popular, almost overnight. I've enjoyed playing a small part in several of these projects. Join in the fun by finding out how you can participate as well. Washington Apple Pi marks its twentieth year as the premier Apple user group because we successfully continue a tradition of users helping users. Enjoy the social nature of our club.

Financial Disclosure Statement: Washington Apple Pi compensates me for teaching tutorial classes. I am employed, part time, by a local Apple Authorized Reseller and Service Provider. Wherever appropriate, I abstain from voting on any PI BOD issues which relate to these obligations.

David Mudd—Director
Alexandria, Virginia

My focus while serving as Director the past two terms has been on fund-raising and enhancing member benefits. I also serve as Coordinator for Computer Show & Sales and other Exhibitions.

Because of declining advertising revenue and rising postage, I found, proposed, and ran a fund raising campaign whereby WAP offered for sale a discount leisure and dining program that benefited the purchasers with giant savings and our organization with revenue.

We strengthen our membership by offering enhanced benefits. Therefore, I proposed, negotiated and procured Travel Benefits that provide exclusive WAP member discounts at various Hotel chains as well as Car Rentals from Hertz.

A member since 1987, I've participated as a volunteer in many ways:

- Proposed, negotiated and procured Northern Virginia Community College where the monthly meetings and Computer Show & Sale are held.
- Procured barter agreement for typesetting the Journal for the past 8 years.
- Created curriculum, produced, arranged for instructors and taught HyperCard.
- Chairman, HyperTalk SIG - 5 years.
- SYSOP, HyperCard board and active partici-

pant on TCS.
- Served on the Hotline, answering members questions.
- Written software reviews and SIG articles for the Journal.
- Assisted in representing the club at FOSE, MacWorld, and other computer trade shows.
- Assisted at WAP Computer Show & Sales.

Previously I've served in an executive leadership role in a number of non-profit organizations. I've served as Chairman of ProMac, a small Macintosh User Group.

If re-elected, my goals would involve obtaining more membership services and benefits at no cost to the members or WAP.

Financial Disclosure Statement: I do not have any employment with organizations providing goods and services to the microcomputer industry nor any financial arrangements involving Washington Apple Pi.

Neil Laubenthal—Director
Fairfax, VA

My name is Neil Laubenthal and I'm a candidate for the Pi BOD. I've been a member since I moved to the area in 1988 and an Apple user since 1979 . . . I even remember 300 baud modems. Contributions to the WAP include service on the election committee a couple of years ago, acting as a TCS board sysop on both Apple II and Mac boards, on-line TCS user support, and extensive hotline support. I currently average about 10 calls per week from Pi members seeking help or guidance.

I had never seriously considered running for office . . . but being nominated tells me that somebody out there appreciates my efforts and believes I would be a good board member.

If elected, I will do my best to provide the kind of leadership the WAP needs. We need leaders who believe in helping other members and who are proactive in evangelizing our chosen computer platform to non-Apple users. I will continue to provide quality hotline support and help members get the most from their computer purchase. It's not what kind of Mac or Apple II you have . . . what is important is getting the most out of it and having fun while doing so.

Financial Disclosure Statement: I work in the computer industry and also perform private consulting, clients have included WAP members in the past and may include them in the future. I have no financial dealings which would interfere or conflict with service as a board member.

Thomas Michael Witte —Director
Alexandria, VA

HI!

I'mStillTooBusyWithMyNewlyAccelerated-MacToProvideAWittyCandidacyStatement*.

In the mean time, run Disk First Aid (DFA) weekly on your hard drives. This is especially important if you have upgraded to the new disk formate "MAC OS Extended," as there are few other tools for these disks.

DFA checks so that files are stored properly and can fix some things before they get really bad.

If you never run DFA, you will eventually have a bad problem, just when you can least afford it. So keep a copy on your hard drive and VERIFY weekly.

DFA is on the DISK TOOL floppy disk, the System CD ROM that came with your computer, with each purchase of the Mac OS. You can get a copy from the Disketeria, the TSC or the Internet.

With DFA you can VERIFY any drive, but you can only REPAIR other drives, that is;

- To REPAIR your internal hard drive you need to start from another drive. Use your 'Start up floppy' to start from and run DFA from.
- Or with system CD ROM in the CD ROM player, hold down the letter while restarting.

Remember this is your club. For one to take, someone has to give. Look for opportunities to give.

You need not be a computer wiz to xerox the ad for our June Computer Show and post it in your office and other places you frequent or invite a friend to a meeting.

* this one big word keeps me under word limit.

Financial Disclosure Statement: I'd like to find a way for my association with the club to bring me millions and billions, but so far except for teaching classes, it has cost me money. Maybe this year will be the year....

Blake Lange—Director
Kensington, MD

Over the last several years I have been privileged to work with many of the members of the Washington Apple Pi as a member of the Board of Directors, as an editor of the Journal, and as a general member. In these days of Mac bashing the Pi is an oasis in a sea of craziness. As a person who works in the printing graphics industry the success of my work depends greatly on use of the Macintosh platform. It is necessary, however, to find support for its use outside of the organization for which I work because they are focused almost exclusively with issues related to the one operating system that they are committed to supporting. The Pi serves as a forum for such support and for that I feel a social indebtedness. As a member of the board, if you decide I should continue, I will make steady efforts in support of the continued viability of the Washington Apple Pi.
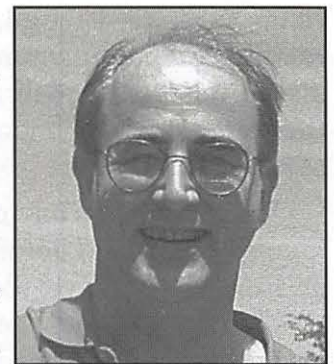
Financial Disclosure Statement: I have no financial interests in the computer industry.

David Harris—Director
Washington, DC

Computer user groups all over the U.S. have trouble finding volunteers to run club activities. Washington Apple Pi has been fortunate to find enough to produce arguably the best newsletter and Web site of any user group, and to bring the Pi to its present financially stable condition. We are an outstanding Internet Service Provider. We've produced our first CD and are on the way to others. I have been a small part of the volunteer effort, being a Tuesday clinic helper, gathering articles for the Journal, and maintaining a Web page of links to other Apple user group Web sites, as well as other activities. I was a board of directors member last year and am a candidate again this year. It's a learning experience and I hope to continue learning. Although our volunteers have accomplished quite a bit in the past year and look set for continued advances, we have a need for new faces with new ideas. It's a good group to work with. Come try it out.

Financial Disclosure Statement: Aside from owning some shares in Atmel and Apple Computer, I have no financial connections to the computer industry, nor have I had in the past.

Brian Mason—Director
Gaithersburg, MD

I decided to go ahead and accept my nomination this year to serve on the Board of Directors. I have been a member of the Pi since about 1979. I have been the book librarian since about 1992. So though I won't be a new face, at least I might provide a different face on the Board of Directors.

My family started with an Apple II which we upgraded to make it an Apple II+. It eventually went to the kids' school. We got the Apple IIgs when it first came out, and I still have that wonderful box. I just got a Power Mac and am populating it with the software I need to try to bring it up to the level of usefulness that the Apple IIgs has been.

My major concerns are to try to give as much support to the remaining Apple II users around the world as possible. There are few resources left to the Apple II die-hards, and the Washington Apple Pi is one of the best. I would like to see a pro-active outreach program to ensure that as many Apple II users know that we exist as possible. Dave Ottalini has done an excellent job of keeping the support going for the Apple III. I would hope we can find a guiding light for the Apple II community at Washington Apple Pi, too.

Financial Disclosure Statement: I hereby certify that I do not have, nor have had in the past two years, any employment with organizations providing goods and services for the microcomputer market or financial arrangements involving Washington Apple Pi.

Ellen Baniszewski—Director
Columbia, MD

I'm back! I need to get a T-shirt printed: "I survived one year as a Washington Apple PI Director-at-Large." I've been a member of WAP since December 1989. If you have ever been to a Columbia Apple Slice (CAS) meeting, we have probably met. My past offices there have included two years as President, four years as Vice President, one year as Secretary, and one year as CAS representative to WAP. I am currently chairing CAS's Planning Committee.

The coming year presents many challenges. As the BOD, we need to make certain WAP remains financially sound while user group membership is

shrinking nationally. We need to concern ourselves with how to survive changes in technology and how to demonstrate the value of computer users' groups to those who might become members. We need the support, enthusiasm, and hard work of our members to make this club continue to thrive.

This is a big year, WAP's 20th Anniversary. There are so many projects and ideas, it's been dazzling. Please, help. The PI Fillings CD has sold very well, but you could help sell more. The Garage Sale always needs help of all skill levels. Ask a BOD member what you can do to help with any of several projects, or call the WAP office, or check on the volunteers board on the TCS.

Please vote today.

Financial Disclosure Statement: My main source of income is from my work as a clown, singer, magician, agent, DJ and other related local entertainment industry work. I occasionally do some database consulting. I have no ties or interests in the computer/software industry. I receive no remuneration directly from the computer/software industry. I receive no compensation from Washington Apple PI.

I have had no employment with organizations that provide goods and services for the microcomputer market, or financial arrangements involving Washington Apple PI.

I have no financial interests that could conflict with the interests of Washington Apple PI or could bias my opinion or vote in any club matter.

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**Attendance at the Washington Apple Pi
Board of Directors Meetings
June 1997-February 1998**

	P A*		P A*
Blake Lange	9-0	David Mudd	8-1
Charles Froehlich	8-1	Jon C. Thomason	5-4
L. Dale Smith	9-0	Lawrence Charters	7-2
David G. Ottalini	9-0	Lorin Evans	9-0
David E. Weikert	9-0	Lou Dunham	8-1
David Harris	9-0	Ron Evry	2-7
Don Essick	8-1	Thomas Michael Witte	6-3
Ellen Baniszewski	7-2		

* P=Present; A=Absent

See other side for Ballot.

Mailing Instructions:

Ballots are due at the post office box by **Friday, May 22, 1998**. Any ballots received by the first pick-up after that date shall be accepted. Ballots received after that will not be counted. Mail ballots to:

> **Washington Apple Pi Election Committee**
> **P.O. Box 7667**
> **Gaithersburg, MD 20898-7667**

Voting Instructions:

- Please be sure to:
  1. Put your **WAP membership number** on the envelope provided. Your WAP number can be found on the address label on your Journal.
  2. **Write your name, street address, city, state and zip code** in the space provided on the envelope.

  If you do not follow these directions, your ballot will not be considered valid. This is the ensure that nonmembers do not vote in the election. As soon as your membership number is verified against the WAP database, your ballot will be removed from the envelope and separated from it so that no one can connect a particular envelope with a particular ballot.

- You may vote for one candidate for each Officer position (President, Vice President Apple II, Vice President Macintosh, Secretary, Treasurer). You may vote for no more than ten candidates for Director at Large.

- A ballot is included on a tear-out page. An envelope with the address of the Election Committee is also included. Please use this envelope to return your ballot.

- **Do not mail your ballot to the WAP office address. Do not bring your ballot to the WAP office.**

See other side for complete instructions.

Officers:

President (vote for one)

❏ Lorin Evans

Apple II Vice President (vote for one)

❏ Ron Evry

❏ Pat Fauquet

Macintosh Vice President (vote for one)

❏ Don Essick

Secretary (vote for one)

❏ Lawrence Charters

Treasurer (vote for one)

❏ David E. Weikert

Directors:

Director at Large (vote for no more than ten)

❏ Brian Mason

❏ John Barnes

❏ William Wydro

❏ Ken De Vito

❏ Pat Fauquet

❏ Anson D. Geiger

❏ David G. Ottalini

❏ Robert Klothe

❏ Ellen Baniszewski

❏ Thomas Michael Witte

❏ Mary Keene

❏ Lou Dunham

❏ L. Dale Smith

❏ David Harris

❏ David Mudd

❏ John McDonnell

❏ Neil Laubenthal

❏ Blake Lange

Apple Computer will be at the WAP General Meeting May 23rd. The program will include hot-off-the-press product & technology updates.

Plan to join us. It will be informative and fun!!

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
(410) 964-3706

DataBases (Mac) SIG
Volunteers needed to restart this SIG

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
2nd Tuesday of the month; 10 AM to noon; WAP office.

Graphic Arts SIG
2nd Saturday of the month

Mac Programmers' SIG
Volunteers needed to restart this SIG

Newton Developers' SIG
Volunteer needed

NoVa Education (Ed) SIG
Call SIG chair for times & locations.

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
Call SIG chair for times & locations.

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 meeting is May 28th. 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)
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	
Bob Wilbur	703-426-0556	General	
Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Joan Jernigan	540-822-5137	Hypermedia	HyperStudio (before 9 PM)
Jerry Iler	410-987-5432	IIsi	General
Bill Geiger	703-237-3614	Integ. Packages	ClarisWorks
Sandy Kowalczuk	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 Kowalczuk	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
Henry Miller-Jones	703-478-3721	Personal Finance	Quicken
Bob Wilbur	703-426-0556	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
Bob Wilbur	703-426-0556	Spreadsheet	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

Name	Telephone	Heading	Subjects
Tom Cavanaugh	301-627-8889	Spreadsheet/Chart	Excel
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
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
Bob Wilbur	703-426-0556	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

Name	Telephone	Heading	Subjects
Ginny Spevak	202-244-8644	Miscellaneous	Dvorak Keyboard
Mike Spevak	202-244-8644	Miscellaneous	Dvorak Keyboard
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

Name	Telephone	Heading	Subjects
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
- \<B\> ...... 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\> ..... Zelect File Areas

File Area Menu
- \<A\> ..... Alphabetical List
- \<B\> ...... 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

(continued top right)
- \<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\> ..... Zelect Boards of Interest

Bulletin Board Menu
- \<A\> ..... Alter/Edit an Existing Message
- \<B\> ...... 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
- \<B\> ...... 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

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.

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.

May/June Classes

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).

Introduction to Mac Part 1
5/4/98 7-10 p.m.
DAY TIME DATES
Introduction to Mac Part 1
5/7/98 9:30 a.m. - 12:30 p.m.
Introduction to Mac Part 1
6/11/98 9:30 a.m. - 12:30 p.m.

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).

Introduction to Mac Part 2
5/11/98 7-10 p.m.
DAY TIME DATES
Introduction to Mac Part 2
5/8/98 9:30 a.m. - 12:30 p.m.
Introduction to Mac Part 2
6/12/98 9:30 a.m. - 12:30 p.m.

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).

Intermediate Mac Part 1
6/1/98 7-10 p.m.
DAY TIME DATES
Intermediate Mac Part 1
5/14/98 9:30 a.m. - 12:30 p.m.
Intermediate Mac Part 1
6/18/98 9:30 a.m. - 12:30 p.m.

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).

Intermediate Mac Part 2
6/8/98 7-10 p.m.
DAY TIME DATES
Intermediate Mac Part 2
5/15/98 9:30 a.m. - 12:30 p.m.
Intermediate Mac Part 2
6/19/98 9:30 a.m. - 12:30 p.m.

Introduction and Clinic for 8.0 and 8.1

This class is for those people who have moved over or are thinking of moving over to 8.0 or 8.1. This is not an Introduction to the Mac Class. The first part of this class will be a show and tell of some of the neat new features of 8.0 and 8.1. The second part of the class will be a question and answer session on HFS Plus and other newbies of 8.0 and 8.1. **Prerequisite:** A good working knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction and Clinic for 8.0 and 8.1   5/13/98, 2-5 p.m.
You must be registered by 5/8/98 to take this class

Introduction and Clinic for 8.0 and 8.1   6/10/98, 2-5 p.m.
You must be registered by 6/6/98 to take this class

Introduction and Clinic for 8.0 and 8.1   6/24/98, 7-10 p.m.
You must be registered by 6/19/98 to take this class

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.
· **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction to ClarisWorks
5/14/98 1-4 PM

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.

Prerequisite: Introduction to ClarisWorks or a good knowledge of the basics of ClarisWorks and its interface. The price is $35 ($50 for nonmembers). **Call Office for Dates**

ClarisWorks Clinic

This class is for those who have some experience with ClarisWorks and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with. The idea being that they can work on a project that interests you while the instructor is helping another with a project that does not interest you. **Prerequisite:** Introduction to ClarisWorks or a good knowledge of the basics of ClarisWorks and its interface. The price is $35 ($50 for nonmembers).

ClarisWorks Clinic
5/15/98 1- 4 PM

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.

Other Educational Opportunities

- **Apple Computer Inc.,**
  Reston, VA.
  703-264-5100 or
  www.seminars.apple.com

- **Mac Business Solutions**
  301-330-4074

- **Micro Center**
  703-204-8400

- **Piwowar & Associates**
  202-223-6813

- **Carol O'Connor**
  703-430-5881
  (Photoshop Special Effects
  and Photoshop for Web
  Graphics)

ClarisWorks Clinic
5/16/98 12:30 p.m. - 3:30 p.m.*

**** If you are taking the class on 5/16/98 please Email a succinct description of the problem or operation you would like help with to rjaeggi@pop.dn.net no later than on week before the course.**

Introduction to FileMaker Pro

This course covers the following topics: what FileMaker Pro does, what a database is, database terms, using a database, creating a new database, entering and editing information in a database, and formatting and printing.

Prerequisite: Introduction to the Macintosh Part 1 and 2, or a general knowledge of the Mac OS and its interface. The price is $35 ($50

for nonmembers).

Introduction to Filemaker Pro   5/7/98, 1 -4PM

Filemaker Pro Clinic

This class is for those who have some experience with Filemaker Pro and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with.

Prerequisite: Introduction to Filemaker Pro or a good knowledge of the basics of Filemaker Pro and its interface. The price is $35 ($50 for nonmembers).

Filemaker Pro Clinic
5/8/98 1 p.m. - 4 p.m.

Filemaker Pro Clinic
6/12/98 1 p.m. - 4 p.m.

Introduction to Quicken

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.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction to Quicken
5/7/98 7-10 PM

Making Quicken really useful as an interface to your Bank

Online banking and bill paying. Instructor will go over the general concept of this new service that several area banks are using, with focus on using Quicken with a Crestar Bank account. The principles are the same with most financial institutions, so if you use or plan to sign up with another bank, this will still be valuable. You need to have been using Quicken at least to maintain a checking account register, and understand and follow basic Quicken terminology. You MUST know how to troubleshoot and setup a modem for use with other online services; this class will ONLY deal with Quicken's interface with your modem, and through it, your bank. To use any of these services, you need at least a 14,4 modem and Quicken 7 (you cannot use earlier versions). If you plan to use Citibank's service or some other financial institution (certain Credit Unions, for example) which have proprietary software, this class will be only of limited use, but may be helpful in understanding how these systems generally work, security issues, etc. Instructor has approximately one year experience with 3 different banking institutions/services. The price is $35 ($50 for nonmembers). **Call office for Dates**

Internet

In this two session class we will discuss choosing, installing, configuring, and customizing an Internet browser including the use of popular plug-ins. Students will learn how to use search engines to find sites and information. They will learn how to organize, edit and share bookmark files. Newsgroup and listserv subscriptions will be discussed and students will learn how to download, upload and deal with Internet files.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $70 for both parts ($100 for nonmembers).

**Internet Part 1 & 2
5/21/98 and 5/22/98 1 - 4 p.m.**

Introduction to Adobe PageMill

This inexpensive program is fun and easy to learn. It can be used to make and edit web pages. In this class students will learn how to create a simple personal web page using hypertext, graphics, and tables without having to learn the mysteries of HTML. Students should come prepared with a simple design for the page they want to create and a floppy disk with the graphics (GIF & JPG) that they want to include.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction to Adobe PageMill   5/16/98 9 a.m. - Noon

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.

Prerequisite: Internet tutorial or equivalent experience. The price is $35 ($50 for nonmembers). **Call Office for Dates**

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).

Prerequisite: HTML Part 1. The price is $35 ($50 for nonmembers). **Call Office for Dates**

Making Web Graphics without PhotoShop

This class is for those who would like to make images for the Web without the expense or learning curve of Adobe PhotoShop. Students will learn about the image file types used on the Internet. They will learn how to resize images, reduce the number of colors in image and make transparent backgrounds. They will learn about the various graphic formats used on the Web and when and where to use each type. They will learn how to use programs like ClarisWorks to edit images. The use of the shareware program Graphic Converter will also be covered.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Making Web Graphics with-out PhotoShop 6/18/98/98 1 - 4 PM

Making Web Animations

Web sites with animated graphics are the rage and these images can be made by any Macintosh user with the freeware program GifBuilder. In the class students will learn how to use programs like ClarisWorks to draw simple images. They will learn how to put image files together with GifBuilder and how to use transitions and special effects to improve the animations. They will also learn how to insert the image files into web pages. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Making Web Animations 6/19/98 1 PM - 4 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.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Learn how to use the TCS! 5/18/98 7- 10 PM

Learn how to use the TCS! 5/21/98 9:30 a.m. - 12:30 p.m.

Learn how to use the TCS!
6/11/98 1 pm - 4 pm
    Learn how to use the TCS!
6/15/98 7 pm - 10 pm

Introduction to Adobe PhotoDeluxe

This inexpensive program is fun and easy to learn. It can be used to edit images for the web. It also can be used to make calendars, posters, and cards. The only major drawback to the program is a poorly written manual with lots of neat examples but few detailed instructions. In this class students will learn how to use this program to accomplish many tasks that normally require Adobe PhotoShop.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction to Adobe PhotoDeluxe 5/22/98 9:30 a.m. - 12:30 p.m.

Introduction to HyperStudio

Schools everywhere are using HyperStudio to make multimedia projects and slideshows. The school licensing permits each student to take home a copy of the program for use on a home computer to work on their stacks. This class will cover the basics of how to make cards and add graphics, sounds and buttons to produce HyperStudio stacks. It is appropriate for people who would like to learn a simple multimedia program, teachers who would like an introduction to HyperStudio and parents who would like to learn a little about the program to be able to help their children at home.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers). **Call Office for Dates**

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.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers). **Call Office for Dates**

PageMaker Clinic

This class is for those who have some experience with PageMaker and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with.

Prerequisite: Introduction to PageMaker or a good knowledge of the basics of PageMaker and its interface. The price is $35 ($50 for nonmembers).

PageMaker Clinic
5/12/98 7 p.m. - 10 p.m.

Introduction to Quark XPress

Learn the basic fundamentals of Quark XPress, the most widely used page layout program. Learn the proper way to configure the XPress defaults and how to use the tool, measurement, color and documents palettes. You'll learn how to properly create new documents, define four-color process and spot color,

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Washington Apple Pi
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create master pages and manipulate text and graphic objects. Also covered will be style sheets, hyphenation and justification settings, tabs, fonts, and checking document spelling. Learn how to correctly use XPress font and picture usage windows and how to configure the document for the laser printer or high-resolution imagesetter.

Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Introduction to Quark XPress   5/27/98 7- 10 p.m.

Quark XPress Clinic

This class is for those who have some experience with Quark XPress and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with.

Prerequisite: Introduction to Quark XPress or a good knowledge of the basics of Quark XPress and its interface. The price is $35 ($50 for nonmembers).

Quark XPress Clinic, 6/3/98 7- 10 PM

Adobe Photoshop Part 1

This class covers the basics of bitmap graphics, the tools palette, preferences, layers, clipping paths, and basic menus such as fill and feathering. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).

Adobe Photoshop Part 1, 5/6/98 7- 10 PM

Adobe Photoshop Part 2

This class will cover use of the plug-in filters, scanning, exporting files for use in other applications, and more on layers, channels, and paths. **Prerequisite:** Adobe Photoshop Part 1 or a knowledge of the topics covered in that class. The price is $35 ($50 for nonmembers).

Adobe Photoshop Part 2, 6/9/98 7 - 10 pm

Introduction to Adobe Illustrator

This course will cover the basics of vector graphics, drawing straight lines, curves, and shapes, tracing images, using paint tools, working with layers, and creating and editing text. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is $35 ($50 for nonmembers).   **Call Office for Dates** ∎

Creating a Survey Database

by Paul Chernoff

Introduction

WORKING AT *The Washingtonian* presents many interesting challenges. Some of our articles, such as Best & Worst and Top Doctors, use surveys. I've been writing software that will allow us to enter the survey data inhouse. When the most recent survey was produced, I decided to write a generic survey database that would require no reprogramming to set up for use with a new survey.

Washingtonian Survey Requirements

We determined that the survey software must:

Allow us to enter questions into the database without programming.

Allow for an unlimited number of answers per question per survey. We often ask people to provide up to three answers for some questions.

Enable reconstruction of the original survey forms. We want to allow for closer analysis of the data.

The solution was to create a relational database. This database was written in *4th Dimension v6*. A relational database was used because the number of questions per survey varies.

Setting Up the Survey Database

The first step in setting up the database for a new survey is to make a copy of the survey database structure file, rename it, and place it in its own folder. When this file is opened for the first time, it will create a new data file. *4th Dimension,* unlike *FileMaker Pro,* uses a single structure file and data file for its databases. This makes it very easy to create a copy of a database program without its data.
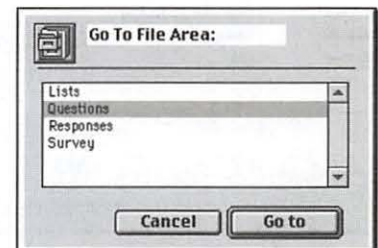

Figure 1 – Opening the Questions Form

After opening the file, the user enters the survey questions. Select Go To Area from the File menu and then double-click on "Questions" in the *Go To Area* dialog (see Figure 1). A questions browser will appear. The user presses command-N to enter a new question. A number may be up to 5 characters and made up of both numbers and letters. A question may be up to 32,000 characters. If a predefined list is used, it is also entered. The user then saves the question and continues entering new ones.
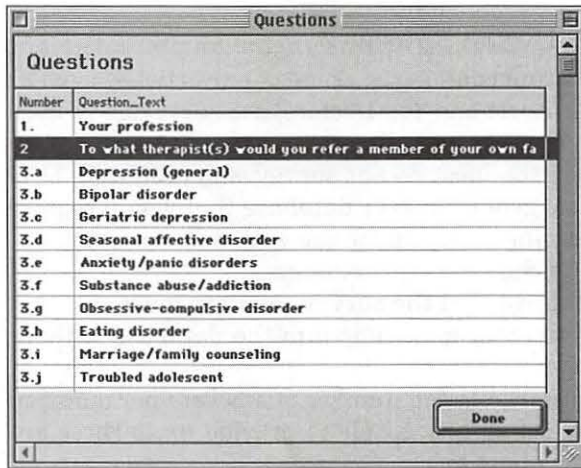

Figure 2 – Questions Browser Showing Survey Questions

Any predefined lists used in the survey should be entered now. Entry is similar to question entry. Each record holds the name of the list and the individual entry (see Figure 3). In the Top Psychotherapist survey, there is only one list. Lists are used for any question that has a limited number of answers.
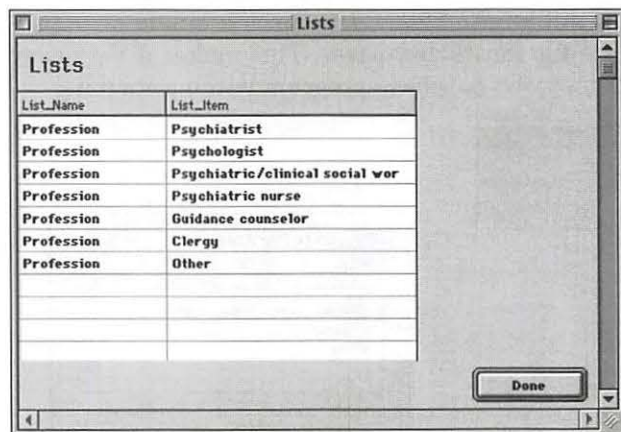

Figure 3 – List Records

The database is now set up for the entry of completed surveys. The steps above took much less time than programming a new database with individual fields for each question. No technical prowess was needed. Future versions of the generic survey database will provide tools to ensure that only defined lists are entered in the questions area, and there will be room for more information about the survey, such as survey name and who requested the survey.

Entering a Completed Survey Form

After opening the database, the data entry operator selects Add New Records from the Selection menu or presses command-N. A new survey record is created with a row for each question (see Figure 4). The user can select a field in the table for data entry with either the keyboard or the mouse.
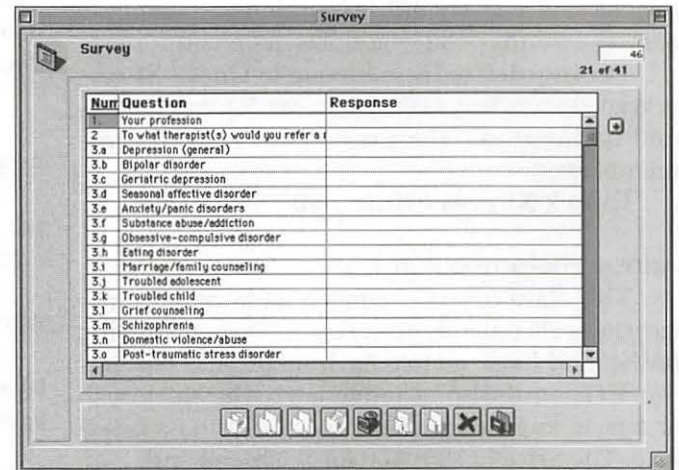

Figure 4 – New Completed Survey Data Entry Form

Because the first question, "Your profession," has a list attached to it, when the cursor enters its response field, a list of options will pop up (see Figure 5 on page 54). The user can now select from the list via either keyboard or mouse.

If a survey contains more than one answer to a question, the user can either click on the Add Row button ⊡ or press command-tab. This will create a blank row directly below the current row. The user now enters a question's number. If the questions need to be reviewed, the user can enter an invalid number to view a list of all questions (see Figure 6). The desired question can be selected with the keyboard or the mouse. The user can change the question for any row by replacing the question's number.
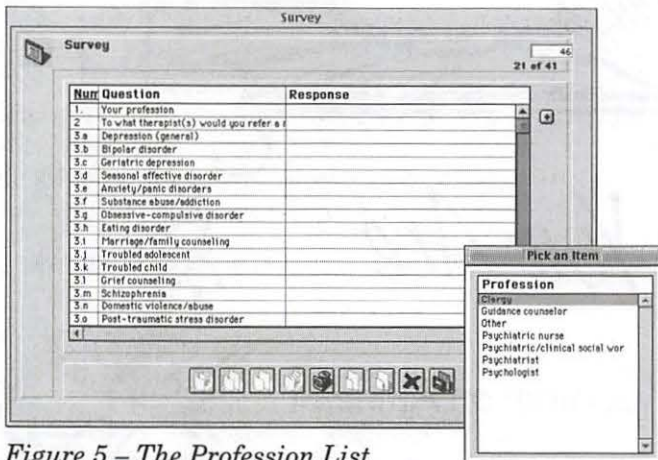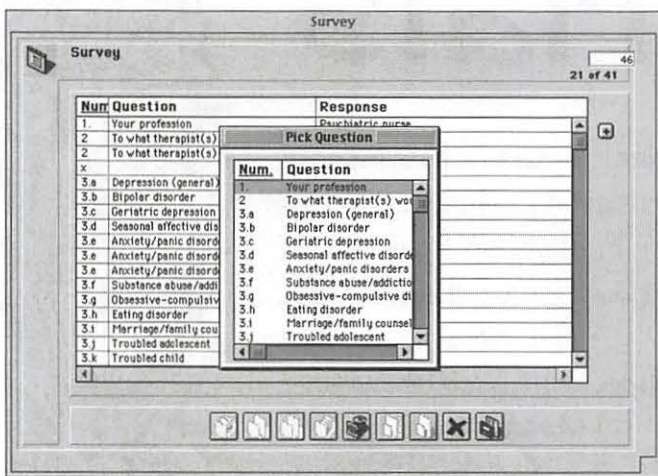
Figure 5 – The Profession List

Figure 6 – Pick List of Questions

The user can sort the table by any of its three fields by clicking on the table header. In the Top Psychotherapist survey, most of the answers are the names of healthcare professionals, and many people enter the same name for multiple questions. The data entry person can click on the Response heading after entering a single survey to see if a person's name was entered in a consistent manner. When a survey response has been completed, the user either presses on the Accept button or presses the Enter key. The data is saved and a new data entry form appears on the screen. When a data entry session is completed, the user presses on the Cancel button or presses command-period keys.

When a survey record is saved, only rows with responses are saved to disk. When a survey is reopened, only answered questions are shown. This approach saves time and disk space.

For every completed survey, we create a single record in the Survey table and a record in the Responses

table for every question. The Survey table holds a minimal amount of data: an ID field and a Date_Entered field. The ID field is the table's key field. It is an integer generated by the database. It is unique; no two Survey records will have the same ID number. The ID number is written on the paper survey so that we can refer to it if necessary to, for example, check data entry. The date the record was entered is automatically recorded by the database. Other fields, such as the name of the data entry person, could have been added to this table. All fields for the Survey table should be standard ones used on every survey.

The Responses table has a many-to-one relationship with the Survey table. For every survey record, there can be an unlimited number of responses, and every response record is linked to a single Survey record. The ID field is the link to the corresponding Survey record. The Number field is a 5-character string that holds the survey question number. The Response field holds the answer to the question. The response may take up to 80 characters. The reason for an 80-character limit is that our surveys usually ask for short answers, such as a person's name.

The Questions table holds the survey questions. It is related to the Responses table through a many-to-one relationship: There are many Response records related to each Questions record. The tables are related through their respective Number fields. The Questions table holds each question in a text field. If a question is supposed to be answered from a list of options, the name of a list is entered in the List field.

The Lists table holds the options for each list. In the Top Psychotherapists survey, one question has a list associated with it. The purpose of a list is to speed up data entry and minimize errors.

The database is written in *4th Dimension v6,* a relational database management system. Unlike *FileMaker Pro,* the most popular Macintosh database, *4th Dimension* is intended for database developers and not end users. This survey database is simple but requires programming. *4th Dimension* uses a Pascal-like programming language. It was important to use a programmable database to make the survey database as generic as possible.

AreaList Pro v6.1, a *4th Dimension* plug-in, is used on the survey data entry form. This plug-in provides an improved interface for data entry. Various features, such as easy user sorting and automatic actions upon leaving and entering a cell, are controlled via *AreaList Pro.*

While we are using uncompiled versions of the database, I do run the code through *4D Compiler* as a method of detecting syntax errors. A compiled data-

Figure 7 – Completed Survey Response Under the Hood

base runs faster than an uncompiled one, but requires either a full copy of *4th Dimension* or *4D Server,* or it must be compiled with *4D Engine* to work with *4D Runtime.* The last option is too expensive for our office and is intended for developers who want to distribute their databases as applications. Users are running the database with *4D Runtime,* which can be freely distributed but does not support compiled databases.

All that is required to turn the survey database into a multiuser database is the purchase of *4D Server,* which is a *4th Dimension* database server. It has the additional advantage of allowing us to use a compiled version of the database.

Further Development

A number of enhancements are planned for the survey database. The most important is report generation. Currently, the user has access to *4th Dimension's* built-

in report writer. One export routine has been written to export the data as a tagged text file for *QuarkXPress.*

There is a need for a table for general survey information, such as survey name, when the survey was mailed, and who requested the survey. Such a table will be easy to add. I will add an import routine so that surveys filled out on a web-based form can be imported into the database.

Summary

Writing a generic survey database was surprisingly simple. It took less time than creating a database dedicated for a specific survey and solved the problem of the programmer not knowing how many answers any particular question might have on a single survey. While this database was written in *4th Dimension*, the principles behind it should be transferable to other Macintosh databases such as *Panorama, FileMaker Pro,* and *Omnis.*

While the survey database assumes that all data is text, it is possible to expand the database so that a user can specify that a question requires a text or a date or a numeric answer. The Questions table can have a field that specifies the type of date—text, date, or number—and programming can mandate that a question not violate the data type during data entry. Custom reports will have to be programmed to tabulate numeric data. ■

*Paul Chernoff spends his days writing databases at The Washingtonian when not busy helping people with QuarkXPress, fixing network problems, working on the Internet, or taking care of the servers. He is lucky to be doing most of his work on a Mac. At home, he balances time between Mac and family. He can be reached at **paul.chernoff@tcs.wap.org**.*
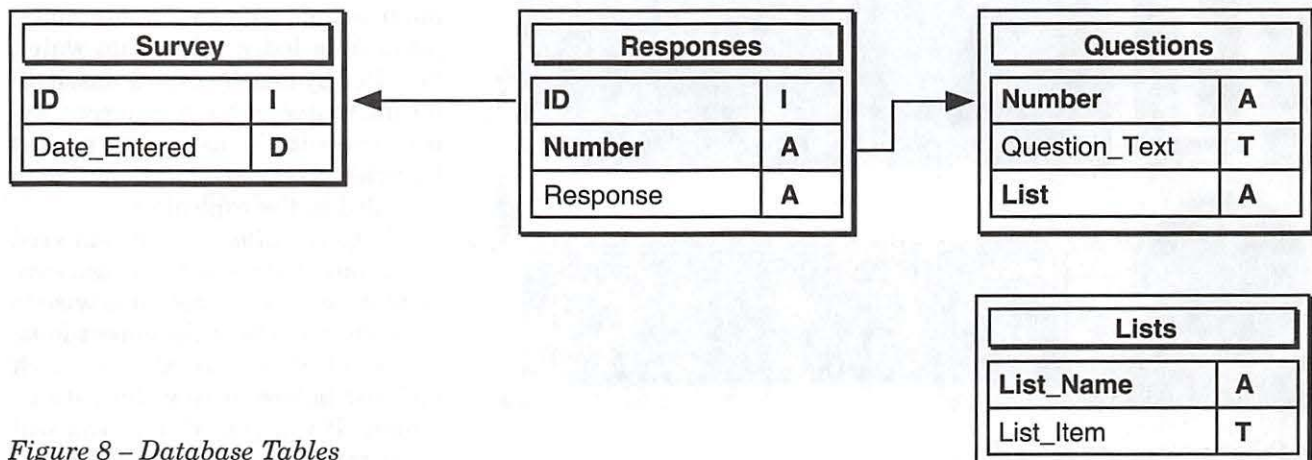

Figure 8 – Database Tables

The Marathon Trilogy Box Set by Bungie Software Products Corp.

reviewed by Dale Smith

System Requirements for all three Marathon games: a Mac or compatible; 68040 or better processor; 256-color 13-inch monitor; MacOS System 7 or higher; a CDROM drive; and at least 6 Megabytes of available RAM. Advanced features such as 16-bit sound and ambient sound require extra memory.

I'D BEEN THINKING of getting some more games for my Mac 6400 to play, when serendipity brought the Marathon Trilogy Box Set for review. This is the first game review I've attempted, but I thought, "Why not?" So I'm not a seasoned reviewer.

The Marathon games are first-person-perspective action science fiction games. Each game does unfold different views of a basic story line. The games ostensibly are chronological and this seems a reasonable presumption until the third game begins to make that a very dicey presumption. And then the publisher has given you the tools to carry the story on by creating your own additional scenarios. Many examples of such additions are included on the second CD in the box set.

In the first game, Marathon, you are a security officer sent to the spacecraft Marathon. The screen shot shows your welcoming committee up close and giving you their personal attention just after your arrival. They are the Pfhor, a race of slavers who have captured the Marathon. Your job, if you accept, is to clear the Marathon of them and their minions. The Marathon is equipped with 3 AI's (artificial intelligence computer systems), Leela, Durandal, and Tycho. During the game they will provide sometimes helpful and sometimes not so helpful information about the situation and they can operate some of the teleport terminals. But slowly during the game you will discover that all is not as it seems.

During the action you have to rely on finding stashed ammunition, computer terminals to access the AI's for info, other types of weapons, oxygen replenishers, and shield rechargers. Keep your eyes open and explore the areas thoroughly. Not infrequently, I've picked up ammo clips that I hadn't even seen as I walked over them —the field of view is much more restricted than your own eyes would have if you walked in the same rooms. So be sure you look up, down, left, and right checking out an area. When you seem to have one part of the ship figured out, you hit a teleport terminal and one of the AI's teleports you to a different part of the ship where the exploring and clearing the aliens continues in unfamiliar territory.

The games use a real physics model, complete with gravity and momentum. You can climb stairs, jump from ledges, dive into water, be killed by nearby explosions. Different weapons have different dynamics—don't use the rocket launcher on close combat - you could be killed in the explosion.

Pattern buffers are encountered at various places where you can save your state in the game. It is wise to save when you have the opportunity. Wiser yet, if you are able to "stock up" just before hitting the pattern buffer. If you get "killed", you will be restarted at the last saved posi-
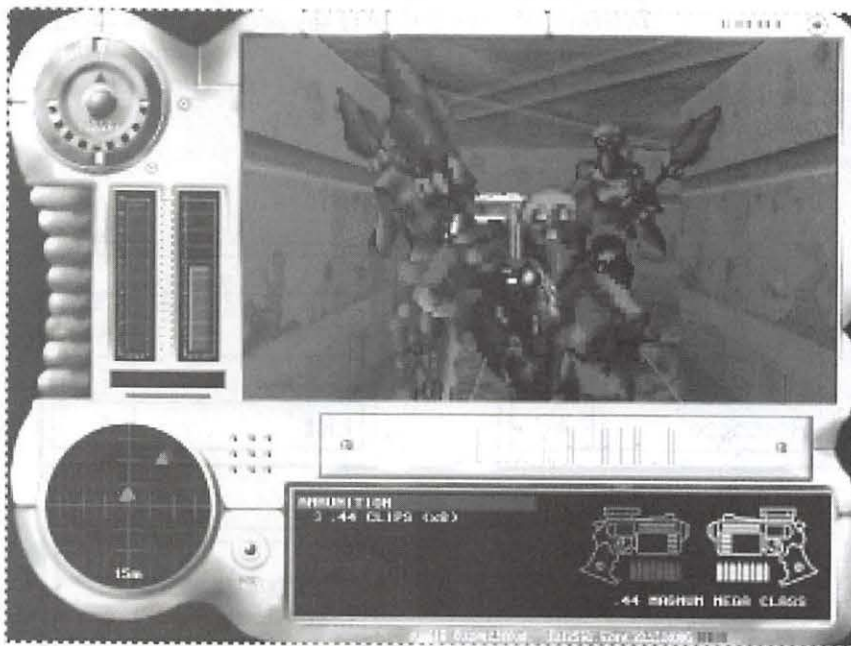
The Pfhor welcoming committee

tion. If you haven't saved, you will be returned to the beginning of the game. You can also quit the game and return to pick the game up from a more advanced saved position by choosing to play a saved game instead of a new game. The down side of this is that you do not have the ability to save the game state from any point in the game. You must make it to a pattern buffer station to do a save.

In my game play, I have tended to start new games each time. This leads to increased familiarity with the early parts of the game map. I also have saved games from later stages, though some of them are not "stocked up" saves. Nevertheless, I've played from those positions too. And the play is quite good, interesting, and challenging.

Marathon provides 27 solo levels and 10 network levels. The ability to play the game over a network was a major innovation at the time of its release on December 14, 1994. I have not tried out the network features, but the enthusiasm that the game seems to have generated upon release suggests that it is quite good too.

Marathon 2: Durandal, released on November 24, 1995, improved on the original game with new graphics and sound capabilities, new weapons, monsters, and textures, and continued and expanded on the story line answering some questions raised in the first game and posing some new ones.

It takes place seventeen years later. Durandal releases the player on Lh'owon, the S'pht homeworld, which the Pfhor have conquered. Durandal wants to get a "space-folding" technology developed by a mysterious race, the Jjord (a race from another of Bungie's games), which Durandal believes is buried on Lh'owon. You have been sent to clear Lh'owon of the Pfhor.

This game puts you into differ-ent environments than the space-ship Marathon — S'pht buildings, cities, country side — but still with many of the same enimies to fight plus some new, more difficult foes. As in the earlier game, you find the supplies necessary to continue the fight as you explore. And once you think you have the area mapped out, you get teleported and suddenly you are in a totally new part of the map to explore and rid of the aliens and their servants.

I have not advanced as far in this game as I have in Marathon, be-cause I haven't played it as much. The play remains interesting and provides some quite different chal-lenges, while the action aspect re-mains much the same.

One aspect is significantly dif-ferent. The civilians, called Bobs, in Marathon 2 have had enough and they are packing guns now and have acquired the nerve to return fire and help in the Pfhor cleanup. But they are not enough to do it themselves. They need your help a lot.

Marathon 2: Durandal, fea-tures 28 solo levels and 13 net-work levels.

Marathon Infinity: Blood Tides of Lh'owon, released October 15, 1996, has a plot that defies descrip-tion because it involves multiple re-alities and alternate timelines. It's action takes place on Lh'owon but follows a story that permits explor-ing much more of the Marathon uni-verse than Lh'owon. It ended up as a 25 level solo adventure filled with vast, complex maps, mind-stumping puzzles, and unexpectedly great depth.

Marathon Infinity is open-ended. This game includes the Forge and Anvil editors that offer others the ability to create maps and other game objects to expand its scope. The original Marathon in-spired many 3rd-party add-ons, such as: map editors; physics model edi-tors; shape editors; saved-game edi-tors and their by-products. Mara-thon Infinity, by including the game development tools used by Bungie, opened up future game development to the outside and some have devel-oped games that use the Marathon engine. A second CD in the box set is filled with some 1200 third-party maps and related files for many ad-ditional missions in the Marathon universe. There are also some collectables, a set of decals, and a Marathon Scrapbook which de-scribes the history of development of the trilogy.

All in all, knowing what I do now of the box set, I would still buy it. I don't consider myself dedicated to gaming, more a casual gamer. But this set would be worth having any-way. ■

Corporate info: Publisher: Bungie Software Products Corporation
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P.O. Box 7877
Chicago, Illinois 60680-7877
Phone: (312) 563-6200

About the author: I have been a member of the Pi since 1983 and have contributed several articles over the years for the Journal. I've been a beta tester for communications and archiving programs. My use of com-puters is primarily for fun, interest, and learning, though I do make practical use of them at times ... like writing a review such as this, beta testing a program, or writing at work (though there it's usually done on a PC...

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An Interview With David Welsh, Co-Founder of One World Media Center (June 1997)

by Phil Shapiro

(Note this WAP Journal article is a transcript of an interview I did last summer with David Welsh, one of the co-founders of the One World Media Center. David is a very typical Mac user: immensely creatively talented; technically very strong in a whole range of areas; eager to learn a whole bunch more; and eager to teach everyone else everything they need to know. To view QuickTime snippets of various parts of this video interview, check the QuickTime file library on WAP's electronic bulletin board, the TCS. David Welsh can be reached at: rdavidw@aol.com)

PS: Hi. This is Phil Shapiro with the One World Media Center, a new nonprofit video and multimedia training center in Adams Morgan, in DC. I'm talking today with director and co-founder, David Welsh, to find out more about how this organization came to start, and where it's heading.

David, can you talk about how did One World begin? Where did the idea come from? And how did we get to this point, today?

DW: The idea— about five years ago there were a number of young technologists working in the neighborhood who were producing programs on behalf of nonprofits. And in the course of those shows we would interview residents and people with many different stories, and became struck by several things: one, was just how many wonderful stories there are out here in the community.

The second thing that struck us was this revolution in the technology, which first came to desktop publishing, but now is happening within the video realm as the computers have gotten more powerful, where computers can process video and

output a quality of video that really can compete with — certainly cable, and sometimes even broadcast TV.

So we realized we could bring a technology into the community where we could almost create our own TV station, where we didn't need to "beg the broadcasters" to cover stories that were of importance. And I think the last piece of the puzzle that struck us was that we could eliminate the middle person — that with all these wonderful stories, if we focused more on getting people trained in filming and interviewing that we could get many more stories documented than if we tried to do them ourselves. Because even with three or four people you can only do a very limited number of views a year. So it was really those three pieces.

PS: And who were some of the people who helped get One World off the ground?

DW: Several people—Theo Smith, who had been working with the youth at Good Shepherd Youth Center. Another person from Good Shepherd, Ron Del Sesto, who was doing the computer training over there, and has since gone on to law

school. The third person was Ivan Menjivar, who is very connected to the Latino community, and was a health professional at Columbia Road Health Services—but really had a love for the technology and the media. And a fourth person, a fellow who came to us from Jubilee Jobs, Emmanuel Udoumoh—Nigerian —who represents not only the immigrants, but the African immigrants. He had a love for the technology and was a film director in his own country and got very interested in the technology over here.

PS: What is the current membership (number) in One World? How many current members are there?

DW: It just went over 100. It's about 111, last time I looked.

PS: And how would you characterize the composition of the membership?

DW: Adorable! I love the members of One World. I think it's what adds spice to the life, here. I would say—diverse, is the best quality of the membership. But I think that's one of the best qualities of One World in general is that it does cut across a broad cross-section of the community. So it's everyone from— yuppies, who maybe are working in one profession and like video as a hobby or maybe have longer term aspirations of developing a production capability within video, all the way to immigrants who have stories they want to tell, who want to document things in their own country, who are excited about the technology —to long term lower-income residents who see this as a terrific opportunity to work with computers that they've never been able to get their hands on.

One of the best things about One World is that this diverse group of people mixes very freely, everyone learning something, everyone teaching someone else something. And it makes for a very beautiful learning,

empowering kind of environment. Rich. We're very rich in people.

PS: Can you explain about classes, and how people can sign out equipment? What are the procedures for that?

DW: You have to be a member to sign out equipment at One World, and that's $25 per year. Then we offer a sequence of classes. We actually have eight official classes, but most people are just getting through the first two and three classes. Everything starts with Basic Production, which is what we encourage everyone to take, which is how to set up the camera, how to set up the lights, set up the audio so that you can get good quality footage. Phil has taken that, and if this footage is any good at all, it's thanks to Basic Production.

The second class adds some basic editing to that, and we call it News Production. In that class, people learn some of the more creative camera techniques like how to interview, how to take the camera out on the street, different ways of doing interviews, along with how to basically piece a story together.

Then we have six more advanced classes, everything from Studio Production, there's a whole control room here, to more advanced editing, more advanced graphics, more advanced audio. Classes are just $75— $75 if you pay the full amount, but an opportunity we offer to everyone is to volunteer, and we actually need volunteers to run the membership, track people, answer phones—you know run the whole people interface of One World. And if you volunteer for 10 hours, the class costs just $15.

And that's one thing that many people take us up on, particularly people who want to get more involved in the community aspect of One World, or who want to save a little money.

PS: And what do you think are

the future directions of One World, and maybe also talk about the One World web page.

DW: Ah, One World does have a web page. Why don't we deal with that first. So you can check out One World on the web at http:// www.owmc.org The page was originally created by Alfred (Alf) Bawcombe, who did a fantastic job. He gave about 50 hours of volunteer service to create the page. It's got a little bit on the equipment, the mission, the classes—what we basically

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"So we realized we could bring a technology into the community where we could almost create our own TV station, where we didn't need to 'beg the broadcasters' to cover stories that were of importance."

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discussed here. Uhm, I'd just do a small aside to mention that faithful volunteers like that are what make One World go, Phil being one of them, who keeps the place open on Sundays. We have Sunday hours from 12 to 6 PM.

PS: 12 to 7 PM! **DW:** I say 6! (laugh) So that when people are wrapping up they won't make poor Phil stay late.

But, it's a great web page. I had a great experience down at Circuit City people were asking me what we did down here, and I just brought the web page up, and the people were terribly impressed. And then future directions— (pause)—One World is officially up and going, and that has been a five year effort among about five people, a real core

of five, and now increasingly a membership of 100 who are giving time on and off, and then probably another 10 very committed volunteers who are regularly around here.

For the next five years, I kind of think of it in five year chunks. You know, what I think one of the best things is people walk in here and this place says excitement and empowerment to them, and so many people say, "Gee, it's so terrific you've got this going." I would like over the next five years to be the best nonprofit video production facility in the whole city, and to me what that means is doing a lot more of what we're doing now, except I'd love to bump the equipment one more level, to kind of complete the original vision, which was to tap the digital desktop revolution. Which means I'd like to convert the cameras to all digital. That's just now happening that technology. And I'd like to convert the editing platforms to all digital, so that we can truly have the resolution and capability to compete with broadcast video.

And of course, we won't be competing commercially. There will always be the MCI's, and the AT&T's and the US Air's who will do their videos, but I really think that the grassroots people in this community deserve—and now it's affordable enough— to have as good a technology for their messages as the corporations or the government have for theirs. I would hope that within the next five years that people would say, "If you want to do top quality nonprofit video, go to One World. And if you want to meet a great community of folks, also, it will add to the experience.

PS: Nearby to One World there is a statue that has been put in Unity Park. And the statue has themes of harmony—racial harmony and ethnic harmony. Do you see that statue tied with what One World is all about?

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DW: Absolutely! We actually have the perfect location because beyond that is Radio Shack. I think Radio Shack and the statue are emblematic of what we do. I say we have two bottom lines—we have all the technology and technology training. And in some ways that's empowerment, and it's giving people a voice, and its teaching raw skills. Some people who will take it all the way to not only make money on the side, but will turn it into careers, and will use One World to help them do that.

But equally important, if not more important, is that we're knitting relationships here. And we're knitting them —when you think about the beauty of TV production is that people are sharing a piece of themselves with everything they communicate. And often it's a piece of them that you might not find out about otherwise—that people are bringing the best parts of themselves, the most interesting parts of themselves, to One World. And when that's shared in the context of working on a show together, or just watching a show together, a bond's created. You know something about someone that becomes a thread for weaving a relationship.

And I call that the social mission of One World. That to me is what makes it all worthwhile. The measure to me of the contribution of One World to the community besides all the technological stuff is, I think people can truly say they met someone here that they might never have met otherwise — and someone who lives just down the street from them, but that just because they hadn't found the place that would share that common interest or that common story they hadn't met yet. And I think that happens all the time at One World, and that to me is what makes it so exciting.

PS: Can you talk about distribution. Where do the videos that get created at One World get viewed? How do people get to see them?

DW: Three ways. And actually, we have a three part mission: To teach the technology; facilitate the production of programming; and distribute. So it began with videocassettes, just copying cassettes and passing the cassettes out. And you'd be amazed how far the cassettes will get just by passing the cassettes out.

Secondly is cable television, and actually there was an effort to start this organization ten years ago that failed because it couldn't get a broadcast license. But now that's irrelevant because we have this great propagation of video channels and we actually have a public access corporation here in DC, DCTV, where we are members and we just take them our tapes and they'll air them over the public access channels, DCTV cable channel 25.

How many people watch it? Probably not that many, and yet you'd be amazed the number of people who know about One World because they caught even a snippet while they were cruising their cable channels. And the third way, and this what Phil's been helping us with, and I think is probably the most exciting way, is the Internet.

Because the Internet is truly global, and it's truly grassroots. The Internet is not quite at the place where we can put whole videos on, and people could easily download and view whole videos in a way that's exciting. And yet that day is coming very soon. I would dare say that within the next couple of years we'll be able to put up our videos on the Internet and people from across the country and literally around the world will be able to see what is being produced, be motivated, inspired, connected with the people in DC who are also on the Internet. So the Internet is the critical third way of distribution.

PS: And can you mention the hours that the One World shows air on DCTV? DW: Tues. at 4 PM, and Thurs. at 8:30 PM. It's a half-hour show that we're airing, the community news. The producer of that show here, Tony Watkins, those are slots that he had earned, really, by producing for three years on his own. And then One World opened up the opportunity for him to work more in a team context and to use more equipment, better equipment. So he has generously let us use those slots to let us air our program on DCTV.

PS: Can you talk about some of the other people involved in production of the news? DW: Yes, over 30 people have taken Basic Production. I think we're up to like 36 or 37 people. And out of those, over 15 have taken the editing. So then after people have taken the first two classes, we actually sponsor them to shoot the news, meaning we give them the cameras, we don't charge anything for it, and people go out and shoot news stories, edit news stories— no charge for the edit time. So for the producers, it's a chance for them to do real stories and to get a demo reel together. But for the community, it's a chance to get stories told...

So for those folks who do it, it's a labor of love because it's a little bit time consuming, it takes probably two afternoons. One afternoon to shoot, one afternoon to edit, and that's after you've gotten over your learning curve. I say that before you're a good editor it takes you a whole day, maybe even two days to edit one short piece. But after you've done about 3 of them, you can boil it down to about a half day. And there are people who love the neighborhood, who love the technology, who are really turned on by good story ideas that come to us from outside. So look for 'em —about 17 of them!

PS: How about people who don't own a computer. What kind of resources could they make use of at

One World? DW: Well, we've got a number of privileges that come to you just by virtue of your being a member. We've got an Internet browsing machine, a pretty good Internet browsing machine, 133 MHz non-Macintosh computer, with a 28.8 modem. We have unlimited access here. We don't charge anything for the access. We also have a multimedia computer, which Phil supervises on Sunday and helps people learn, which does wonderful things like take snapshots of people using a QuickCam, or grab video frames to put on web pages, or do little SimpleCard stories.

And then we also have a palmcorder, a really good quality palmcorder that folks can take out. We do charge a rental of $10/day, but you don't have to take the class to sign it out. It has a minimal number of buttons and settings. And then we have a conference room, and a TV for viewing tapes. And we're actually getting a pretty good tape library. Phil has gone out and filmed good things about the Internet, and our community news shops, and a lot of interesting raw footage that folks can come in and watch with their friends, and all that is free of charge.

PS: And what about studio rental? What kind of fee for studio rental? DW: $100/day for pretty much all the rooms. $50 per half day. A half day is four hours, and all day could be up to 12 hours, if people want to do the long shifts. The only thing that doesn't include is the videotapes. We charge the fees to subsidize the operation, but we like to think they're the best fees around for this quality of equipment.

PS: Can you talk a little bit about Hope Fortner, who is one of the active volunteers here? DW: We've got committed volunteers who have become legends in their own time, among whom is Phil, Tony, Eddie, and Hope Fortner. Yasmina... a number of them have become fa-

miliar and much beloved characters around One World. Hope was the very first volunteer and really just had pity on how much help One World needed. I call her "social lubricant." She gets along with anyone, as long as they're cordial, as long as they're basically polite. And really loves the diversity of people here in the neighborhood. So she will talk about anything with anybody. She has learned the cameras and is a real avid technology person. She donated the use of the Internet computer here, she actually bought that and allowed it to live here, along with the color printer that we have. So she's a very giving person.

And she has also done news pieces on the ethnic restaurants in our area, in her inimitable Appalachian accent. So for a variety of reasons, Hope is unforgettable and you just have to come meet Hope in person to truly experience Hope Fortner.

PS: She was the first person I met when I came down here, and I said to myself, "Gee, this is an interesting and welcoming community."

DW: And there are many other folks here as dynamic, colorful, committed as Hope is.

PS: And how about dubbing? Say I produced a videotape, and I want to get it to a friend of mine in Europe or Asia, can One World help in that respect? DW: We do duplicate. I should say, that's one of the things we always charge for. We will give studio time away for free to volunteers who are members, and we'll also give editing time away for free to volunteers who are members. The stuff we pretty consistently fees, albeit low, is the location equipment and the duplication. I call that the front and back end—the front is the shooting and the back is the copying.

For standard VHS dubbing we charge $5 per half hour, roughly, it depends on the number of tapes you have made. It gets cheaper the more that you do. And if you double that,

that's what we charge for standards converting. We do have a machine that will convert videos to any format currently in use in the world, and there are about five of them. Some might be familiar to folks, PAL is used in South Africa, SECAM in France. You'd be surprised the number of people who came from Sierra Leone, or who want to send their tape to France or South Africa and for whom that's a real handy service to have here at One World.

PS: Can you talk just a bit about the computers and software used in the editing suites? DW: Yes, we're not quite all digital, as I said before, and yet parts of us all are all digital, especially the edit suites are computer driven, both of them are. And they're both very different and very powerful machines. I don't think anyone yet has mastered all the functions of either machine, myself included, and I've had about three years with them.

The offline room, actually it's more of an online room, a documentary, news production room is a product out of Germany called the FAST Video Machine, which is actually one of the leading PC platform products. What's great about it is the computer has taken over all the functions of editing, meaning it controls the tape decks, it controls the audio, it controls the video switching. And it allows you to use still frames, create titles, but the most powerful thing is, if you've shot a documentary with say 10 hours of footage,

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you can mark the best shots throughout those ten hours, and the Video Machine will remember those, it will log them, it will categorize them, it will spit out lists of what your best footage is. And then editing is pretty much an automatic function. Once you've marked the footage, then it's almost like a word processing document where you move paragraphs around, you move those video clips around like paragraphs, and create your video programs. So that's a very powerful editing machine.

The second device was the very first breakthrough video device, called the Video Toaster, made by NewTek, and it specializes in the graphics side of things. It doesn't control the tape decks, we have an edit controller to do that, but it does an unparalleled job for creating job for creating titles, credit rolls, "paintboxes" we call it. Piecing together graphic frames, graphic titles, for the news, and doing 3D transitions, where you're actually flying the video frames thru 3D perspectives. Kids love that machine because it's very quick to get the graphics because you hit one button and the video starts to fly around. But as a graphics device along it more than justifies its existence here, and is such an extensive graphics creator that I don't think anyone has tapped all of its potentials.

PS: Can you share some thoughts about Tony Watkins, the executive news producer. He has some unique talents and seems to be one of the real treasures around here. DW: Every person here is a story, I'd lump Eddie Becker right up there, along with Phil. Let me just describe each of them, briefly.

Tony is a producer who says pure empowerment, because that man, for three years, with a limited amount of technology—by that I mean one camcorder and one VCR—created finished half hour news pro-grams, and he simply learned how to almost shoot a finished program just by the way he taped it, with no editing at all. He is a natural on-air personality, he has a natural nose for off-beat community stories that truly have bite to them, that have got to do with social justice, civil rights, human freedom, human growth and development. The other great thing about Tony is that he will grab a standard person off the street and turn them into a news reporter. Or he will put a kid, or youth intern, in front of a camera and show them how to narrate a news story, or show them how to shoot a news story. So he's exciting, he's dynamic, he does a lot with a little, I shudder to think what he'll be able to do with all the technology here at One World. He's been around about a year now. He's a great piece of the One World puzzle because he's pure empowerment.

Eddie Becker, who was actually one of the first producers to do a finished program at One World, and not only did he finish the show, he won the local DC film festival with it, on animal rights. He has pretty much mastered the news editing system, and he is very patient teaching editing. Ever since video technology first came out, and that's the early '70's, believe it or not, when it was a crude approximation of what it is now, he began teaching video to community people as a way of empowering them. He has a real love for this community and a real feel for empowering people by training them on the most advanced technology that we have here. And he has spent a lot of time teaching classes, and teaching people editing.

And then, Phil is...

PS: Can you talk about Eddie and his work that was on public television, is that correct? DW: Eddie won the DC film festival two years ago, and last year that was viewed by some PBS producers, who hired him to do a program on the skinhead phenomenon in Portland, Oregon. And that piece was offline edited, not online —but the planning was done here, and that actually aired on PBS's "Hometown" series in April.

PS: David, thanks so much. I think the viewing audience has gotten a real good idea of where this organization has come from, where it's heading to, and we hope that folks watching this, if they live here in the Washington DC area, come on down and visit—join us.

DW: But if would just allow me, I'd like to do my Phil bit. Phil is one of the most committed of our volunteers, too, who very sacrificially has kept this place open on every Sundays. And Phil, very much like Tony and Eddie, has a love for people in the community, and a love for teaching them this exciting technology, and really does it in a way that's very sacrificial, which I think can be said for anyone on the core staff, here. It's not done for pay, and certainly not for prestige. It's a labor of love, and Phil is certainly in the heart of that category. So come down on Sundays and meet Phil, and I trust that with your help many exciting are going to happen with multimedia and the Internet at One World. But I personally want to thank you for the contribution that you've made.

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Current hours are: Mondays thru Fridays, 6 PM to 10 PM Sundays, from noon to 7 PM. ∎

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Best of the TCS

by Nancy Seferian

THIS COLUMN highlights some of the best questions, answers and comments found on the TCS, and we hope it will whet your appetite for some discourse there. If you want quick answers to your most pressing computer questions, the TCS is the place to ask them.

Removing a Damaged Font

Q: *I have tried removing the damaged font after restarting with the OS 8.1 Disk Tools, and it still told me that I couldn't move it because it was damaged.*

A: Drag the whole Fonts folder onto the desktop. Create a new (empty) Fonts folder in the System Folder. Move all the fonts except the damaged one from the Fonts folder on the desktop to the Fonts folder in the System folder. Reboot and trash the Fonts folder on the desktop.

A: Go in again from the 8.1 Disk Tools.

Move the offending system folders System file to another folder. The special icons should disappear from the System Folder, Control Panels, Extensions, etc. folders—indicating that the folder is no longer considered a System Folder and accountable to System Folder rules.

Make any changes you need to the Fonts folder, without the Finder's font management code interfering because it's not a System Folder.

Put the System file back, and hope the icons reappear.

Restart, without the Disk Tools disk.

PageMill and WEB Design

Q: *I have completed 2 websites now, and the third will be de-bugged this weekend. I learned that to use PageMill 2, you still have to get into the HTML source and edit. Just this morning I found a note in a book that said you could "lock" the edits after you make them. I was having a completely frustrating time in PageMill, not knowing that the mistakes "I" was making, were really garbage that PageMill puts into the HTML. When I went to edit it in HTML view, and then went back to the WYSIWYG of PageMill, PageMill would change the code I edited back into PageMill language. The second site is a gallery of my girlfriend's paintings. It is complete. It was done in PageMill with frames.*
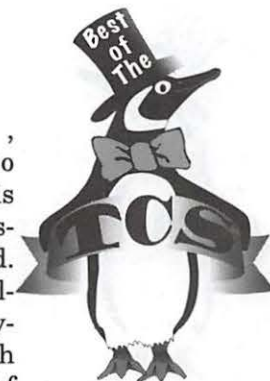
The third site still has big problems. It is uploaded via Fetch 3 and for some reason PageMill 2 put %20 in front of all the image names. Now that I have moved into the realm of HTML language, I will fix it (I hope) with little pain!

1. Comments on these sites would be appreciated. They are still beginner web sites.

2. What program on the Mac platform is being appreciated most currently for web design and creation? I am not at all enamored with Adobe PageMill 2. I do like the WYSIWYG aspect of it, though.

A: The press really likes CyberStudio; you can make a Web page look "just like" it was laid out in PageMaker. I think CyberStudio is weak *because* of that; a Web page is not a PageMaker page.

Also, CyberStudio HTML code is almost impossible to read. It does "pixel-accurate" layout through the creation of zillions of tables and transparent "spacer" GIF images, but aside from making the completed pages very slow to download, it also makes them almost impossible to tweak with anything *except* CyberStudio.

It is also expensive. I won't tell you all the good points because all the magazines mention nothing but the good points.

Personally, I think Claris Home Page 3.0 is outstanding. The HTML code is nice and tight, with absolutely no junk. It comes with scads of templates, samples, clip art, etc.; I just did a Get Info on the CHP 3.0 folder and it says there are 4.852 items totaling 37 megabytes of "stuff."

On the "dark side," the default install on a PowerPC Mac with virtual memory turned off gives a preferred memory size of 19643K—and even by 1998 standards, 20 megabytes of RAM is a lot. I can't run both Claris Home Page 3.0 and Navigator on my machine at work due to a lack of RAM.

What do I actually use: BBEdit 4.5.1. BBEdit was originally designed as a "bare bones" programmer's text editor, and it still is a text editor, but also a great HTML creation tool, if you know HTML. It also has some superb utilities built-in, including a nifty syntax checker. Unless I'm working with tables, I tend to use BBEdit for everything. For tables, I'd rather use Claris Home Page 3.0.

PageMill is for people I dislike.

Explorer Installers on New Computers

Q: *I am about to load software onto a G3 Power Mac for the first time. Should I use the original Explorer disks, or are there updates (I don't recall any)?*

A: Excellent question. Avoid the Explorer Installer 1.0 disk set if you're using System 7.5.2 or greater. It was designed for 7.1 through 7.5.1, and tested on both 68K Macs and PowerMac 6100/7100/8100s which were current at the time. Subsequent to that, Apple released PCI-based PowerMacs, and sent the system software into this hideous death-spiral starting with 7.5.2 while the press laughed and laughed. (And the rest of us ceased to be able to solve Internet connection problems over the phone, since there were too many variables and no longer the consistency we'd enjoyed in earlier versions.)

The Pi Fillings CD-ROM contains Explorer Installers 2.0, split into two parts: a system configuration installer to get you connected, and an apps installer to give you stuff to play with. You'll want to install OT/PPP when you install Mac OS, and then you'll want the Explorer System Installer to configure that to get online with TCS Explorer.

There are also hands-on updates in Area 18, Explorer Essentials. Most of us have gotten into the habit of using those, and they've proven to be pretty effective even for novices (which you're not).

But if you'd prefer a simple clickable installer, it's on the CD-ROM.

P.S. The "death spiral" ended with Mac OS 7.6, and from that point for-ward Apple's been making astonishing improvements on predictable schedules.

No Prompt for Name—Internet Access

Q: *Whenever I try to log on to the Internet, I get told "No prompt for name." Is this a common message and what does it mean? It appears after I open PPP and hit the Connect button.*

A: Reading between the lines, I gather that you're using Open Transport with OT/PPP, and that you've followed the Pi's instructions for importing all the necessary settings information into the PPP configuration panel. If this is an incorrect guess, ignore the remainder of this message and please fill me in.

Given that assumption, "being told 'No prompt for name'" probably means an alert window pops up within OT/PPP, and the text "No prompt for name" comes from my connection script (that's built into the settings you've imported). In this case, those four words mean literally that while OT/PPP believes it's online, it's received no request for your mailbox name.

Q: *Incidentally, I have no problem with Z-term and e-mail.*

A: Then you might find illustrative a call to the Explorer lines from within ZTerm. Dial that number, and the machine on the other end will introduce itself and ask for your mailbox name, your password, and some instruction as to what you want to do next. OT/PPP is trying to answer those questions just as you would do from within ZTerm. BUT, it's complaining that it hasn't heard what it needs to hear from the machine on the other end. (Meaning it hasn't heard anyone ask for your name, so it doesn't know how to introduce you.)

Anyway, that's the educational part. The where-to-go-from-here part is usually to dial in with ZTerm to answer the question "if it's not asking for my name, what IS it doing?". It's possible that the machine on the other end isn't taking requests at the moment. And that's where your question about what's "normal" comes in: what's normal is that the machine on the other end has been exceptionally reliable for the past many months, and that the only time it's been refusing people's connections has been on Saturday afternoons while the TCS Crew and I have been working on backing up or tweaking the TCS.

So once you've satisfied yourself that the machine on the other end is making all the right noises, your next question should be why OT/PPP isn't hearing them. And as Dale suggests, the answer is almost screaming out to you from the "Communicating at an unknown rate" that Open Transport and your modem aren't yet getting along. Double- and triple-check the information in the Modem configuration panel, then get back to us here with details. If your modem isn't listed among the options, perhaps one of us can point you toward a modem descriptor file you can download from the TCS. Or, depending on what version of Mac OS you tell us you have, the right file may well be tucked away among the extras on your CD-ROM.

Drawing Applications

Q: *Illustrator vector or bit map and is either better or are they just different and each is perfectly fine?*

A: Illustrator is a vector graphics program that can have bitmapped elements. If you wanted a perfect circle with infinite resolution (it looks fine at 1 mm and 1 mile in diameter), Illustrator is the program of choice (though the document window can't quite handle a mile by mile image...).

Photoshop, MacPaint, and other "paint" programs are bit-maps: millions of little dots that, collectively, make an image. If you blow up a bitmap image by a factor of 7.3218, it will probably look like a word I shouldn't use here. but if you blow up an Illustrator image by the same amount, it will look just fine.

On the other hand, trying to edit a photo of the Pope in Illustrator is impossible; not even prayer will help.

A: I've read forward, and just would add one thing to the previous excellent message. When you think of a photo, or put another way—a "continuous tone" image, think of Photoshop. When you think of artwork (a logo, etc.), think of Illustrator. On a basic level, that's pretty much it. Photoshop and Illustrator make excellent partners, opening up a world of possibilities.

Scanning for the WEB

Q: *When you're scanning colored pictures in gray scale, and the plans are to use them in a PageMaker publication that will be exported into a pdf file and uploaded to the WWW, is it more advisable to save the scan as a JPEG file or a GIF file? Or, is there a even more desirable format?*

The publication it will be saved in, a high school newspaper, is over 1MB in size and has the fonts embedded in it. This will be my first attempt at doing this so I'm learning as I go along, in addition to using the PageMaker Help function.

A: Is the sole purpose of the PageMaker document to create the PDF? If so, then I'd save your grayscale scan as a 72dpi TIFF format file. (PageMaker likes TIFFs and EPS files the best.) Saving the TIFF at a resolution of 72dpi will make the file size (in MBs) very small, and there's no point in setting the resolution higher than 72dpi since that's all that's needed when using the screen as your out-

put device. Be sure to scan with the proper settings, so that you image is placed at 100% (or less, but not more) in PageMaker. If you scan too small, and have to enlarge in PageMaker, your 72dpi scan will suffer.

If the PageMaker document will be printed and also used to create the PDF, then I'd scan at either 144dpi (for laser output) or 266dpi (for film output). Then I'd use Adobe Distiller to downsample the images to 72dpi when creating the PDF (set in the Distiller Job Options window). This way you'll have the high res scan for paper or film output, and a small, compact PDF for the web.

You can't embed fonts in a PageMaker document. PageMaker uses whatever fonts are installed (or open) on the machine it's running on. You can embed fonts in a Postscript file (created by PageMaker). And you can embed fonts in a PDF file.

Q: Thanks for your excellent response. It's exactly what I needed to know. My goal is to have the newspaper look good on the WWW and try to keep its size down. As I said earlier, right now it's about 1MB plus in size. I want to keep the size to a minimum so when its viewed, or downloaded, it does it as smoothly and rapidly as possible. People who don't have fast WWW connections will loose interest quickly if it takes too long to view or download.

We changed the color picts from color to gray scale to help the size/viewing problem but, I wasn't sure as to what the best file format was to also keep its size down. Your advice on the scanning resolution is very much appreciated as this is a black hole to me.

I've never used Distiller before so your advise on that certainly is welcome.

Yes the sole purpose of the PageMaker document to create the

PDF.

Thanks again.

Frames on WEB Pages

Q: *So are frames prone to design abuse or are there technical concerns?*

A: Browser incompatibility is a valid point. My personal bias is that I'm offended by the notion that somebody knows the size and shape of my screen. I may not even have a screen—I may rely on voice synthesis for reading this structured text.

But, by and large, web pages are designed by graphic arts professionals. And, by and large, graphic arts professionals take big screens for granted.

So we wind up with quite a few pages with TOC down the left, content down the right, and the suggestion that people maximize their browsers to full screen 800x600 or greater. Those of us who prefer to leave our windows as page-wide on the left of a two-page screen, or who have 640x480 or smaller screens to begin with (not just low-end folks, but high-end PDAs as well) wind up with a lot of space being wasted because of a design assumption.

Of course, half the sites I visit which use frames only use them to provide a huge swirling blinking advertisement that I can't scroll away in order to read the text above it. But that'll happen some way or another anyway, and isn't the fault of frames.

Sometimes frames are used very well. A SIMS mail server, for instance, uses frames and simple forms for remote configuration. Clean and effective—and yet could be every bit as clean and effective *without* using frames. ∎

The Professional Touch: Adobe Illustrator 7.0

by Paul Gerstenbluth (ArieFound@aol.com)

ONE MILLION professionals agree:"Adobe Illustrator Software Sets the Standard."

Every day over one million graphics and multimedia professionals, technical illustrators, desktop publishers, and Web developers worldwide use Adobe Illustrator. Now, Adobe Illustrator 7.0 combines illustration tools with improved typographic control and image support.

Illustrator 7.0 provides the touch-and-feel tools you need to create brochures, video artwork and web pages. Plus, it's used for making packaging, ads and editorial spreads.

Making Acrobat files is one of the sweetest tasting "cookies" that Adobe Illustrator 7.0 has in it's pantry. Acrobat PDF (Portable Document Format) allows you to combine illustrations and text for documents for both the PC and Mac platforms.

You can compress your heavy duty Photoshop graphics from 900K to 300K without losing quality. It's great for sending email attachment files to different clients. Also, they can view your pdf files and print them, but they cannot change them or copy them unless they have Adobe Illustrator 7.0 or the Adobe Acrobat distiller program.

What's new in Adobe Illustrator?

Adobe Illustrator 7.0 includes an updated interface and a new workflow for painting objects. It works with colors, patterns, and gradients.

Illustrator 7.0 now has grids for laying out artwork. It also has a new tool for adjusting the shapes of paths, and new tools and options for working with vertical text and graphs.

You can now use the new time-saving commands, palette features, and keyboard shortcuts. Recently added tool tips and context menus help you quickly identify different interface elements and choose commonly used commands.

Interface Enhancements

Illustrator 7.0 on the Macintosh has a three-dimensional look. Icons and buttons appear raised in palettes, dialog boxes, and the toolbox. The 3-D buttons have the look and feel of actual buttons.

Technical Specs
Fonts

Adobe Illustrator typically installs the PostScript® Type 1 fonts in the Fonts folder located in the Illustrator application folder. The Illustrator CD contains 302 PostScript Type 1 fonts that can be used by other applications.

File Formats that Adobe Illustrator supports:

• Native file formats supported include all previous versions of Adobe Illustrator, EPS (Encapsulated PostScript), and Acrobat PDF (Portable Document Format).

• Bitmap images (raster) file formats include Amiga IFF, BMP, GIF89a, JPEG, PCX, Photoshop, Pixar, PNG, TGA, and TIFF. Import-only formats include Filmstrip, MacPaint, PixelPaint and PhotoCD.

• Graphics formats that can be imported include Freehand 4/5, CorelDraw 5/6, CMX, CGM (Computer Graphics Metafile), WMF (Windows Metafile), and Macintosh PICT.

• Text file formats include plain text (or ASCII), RTF, MS-Word, and WordPerfect-Windows.

• PRO

One of the outstanding features of Adobe Illustrator 7.0 application is the ability to make Acrobat files. This allows you to combine illustrations and text for both the PC and Mac platforms in a compressed format for quick emailing to your clients.

Adobe Illustrator allows you to create RGB spot colors in your documents. These documents can be designed for both Web and print output. Illustrator 7.0 also correctly separates these spot colors on their plates, when separating out of Illustrator. In addition, these spot colors are maintained as RGB spot colors, when creating EPS files.

Free Extras: Adobe Illustrator 7.0 includes Adobe Acrobat Reader, 330 Adobe Type 1 Typefaces, 1,000 clip-art images, stock photos and a tutorial on using Adobe Illustrator 7.0.

ADOBE SUPPORT. When you register your product purchase, you are eligible for a complimentary period of technical support. Visit ADOBE web site at www.adobe.com or call 800 879-3219. When your complimentary telephone support expires, Adobe offers options in the United States through the Adobe CustomerFirst™ program.

• CON

Problem Opening Illustrator 7.0 Files Text from Illustrator 6.0. Unfortunately, Illustrator 6.0 cannot recognize Illustrator 7.0 files containing text, and will generate an

error message. Tip: To save a file in Illustrator 7.0 for use with Illustrator 6.0, Select the Illustrator 6.0 compatibility option.

The Electronic Publishing Guide (EPG) is not current. EPG included on the Tour & Training CD has references to past versions of Illustrator. Also, some of the workflow examples pertain to Illustrator 6.0 features, only. You need to cross-reference the Illustrator 7.0 user guide when reading this document; for the current descriptions of features and workflow.

Working with ATM. The one feature that Illustrator does NOT support is the ability to auto-activate fonts in documents if those fonts have been deactivated. You have to activate the fonts that are used in the document; otherwise Illustrator will substitute for the fonts.

Adobe Illustrator 7.0 is available by mail order. Call Adobe at 800-649-3875. The suggested Adobe Illustrator 7.0's Retail Price is $595, Upgrades from Any Version is $129 and Upgrade from Macromedia Freehand is $149.

System Minimum Requirements
- Macintosh with a 68030 or greater processor
- 16 MB installed with 8 MB of RAM available to Adobe Illustrator
- Apple System Software version 7.5.1 or later
- CD-ROM drive (3.5" disk set available for purchase in retail version)
- 25 MB of free hard-disk space for installation
- 13" or larger color monitor (640 x 480 pixels)

Recommended for best use of Adobe Illustrator 7.0 is
- PowerPC(R) processor
- High-resolution, 24-bit screen display
- 32 MB or more of RAM installed

Paul Gerstenbluth is President of ARIE Foundation that provides hobby materials and computers to VA Hospital patients. (Donated Apple and Macintosh computers help hospitalized veterans in their stay and recovery.)

Reason for the Poster for the Third Annual Mend-a-Heart Day sponsored by the ARIE Foundation.

- **Occasion:** The Third Annual Mend-a-Heart Day at New York University (NYU), Medical Center on February 8, 1998.

- **Special Guest:** Joe Torre, Manager of New York Yankees at the Baseball Card Raffle. Mr. Torre told his story of his brother's life-saving heart surgery in 1996. This was just one of the many reasons why he participated in the Mend-a-Heart Day's Baseball Card Raffle's.

- **One of the Sponsors:** ARIE Foundation provided the donated Baseball and Sports Cards for the Mend-a-Heart Day's young patients at the NYU Medical Center.

- **Credo:** "Welcome to Mend-a-Heart Day! This day is for you and your children. We hope it provides you with an opportunity to meet other families and friends who have gone through similar life experiences to the ones you and your family has gone through. May this day provide you with happiness, peace, joy and hope."

- **Contact:** You can contact ARIE Foundation by using the Yahoo's search engine on the World Wide Web for more information on the ARIE Foundation's work and how you can help.

Creating the poster for the Third Annual Mend-a-Heart Day sponsored by the ARIE Foundation.

Starting with Corel Stock Photos, Volume 3, Reference Catalog and CD-ROM, I selected the bicycle racer photo. Next, I imported the photo into Adobe Photoshop 3.0. I changed the photo into a line drawing graphic using various third-party filters such as Andromeda screen. Then I imported the graphic into Adobe Illustrator where I cropped, sized and rotated it. Next, I added a Post Script font in various sizes for affect. Finally, I saved the poster in several file formats that included Acrobat pdf file, Photoshop 4.0, TIFF and Adobe Illustrator 7.0 file. My client's needs required the different file formats.

Bottom Line: Creating the poster was exciting work. Redefining the photo into a line drawing within Photoshop and embellishing it with Postscript fonts that grab the viewer's interesting was fun. One is tempt to scream, "I made this!" to friends and clients. This is just one more example of using Adobes Photoshop and Adobe Illustrator in unison for making your pictures and words speak to your audience. ■

Rushing to the
ARIE Foundation party

Mend-a-Heart
NYU Medical Center
February 1998

Assistive Technology The Mac Way, Part II

by Heather Rushmore

IN PART ONE of AT—The Mac Way, I introduced you to two device interfaces (Ke:nx and AFC), some adaptive keyboards (expanded and mini) and a built-in accessibility program for your mouse and keyboard (Easy Access). In part two, I will introduce you to alternatives to the standard and adaptive input methods.

Adaptive keyboards are used by individuals who are able to type but need some help doing so. Alternative keyboards, on the other hand, are used by individuals who are unable to type using a keyboard/mouse due to a disability such as paralysis, severe arthritis, or other disabilities that cause motor limitations (i.e., cerebral palsy, amyotrophic lateral sclerosis, repetitive stress syndrome).

Keyboard Emulating Interfaces

In the last article the two interfaces I introduced were the AFC and Ke:nx. These two interfaces can also be identified under the term keyboard emulating interface (KEI). KEI's are used to establish hook-ups for alternative input methods that do not have built-in key codes. The old Muppet keyboard, for example, could only be used with specially designed game software. It was not compatible with a word processing program or graphics program. Today, most adaptive keyboards have built-in KEI components but other inputs still need the special inter-faces such as the Ke:nx and AFC. Another example is the T-TAM from Prentke Romiche Company that allows a communication device such as a Liberator or AlphaTalker to be connected to the computer to perform keyboard or mouse emulations.

Morse Code

The first type of alternative input to discuss is Morse Code. Both the Ke:nx and AFC interfaces have built-in Morse capabilities. Two other examples of Morse Code interfaces are the Darci Too by WesTest Engineering Corp. and ComputAbility's Programmable Keyboard.

Through switch use, an individual can use standard Morse to enter letters and numbers. In addition, each program has its own dis-tinct codes for common computer commands: space bar, arrow keys, shift, tab, escape, etc. A client can either use one switch using short contact for "dit" and long contact for "dah" or use two switches, one for "dit" and one for "dah." The use of two switches, can for some, increase the rate of code input. Learning all the codes can be long and tedious but in the end an individual can easily type 30+ words per minute using Morse code.

Voice Recognition

The second alternative input method is speech recognition soft-ware. Currently, I know of only four programs in the Mac world—Sound Master by Covox, Inc. for the IIe and IIgs, Protalk Speech Recognition by Apple Computers, Inc., Power Sec-retary and Voice Navigator by Dragon Systems for the Mac.

During the past 5-6 years, voice recognition software has come a long way. The recognition features have improved tremendously and the cost has been greatly reduced. Voice rec-ognition is useful as an alternative input method for individuals, with strong voices, who are unable to use a keyboard (standard or adapted) due to limited movement or a repeti-tive stress injury. All you need for this input method is a computer with a Pentium processor (preferred, but a 486 is do-able for some pro-grams), a minimum of 32 MB RAM, a sound card, good microphone, and the special software.

There are two different types of applications available to us. The first and most common is for dicta-tion. This application is used mainly for word processing but can also be used with databases, and spread-sheets. Until recently, discrete speech was the only type of dicta-tion available. This requires the user to pause briefly between words, al-lowing the computer to hear the sound, match it in its dictionary,

> "During the past 5-6 years, voice recogni-tion software has come a long way. The recognition features have improved tre-mendously and the cost has been greatly reduced."

then display it on the screen. In the fall of 1997, Dragon Systems introduced Naturally Speaking for Windows '95 & NT. This program allows the user to speak naturally (hence the name) without pausing between words. This type of dictation is known as "continuous."

The second type of voice recognition application is for navigation. You can navigate your way around the screen by simply speaking a command. You can browse through menus, programs, files, and with some programs even the Internet.

Even though voice input sounds great and cool, please remember that it has its limitations. You must retain clear and consistent intonation, volume, pitch, and accent to get the fullest benefit. These are important because the computer picks up on sounds rather than the words. It is crucial that each word sound the same way each time it is spoken. This is the main reason why reliable and repetitive training needs to be done.

There has been preliminary research showing that the user can cause permanent damage to his voice if it is not used properly. So, the moral of the story is, if you are going to be using voice recognition as the main method of input, or recommending it for someone, seek professional advice from a speech therapist on proper warm-ups and techniques.

In Part III of AT—The Mac Way, I will be writing about four more alternative input methods: virtual keyboards, scanning, and eye- and head-controlled pointing devices. ■

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Hottest Downloads or *Big Brother* Will Watch for You

by Nancy Seferian with David Harris

I HAD A request from the TCS Crew to ask David Harris about the application he uses to confirm Web sites for users groups for WAP's Web pages on the Internet. It is a neat little application that automates what could be a hugely time consuming task. It is Big Brother 1.2, from François Pottier who has a Web site at:

<http://pauillac.inria.fr/~fpottier/>.

David explained to me that, "Big Brother checks the validity of Web links. In operation it is quite fast; it checks my 300 or so links on one page in a very few minutes. But it is not foolproof—it mostly checks to see if a link is there. For instance, if a link has changed to give a message that the original place no longer exists, that site with the message is still a valid Web site to Big Brother, so it may not report anything wrong.

It does not monitor changes to Web site *contents*. It does report various *kinds* of invalidity of URLs, with varying success.

"In addition, Web sites can vanish one day and re-appear the next. For instance, it seems a server may be down today, which causes BB to report that no such place exists; tomorrow when the server is up again, it *exists* once more. You sometimes have to monitor a URL which Big Brother says is invalid over some time, to be reasonably confident of what's happening. I've developed something of a sense of which of Big Brother's error messages suggest *serious* URL trouble and which are of less significance. ■

Big Brother icon

Check Other Groups		
Ongoing: 2	Abort	
Passed: 201 Failed: 11 Total: 212		
Name	Diagnostic	URL
MacNet	Establishing the connection failed. The domain name does not exist. [-3180]	http://
MacWest Computer Society	The document has moved temporarily to http://www.corp.direct.ca/usergroup/index.html.	http://
MacNet	Establishing the connection failed. The domain name does not exist. [-3180]	http://
MacFriends	Establishing the connection failed. The domain name does not exist. [-3180]	http://
Macintosh Users Group Japan	The remote document doesn't exist.	http://
MacNet	Establishing the connection failed. The domain name does not exist. [-3180]	http://
ElmaKurdu	Establishing the connection failed. The domain name does not exist. [-3180]	http://
MUS	The document has moved temporarily to http://www.mus.ch/.	http://
GurU Mac	Resolving the host name failed. [-3162]	http://
Club Mac Brébeuf	The server's response doesn't conform to the HTTP/1.0 protocol.	http://
fiMUG	Establishing the connection failed. [-3162]	http://

"This is the Big Brother window showing the result of checking one of my pages (the one with the non-U.S. groups). You can click on any of the items, and by typing Command-K your Web browser will attempt to connect to that site, so you may see what is wrong."

1001 Uses for Elderly Macs

EVEN IN THEIR old age, Macs clearly rule! Jeff Weitzman has been collecting ideas for uses for old Macs. If you have a good one, let him know at jeff@weitzman.net. This information came from his Website: <http://members.aol.com/jeffwtzmn/classicmacs/index.html>.

In Schools

• In the library. We installed a IIsi as a server with a bar code scanner attached. All books have a bar code inside the front cover and each student has a bar coded library card. We have four Plus/SE's AppleTalked to the IIsi and running software called Casper. Searches can be done, and you know instantly if the book is in or out.

• Our teachers use Pluses and SE's for basic word processing (ClarisWorks 2.1—tests, parent letters, announcements, etc.), electronic gradebook program (Grade Machine), access to county office's AS/400 computer (Andrew Corp's InterAxcess/Netaxcess) (remote access) for email and entering end of term grades, an intra/interschool email program (FirstClass). Virtually all of the above were purchased as used machines by the PTO or with ice cream money.

Online with a PLUS???!

For those of you who want to get on the web with a browser on a Plus, SE or SE/ 30, Portable or other 68000 series Mac, here's the URL for the MacWeb browser:
<http://www. eden.com/~arena/jagshouse/macweb.hqx>

It will work with Macs with 4 megs minimum. Here's the URL for an instruction manual on how to do it: <http:// www. eden.com/~arena/jagshouse/compactmac.hqx>

Far and away the software most suggested was MacWeb 1.1.1, which has a "minimum size" of 750K and a "preferred size" of 2048K. It can run in both text-only and graphics mode and is fast and trouble free. If you need a fast, low-RAM browser even if you don't have a RAM limitation, you might want to consider it.

Try these places to download it or search around. There is also an older version around, 1.0 A32 I think. Be sure to get the version 1.1.1.

• ftp://ftp.tidbits.com/pub/tidbits/select/macweb.hqx
• ftp://uiarchive.cso.uiuc.edu/pub/systems/mac/info-mac/_Internet/web/mac-web111e.hqx
• http://web.reed.edu/resources/cis/sushi/downloadmacweb.latest.sea.hqx
• http://browserwatch.iworld.com/browsers/browsers-big.html

Nonprofits

• The Homeless Arts Project <http://www. floaters.org> focuses on helping homeless/formerly homeless people gain computer skills. Macs are lent to individuals and agencies. Motivated people with a place to live are allowed to keep their Macs indefinitely, if they obviously will benefit from and use it.

• I "inherited" 1 MB Plus w/a 20 MB hard drive. After bumping it up to 2.5 MB RAM, I installed it in the sanctuary at church, where I'm staff keyboardist. I'm running EZVision sequencing software under system 6.0.8, doing sequencing for the services.

Decorate Your Home

• Turn your old Mac into an aquarium. Or how about a lamp?

• Those old machines look sorta like decorative glass bricks used in interior house decor. Once I was in a house that had the base of their bar made of those glass bricks. I got this picture of stacking old Macs up to use as a bar but also running screen savers on them, creating a neat pattern.

Business

• Older versions and some new versions of mainstream apps run quite well in very little RAM. For example: "on this single 1 MB machine [a store] ran the entire store—payroll,

"In the library. We installed a IIsi as a server with a bar code scanner attached. All books have a bar code inside the front cover and each student has a bar coded library card. We have four Plus/SE's AppleTalked to the IIsi and running software called Casper. Searches can be done, and you know instantly if the book is in or out."

scheduling, inventory, printing price labels—the works. In the middle of the night the machine called head-quarters and uploaded orders and downloaded new price information, etc."
• As file servers on Localtalk networks.
• A Mac Plus or SE makes a decent network monitor. Quiet. Compact.
• I was at Apple Computer in Cupertino and they are using a Mac Plus at the reception desk to log entrance and exit times... plus printing a visitor badge with complete with name. They use HyperCard. No receptionist there, you just look at the screen and do it yourself. :-)
• Use SEs as backup servers—put Retrospect on the SE and it backs up the other computers on a LAN.
• As a terminal: even the latest version MacEmulate still runs very well and very fast on the older machines.
• Use it as a KeyServer software li-

cense server. Many companies use a Mac Plus (or Classic or SE) to run KeyServer (software license metering), supporting thousands of users on both Mac and Intel machines from a single Mac Plus. Even the latest version of KeyServer (supporting Windows 95 and NT) can run from a Mac Plus.
• My all-time favorite: capture a Pentium PC remotely and use its speed to do remote Netware, or DOS/Win 1/2/3.x, work using Argosy Software's RunPC (or other alternatives). Talk about a cheap way to dial in to those PC Networks!

AT HOME
• A caller ID display station. Big Island's Yo Yo device should run on a Plus for great telephony functionality.
• A Mac Plus can be used as a "master switch" for a "Smart Home." It can provide complete control over your house anything that can plug in—security, lighting, TV, temp, etc. Call 1800-SMART-HOME for more info or visit their Web site at <http://www.smarthome.com>.
• For recipes in the kitchen.
• Learning math is easy (and fun!) using DOUBLE. Check out: <http://www.pcv-soft.com/double>.
• As a dedicated label-maker.
• As fax machines using faxSTF.
• Give them to kids until they grow out of them. A Plus with Write and Paint and an ImageWriter (original, not II) is plenty of horsepower for a child's imagination.
• Give them to their parents or grandparents and get them hooked!
• If you're a Powerbook user and need more storage space, buy a big hard drive, keep it at home connected to a Plus, SE, whatever, with a modem. Use a program such as RemoteAccess or Timbuktu to access your data.

which was part of System 6, and introduced improved multitasking. His description of the Mach kernel sounds very strange to me. On page 94, QuickTime is "a three-dimensional graphics technology."

Questionable facts
I found many mistakes in this book. It is infuriating because it obscures the good information. Many times I would come across a story that explained something that I had read about Apple years ago, such as Spindler hunkering under a desk during his last days. Sometimes the most bizarre tales would ring true. But I came across too many factual errors to accept Carlton's word without verification.

Carlton sometimes confuses his judgment with facts. He considered Apple to be too small to design and produce its own processor. Yet Sun has created its own processors for years, and it is much smaller than Intel. John Warnock is shown as a real nice guy, and Carlton ignores how much Adobe was raking in from Apple and from users by keeping Type 1 fonts proprietary. Microsoft seems to be immune from blunders. Sometimes his presentation of his opinions are a bigger problem than the opinions themselves.

Sometimes his research falls short. For example, when discussing Allan Loren, VP for sales, most of his Apple sources said that corporate customers loathed Loren's sales calls, though others within Apple stated the opposite. Carlton should have taken the next step and interviewed not just Apple insiders but also Apple customers, and ex-customers, as to whether Loren advanced or killed sales. What mat-

_π_

tered most was the perception of customers and not Apple's sales force.

Carlton's analysis of the Macintosh software market is questionable. According to him, there are no noteworthy Mac-only software products. But while times have been hard for many Macintosh software publishers, others, such as MacSoft, have experienced rapid growth during the past few years. Carlton recognizes the importance of software developers for any platform and the problems Apple has in attracting and keeping Macintosh developers. But he overstates the problems of the Macintosh software market.

Quality of writing

The quality of writing is uneven. _Fumbling the Future_ is a much better example of a narrative tale of a high-tech company. Carlton was probably under a time constraint to keep his book as topical as possible. The second half reads much better than the first. His concluding chapter is the best written. I think he should have taken the last chapter, made it the first, and then rewritten the book accordingly. This way, the themes of the book could have come out more consistently. Good nonfiction narratives are hard to write because of limited control over the material, but a great one really shines.

The worst part about the writing is that it wanders around too much. If Carlton stuck to how Apple's top management and board of directors damaged the company, it would have been stronger book. I was disappointed that he never mentioned the problems concerning the Apple's BOD until the end of the book. It would have been better if the BOD was covered in earlier chapters and if it actions were contrasted with those of more successful boards.

Microsoft coverage

One cannot write about Apple history without discussing Microsoft. While they were not joined at the hip, their fortunes have been intertwined. Early in the book, Carlton writes about Microsoft's lack of technical innovation and dependence on marketing. But in the latter half of the book his tune changes. He complains repeatedly about Apple's attitude toward Microsoft and argues that Microsoft wants to help Apple. He never mentions that Microsoft has repeatedly ignored Microsoft programming guidelines from the early days, resulting in many compatibility problems. Remember when _Excel_ could not take advantage of the memory on the 4MB MacPlus? Carlton is unaware that Microsoft's 1994 software development tools ensured that Mac programs would run slower than Windows versions and forced development work to be done on a Windows computer.

His blindness to Microsoft distorts his analysis of _Microsoft Office 4.2._ Carlton quotes Bill Gates as being angry that it was such a poor product and taking blame for it even though Apple did not share important technical information with Microsoft about the PowerMacs. Carlton thinks that the only problem with _WORD 6_ was its glacial speed, and he states that Microsoft fixed this problem in version 6.02. He ignores that the main complaint was that _Office_ failed to follow the Macintosh Human Interface Guidelines, had a Windows interface, and lacked important Mac technologies such as "drag and drop." I'm not sure if Carlton grasps the importance of following Macintosh style even though he admits once that he used the Macintosh for Internet research. Even today, most Macintosh _WORD_ users prefer version 5.1 over 6 because of the earlier version's interface. Carlton never mentions that _WORD 6_ is unbearably slow on a 68040 system, but that would defeat his thesis that Apple was responsible for _WORD's_ problems by withholding information from Microsoft. He ignore's Microsoft's arrogance in trying to make Macintosh software work like Windows software.

He never mentions that Microsoft decided to skip a full version of _Office_ for the Macintosh, which probably encouraged a number of companies to drop the Macintosh from their buy list. The positive impact of _Office 98_ on Macintosh buying supports Carlton's assumption that Microsoft is important to the Mac and can help Apple. But he ignores how Microsoft has refused to make Macintosh versions of some important software, such as _Access,_ making them less compatible in Microsoft-software-dominated offices. I must admit my own biases, but I wish someone would explain to me why Microsoft is not making new versions of _FrontPage_ for the Macintosh even though the Macintosh is a major Web design platform.

Another important issue that Carlton misses is how Apple had to compromise various operating system upgrades due to Microsoft's programming arrogance. I have read over the years how Apple had to hamper its operating systems to accommodate Microsoft's violations of Apple's programming standards.

I agree that Apple's hostility toward Microsoft was nonproductive, especially during the Spindler presidency. Carlton points out the improvement of relations between the companies after Spindler left Apple, though he gives too much credit to Jobs. One would think that Jobs single-handedly created the Microsoft-Apple agreement because the book never mentions that Gil Amelio was working on this project for a year. Carlton also never mentions why Microsoft agreed to pay Apple millions of dollars for patent infringements.

AppleDesign

Paul Kunkel's *AppleDesign: The Work of the Apple Industrial Design Group* is a delight to the eyes and a celebration of Apple's industrial design. Almost every Apple product, from the Apple II to the 20th Century Macintosh, is covered in this book in both text and photographs, plus many never-implemented designs. I found only a few Apple hardware products left out of the book. *AppleDesign* also provides credit for the industrial design of every product covered.

AppleDesign succeeds because it uses Apple's products as a way of telling Apple's history. Its goals are more limited than Carlton's in that it is only trying to tell one aspect of Apple's history and not explain Apple's current financial success. It's great seeing each product in the context of the Apple story.

AppleDesign goes beyond showing off Apple's industrial design (ID). Through stories both associated with specific projects and independent of any project, we see more about how Apple has operated and about personalities. While they do not give a complete picture of Apple, they complement the information in *Apple: The Inside Story*. These views of Apple sometimes support and contradict Carlton's book, but they also present information that is not widely known.

What in the Heck Is Industrial Design?

Industrial design is the creation of a product's look and feel. Just as Macintosh software is easier and more inviting to use, good industrial design makes products more attractive, inviting, and easier to use. A good industrial designer has skills in multiple areas such as graphic design, sculpting or model-making, engineering, and psychology.

History From Another Viewpoint

The book is layed out with photographs in the center pages. Each photograph is numbered and named. The text refers to each photograph by number, so you need two bookmarks—one for the text and the other for the photographs. The text is divided by projects. So when you read about the LC III, you see the ID designers listed—many being given public credit for the first time—a description of the design, a history of the design, and what was happening at Apple at the time. The book tends to be linear in approach, though there is some jumping back and forth in time. And if you find a photograph that is intriguing—perhaps the Jonathan models that you have never seen before—it is easy to find the related text. The book can be read from being to end or in pieces. You can also just admire the photographs.

But *AppleDesign* focuses on industrial design. When each computer is covered, we don't learn much about the internals such as the processor or hard-disk size. We might find out that a design might reflect a computer's power. We do learn about the engineering associated with creating the case or making the innards fit into the form factor.

AppleDesign shows new aspects of well-known stories about Apple. For example, the reason for the failure of the Apple /// computer is given a new twist. *AppleDesign's* telling of the story doesn't contradict previous tales of the /// but adds to them.

The design work had to be done very early in order for the computer to be ready for Apple's first public stock offering. At the time, the FCC was still working on rules for electromagnetic interference for personal computers. Mancock decided that, to be on the safe side, he would use a thick aluminum case to ensure that the Apple /// would pass the

> "One would think that Jobs single-handedly created the Microsoft-Apple agreement because the book never mentions that Gil Amelio was working on this project for a year. Carlton also never mentions why Microsoft agreed to pay Apple millions of dollars for patent infringements."

most rigorous rules. Unfortunately, due to a series of events, this would contribute to the Apple /// disaster.

The Apple /// project lacked a firm leader. Feature creep occurred because no one said "no" to any proposed addition. The motherboard was loaded with more circuits than originally envisioned. The case could not be altered to accommodate a larger motherboard because it was already built. Jobs insisted that no fan be included in the /// because it would be "inelegant." It was evident that there was a problem when the first ///s were produced. Apple was in a bind. The release date of the Apple /// was written into the first public stock offering filings, meaning big trouble if Apple did not do what it said it would do. So Apple released the machines and they quickly broke, giving the Apple /// a black eye. If only the case design was not set in stone so early or the FCC had released the rules six months earlier or someone had kept all these extra features from being put in or if the veil of secrecy was lifted earlier or it had a fan or if Apple had fixed the production problems before releasing the computer. The /// suffered from both bad luck and poor management.

We also see many successes. I

never realized the success of the all-in-one Macs, such as the LC 520. The PowerBooks showed the importance of ID and why it adds value to the computer. While Carlton shows us one disaster after another—I constantly expect Apple to go out of business in any of his chapters—Kunkel shows us the ups and downs. We get a much better idea why Apple was successful, and we don't view the last 10 years as a downward spiral.

Apple's ID history is divided into four periods: Beginnings, frogdesign, the Middle Years, and the Apple Industrial Design Group (IDg). It's not the usual classification system for Apple's history, but one that reflects history through ID.

Beginnings

Beginnings covers the Apple II, Apple ///, Lisa, Macintosh, related peripherals, and the SnowWhite Project. It is during this period that Apple's commitment to world-class ID and the foundation for an Apple identity were established. Part of the Apple II's success was its ID. Steven Jobs recognized the importance of ID to establish Apple as *the* personal computer company and make the Apple II a consumer's computer. He hired Jerry Manock—who had just left Hewlett-Packard a month before to establish his own ID consulting firm—to design the Apple II case just nine weeks before its public showing at the West Coast Computer Faire.

Jobs saw no sense in investing time and money into a motherboard and then housing it in a cardboard or wooden case. He knew that a plastic cover was important, even though it caused more production problems than a metal case because of the need to add shielding. The shape was largely determined by the work already done on the motherboard and chassis, but Manock was able to design a distinctive case that proved to be an icon

for Apple Computer. It created an impression at the West Coast Computer Faire that the Apple II was already in mass production, while in reality, it was created with a low-volume production method to save time and machine tooling costs.

Steve Jobs envisioned the Apple II with no slots and tried to get Steve Wozniak ("Woz") to compromise with only two slots. Woz would not give in and threatened Jobs that there would be no Apple II unless it had at least four slots. Woz won, evidenced by the Apple II's six slots.

Jobs hated slots for two reasons. First, poorly designed cards were the cause of many computer problems, so eliminating them would also eliminate many computer support calls. Second, and more important, Jobs decided that the Apple II was for the general public and not the hobbyists/hackers who were the current personal computer buyers. In other words, Jobs decided the target audience would be interested in software, and he wanted to design the computer to discourage anyone from outside this defined group from buying the Apple II. This is the not last time Jobs would try to discourage people from buying a computer because they, the customers, did not meet his criteria.

Jobs, still determined to put his mark on the Apple II, suggested to Manock that they chrome plate the interior to make it beautiful inside. In return, Manock suggested that Jobs find something useful to do, such as help Woz test the motherboard or help with the design of the custom power supply. Jobs didn't mention chrome plating after that. However, Jobs refused to spend the $300 to make a model of the Apple II to make sure the plans were perfect before ordering the cases. The result was that the cases did not fit and every Apple II case had to be hand sanded and filled and that each cover would fit only one bottom.

The Apple /// was also designed by Manock. It could have had successful sales if not for bad luck and Apple's faults. Despite its many technical accomplishments, it failed to sell well due to its poor introduction. It should have taught people at Apple the need for focused product development.

The Lisa and Macintosh are both part of this period. The Lisa exhibited new ID ideas, such as allowing room for the keyboard under the computer's monitor. But it was the Macintosh that grabbed everyone's hearts and minds.

The Mac was another Manock design. The process of designing the original Macintosh was very unique in personal computing: the hardware engineers, software programmers, and industrial designers all worked very closely together. It was designed to be friendly in look and with many nice unseen touches, such as ridges under its handle for a better grip.

Jobs greatly influenced the Mac. He wanted the one-piece design. Of course, it had no fan, but other decisions by Jobs are less known. The original keyboard had no arrow keys because Jobs believe that the mouse made them unnecessary. Unfortunately, the story of the number pad with arrow keys is not covered in the book, so I don't know who thought of adding number pads there. The most interesting details involve expansion. Jobs wanted none of it—no slots to keep costs down and keep away the hardware hackers, no SCSI port because Jobs saw no need for hard disks and wanted to keep the machines, once sold, as similar as possible, no industry-standard ports with a raised bar over them to ensure that no existing cables or peripherals could be used with the Mac, a very tight fitting cover to discourage customers from opening it. Jobs wanted as much control as possible over the Mac, even after being

sold. The MacPlus would revamp many of the original Mac details—introduction of SCSI, removal of bar above ports—to make it a more expandable machine.

Despite much success in industrial design—the original Macintosh only failed to win design awards because Manock was too exhausted to submit it to design competitions—Apple's ID was disunited. There was no central theme or language holding the products together. At the end of this period, Apple worked hard to devise an international design to unite its products. The designers recognized Apple's need to have a world-class design language and recognized that it had to go outside for a world-class industrial designer. SnowWhite was to be the language and the basis of a competition for finding a designer.

Apple identified top industrial design firms and invited them to enter a competition for designers to come up with the SnowWhite design language and to design eight computers and devices. There were originally to be seven devices, named after the seven dwarfs, but Apple added an eighth, Blossom. The devices included an Apple II, a beginner's Mac, an advanced Lisa, an ADB mouse, and a printer.

Jobs eventually found a soulmate in the German designer Hartmut Esslinger. Jobs originally disliked Esslinger's designs, but later warmed to them, especially after meeting the man, at the urging of Rob Gemmell, an Apple designer. Esslinger was looking for an opportunity to create a design studio in California and saw Apple as the client that would pay for it. In a short time, Esslinger had his dream and established frogdesign with an exclusive contract with Apple. In exchange for a minimum of $1 million a year plus hourly billing, frogdesign would have Apple as its sole computer customer and Apple would not

use any other outside firm. To Jobs, and Apple, money was no object.

frogdesign

The next period for Apple's ID were the frogdesign years. They would continue until Jobs left Apple. But the influence of frogdesign and SnowWhite would continue.

Esslinger was asked to redesign the original Macintosh, but he thought it was too close to production and would be an insult to its designers to replace the design. Esslinger did build some models but allowed the Macintosh to go unchanged, to his later regret when designing the MacPlus. So the first true SnowWhite design to see production was the Apple IIc.

The IIc was a winner, both in sales and in design. It won a great number of ID awards and was recognized as a great computer. At least among designers. Designed by Gemmell and Esslinger, it incorporated the SnowWhite language.

But the best-known SnowWhite design was the Macintosh II. It was the epitome of the SnowWhite language. So many different considerations fit perfectly in place, such as the way the ribs were incorporated with the exhaust vents. But this type of design did not come cheap. Esslinger was like Jobs; he wanted the perfect look, spare no expense. There were tangible benefits for the II's case production method, including the difficulty of competitors to copy the design. Apple wanted to avoid the problem of lookalike Asian clones that plagued the Apple II. But one problem was that the Macintosh II brought the SnowWhite language as far as it could go. There was a reason why the IIx and the IIfx shared the same case.

Apple was in a quandary after Jobs left. Esslinger only wanted to report to top management at Apple, he was expensive, and he was a Jobs legacy. Apple had to either use him or design in house; breaking the con-

tract was far too expensive a proposition. Esslinger, to everyone's surprise, made it easy on Apple. He wanted to work with Jobs designing the NeXT cube, so he broke the contract with Apple, to everyone's relief.

Products that shipped during this period include the ADB mouse, the Mac SE, ImageWriter II, LaserWriter, LaserWriter II, MacPlus, ImageWriter LQ, and AppleScanner.

The middle years

Apple had two problems. It lost its designer and did not have a design department. Just as important, it needed to rise above the SnowWhite language. SnowWhite made Apple hardware unified and distinct from the competition. But the competition was incorporating Apple's ID into their products, making Apple's machines less unique. In design, you have to keep advancing or innovating. The folks at Apple realized at the beginning that competing on price and not quality would result in the death of Apple. Compete only on price and enter a death spiral of constant price cuts, with no money left for R&D. ID was one way to make Apple products superior.

Yet Apple was without a rudder. It made as much use of the SnowWhite language as possible. Variations would flourish. Also major design disasters, such as the Macintosh Portable, would raise their heads. Kunkel makes a point of looking into why projects succeed and fail. The Mac Portable was an example of what not to do. It was a machine with no compromise, resulting in a very heavy portable. No one was willing to take the lead and say, "Hey, we need to make this lighter, so what features will we cut?" This is where Kunkel and Carlton come closest in their criticism of Apple.

With the exist of frogdesign,

Sculley formed Apple's Industrial Design Group (IDg). Most industrial design talent had left Apple, so the group had to be rebuilt. This is not to say that Apple didn't have successes. The IIcx, a very successful design, was designed in house.

This period also saw the introduction of the "inexpensive" Macs, the LC and the IIsi. Sculley was resisting the call of lower priced computers. The sirens of high margins kept saying "don't do anything that would lower the sales of the high-priced IIfx." According to Kunkel, it was Wall Street that forced Sculley to support a low-priced Mac. The money people saw the need for lower priced computers for Apple's longevity.

It was during this time that Apple was struggling to find someone new to lead IDg. Unfortunately, Apple wasted time and money on this search. The decision to emphasize in-house industrial design and hiring the right person made IDg successful.

The Apple Industrial Design Group

On January 3, 1990, the day Bob Brunner joined IDg, a new era began. Brunner turned IDg into an internal consultancy with one client: Apple. It was to react quickly to requests and operate efficiently. IDg was also to replace SnowWhite with a new design language. And Bonner was to do design work himself, something unusual for a design manager.

A revival of Apple design. It has now gone beyond an ID language to something more flexible. SnowWhite just didn't work with portables; they needed something new. It was recognized that designers needed more flexibility while keeping a distinctive Apple look. For example, SnowWhite proved to be poorly suited to portables.

This period saw great design, including the PowerBooks, Color Clas-

sic, and LC 520. The actual design work was done both in house and by outside consultants, depending on project needs and internal resources.

One problem is that Apple was funding design for the rest of the industry. Apple's consultants would go on to work for other companies, using ideas created with Apple to go into other's products. This reflects how Apple indirectly provided R&D for the other computer makers.

The last machine described is the Twentieth Anniversary Macintosh. Kunkel spends a good amount of print on this machine. This is the first computer designed for the living room. Gateway has designed a computer to be used with the family television, but Anniversary Macintosh is something truly different. It is a totally new computer design. Once the price was lowered from $8,000 to below $2,000, it quickly sold out. Apple's superior ID is appreciated, but it does not justify a high price.

Looking Forward

AppleDesign gives a view of what will happen next. Kunkel is heartened by the return of Jobs because he is a supporter of superior ID. He also thinks that Gil and Steve make the perfect team, resulting in an embarrassing paragraph in his introduction. But he shows that Apple has rebuilt enough to bring all design in house and to stop being the ID R&D firm for the computer industry.

How the History of ID Reveals Apple's Soul

It is to Apple's credit that superior ID has been supported throughout the company for its entire history. Industrial designers often have to fight with product designers over what can and cannot be done. But Apple engineers support its industrial designers, recognizing that ID results in superior products, even if

the extra work is a pain. Apple's attitude toward ID reflects the general attitude toward making products that excel.

Throughout the book, we get more stories on how ID reflected aspects of Apple: from the Apple ///, a computer that reflected the belief that Apple could not fail, to the Lisa and Macintosh, which redefined the personal computer, to the MacPortable, which reflected an inability to define a product, to the original PowerBooks, which reflected the best of Apple. By focusing on products rather than management, *AppleDesign* shows us a broader view of people inside Apple than does *Apple: The Inside Story*.

Apple was slow to follow up on the original Macintosh and Macintosh 512K. The quick sales of the MacXL showed a demand for more powerful Macs with larger screens. But Jobs forgot, intentionally or accidentally, to order parts to make more MacXLs, a machine that could have filled a void until the MacPlus or another more powerful machine could be introduced. Apple killed other projects aimed at building more powerful Macs with larger screens, losing some top employees in the process. This lack of followup would continue to bedevil Apple.

What is revealing of Apple's soul were the projects that were killed. It is normal to kill in any company. Because ID is a small portion of research and development, a good ID department can save a company lots of money by presenting proposed products in a concrete manner. It is cheaper to kill a product after some ID work than after some engineering work. However, why some products were killed does reveal an early weakness at Apple.

The Jonathan project was proposed before the introduction of the Macintosh II. It was thought up independently by frogdesign and an Apple engineer. It was based on a

backplane that looked like a bookshelf. Users could buy modules, which resembled books, and plug them into the shelf. Need a hard disk? Just plug in a hard-disk module. Need a more powerful CPU? Just plug it in. This was to be an expandable computer without slots. From an ID standard, it was unique; the computer would get larger as it got more powerful. In fact, it was intended to be a cross-platform standard. Its originators thought it would be a wonderful way to infiltrate MS-DOS users, allow them to run both MS-DOS and Mac software, see the superiority of the Mac, and convert.

Unfortunately, it was that last point that killed the project without any discussion by top management. Sculley felt that any comparison of the Mac and MS-DOS would leave DOS the winner. Apple's strategy was to become more proprietary and to lock in Mac users whenever possible. In other words, top management lacked faith in the Mac.

Jonathan's proponents were told that it would compete with the Macintosh II. They thought this was crazy because Jonathan was aimed at a different group of users and was based on a low design cost. They even put together a plan allowing Apple to license the hardware design to the entire industry and make some money on every module produced. This did not fit in with Apple's belief of going it alone, proprietary design, and providing and little interoperability with other personal computers.

Conclusions

Both books are important contributions to Apple historians and fans. They take different views of Apple and come to different conclusions. Carlton's is the sensationalist book, showing why Apple is failing. Throughout the book, we see one blunder after another, expecting

Apple to go out of business at any moment.

Despite my criticisms, I did learn from Carlton. Mostly, I learned to trust Apple less. If Apple says that it is working on something, I don't plan on it becoming reality. Perhaps Apple, with its new secretiveness, has learned that it needs to build its credibility and that it has to show real products and not depend on future announcements.

AppleDesign avoids this problem by focusing on Apple's products. The designs provide a tight focus for viewing the company. It is not a complete picture by any means, but you better understand why Apple was successful in the first place. You also appreciate Apple's industrial design, seeing it does more than create a pretty computer.

But a nagging doubt is left in my mind. How much is good industrial design worth? Are enough people willing to spend money on a superior product? And how much is too much? Jobs made the original NeXT cube seamless, which greatly increased its price beyond the means of the education market it wanted. I think it is more than Apple having to communicate the superiority of its products. Apple has to decide what is truly important and not assume that any additional cost can be justified.

Did Apple need to produce so many different Macintosh models given its record for misforecasting demand? So many models were unique, required custom parts, and had different types of slots. Was there a need for both the Macintosh LC and IIsi? The LC was slim, inviting, and the less expensive, though it included a new card slot. The IIsi was faster, though slower than a IIci so that it would not cut into the faster computer's sales, and used the SE 30's PDS slot and the standard Nubus slot. The IIsi was my second computer—the first was

an original 512K Mac—and I used it for five years. But was there really a need for two lower cost Mac models to be introduced on the same day? The LC went through a series of upgrades that eventually made it superior to the IIsi in most ways. I can't help but wonder if Apple would have been better off to have centered its efforts on only one of the two models.

I come away from these two books looking at Apple with a more critical eye. I am not sure that Apple has improved its internal organization or that Jobs has learned from the past. Macintosh prices have dropped and performance improved, but I am waiting for Apple to take the lead again in the computer industry.

Apple is not about to disappear, but is in a tough position. It has little room for error, which is why Microsoft mistakes are less important than Apple mistakes. After going through a period of ignoring the Macintosh in favor of "the next big thing," Apple has refocused on the Macintosh and addressed some of the problems these books mention, though not necessarily with the authors' specific recommendations in mind. These are interesting times for Apple, and I think that Kunkel's vision of the future is overtaking Carlton's. ∎

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Macintosh Disketeria

by Dave Weikert

New Disks

WE FEATURE 16 disks this month including more of the Grab Bag disk series. We are note that the *Pi Filling-The CD*; the first CD-ROM produced by Washington Apple Pi, is our all-time best seller with over 550 sold. 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).

Pi Fillings—The CD

A reprise of the Pi Fillings CD-ROM featured in the last Journal is obviously in order since the Pi has produced our best seller of all time. Over 550 disks have been sold to date and a second printing will be available by the time you read this. The second printing is done in the same style and content as the first except for some changed versions of software, a newly developed New Member's Folder and added disk images for Apple System Software.

The featured software on the *Pi Fillings CD-ROM* is the Mac OS 8.1 Updater installer included in the *Mac OS Updates* folder. However there is something for everyone as System Software updates are also included for all Apple Systems from System 7.0 through OS 8.1. There is also Printer Driver software for Apple and Hewlett Packard printers and the latest Apple LaserWriter Driver.

In addition to the Apple software, the CD-ROM includes *TCS Explorer Software* folder; this contains updated installers for TCS Explorer members with System 7.5.5 and later. These installers simplify the installation of the System connection and Internet software for our member run ISP service. This package is complemented by the *Internet Goodies* folder which includes recent versions of all the major Internet software. Many users with earlier Macs and System Software will find some of the early versions of Internet software useful as they may require less computer 'horsepower' and do not take as much memory.

Essential Utilities provides 16 utilities that we think are most useful for the majority of Mac owners. *Mac OS Updates* and *Fun Diversions* folders provide a little non-fattening 'mind candy' for the really dull moments of your life.

Oh, you want to know the best part? Well the best part is that this CD-ROM is specially priced at $10 plus shipping and handling and contains well over $200 of software if you purchased the equivalent disks from the Disketeria. Such a deal; no Mac owner with a CD-ROM drive should be without this disk.

Pi Filling-The CD was produced by a crack team led by President Lorin Evans with major contributions from technical advisor Jon C. Thomason and assisted by some TCS Crew members, Tuesday Night Clinic Gurus, miscellaneous luminaries and numerous grunts. They all had fun which is really what it is all it is about, isn't it?

Grab-Bag Updates—30.XX

This month is again dedicated to catching up by releasing 13 more of the Grab-Bag series. These programs are provided on disk with no regard to the series in which they will eventually reside. The series is temporary and will exist for only as long as the need exists; that is, until the appropriate series are revised and these programs included. If you recall, I did exactly the same thing about a year ago.

DISK #30.15C
GRAB-BAG

CopyPaste 4.1.1: 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*.

DefaultFolder† **2.8.2**: By Jon Gotow. Lets you assign, for each application you run, a default folder in which to store documents. The idea is that you shouldn't have to navigate throughout your disk the first time you try to save a document after starting up an application. *Shareware – $25*. † formerly DFaultD.

Disk Charmer 3.1: By Fabrizio Oddone. Allows formatting of disks in background. Also locks out 'bad' sectors on floppy disks. This is imperative if you want to use disks with bad sectors with Systems earlier than 7.0 (down to 4.3). Requires System 7.0 and later. *Shareware – $10*.

Disk Copy 6.2: By Apple Computer, Inc. Apple's on-line software distribution is now performed using compact and flexible NDIF disk

images. This utility can mount those disk images so that you can install their software directly. In addition, it can write the images onto blank floppy disks for easy carrying and storage. A must-have from Apple. Note: this program does not perform the same function as Disk Copy 4.2 which is used to duplicate disks.

Jerry's Finder 8.1 Patch 1.0 By Jerry Kindall. Patches resources in the OS 8.1 Finder to add a number of useful enhancements. Enhancements to the Finder include Increased Memory Allocation, New Alias Suffix, New Folder Name, No Copy Suffix, About This Macintosh Restored, Inspirational Message in About This Macintosh Window, Add Quit Finder Command and Add Keyboard Shortcuts.

DISK #30.16C
GRAB-BAG

File Buddy 4.3.3 Installer: By Lawrence Harris. A file utility to perform a wide variety of 'Get Info' type file functions including creating custom icons, aliases, file type, creator, etc. For System 7.0 and later. *Shareware – $35*.

FinderPop 1.5.9: By Turlough O'Connor. Extend the Mac OS 8 Finder's Contextual Menus. Features include: user-selectable Contextual Menu font/size/icon size, automatic CM popup by clicking and holding without having to press the control key, and a number of optional submenus — including Processes, contents of selected folder, Finder windows, FinderPop, and Desktop. It is free.

Stuffit Expander™ 4.5 Installer: By Leonard Rosenthol. Decompress any non-encrypted Macintosh archives compressed with Stuffit, Compact Pro or AppleLink packages. Also decodes files which have been encoded BinHex 4.0 (or a compatible product). Requires System 6.0.4 or later.

DISK #30.17C
GRAB-BAG

MacOS Extended Calc 1.0 Install: By Glenn L. Austin. Calcu-

lates the disk space used (or would be used) on MacOS Standard (HFS) volumes and on MacOS Extended (HFS Plus) volumes. *Shareware – $15*.

Smart Scroll 3.2: By Marc Moini. Enhances regular scroll bars so they show how much of a document is displayed in a window. The indicator tab in scroll bars becomes proportional; If a window is displaying half of a document, the tab will be half the scrollbar size. *Shareware – $12*.

StuffCM 1.2: By David Catmull. A contextual menu plugin that works with Aladdin Systems' StuffIt Engine. It can stuff, unstuff, convert, BinHex, segment and join files directly in the Finder through the contextual menu com-

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"A reprise of the Pi Fillings CD-ROM featured in the last Journal is obviously in order since the Pi has produced our best seller of all time. Over 550 disks have been sold to date and a second printing will be available by the time you read this."

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mands. Requires OS 8.0 and later, Power PC CPU and Stuffit Engine. *Shareware – $9*.

WeatherTracker 2.3: By Provides an easy-to-use interface to the Internet weather servers. For cities in North America, temperature, barometric pressure, winds, current conditions, local forecasts, and climatic data are updated hourly. Coastal cities in the United States also have near shore marine forecasts available. Cities outside North America are limited

to temperature and conditions, updated several times a day. Requires 68020 or later CPU, System 7.0 or later and MacTCP or Open Transport. *Shareware – $15*.

DISK #30.18C
GRAB-BAG

GURU 2.6 Installer: By Newer Technology. Test memory and show memory and other characteristics of different Mac models. Great tool for determining what combinations of RAM modules (if any) will give a specified amount of memory.

TattleTech 2.569: By John Mancino. Collects very complete information about your computer and its system related software. You may view information on screen by category, print it, write to a standard text file in standard or a special Bug Report format, or output it in database readable format. Requires System 6.0.4 and later; Mac Plus and later. *Shareware – $15 (level 2) or $40 (level 3)*.

TechTool 1.1.6 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 #30.19C
GRAB-BAG

Clock Talk 1.3: By Robert Chancellor. A Control Panel that enables your Mac to 'speak' the time at user selected intervals. *Shareware – $10*.

GIF Blast 3.0: By Eric Toonen. Compress GIF files without data loss (unlike JPEG compressors which intentionally lose data to reduce size). Other compressors do not work effectively on GIF files.

John's Backup RAM Disk 1.0.2: By John C. Rethorst. Automatically backup your RAM disk to your hard disk at shutdown and restore the backup to the RAM disk at the next startup.

PPPMenu 2.5: By Rockstar Studios Inc. A mini-utility that installs a system menu for controlling Internet connections. You can use the menu to open and close PPP connections, via FreePPP or OT/PPP. You can also add items to launch from the menu, providing you with a one-stop dialer and launcher.

ScannerProbe 1.7: By Lance Drake. Can be executed after you boot your Macintosh so that you do not have to always have the Scanner powered up before you boot. Also helps you determine if you have a power-on problem with your Scanner (the case with some Scanners that balk at a short Reset pulse that comes at them when the Macintosh first starts up).

SoundApp 2.4.4 Fat: By Norman Franke. Convert or play sounds using drag and drop. Includes a wide variety of sound formats for other computers as well as Macs. Can convert QuickTime soundtracks into a number of different formats. The "About' window has an excellent section that summarized different sound formats. Requires System 7.0 and Sound Manager 3.1 or greater. QuickTime 2.5 or greater is recommended.

Disk #30.20C
Grab-Bag

Calendar Conversion 2.0: By Panda Systems. Covert past, present and future dates between Gregorian, Julian and Jewish calendar systems. Particularly useful for historical research, geneologies, date planning, etc.

DP Autochanger 1.0: By Don Carlile. Changes your desktop picture automatically. You set the time between changes. The new picture is chosen at random from a folder you choose. Requires Mac OS 8 or later. *Shareware – $5*.

Font Gander Pro 1.2.8: By Hugh Johnson. Lets you view fonts without having to install them. Also prints beautiful specimen sheets. Works with Adobe Type Manager 3.0 and above to allow high-rez

imaging of Type-1 fonts. Best used as a "drag-and-drop" application. Requires System 7.0 or higher, and any PowerMac or 68k Mac higher than a straight 68000. *Shareware – $20*.

PandoCalendar 2.1.1: By Panda Systems. Displays a calendar on your desktop. You can change frame and background color.

PandoFrame Lite 1.0: By Panda Systems. Places a frame around desktop pictures. For System 7.5 and later.

Yank 3.0: By William E. Modesitt. This application has three functions. 1) Uninstalls an application and files created by the application by moving them to the Trash. 2) Cleans up your Preferences folder by moving outdated files to the Trash. 3) Slims fat binary applications. Requires System 7.0 or later.

Disk #30.21C
Grab-Bag

ColorMeister 2.0: By David Clark. A simple HTML color editor that generates the code necessary to display custom colors in most web browsers, Navigator and Internet Explorer in particular. Can generate code to set the color for the Background, Text, Links, Active Links, and Viewed Links. It can also set the path to the Background Image.

ImageVice 1.1 Fat Demo: By BoxTop Software. A color reduction tool for Web and multimedia designers that reduces graphics file sizes. Web pages load up to three times faster. GIF, PICT, BMP and PNG format images can all be made up to 70% smaller. *Shareware – $49.95*.

LinkPad 1.0 68K: By Panic. A "scratchpad for links" that lets you drag and drop links to a 'pad' for temporary storage without cluttering your web browser's Bookmarks file. You can add them to your permanent Bookmarks at any time afterwards. For 680X0 CPUs.

LinkPad 1.0 PPC: By Panic. A "scratchpad for links" that lets you

drag and drop links to a 'pad' for temporary storage without cluttering your web browser's Bookmarks file. You can add them to your permanent Bookmarks at any time afterwards. For PPC CPUs.

WebChecker 1.1.0: By Jeremy Kezer. Helps you manage web pages you check frequently. Checks to see if a web page has been modified, and notifies you - or even automatically launches your favorite web browser - when it detects any changes. Requires System 7.0 or later.

WebColor 2.2: By Patrick Bores. An HTML document defines the colors it's going to use in the BODY tag. These colors are given in Hexadecimal form, or Base 16. WebColor will allow you to choose colors for the different parts of a web page and then write their hexadecimal equivalents into the BODY tag automatically. *Shareware – $10*.

Disk #30.22C
Grab-Bag

MacSlack 1.0.2: By Eric Bennett. A drag-and-drop application that calculates how much slack space is present in a given set of files. It can also predict how much hard drive space you will regain if you split your hard disk into more partitions or convert volumes in the standard format (HFS) to the new, more efficient format (HFS+) introduced in MacOS 8.1. Requires System 7.0 or later.

NewsWatcher 2.2.2: By Simon Fraser based on code by John Norstad. Uses the NNTP protocol to let you browse, read and participate in group discussions on Usenet bulletin boards. Adds the capability to perform tasks simultaneously such as downloads from more than one newsgroup at a time. Requires 68020 or higher or PPC, System 7.0 with Thread Manager (7.5.5 preferred) and 2.5 MB available RAM.

Scan-O-Matic 1.0: By Dave Dycus. A utility designed to simplify the process of getting a decent scan,

without being a professional scanner operator. Requires a Power PC processor. *Shareware – $5.*

DISK #30.23C
GRAB-BAG

MT-NewsWatcher 2.4.1: By Simon Fraser[†] Uses the NNTP protocol to let you browse, read and participate in group discussions on Usenet bulletin boards. Adds the capability to perform tasks simultaneously such as downloads from more than one newsgroup at a time (Multi-threaded). Requires 68020 or higher or PPC, System 7.0 with Thread Manager (7.5.5 preferred) and 2.5 MB available RAM. [†] based on code by John Norstad.

QuoteMan 1.1: By Ryno Software. Provides you with a break from computing by occasionally interrupting you to display a thoughtful or meaningful quote. Has a politically correct check box to click to bypass quotes that some may find to be offensive, stupid, racist, etc. For System 7.0 and later. *Shareware – $10.*

DISK #30.24C
GRAB-BAG

BBEdit Lite 4.1: By Rich Siegel. A full featured text and programming editor with powerful but complex pattern ('grep') searching and matching. Additional functions include entabbing and detabbing, wrapping and unwrapping, removal of gremlin characters and a powerful multi-file capability. Extensible with BBEdit Extensions.

The Ultimate Label Printer Pro 5.0.2: By Jordan Pinsker. Prints labels for Compact Disk jewel cases, as well as Zip, Audio Cassette, Jaz, SyJet, EZ Flyer and others on plain paper. Simply cut out the labels and fold them into your cases. Because the Ultimate Label Printer Pro uses a Plug-In technology, support for new media types can easily be added to match your exact needs. *Shareware – $20.*

DISK #30.25C
GRAB-BAG

Click there it is! 1.0.9: By Richard C. Cardona. Permits you to open/save a document into a place where the Finder already has a window opened for it. You can also make any visible window in the Finder your current folder by clicking on it. For System 7.0 and later. *Shareware – $5.*

NetFinder 1.2.1: By Peter Li and Victor Tan. An easy-to-use FTP (File Transfer Protocol) client program. Combines the ease of use of the Macintosh interface with a powerful FTP engine to get and store files on Internet FTP sites. Allows downloads of interrupted file transfers from the point of interruptions for servers that support this function. *Shareware –*

$20.

DISK #30.26C
GRAB-BAG

Kineticon 1.0: By Sherman Uitzetter. Replaces static (non-animating) icons on your desktop with animation. Includes a Kineticon Ediror which permits you to create or modify your own icon animations. Requires 68020 or later CPU and System 7.0 or higher. *Shareware – $10.*

SuperReplace 1.0.1: By Guoniu Han. A powerful utility for creating drag and drop 'filters' to convert one text format to another. This conversion may be as simple as replacing one character by another and as complex as conditional find and replacement *Shareware – $25.*

DISK #30.27C
GRAB-BAG

GIFmation 2.1.1 Fat Demo By BoxTop Software. Allows you to easily create highly optimized GIF animations for your web pages. Functions in 'demo mode' until registered. The 'demo mode' will not save an animation with more than 3 frames and expires in three months. *Shareware – $45.*

Machinko 1.0: By Syd Logan. A Pachinko-like game for the Mac. Either single or continuous shooting. Just like the real Pachinko, the game is over when you run out of balls. *Postcardware.* ∎

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3.5" Singles			**Name**
___ 4 or less @	$4.00	————	
___ 5 or more @	$3.50	————	
___ sets (as marked	$ (above)	————	**Box Number, Apt., Suite**
5.25" Singles			
___ 4 or less @	$2.00	————	**Street Address**
___ 5 or more @	$1.75	————	
___ sets (as marked	$ (above)	————	**City** **State** **Zip**
+postage $1.00/disk maxium $5.00			
Total Amount Due:		————	**Day tele.** **Evening tele.**

Macintosh Library Order Form

CD-ROMs
___ Pi Filling-The CD - $10 ea.

New disks in this issue!
___ 30.15-27 Grab Bag - 13 disks; $4 ea.‡

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‡
___ 5400-6400 Disk Tools - 1 disk; $4‡
___ PB 3400 System 7.6.1 - 5 disks; $18‡
___ Disk Tools PPC; $4‡
___ Open Transport 1.1.2 - 4 disks; $15‡
___ AShare Client ZM-3.7 - 2 disks; $8‡
___ Drive Setup 1.3.1; $4‡
___ Apple System Profiler 1.3.1; $4‡
___ QuickTime 2.5 - 2 disks; $8‡
___ Movie Player 2.5; $4‡
___ LaserWriter 8.5.1 - 6 disks; $15‡
___ Apple Telecomm 2.3.3 - 2 disks; $8‡
___ Network Software Installer 1.5.1; $4‡
___ TrueType Fonts & Software; $8
___ CD ROM Setup 5.4; $4‡
___ StyleWriter II; 4 disks; $15‡
___ PC Compatability 1.6.4‡ - 2 disks; $8‡

00.XX – Pi Library†
___ .01 Mac Disketeria Catalog
___ .02 New Member Sampler & Catalog

1.XX – Anti-Virus Utilities†
___ .01N

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†
___ .01E ___ .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†‡
___ .01G ___ .02G ___ .03G ___ .04G
___ .05G ___ .06G ___ .07G ___ .08G
___ .09G ___ .10G ___ .11G ___ .12G

17.XX – Word Processing Utils†
___ .01C ___ .02C ___ .03C ___ .04C
___ .05C ___ .06C ___ .07C

18.XX – Internet Series†
___ .01B‡ ___ .02B‡ ___ .03B‡ ___ .04B‡
___ .05B‡ ___ .06B(2)‡ ___

19.XX – QuickTime Series†
___ .01‡ ___ .02‡ ___ .03‡ ___ .04‡

20.XX – Mac Troubleshooting†‡
___ .01C ___ .02C

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†‡
___ .01B ___ .02B ___ .03B ___ .04B
___ .05C ___ .06C ___ .07C ___ .08C
___ .09C (2 disks) ___ .10C ___ .11C
___ .12C ___ .13C ___ .14C ___ .15C
___ .16C ___ .17C ___ .18C ___ .19C
___ .20C ___ .21C ___ .22C ___ .23C
___ .24C ___ .25C ___ .26C ___ .27C

Special Disk Sets
___ Knee Knockers Games- 4 disks; $10‡
___ Waist Huggers Games - 3 disks; $10‡
___ PreTeen/Teens Games - 3 disks; $10‡

† all files compressed
‡ on 1.44 Meg diskette(s)
(#) number of disks in set

Classified Advertisements

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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For Sale

—Apple II New Print Shop, $89. Mac System 7.5 diskette, $59. ClarisWorks 2.1, $89. s&H $5. Visa/Mastercard 619-225-8281. B&R Computer Services. Web page:http://members.aol.com/rrbp/Home.html. Note the "H" in Home is uppercase.

—Used Macs, Powerbooks & Peripherals
We Buy, Sell, Trade, Repair & Upgrade all Mac Equipment. Call for Quotes. All Major Credit Cards Accepted (301) 718-0822 n

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I currently subcontract to many local Mac schools. Hire me directly and save. I teach: Excel, Word, Quark, PageMaker, Illustrator, MS Project, and more. References available. Alan Stillman: 703-370-5505.

—Consultant: to teach Photoshop, Adobe Dimensions, Illustrator (beginner through advanced techniques). Carol O'Connor: 703-430-5881

Remember!!!

- *Vote in the upcoming election. Your ballot is in the centerfold of this journal.*

- *Take advantage of the great new update CD from WAP! More information on inside back cover and in Disketeria section.*

- *Special TCS classes forming—just $15. Learn how to really use the TCS at last!!*

Special note

PSB has given us a special offer on their service. In the 4-color insert in the centerfold there are coupons. These say they expire April 30th. <u>They are actually valid until the 30th of June.</u>

Washington Apple Pi, Ltd. 12022 Parklawn Drive, Rockville, MD 20852

Membership Application
Please print or type:

Name _____ Phone # (H) _____ Phone # (W) _____

Company _____ Address _____

Occupation _____ _____

Please answer a few questions for us regarding your computer use. Check the computers/equipment that you use on a regular basis.

- ☐ Apple II, II+
- ☐ Apple IIe, IIc
- ☐ Apple IIc+
- ☐ Apple II GS
- ☐ Laser 128
- ☐ Franklin
- ☐ Apple III (SARA)
- ☐ Mac Plus, 512e
- ☐ Mac SE
- ☐ Mac SE30, Mac IIx
- ☐ Mac Portable
- ☐ Mac LC (series)
- ☐ Mac Classic (series)
- ☐ Other _____

- ☐ LISA
- ☐ Mac II
- ☐ Mac IIci, cx
- ☐ Mac IIsi
- ☐ Mac IIfx
- ☐ Mac VX
- ☐ Mac PowerBook
- ☐ Mac Duo
- ☐ Quadra (all)
- ☐ Centris (all)
- ☐ PowerMac
- ☐ Newton
- ☐ Performa (all)

WAP has many Special Interest Groups (SIGs) and activities. Fill in letter next to area of interest. **J=Join Group, V=Volunteer**
    ☐ *I'd like to volunteer. Call me.*

AppleWorks SIG____	HOTLINE____
Apple II GS SIG____	HyperTalk SIG____
Apple III SIG____	Mac Programmers
Art SIG____	SIG____
CAD SIG____	
Database SIG____	NOVA Educators
Disabled SIG____	Mac/Apple
Disk Library____	Users SIG____
EdSIG (education)____	QuickTime SIG____
Excel SIG____	Stock SIG____
Game SIG____	Telecommunications
Genealogy SIG ____	SIG (TCS)____

☐ *I can serve as a*   Women's SIG____
Hotline contact for _____

Enclose check or money order payable to Washington Apple Pi, Ltd.

- ☐ Basic Membership—1 year $49
- ☐ Student rate* for 1 year $42

For other options please add correct amounts
- ☐ WAP Bulletin Board System (TCS)** with e-mail **$20**
- ☐ WAP Bulletin Board System (TCS)** with Internet **$171**
- ☐ 1st class mail (U.S.) **$17**
- ☐ Airmail to Canada, Mexico, West Indies or Cental America **$20**
- ☐ Airmail to Europe & South America **$38**
- ☐ Airmail to Asia & elsewhere **$48**
- ☐ Surface to Europe, Asia & elsewhere **$18**

        Total enclosed $_____

*Please enclose photocopy of current student ID.
** Access to the TCS is contingent on WAP having a current home telephone number for the member.*

Indicate desired New Member kit (1 only)
- ☐ Apple II
- ☐ Apple II GS
- ☐ Apple III
- ☐ Mac 400k
- ☐ Mac 800 k
- ☐ Mac 1.44 k

Please circle Yes or No for the 2 items below.
1. My name, address & phone number may be published in the membership director.
    Yes   No.
2. Please leave my name on the Pi mailing list. (The list never leaves the office and all mailings are supervised by the Pi staff.)
    Yes   No

_____
Applicant signature and date

Washington Apple Pi, Ltd
12022 Parklawn Drive
Rockville, MD 20852

May / June 1998