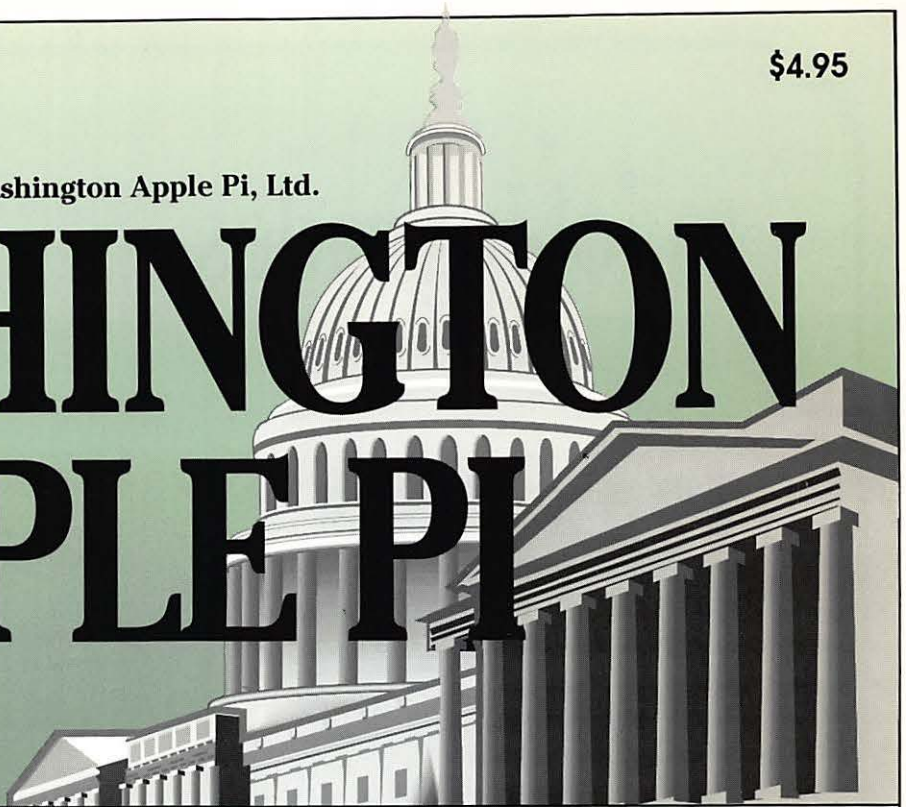


The Journal of Washington Apple Pi, Ltd.

WASHINGTON APPLE PI



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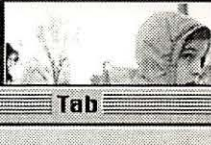
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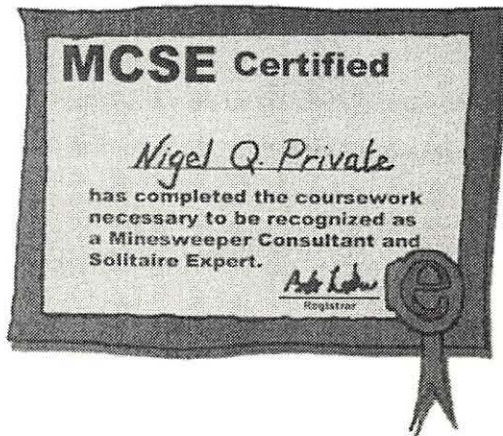
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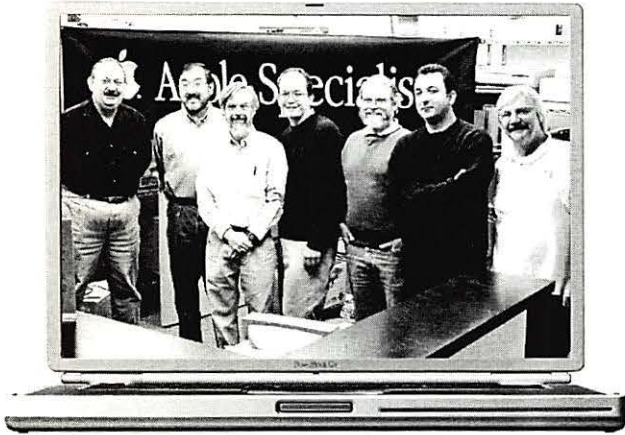
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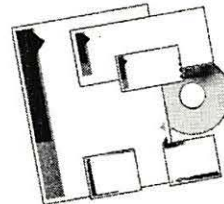
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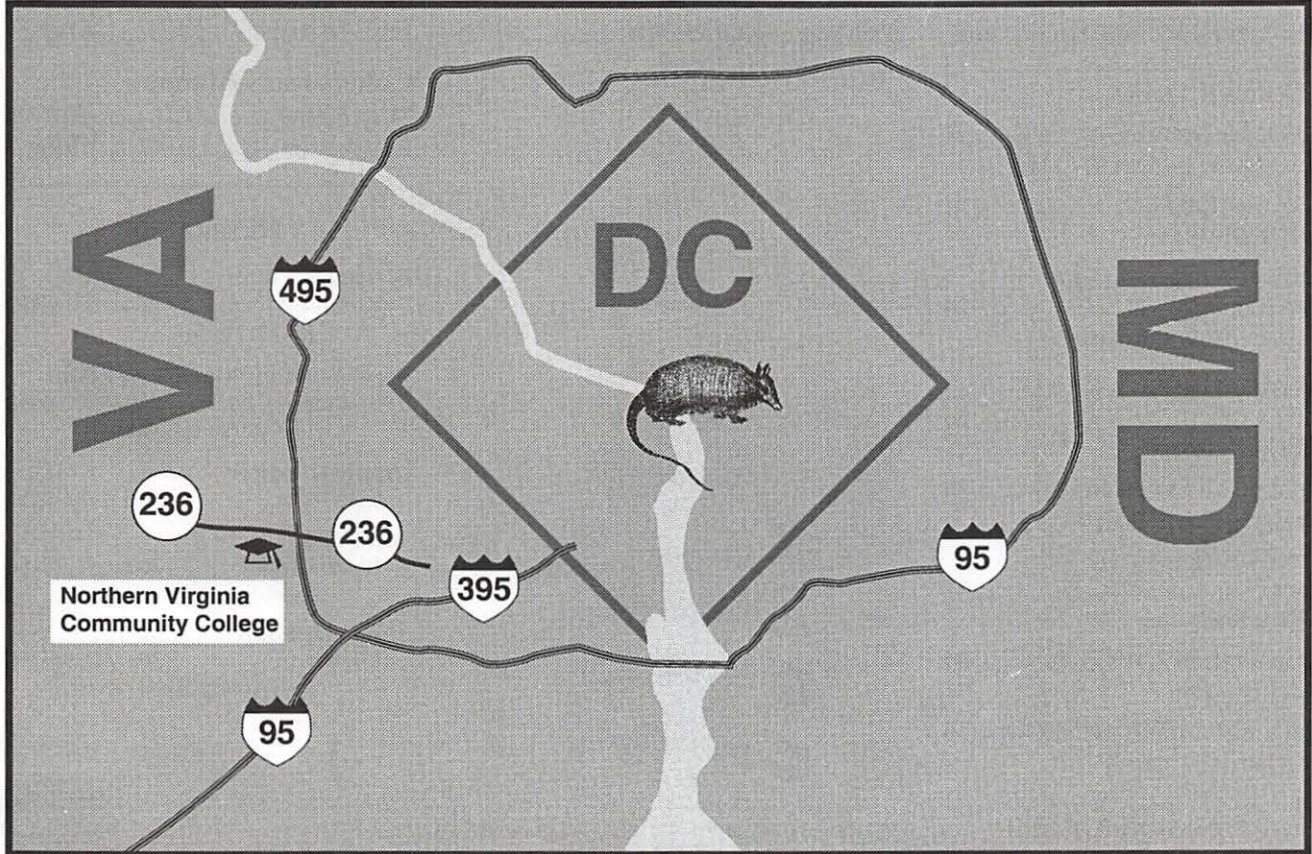


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Icon Guide



Macintosh



General Interest



Apple II, IIe, & IIGS



Apple III (SARA)

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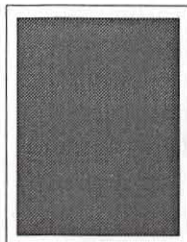
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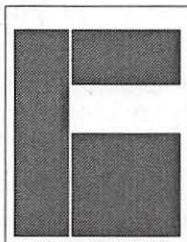
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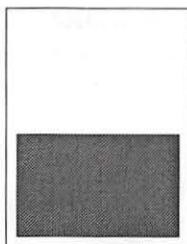
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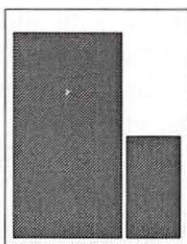
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Welcome to WAP!

By Dave Ottalini

AN UNUSUAL THING happened to me the other day. I got a phone call from a man who worked for an on-line company that sells discount software. He wasn't calling to sell me anything, but to tell me that the company believed someone was trying to use a stolen credit card number to make purchases from them.



I'd never had this happen to me. We've all read about incidents where credit card numbers were stolen over the Web. But here, someone was calling out of the blue to warn me. They had even tracked me down using the Internet. As he spoke, I confirmed on-line that his software company existed and when I asked, he gave me the phone number of the company as it was listed on the web page. He gave me the last four digits of my credit card and nothing more—save to say his company had rejected the order—something my next bill confirmed. There were no bills for purchases other than the ones I had made. Thanks to this individual I canceled the card and got a new one. Beyond that, it reaffirmed my faith a bit in humanity and the ability of people to do the right thing when a problem presents itself. I'll also be even more careful when making on-line purchases in the future.

As a new member of Washington Apple Pi, you may wonder if you did the "right thing" by joining. WAP is not a religion and you are certainly not part of a "congregation" in the true sense of that meaning. But you are now part of a fellowship, a group of people who are (I hope!) passionately interested in trying to learn how to get the most out of your Macintosh.

Last issue, our President Lorin Evans discussed many of the activities your new club offers. All present you, as a new member, an opportunity to learn—and to volunteer. "We're the best thing we've all got" according to Mr. Evans and that's true enough. I hope you'll take advantage—and contribute too. Each of us—and your new club—will be better for it.

Oh and... Welcome To WAP!

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A New Road Warrior

IT IS WELL known that I like to travel well back of the bleeding edge of technology. While others are adventuring with the ever evolving Mac OS X, I benefit from the learning curve those pioneers left behind as I navigate around Mac OS 8.6 and 9.

Every so often, I uncover a nugget of really neat stuff from that era that I am sure you know about, but nevertheless is new to me. My latest discovery is a Control Panel called "Location Manager". How "Location Manager" came to my attention is more the story than how it fixed a problem I have — *err* had.

For starters, I am a scrap-of-paper person. That is, I scribble notes on whatever scrap of paper is in front of me, pocket it and move on. At the end of the day, the coins in my pocket go one way and the jumble of notes another. By default, they align themselves in archaeological order to be recalled by some synaptic combination that is supposed to do those things in the background — just like a computer.

The way I deal with e-mail can best be understood by rereading the preceding paragraph. Wherever I sit, be it at one of several schools with which I deal, at the Pi office, or at home, I download my mail

"But, nobody asked why it is that I work via scraps of paper and floppy disks. Each saw me as Jello to be reshaped into a PowerBook mold rather than the block of balsa that I really am. I am not interested. I don't sit in one place all day where I can set up my new road warrior's tools of the trade... "

to a floppy disk, via ZTerm or NiftyTelnet, answer those that require a grunt and drop the disk needing essay responses into my tool bag. There Newtonian physics takes over and your note to me joins the SCSI hard drive jumpers and monitor adapters at the bottom of the bag.

These processes are an anathema to our office manager. First, she is not an archeologist, and second, it is messy — or maybe it is the other way around. Actually the second is that you write to her to get your question answered; she then makes me empty my pockets or tool bag in search of your mis-sive. Enough already she decreed; off to the store for a PowerBook.

When the word went forth from Rockville that a new little road warrior was being created, the con-



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verted sent their congratulations to the office manager, and the names of their favorite application, utility or attachment to me. Each was convinced that 'it' would make me a more productive or happier or you fill in the blank. But, nobody asked why it is that I work via scraps of paper and floppy disks. Each saw me as Jello to be reshaped into a PowerBook mold rather than the block of balsa that I really am. I am not interested. I don't sit in one place all day where I can set up my new road warrior's tools of the trade and take notes as people come to visit or surf the web in-between supplicant arrivals. My style is to come to you, squeeze your brain, blot those droplets onto the nearest scrap of archeological paper and move on. If there is a spare moment, I might check my mail via the computer in that room, download what I need to a disk and am off to another cranial squeeze. According to the Jello set, I am to use Palm Organizer (nee: Claris Organizer) or Word vice a McDonald's Happy Meal wrapper and read my mail with Mailsmith or Eudora, vice NiftyTelnet.

Well, to work that way means that I need several different network/Internet setups in order to move from one school or office to another and stay connected to the world. It is hard enough for me to get one configuration working, much less nurse several into one machine. I could never remember which set-up worked where.

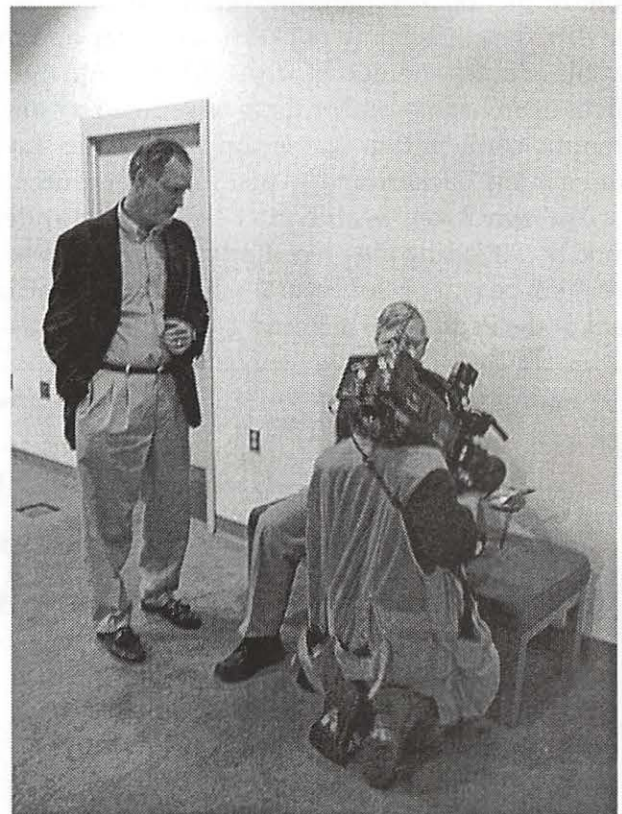
To my rescue came Dan White, our ListMom. He was one of the Crusader Rabbits waiting for this block of balsa to morf into Jello. Finally someone listened as I tried to explain to Dan why the road warrior business would not work for me. He reached into the Control Panels folder in his PowerBook and pulled out "Location Manager." That is the program whose symbol looks like a street sign for a divided highway. Look on the Control Strip at the bottom of your screen. It was as if the Sprint man in the long black coat had come to my rescue, too.

Well, thanks to Location Manager, this little road warrior can create different groups of settings to conform to each of the different networks I find myself using. I can install TCP/IP settings for each school I visit, Remote Access (nee: PPP) for my modem at home and even good old AppleTalk for those places that use it to network older printers. No more obscure notes that list subnet masks, router addresses, and the rest of that mumbo jumbo. Now, I can con-

centrate on being productive instead of being an observer of Newtonian physics. But the Jello molders are not finished. On to converting me to a modern e-mail program.

Claris Mailer

I grew-up on ProTerm for the Apple II and, even though there is a version for the Macintosh, I moved on (oh them relative terms) to a similar program called ZTerm. I am a decent user of an all text interface; my address book is, or was a Simple Text document; and my filing system was archaeological. Dan introduced me to Claris Mailer (2.0v3), a really sweet e-mail program written for Claris by the folks at PowerRip who incidentally wrote the mail program we use called LetterRip. Out went ZTerm and NiftyTelnet. In one fell swoop, I can write, spell



WRC-TV's I.J. Hudson and crew shooting Tom Witte's digital camera for a segment on Apple's "Digital Hub." At any given Pi meeting, members usually bring enough portable computer power to eclipse NASA's total computer capability of just a few years ago. (Photo by Dave Ottalini.)



Apple Senior Engineer J.D. M_ (almost completely invisible dressed in black against a black stage) addressed a large audience, talking about the new flat-panel iMac, iPhoto, Mac OS X 10.1.2 and many other topics. He had slightly more than two hours to speak, and the audience was more than willing to hear him for another two. (Photo by Dave Ottalini)

check, and even create carbon copies of my missives. Now, I can blast out ill conceived stuff with the best of them. Instead of spending time trying to remember how to encode attachments so that I could send them via ZTerm, I just spend that time trying to decipher which of those cute icons I am to drag my attachment to so that it travels with my note. That's called progress. Organizing the mail I have received is now a no-brainer, given that I take a few minutes to think about the kinds of issues with which I deal and then cre-

ate folders to match them. Interestingly, many of the EMailer icons look like refugees from eWorld.

The program is incredibly user friendly and for this guy gives me a sense that I am still in control of things — I think. Yes, I know Apple stopped development of the program, it does not recognize HTML attachments directly, and won't work in OS X. Who cares? If Chuck Joiner uses it, so can I. If you are a text holdout, there are lots of e-mail programs from which to choose and a couple of good web sites to help you pick the one that is right for you. My vote was weighted towards the intuitive.

So now where am I? Once upon a time I actually looked at the decor in an office I was visiting; now, I look for an electrical outlet. When I travel, I once looked for a seat in the waiting area that had the best view of the tarmac; now it has to be about three feet from a wall. Poor WalMart won't see as much of me since I won't need replacement pocketliners for my pants. Most importantly, I treated myself to a tape back-up machine because I am now my own repository. With icons comes responsibilities.

—Lorin



Apple's J.D. M_ (left center, in black) confronts the usual rugby scrum of petitioners in the lobby outside the auditorium, answering questions about new Apple hardware and software. (Photo by Lykara Charters)

Frustrated by your Computer? Try a User Group

By Dave Ottalini

AS WAP'S VP for Publicity, my job is to get the word out about the club and let people know all the great things we're doing. One of my projects was to produce a longer form "radio-style" report that we could use on the web site and share with other UGs. Well, I was finally able to do that, and you'll find the text of that radio report below. Take a listen at www.wap.org and let me know what you think. And yes, I am the "talent" on this report so please be kind. By the way, can you tell by the voices who I talked to? Finally, if you're interested: MOS = "Man on the Street"—an interview. SOT = "Sound on Tape"—also an interview.

WHY USER GROUPS - A RADIO REPORT

(total running time 4:07)

Talent: When Americans talk about computers these days, they're also talking about the Internet. The Census Bureau says as of August 2000, 54 percent of all households in the US have access to a computer. Four out of five households with computers has at least one person online. And while the statistics reflect a rapid acceptance of computers and the Internet, they don't indicate the frustration level users are feeling about their machines in general.

MOS: ("trying to figure things out on my own is frustrating and a lonely experience.")

Talent: People want to use their computers as if they were appliances. Manufacturers sell them that way. But the reality is something completely different. There's at least one instance of a user shooting his

computer when it didn't work right. And there are numerous web sites that joke about the frustrations of owning a computer. In fact, setting up a computer may be the easiest part of the process. Learning how to use it and all the programs installed on it can be a daunting process. Getting help these days from the manufacturer can be expensive. And all the news about viruses, worms and hackers throws additional worry into the mix. That's why user groups are becoming a growing force against computer frustration:

MOS: (SOT: "its a collection of people who are knowledgeable about the hardware, the software. A lot of times you can't get an intelligent answer to a question from a retailer. 3)

Talent: Computer user groups have been around since the earliest days of computing. PC, Mac, Linux, Palm, there's a group for every taste and color. But that's no guarantee of success. Groups had had their ups and downs over the years. In fact, a number of the larger groups have gone under thanks to bad management, overspending and lack of support. But things are



While Apple couldn't provide even one of the wildly popular flat-panel "new" iMacs, they did bring two iBooks, one with a 12" screen and another with a 14" screen, and these attracted considerable interest. (Photo by Lykara Charters)

changing - and user groups are taking center stage as a way to focus support at the local level:

SOT: (Joiner: "We all gain so much by sharing.")
Talent: Chuck Joiner is the President of the Hershey, Pennsylvania Macintosh Users Group. He says U-Gs are no longer being taken for granted by manufacturers like Apple Computer.

SOT: (Joiner: "They're the people that are going to go out and - to use a tired term - evangelize the product so that people - other people that maybe wouldn't have considered them or taken them seriously are going to look at them seriously.")

Talent: User groups are everywhere—in small towns, college campuses, government facilities and large cit-



Media Assistant Megan Thompson and Media Specialist Margaret Gaudino of Maryland's Cedar Grove Elementary School show off some of the equipment and software donated through Washington Apple Pi's Computer Recycling program. Among other things, Washington Apple Pi donated a laser printer. (Photo by Dave Ottalini)

ies. Washington Apple Pi is one of the largest Macintosh groups in the USA - they're based in Rockville, Maryland.

Member Jon Thomason says there's really only have one reason for having user groups:

SOT: (Thomason: "Washington Apple Pi is a group where members help members learn about their computers.")

Talent: And President Lorin Evans says it's that process of learning that helps get rid of the frustrations users many times feel:

SOT: (Evans: "The social nature of the group makes it very comfortable for you to come ask your question - there are no bad questions, there are no wrong questions -and to get the kind of answers that will help you move along.")

Talent: User groups offer members services that include monthly newsletters, Internet and email services, recycling, repairs and software/hardware installation. There's even computer "garage sales" and demonstrations by vendors. Tutorials offered by many groups are increasingly popular:

MOS: (SOT: "A couple of evening sessions and they'll teach you everything there is to know about your computer from the user's point of view.")

Talent: Hershey MUG's Chuck Joiner says overall—at least on the Mac side of users groups - members are doing a better job of letting the public at large know what they are doing—and why. As a result, people are joining.

SOT: (Joiner: "MUGs have always been doing cool things, it's just that it was a pretty well kept secret. And now MUGs are learning about publicity and how to interact with the larger community.")

Talent: And WAP's Evans says it's that interaction—and support for members - that will determine the success—or failure of user groups in the future: They are, he says, one way to help end the frustrations that inevitably come with computer ownership.

In Washington, I'm Dave Ottalini reporting. ■



The Journal Wants You!

David L. Harris

WASHINGTON Apple Pi's president, the *Journal's* editor, and everyone else concerned about the survival of the *Journal* keep reminding you that *we need articles!* You've probably heard it too much and are tired of it. For one thing, lots of people think they "aren't good enough" to write for the magazine. I know: what you read here can be intimidating.

Maybe we need to change the image of what is good material for the *Journal*. We can always use "reviews" of software you've used, or of new hardware goodies. But why not stories of how you *use* the computer. That doesn't have to be "techie," and if the subject already interests you, it is more likely that you will write well about it. You might be surprised how many others would be interested in what you are doing. It does have a computer "connection"—you're doing it on your computer. Maybe it's creating artwork for a church or charity, maybe it's on sewing projects, music, planning a landscaping addition. Or just a short item on a tip or trick you discovered using some favorite piece of software.

Please think about it. Please do something more than think about it. Write something. Don't worry about details (fonts, graphic formats, etc.) at this point. The editors can help you with all that stuff. They need some content on which to work. And you need your name in print.

When you have something you want to submit, contact the article editor, Lawrence Charters, at <lcharters@wap.org> for further instructions!

See, I just wrote a small, non-techie article. ■

How to Partition the Drive of a New iMac

by Pat Fauquet

NOW THAT the new iMacs are appearing on store shelves, some of us may want to partition the hard drive into small drives. Oh, so you want to know why?

When capturing video for iMovie or ripping CDs, it is preferable to store the files on a drive that is not fragmented. Since the iMac has only one internal drive and since many people do not have an external drive to use for capture, the next best option is to reserve a portion of the hard drive as a separate volume for capturing. The files will then be in single pieces and you are less likely to suffer from dropped frames and stuttering audio.

Another instance when separate partitions are nice to have is in the process of creating CDs. When it is time to burn the CD, a part of the process should be to check the files with Disk First Aid from

SWAMI[®] by Bruce Conway



bvconway@shaw.ca ©

Apple, then check the files with some other disk repair tool such as Norton Utilities. Finally, use a disk optimizing tool such as Norton Speed disk to make sure the files are not fragmented.

If you want to perform these actions on a 60 GB hard drive, it can take several hours. Performing the same actions on a 650 MB partition takes only a few minutes. If the files that you want to burn to a CD are even moderately fragmented, and if you are burning the CD at anything over a slow speed, you may find yourself making coasters instead of data disks. In these instances, making partitions of your hard drive can be very helpful.

As a part of the partitioning process, the hard drive is completely erased. So, the next step in the process is to back up everything that is important on to another storage device. Just a couple of years ago, Zip disks were often used to make backups. With today's drives that are 10 or more gigabytes, people often have several gigabytes of data on their computers. At 100 MB per disk, it would take a giant stack of zip disks to hold their data. One option is a second hard drive. Another is a CD burner. However, if you have a brand new iMac and you have not added files to it, there is no need to back up anything. Your computer came with a set of 6 restore CDs that will put all the files that it came from the factory back on to the computer. You will be using the restore CDs later in this process

How many partitions should you make? That depends on what you do with your computer. Since I have a digital camera, I like having a CD-sized partition available to store my photos on. I also download lots of updates from Apple and various software companies and I like having a CD-sized partition for those files. I often help build the Pi Fillings CDs, so I like to have partitions available for building those CDs. Decide how many CD projects you might be working on at one time. Add a large partition to hold your operating systems and applications. If you plan on capturing video or audio files, add a partition for those. Now, add up your numbers and make sure that the total number of partitions is eight or less. Drive Setup allows no more than eight partitions.

Although Drive Setup may be installed on your hard drive, you cannot use it on the drive that is cur-

“How many partitions should you make? That depends on what you do with your computer. Since I have a digital camera, I like having a CD-sized partition...”

rently running your computer. You will need to start up from the Mac OS 9 CD. You can also use the Disk Utility Program on the OS X CD. It combines Drive Setup and Disk First Aid into one program and uses tabs to allow access to its various parts such as First Aid, Erase, Partition, and RAID. Put the OS 9 CD in your CD drive. Restart the computer and hold down the C key until you see the smiling computer. It takes much longer to start a computer from the CD drive because it is comparatively slow for accessing data as compared to a hard drive. You may also hear different noises than you are accustomed to. When the computer has finished starting up or “booting,” open the CD. One of the folder will be labeled “Utilities.” Inside it, you will find “Drive Setup.” Start the program. At this point I would like to be able to put a few screen shots into this article, but there is no way to take pictures of the screens, so words will have to do. The first window that you will see has a box that lists the storage drives that are a part of your computer. You will see your hard drive and also the CD drive also as a storage drive. Click on your hard drive. You will see a button that you can push to erase the drive, but first, click the “Option” button in the lower left corner of the window. Another window will appear. The upper button in that window will be used to choose how many partitions you want to make. The bottom button will let you choose the way each partition is to be configured for file types. For our purpose, choose Apple Extended Format.

You will also see a graphic representation of the drive with the number of partitions you have selected. You can click and drag on the lines between the partitions to resize them. You can also type numbers in. If you have a large drive and have chosen a larger number of partitions, the lines seem to

clump together. You can use the tab key to move between partitions. When a partition is formatted and the directory for the partition is built, the drive will have less usable space. Since we want the final partitions to be very close to 650 mb, but no larger, we need to make the partitions 649 MB in size. Their finished size turns out to be 647.9 MB on my two computers and that is close enough to 650 MB to make me happy.

Now we need to put the original software back on to the computer. Restart the computer and hold down the mouse button or track pad button until the CD drawer opens or the CD is ejected from a slot-loading computer. Replace it with disk one of the restore CDs and hold down the C key as the computer is starting up so that computer starts up from the restore CD.

Click on the restore icon. Read the next screen carefully. Note that your hard drive will be erased as a part of the restore process, however, note that partitions will remain. Choose which partitions the System software goes on and then follow the instructions on the screen. As each disk has been copied onto your internal hard drive, you will see a message that instructs you to stick in the next CD. After you have used all 6 CDs you will be instructed to restart your computer and the job will be finished. You will now have one hard drive, divided into multiple partitions and the original software will be in place on one of the partitions.

Happy Computing—*Pat Fauquet*

Problem with printing solved!

By Brian Mason

I AM STILL getting used to Mac OS X. I had to go out and get a new inkjet printer because Epson said that they were not going to make a driver for my somewhat used Color Stylus 600.

I had used my new USB printer, a Canon S630, a few times, both in the Mac OS X environment and the Classic OS 9 environment. I had just finished using it in the Classic environment, and I switched over to the OS X environment and tried to print something that appeared in my browser. Nothing happened.

Well, I immediately went into the problem-fixing mode. I will cut things short here. But I tried switching cables, I turned the printer and the computer on and off before and after each other. The printer would work in the Classic environment, but it would not work in the OS X environment.

I had the Dock in OS X hidden. That means it only appears if I move my mouse to the bottom of my screen, at which time it will pop up from the bottom of the screen. I noticed, however, if I moved my mouse to the bottom of the screen just after I asked for something to be printed, that the Print Center would appear in the Dock for a couple of seconds, and then disappear. Normally, the Print Center would remain in the Dock as long as something was printing.

When I tried to use the Canon printing utility, sometimes a dialog box would appear which would say that communication existed between my computer and the printer and sometimes it would say communication failed.

Finally, one time when the Print Center appeared in the Dock, I was able to open it before it disappeared. Looking at the menu under Queue, it appeared that the print queue needed to be started. Looking at the menu under Printers, when I opened the queue, it listed about 20 jobs that were waiting to be printed. As soon as I started the queue printing, all the jobs that I had sitting in the queue as the result of my testing efforts started printing!

I have no idea why the queue was stopped. There was one job at the bottom of the queue that indicated that there was some sort of error, and I suppose that might have been the culprit.

The listing of the jobs in the queue is not very helpful. The names are very cryptic and the size of the jobs is not shown. Nevertheless, I am going to keep the Print Center in my Dock from now on so I can monitor my print jobs. That way if a problem like this happens again, at least I will be able to see if a job simply needs to be started from the queue! ■

Keeping Your Assets in Line

iView Corrals Images, Movies, Sounds, and Fonts

By Dennis R. Dimick

HOW DO YOU keep track of all your picture files, movies, fonts, and audio files? Are they overwhelming you? Can you retrieve them at will? Do you even know what you have?

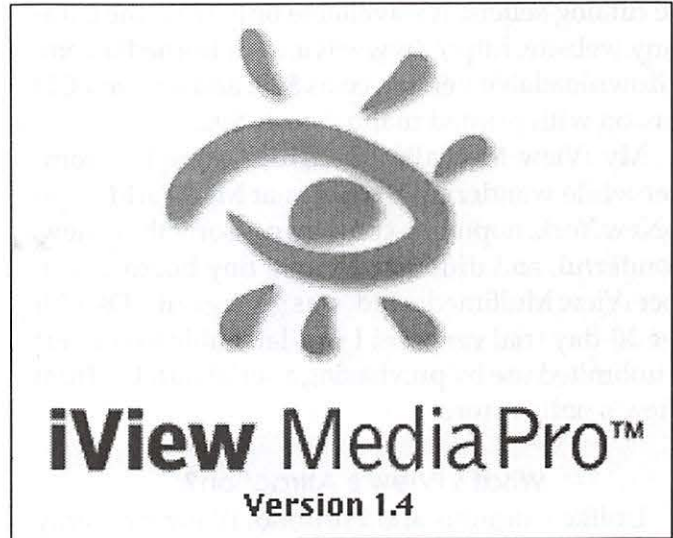
I've been struggling with these questions for about 10 years since I began scanning my slides to Kodak Photo CDs. In years since I've digitized thousands of slides and negatives, and now I've got digital camera files gathering at almost 500 a month.

All along I've been trying to find a suitable cataloging program to track this burgeoning archive. I've used Canto Cumulus, Extensis Portfolio, and Portfolio's precursor, Aldus Fetch. Years ago Kodak had a program called Shoebox that I tried. I've also tried Kudo Image Browser, ACDSee, and the cataloging feature in the shareware program Graphic Converter.

These tools have all worked fairly well, some much better than others. Yet in one way or another none of them has made me say, "This is a great program!"

The landscape for image databases constantly changes, as Canto and Extensis have both announced updated versions of Cumulus and Portfolio for release in 2002, and Apple just started giving away its new iPhoto program, with built-in image catalog and slideshow tools.

Regardless, I think I have found my



Catalog Leader: With its bargain price of \$50, iView MediaPro may be the best deal going for Mac-based image cataloging and slideshow programs that run under both Mac OS X and older Mac OS systems.

"great program" for cataloging image and media files, at least for now. It's called iView MediaPro, an inexpensive offering from a small British company.

Quite possibly you haven't heard of iView MediaPro, as it's not available in stores here or from



Export A Gallery: iView offers a slick "contact sheet" export option. You can configure the number and size of images, file format, and the background colors for your contact sheets.

the catalog sellers. It's available only from the company website, <http://www.iview-multimedia.com>. A downloadable version costs \$50, and a boxed CD version with printed manual costs \$90.

My iView MediaPro discovery came last summer while wandering the aisles at MacWorld Expo in New York, hoping to come across something new, wonderful, and different. From a tiny booth developer iView Multimedia Ltd. was giving out CDs with free 30-day trial versions. I was later able to convert to unlimited use by purchasing a serial number from iView's online store.

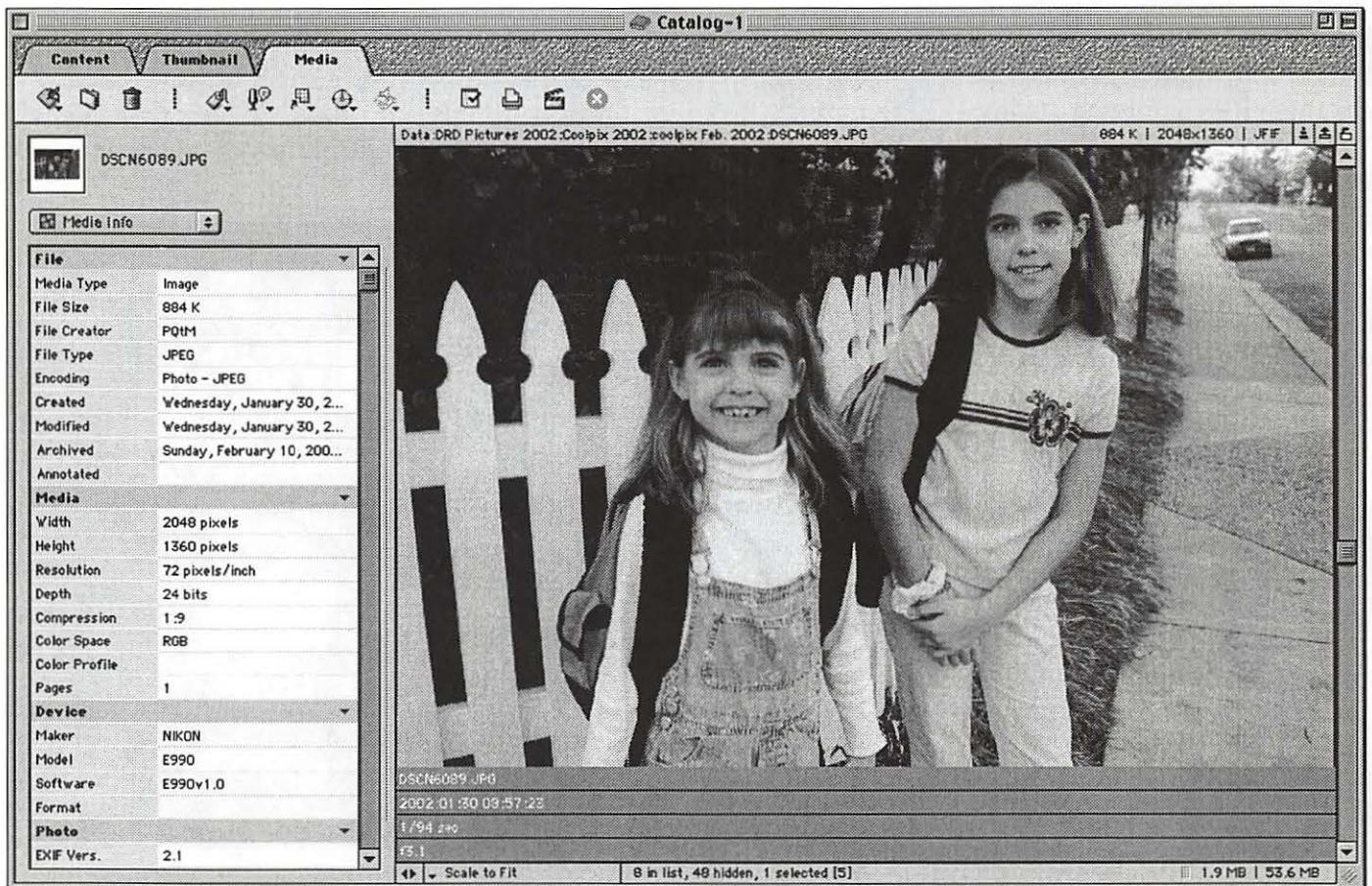
What's iView's Attraction?

Unlike Cumulus and Portfolio, iView runs only on the Mac. Because the others must operate in a "cross-platform" world, which in this case means their Mac (client) versions must conform to cross-platform standards of Windows-only image database

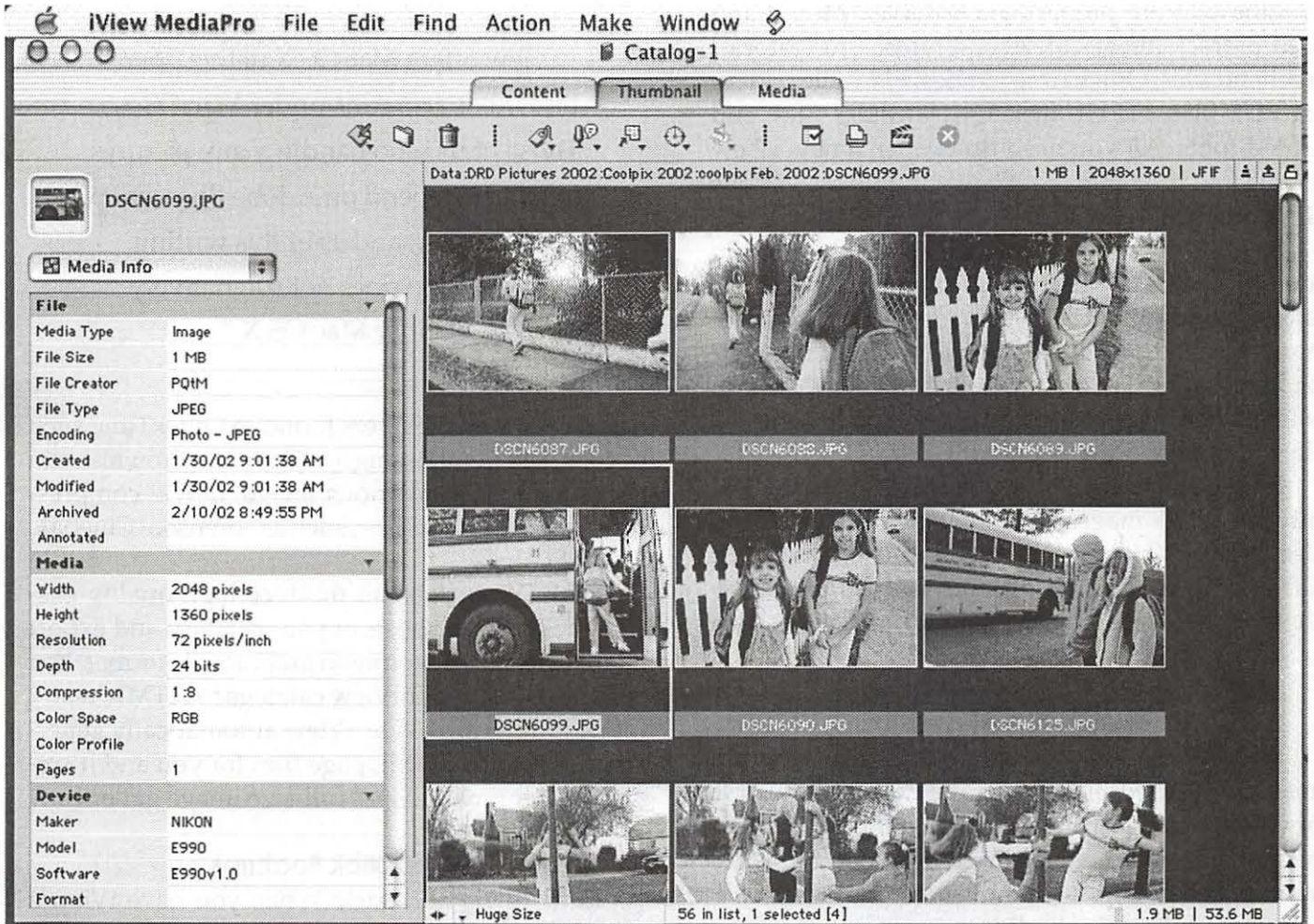
"All along I've been trying to find a suitable cataloging program to track this burgeoning archive. I've used Canto Cumulus, Extensis Portfolio, and Portfolio's precursor, Aldus Fetch..."

server hosts, they don't always feel like Mac programs. They feel like compromises.

iView presents an elegant, smooth feel, where operations seem logical, and functions are intuitive. You can just open the program and start working. In a world where computer programs keep getting



Under OS 9: Here's a look at iView's Mac OS 8.5-9 look. You can view any catalog asset full-size by double-clicking it in thumbnail view.



In With The New: iView MediaPro presents a slick interface under Mac OS X. Here is a catalog "thumbnail view" with a customized black background.

more feature-laden, complex, and often inscrutable, it's refreshing to find an easy-to-use program that works the way you think it should.

Yet, there is a price for iView's simplicity and elegance. In its basic form iView runs only on individual Macs, not in multi-client server setups like Cumulus and Portfolio. That said I've easily been able to access iView catalogs and the related files from a file-sharing enabled host Mac on my home Ethernet/AppleTalk network.

If you work in a large organization where several people at once need to access image databases across a network, Cumulus or Portfolio may be the answer. However, the Center for Digital Imaging in New York (<http://www.cdiny.com>) recently announced an imaging workflow and archiving system based on iView MediaPro called iPhotoArchive.

(No relation to Apple's iPhoto.)

A final note on Apple's new iPhoto, which deserves its own assessment another day: iPhoto too is a Mac-only program, but runs only under Mac OS X. iView offers Mac OS X native operation but it also runs under Mac OS 8.5. Those of us who handle many pictures regularly depend on Adobe Photoshop every day, and as of this writing Photoshop does not run natively under Mac OS X. Until Photoshop becomes widely adopted under OS X, demand will remain for image databases such as iView that also run on Macs with older operating systems.

Pick Your Medium

Simplicity defines catalog creation with iView MediaPro: drag a folder of pictures onto the iView application icon and you have a catalog. Alternately,

imagine you are preparing a complex project and need to track images of several types, Illustrator or Freehand files, QuickTime movies, Flash files, Acrobat PDF files, HTML files, QuarkXPress files, and related fonts. All you need do is open a new iView catalog and drag into the iView window the various files you need to track.

To edit any image or movie or graphics file in your iView catalog, just drag the item from the iView catalog window onto an alias of your editing program. You can also configure iView to open a catalog asset in its "creating" application; for example, double-click a Photoshop (.psd) format file and the file will open in Photoshop for editing.

If you later need to sort your catalog and look at only the JPEG images, or only the Quark or HTML files, iView's Catalog Index feature lets you search and sort more than 20 attribute subsets at will by file type, date created, size, and other aspects such as pathname.

QuickTime at Heart

iView does much more than track files. You can create customized slide shows and export QuickTime movies from your catalogs. You can batch convert images, audio files, and movies from one format to another. For example, if you have a catalog of TIFF files, iView will automatically convert them all to JPEG. Say you have a catalog of AIFF audio files that you need to convert to Windows WAV files. No problem.

iView can handle all these kinds of files and functions because it's tightly wedded to QuickTime, Apple's system-level multimedia technology. Any file type that QuickTime understands, iView understands. If you add file conversion plug-in filters to QuickTime, or Apple updates QuickTime to include support for new types of files, iView automatically supports those additions.

You can add transitions such as dissolves, wipes, radials, and barn doors to your iView slide show, and options are limited only by the variety of transitions inside QuickTime. iView comes with customizable built-in templates so you can present a slide show with one to 16 images on screen at once. You can also add voice annotations to your slide show.

If you want to export your image catalog as a standalone QuickTime movie you can also add any

"iView offers Mac OS X native operation but it also runs under Mac OS 8.5. Those of us who handle many pictures regularly depend on Adobe Photoshop every day, and as of this writing Photoshop does not run natively under Mac OS X."

of the native image filters found in QuickTime such as color tints, embossing, or film noise. You also can choose any of the various image/movie compressors found in QuickTime, such as Sorenson, Cinepak, and JPEG.

With iView you can produce high quality custom-look contact sheets of your catalogs and export them in nearly any common graphics file format. You can also export your iView catalogs to HTML, ready for posting to a website. iView automatically generates the needed HTML page files for you and it creates both thumbnail and full-size image galleries.

More Slick Features

Little to big and back: When you have iView's contact sheet thumbnail view open, double-click on a thumbnail to see the whole image enlarged. To return to thumbnail view, just double-click the enlarged image again. This may sound like small potatoes, but none of the other image databases offer this simple feature.

Watch a folder: You can configure iView to automatically add images or other media files to a catalog as you create and save them. Just tell your image, graphics, or movie-editing program to save files to a folder you tell iView to "watch."

Built in captions: iView supports "EXIF" data written by digital cameras. For example, Nikon digital cameras write an array of information into each file as it is created: date, time, filename, camera type, shutter speed, lens opening and more. All this information automatically flows into iView when images are imported. The same holds for "IPTC" caption information written into native Adobe Photoshop files; all this data flows into iView automatically.

Script, Color, and Chinese: iView offers extensive program automation via Applescript; many scripts come with the program and also can be downloaded from iView's website. iView also has basic built-in image editing tools that let you crop, correct color, fix sharpness and contrast. iView comes with support for 10 languages built-in. This includes Chinese.

The program debuted as iView MediaPro 1.0 last year, and now is up to version 1.4. (It succeeds the earlier shareware program iView Multimedia.) The latest iView MediaPro revision adds integral tools for archiving data and catalogs to CDs via Roxio's Toast and to other drives on a network.

All in all, for Mac users iView MediaPro offers a great combination of features, versatility, and ease of use, especially at its bargain \$50 download price. Actually, iView could cost twice as much and still be inexpensive. ■

Pi member Dennis Dimick needed two DVDs to archive all the pictures produced by his digital camera in 2001. He can be reached by email at ddimick@aol.com.

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Elections are coming in May

Vote!

Mac OS X for Dummies

by Bob LeVitus and Shelly Brisbin

Review by David L. Harris

I HAD TO renew my AppleWorks Users Group membership and buy a battery for my B&W G3, so I added a copy, available at discount, of *Mac OS for Dummies* to my order. I hoped to learn something about Mac OS X, and get a more satisfying mental “picture” of Mac OS X than I have been able to get from playing with it part time on my Macintosh.

The book is a 334-plus page, large-size paperback, with normal size text and large titles. It uses big icons on the sides of the pages to mark various sections that the authors consider important. The writing style is chatty and personal, but I found it got on my nerves after a short while. The greater part of the book is written for Mac novices, but with the assumption of Mac OS X as the operating system—as would be appropriate for someone who has just bought a new Mac, and has not used a computer much before.

The introduction of the book is “about this book,” and details some of the conventions the authors how the book is organized, and the uses of margin icons. It is probably a standard Dummies book format.

Desktop Madness: Navigating Mac OS X

Chapter 1 is the very beginnings: how to turn on the Mac, what you should expect to see after bootup, possible problems at bootup, and basics such as the meanings of words like “point,” “click,” and so on. It also tells how to shut down your Mac and how not to. All very basic.

Chapter 2 is “Meet the Desktop”—what are those things on the screen: the Dock, icons, windows, menus, aliases. Icons are said to be “little pictures” that are all “containers that hold things,” something that is confusing to a more advanced user who distinguishes between folders (icons) that contain things and other icons (e.g. applications) that don’t. There

“...thought that it *might* help me form a better mental picture of Mac OS X, as compared with earlier systems. Instead, this is sort of a cookbook, mostly for novices, on how to use Mac OS X.”

is a short description of the icons you will see on the screen the first time, and how to choose a new Desktop picture. Again, very basic.

Chapter 3 gives an introduction to the Dock and the items that are on it (Finder, Mail, Internet Explorer, Sherlock, System Preferences, etc.), each looked at in a short paragraph. Often, throughout the book, details are postponed to later sections or only briefly alluded to. Adding and removing things from the Dock are explained, as well as how to set Dock preferences.

Chapter 4 is about icons, in all their various forms. The authors present icons as the primary realities, rather than the way I think of them, as representations of objects which are the “real” things. According to the book, a file (seen on the screen) is an icon. “Document icons are files created by applications.” Or “You can open any icon in the following four ways:” It is a way of thinking that I found strange. Aliases are treated in more detail in this chapter, as are selecting “icons” and renaming them, as well as using Show Info for selected “icons.”

Chapter 5 deals with Finder windows and dialog boxes. Chapter 6 treats Finder menus, the difference between the new and old Apple menu, what you can do via the File and Edit menus, the different ways windows can be viewed (View menu)—but details are postponed to Chapter 7. Other Finder menus are presented, including the valuable Help menu. Again most of the discussion is on the novice or near-novice level.

Rounding Out Your Basic Training

Chapter 7 focuses on the new Finder, which is now a window (or several) itself. The Toolbar (that

part of Finder windows that runs along the top, and has icons on it) is discussed. There's more detail on the ways you can view windows—icon, list, and column views (the authors dislike the icon view), as well as how windows can be customized with background colors or pictures. As in the rest of the book there are pictures to refer to as you read about these topics. The similarity to using a Web browser when moving from one window to another is noted.

Chapter 8 is about something that confounds many new Mac users: navigating through folders, where to save items, how the Save sheet and Open dialog boxes work. The authors suggest saving most files in the Documents folder, or subfolders within Documents.

Chapter 9 is a short discussion of removable media. Chapter 10 treats, in more detail, the subject of file management, creating new folders, moving or copying files and folders, putting oft-used folders into the Dock, and the rather different nature of Mac OS X folders. Mac OS X defines a more rigid structure than earlier systems did, and playing with what's inside many folders is to be avoided unless you really know what you are doing. The various Library folders hold Font folders, and these are where you might put fonts, accessible either to all users or only to yourself. Library folders also hold preferences, but the reader is warned not to do much with them. I found the discussion of the folders found in your Home folder to be useful; I hadn't explored all of them myself.

Doing Stuff with Your Mac

Up to this point, the book is mostly basic training for Mac users, with Mac OS X as the basis of all operations. Chapter 11 introduces actually using your Mac, mostly on the Internet. Microsoft Internet Explorer, Sherlock (including indexing your Home folder), and Mail are explored in some detail. Address Book, something I had not looked into, is introduced, but "You can do some pretty neat stuff with Address Book that we just don't have room to cover in this book." iTools are briefly introduced.

Unfortunately for the novice user, most of these tools can't be used until an Internet connection is established. He or she has at least the basics of another subject to learn first. While selection of an

"Chapter 3 gives an introduction to the Dock and the items that are on it (Finder, Mail, Internet Explorer, Sherlock, System Preferences, etc.), each looked at in a short paragraph. Often, throughout the book, details are postponed to later sections or only briefly alluded to."

Internet Service Provider (ISP), and using a modem or high-speed connection is discussed, details of settings must be gotten from your ISP. Considering the state of knowledge of Macs by the help departments of many ISPs, you might better consult your local user group.

Chapter 12 discusses printing in some detail, but in a very basic way—for instance starting by pointing out the difference between a power cord and the cord used to connect the printer to the Mac. Using the Print Center to inform your Mac what printer you have is discussed, although I think with some printers the lack of Mac OS X drivers may present an unexpected surprise. The workings of a representative application's print dialog box or sheet is gone over in good detail. The idea of using different fonts to spruce up your writings is introduced, as well as where to install new fonts.

Chapter 13 is a run-through of all the default applications found in the Applications folder. I found this useful, since I had never sat down to explore them all myself. For instance I hadn't noticed that Key Caps is still present, in the Utilities folder; I have barely used it under OS 9 and earlier systems since PopChar became available. One more thing not available in Mac OS X.

Chapter 14 is about the Classic environment, which is treated as a poor stepchild. Maybe this is a good way to approach it, looking forward, but I

found it slightly shocking, considering that I still do most of my work booted into 9.2.2.

Chapter 15 runs through every item in System Preferences, which interested me, as once again I have yet to explore them all. Sometimes you are advised to not mess with them “unless you know what you are doing.” ColorSync is one of these. All the preference items are gone through in considerable detail. In QuickTime the authors advise setting “Play Movies Automatically;” wasn’t there a virus or Trojan Horse that took advantage of this or a similar setting?

U 2 Can B a Guru

Chapter 16 is about file sharing on a home network or via the Internet. There is some discussion of setting up the home network via Ethernet or Airport. Once a network is established, there is, I think, enough detail to instruct most users how to set up sharing files between Macs, via AppleTalk or TCP/IP. Connecting to your Mac via a remote Mac is discussed. Possible dangers in allowing connections, particularly over the Internet, are not mentioned.

I found the thorough discussion of file sharing, which would probably help many a more advanced Mac user, to be incongruous, since it deals with a topic that most novices won’t soon (if ever) need.

Backing up your files is the subject of the short Chapter 17. Unfortunately there still are no substantial programs for doing this in Mac OS X at this writing. The authors complain that Apple should long ago have supplied backup software with every Mac sold. Only in this chapter is the subject of viruses broached; you may find them in backups if you don’t use some kind of virus-detection software.

Chapter 18 is on troubleshooting: what are the signs of hardware vs. software failure. If you can’t even boot from your startup disk, try the Installation CD. Run Disk Utility and try a Repair. Maybe your Mac cannot find a disk with a valid System on it. Zapping the PRAM; re-installing MAC OS X—or, taking it into the repair shop (or Tuesday night clinic).

The Part of Tens

Chapters 19, 20, and 22 give advice on how to improve your Mac experience, either in operation shortcuts, or hardware and software additions. Chapter 21 lists ten valuable Web sites (but leaves out one of my

favorites, MacSurfer’s Headline News).

At the end is an appendix on how to re-install Mac OS X in case of need, followed by an index, a couple of note pages, and advertising for Dummies Online.

Serendipity

One of the rationalizations I had for getting this book was the thought that it *might* help me form a better mental picture of Mac OS X, as compared with earlier systems. Instead, this is sort of a cookbook, mostly for novices, on how to use Mac OS X. Nevertheless, it set me thinking about the factors that make me feel that my Macintosh under Mac OS X is more obscure than it is under OS 9. In OS 9 the Desktop/ Finder is at the center of things; I typically have a few icons on it, in addition to the hard or removeable disk icons. There may be aliases to programs such as StuffIt Expander, or to oft-used folders. I access many applications through Favorites in the Apple menu. When I open a folder, I feel as though I am looking *into* a part of my Macintosh, and I can continue this as deeply as I wish. Over the years my overall picture of the Mac has not really changed since starting with the Mac Plus. I find Mac OS X/ Aqua to be *less* intuitive, if often visually stunning.

Why is this? So far, at least, I use the Mac OS X Desktop almost not at all. It gives me the feeling of facing a blank facade, hiding what’s inside, almost intentionally. You have to open Finder windows to get at many of the goodies. And they no longer give me the feeling of being *containers*. In spite of, or perhaps because of, their three-dimensional appearance (e.g. shadows) they lead to a feeling of flatness—of *sheets*, not depth. (With this flatness the column view *is* very handy.) And I still find opening an object in one window leading to a replacement window confusing. I guess I do need to customize the Desktop, windows, and the Dock so that things feel more natural to me. I’m thinking of even including icons in this customizing process. Icons in previous systems were *icons*; now they are *pictures*. A different way of operating. I feel there is some truth in the observation which I read recently, that Aqua is the “large print” version of a user interface. A new world, with which this long-time Mac user is not entirely comfortable. ■

AppleWorks Tabs 1, 2, 3

By Bob Mulligan



WILL YOU NEED a table of contents for that great book you are going to write? More down to earth, how about an attractive food menu or name and address form?


Those types of chores are done with tabs and they can be darn tricky. I once made an index for a manual and it became so botched up I had to use

Whiteout to hide some periods that were text wrapping. Sometimes I could not make tabs work at all.

The AppleWorks Help file is correct but it sure is confusing. So, reaching under my computer desk, I consulted my technical library and then made a number of tests. Finally I got it. A numbered list is the answer. Tabs need to be done in chronological order, 1, 2, 3.

Tab Keys and Cursors

As you know, tapping the Tab key will advance the insertion point, and the text to the right of it, in 1/2 inch increments by default. However, set tab markers and the insertion point and text will go to those new locations.

Open AppleWorks and select the Word Processor.  These are the four tabs in the

ruler that cause the confusion but can do a great job. Left to right they are named the "Left Tab," "Center Tab," "Right Tab" and the "Align On Tab."

Setting Tab markers On the Ruler

Figure 1.click on any tab and the Tab Dialog Box will open. You may set tab markers precisely by entering a ruler position in this dialog box. But for most applications, and for this exercise, simply mouse drag the tabs onto the lower bar of the ruler. Drop the Left tab marker at 2" and the Right tab marker at 6" . . Price List Figure 2.

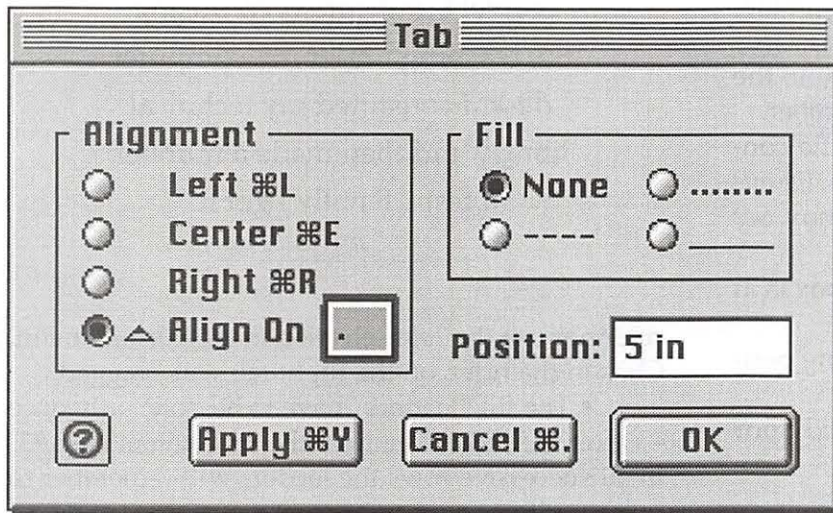
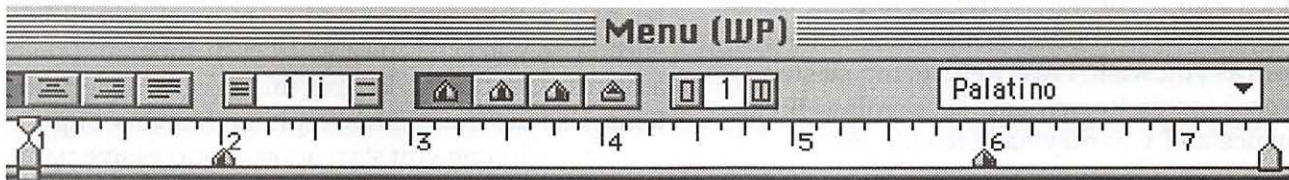


Figure 1.



Today's Menu	
Meat Loaf.....	\$43.98
Extra Gravy.....	\$1.00

Figure 2.

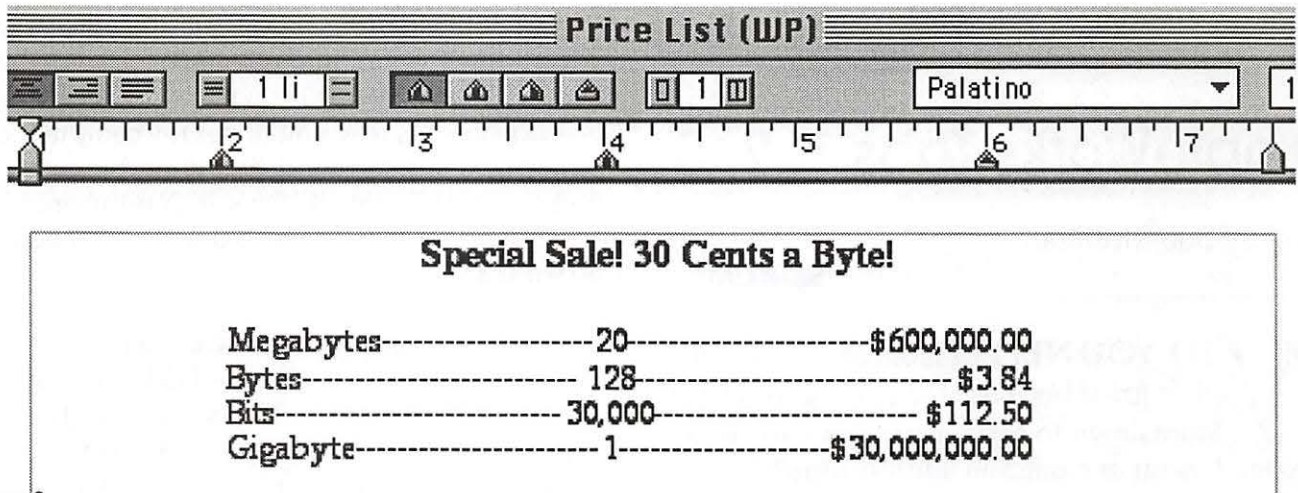


Figure 3.

Start with the cursor at the left edge of the page.

1. Tap Tab key. Cursor will move to first tab. Type the word or number.
2. Tap Tab key again, cursor will move to the rightmost location. Type in that word or number.
3. Now to make the dots or dashes, the connecting "leaders." Double click the Right tab, *the one you dragged to the 6" mark*, to open a dialog box. See Figure 2.
 - A. The "Fill" panel in the dialog box is at None by default.
 - B. Click on your choice of connecting periods, dashes or solid line.
 - C. Click *Apply*. You have connected your items.
 - D. Click *OK* to close the dialog box.

Press the Return key to make the next line. Repeat steps 1 and 2 but not 3! The connecting dots, called leaders, will remember. You can now make as many rows as you wish. Press Return, repeat step 1, repeat step 2, press Return and keep going. Break this sequence and you may have to start over.

Extra Info

- When at step 3, look at the "position" field in the dialog box. It should read that ruler position. In our example it will be close to "5 in," that is, five inches from the left margin. If it reads "1 in" you did not do it properly. Close dialog box and double click again on that *Right tab you dragged onto the ruler at the 6-inch mark*. Do not click on the tabs above the

"The AppleWorks Help file is correct but it sure is confusing. So, reaching under my computer desk, I consulted my technical library and then made a number of tests. Finally I got it."

ruler nor use the *Tabs* selection in the Format menu. Click in the ruler, on the Right tab you dragged.

- The fill "leaders" have to be done only once — after the second item on the first line in step #3. In all successive rows the leaders will remember to follow suite.
 - Actually, you can enter leaders before or after typing the second word or number. No difference. Also you can type a word or number and then advance with the Tab key but this has given me problems. Use the trouble-free regimen I have set up.
 - Each time you start another successive paragraph (row), it picks up on the tab settings as long as you continue to use the Tab key.
 - If you do not want connecting leaders, just skip step 3.
 - You are not limited to two tab markers, use as many tabs across the ruler that will fit.
 - You may reuse the same tab on the ruler as many times as you wish.
 - You may use *Align On* in the dialog box to

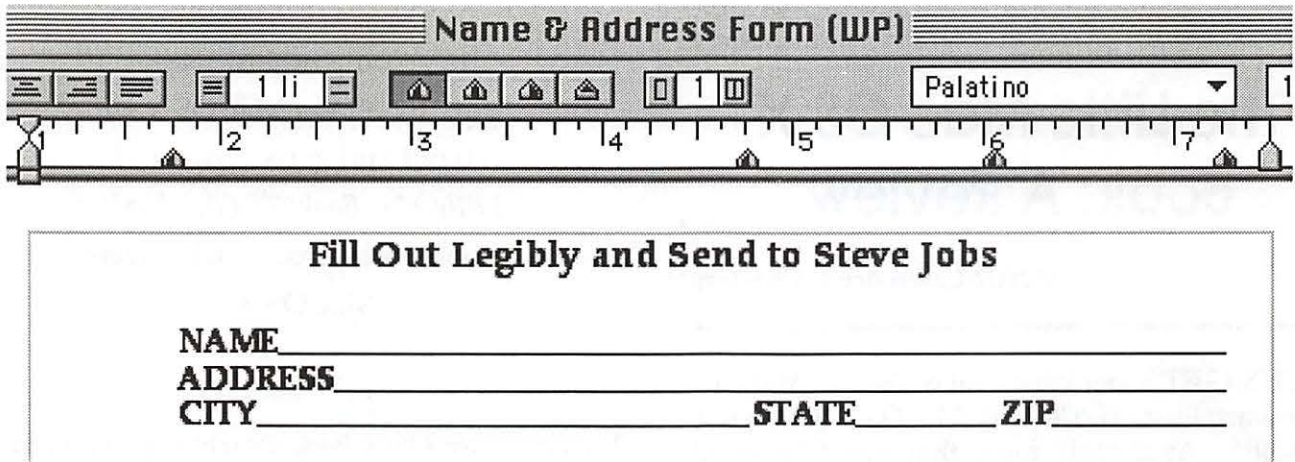


Figure 4.

align a column on a period, a comma or whatever you type in the small box.

- Tabs also work just fine in text frames.

Done. This simplifies, for me, a confusing application. Yes, all this for meat loaf and gravy. I hope it helps.

2. A Three Column Menu

Figure 3. three tabs used in this nonsense sales order are the "Left," "Center" and "Align On." The layout is very neat with a left and right side alignment and centering in the middle. The leaders, the dashes, were entered both at the "Center" and the "Align On" tabs. The prices are centered on the period separating dollars and cents.

The dashes are entered on the first row only, in both the Center and Align On tabs. As you type additional rows the they will "remember" to automatically connect the items.

The numbering sequence went like this: 1, 2, 3, 2, 3, Return to start the second row, then 1, 2, 2, return, and on 3. **Name and Address Form** Figure 4.

Tabs make a neat name and address form that only takes moments to work up. Set the *Left* and *Right* tabs for the first two lines. Here the *Left* tab was set at 1 1/2 inches and the *Right* tab at 7 inches. Do not drag tabs to the ruler for "State" and "Zip" before making the third line. That will make extra work and leave a small white gap in the solid lines.

When at step 2 do not type anything on the *Right* tab in the Name and Address lines. Just click

on the solid line in the dialog box's Fill panel. You might want to press the Return key twice between each row for a double line space to allow extra room for handwriting.

Drag down the "State" and "Zip" tabs before making the third line. Use the *Left* tab for each and set them at about 4 3/4 and 5 3/4 inch markings on the ruler. You know what to do. At each of these open the dialog box by clicking on that tab marker *you just placed on the ruler*.

It is great to watch the solid lines fill exactly the right length making a justified form. Don't you think this is a lot easier and neater than tapping out one hundred and fifty underlines? ■

AppleWorks Tabs 1, 2, 3.

Tabs have been a thorn in my AppleWorks side for some time. I met with some of my fellow Mac Club members here in Leisure World, Silver Spring, and they asked about tabs. By golly, my answer got so twisted I could not help them. I went home, looked it up as described in the opening of this article, and emailed them the answer the next day. This is what led to this piece.

I authored one article in the Pi Journal about a year ago describing using drop caps with AppleWorks and have been a Pi member for about four years. I have become so involved with Macintosh computers that I have my own Web site, "iGotMac.com," which compares the various Apple products and I have a part time retirement job working for the Macintosh reseller, Bethesda Computers.

Bob Mulligan, Silver Spring, MD

The Little Mac OS X Book: A Review

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LET'S GET a few issues out of the way right at the start. First off, *The Little Mac OS X Book* is not little. At slightly more than eight hundred pages, it is larger than an iBook. Second, it is by Robin Williams, one of the most celebrated computer book authors in the world, which means that it is brilliant. The illustrations, layout, writing and organization are extraordinary. Third, you need a copy if you use Mac OS X. You can read the rest of this review if you wish, but those three things alone probably cover everything you need to know.

So, go out and buy a copy. If you don't own Mac OS X yet, go out and get a copy of *The Little Mac Book*, 7th ed., also by Robin Williams, which covers Mac OS 9. We'll go over a bit of history in the meantime.

Williams has been writing Mac books for a long time. Her first book, *The Mac is not a typewriter*, was written as a guide for a class she was teaching, and became a surprise best-seller. Still in print more than a decade later, this tiny, slim volume, just 72 pages, is a model of clarity and common sense, telling you exactly how to use a Mac to produce clean, professional pages of text. And, based on what I see on a daily basis, the need has never been greater: most people *still* don't know how to use a computer to write a simple memo, much less a letter or anything longer.

In keeping with the title, the first edition of *The Little Mac Book* really was little, a quarter the length of the seventh edition (covering Mac OS 9) and an eighth the length of her "little" Mac OS X book. *The Little Mac Book* was Williams' second foray into book publishing, and one reviewer called it the "best computer book ever written."* The highly visual style also served as the inspiration for Peachpit Press' superb, highly successful "Visual Quickstart Guides."

Which brings us to the current magnum opus,

"So, go out and buy a copy. If you don't own Mac OS X yet, go out and get a copy of *The Little Mac Book*, 7th ed., also by Robin Williams, which covers Mac OS 9."

The Little Mac OS X Book. Peachpit planned to release the book almost a year ago, but Apple's changes to Mac OS X between the Public Beta and Mac OS X 10.1 caused considerable delay, not only for Williams (it is hard to document an operating system that changes so radically in such a short time) but also for software developers. The strain of trying to keep up is reflected in Williams' forward. These are usually light and ebullient, but this time around she says: "I always write the introduction last, and now I'm really tired. It's been a long and winding book. I hope you find it useful."

And this pretty much sums up Mac OS X, too: from the original Copeland and Rhapsody days through Mac OS X 1.0 to the Public Beta to the current Mac OS X 10.1.2, it has been a long and winding road. But the result is a gem: Mac OS X 10.1.2 is a gem of an operating system, and this is a gem of a book for explaining not only the operating system, but almost everything else you'd want to know about a Mac running Mac OS X.

Williams has also taken pains to make sure the book is not as overwhelming as the size alone might suggest. She has carefully marked the margins of key pages with gray dots to indicate the most critical information; taken as a whole, these amount to a "little Mac OS X" book inside the larger volume. The rest of the work covers a vast wealth of detail on everything from how to move the mouse and click on icons to sharing files across the office or across the Internet. Along the way, every major point (and many minor points) is illustrated with screen shots and diagrams. John Tollett's Mr. Url cartoon mouse also provide light touches; Williams also credits Tollett with writing some of the text.

About the only thing not covered in the book is

using Mac OS X as a command line-driven UNIX operating system. The key to the underlying UNIX operating system is Terminal, Apple's eponymous terminal application, and Williams devotes one paragraph to the subject. She states, correctly, that most users probably won't need to use it.

Instead, she devotes space to things most users actually need to know, such as an entire chapter on Apple's iTools, their suite of Internet services freely offered to Mac owners using Mac OS 9 and Mac OS X. The chapter, in fact, is the best description of these services I've yet seen; Apple's own description on their Web pages frequently leaves visitors confused. Similarly, iTunes and iMovie each have their own chapter, as do such frequently troubling subjects as multiple users, aliases, printing and other topics.

Williams is very much aware that most Mac OS X users will be moving to the operating system from older versions of Mac OS, so she provides frequent pointers aimed specifically at Mac veterans. In her outstanding chapter on fonts, for example, she goes out of her way to mention Adobe Type Manager (ATM), stating that it is not necessary in Mac OS X and, in fact, Adobe is abandoning both ATM and ATM Deluxe.

One entire appendix is devoted to Mac veterans, titled "Where Did It Go? For Experienced Mac OS 9 Users." In less than 20 pages, she neatly summarizes the differences between the Mac OS 9 and the Mac OS X interfaces. If you are wondering how to do the "same old stuff" in Mac OS X, you might want to start with this appendix; it is excellent.

The book is not perfect, of course. There are a couple minor errors in the Table of Contents (page numbers are off by a page), and there are a wealth of Mac OS X details she simply doesn't cover (you could write an entire book on the NetInfo Manager, but Williams gives it one short paragraph). If you want to learn some heavy-duty UNIX tricks, you should look to one of the O'Reilly books on UNIX, or Maria Langer's excellent *Visual QuickPro Guide: Mac OS X Advanced*.

Most mere mortals, however, will be hard pressed to find any faults at all: it is a genuinely marvelous book, put together with meticulous care and with a keen appreciation of her audience. Unlike many computer books, it is never condescending; Williams doesn't talk down to you, she doesn't write editorials telling you how things *should* have

"Williams has also taken pains to make sure the book is not as overwhelming as the size alone might suggest. She has carefully marked the margins of key pages with gray dots to indicate the most critical information..."

been done, and she doesn't waste time trying to impress you with her clever wit and intelligence. The wit and intelligence, instead, display themselves in 40 superbly written, superbly illustrated chapters, bolstered by an outstanding index.

One topic the book doesn't cover in detail is Mac OS Classic. An entire chapter is devoted to Classic, but it focuses on using it as a tool or extension to Mac OS X, rather than explaining Mac OS 9 (the basis of Classic) in depth. If you want to know about Mac OS Classic, or you haven't quite decided to plunge into Mac OS X, read Williams' previous volume in the series, *The Little Mac Book*, 7th ed. Just as well crafted as the Mac OS X volume, but with half the heft, this "little" book will tell you everything you ever want to know about using a Mac, with particular emphasis on Mac OS 9.1.

Mac users are now in the middle of a vast migration. A couple years ago, Macs were barely a blip in the world of UNIX, but in 2002 Mac users will form, collectively, the largest UNIX community in the world, thanks to Mac OS X. Most of these Mac users could care less about UNIX, specifically; they just want to know how to do cool stuff with their Macs. If you are one of these people, buy this book. ■

■ I, ahem, was that reviewer. Peachpit Press included the quote on the back cover of several of Williams' books for most of the 1990s.

Robin Williams, *The Little Mac Book*, 7th ed. Peachpit Press, 2001. 448 pp. ISBN 0-201-74580-1. \$19.99

Robin Williams, *The Little Mac OS X Book*. Peachpit Press, 2002. xxii, 802 pp. ISBN 0-201-74866-5. \$29.95

Transferring Files from Your Old Mac

by Rick Rodman

SO THERE IT sits in its resplendent beauty, your new G4 Tower. Its processing power is awe-inspiring, its storage gargantuan, its graphics stunning and vibrant. The keyboard is a delight for the typist, the optical mouse, like a clear bar of soap, elegant and precise.

In the corner on a battered oak desk sits a yellowed Mac Quadra 650 with its little monitor and enormous "surfboard" keyboard, and an ovoid mechanical mouse. All these years it has served faithfully, growing a little from time to time with small additions of RAM and upgraded software, until the day came that the tasks you had in mind were beyond its capabilities.

So today you face the dilemma that many have faced: how do you transfer your data files and documents, and maybe some applications as well, from your old Mac to your new one?

In this article we won't be specific as to the two machines, but will discuss the two techniques that can be used to transfer files from an older machine to a newer one:

1. Stacks of floppies, Zip disks, CD-Rs, or other media.
2. Ethernet.

In order to select the best method for your particular case, you will first have to think deep and long to answer the following three questions:

1. What do you intend to do with

your old Mac?

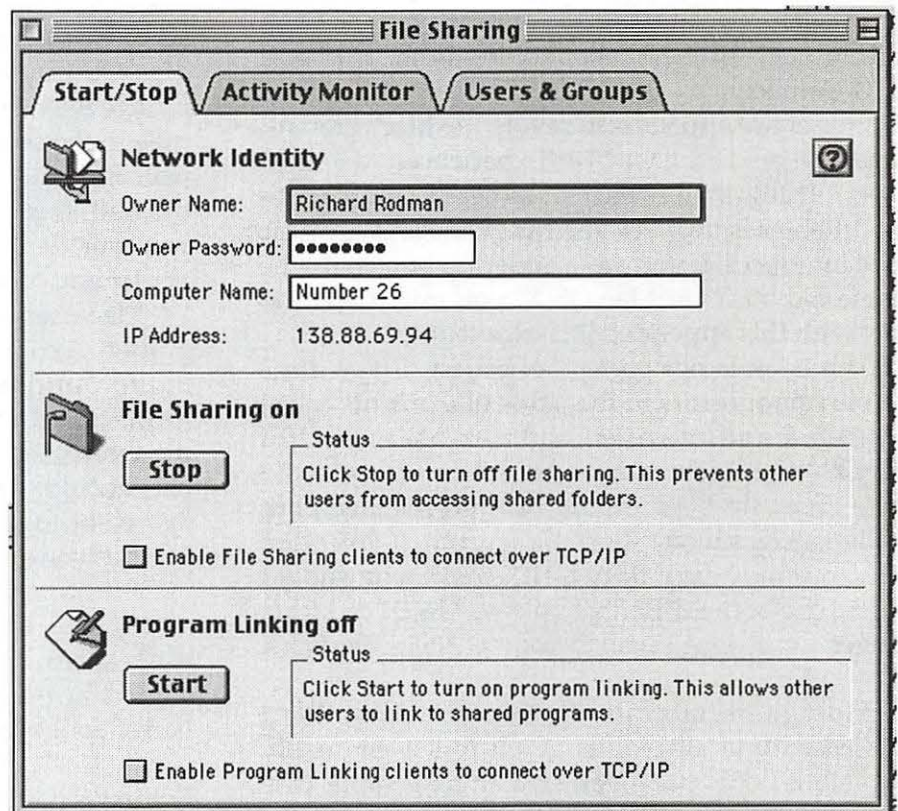
If you intend to keep your old Mac in operation, it may make sense to add components to it, for example, networking parts. If you intend to give it to a friend or donate it to the WAP Recycling Program, it makes more sense to add components to your new system.

2. How much money — and how much time — do you have available for the project?

The answer to this question is usually a tradeoff. For example, if money is very tight, but plenty of time is available, you can email the files to yourself, or use stacks of floppy disks like a PC user would.

3. What methods are open to you, given the type of old Mac you have?

If your old Mac has the 1.4 megabyte floppy drive once known as the Superdrive, you can use the stack-o'-floppies method. Just buy a USB floppy drive for



The File Sharing Control Panel allows you to specify the owner of the computer, a machine password, and give a network name to the computer, as well as turn File Sharing on and off.

your new Mac, make floppies, and read them in. The VST drive I have only works under Mac OS 9, not in X's Classic mode.

If you have a Mac Plus with low-density drives, the stack o'floppies method is the only way, and you'll need another machine to copy the disks to high density, unless you can find a USB floppy drive that reads low-density disks. Mine doesn't.

Most Macs can use the Ethernet method, however, which is a lot easier and faster, and usually cheaper.

If you have a Mac SE, LC, or similar model with Ethernet, you can connect the machines with a reversed 10BaseT cable. If the machine doesn't have the Ethernet card, you may wish to see if you can find a card for it inexpensively.

If you have a Quadra or Centris machine, or an earlier Power Mac, most of these have an Ethernet port called an "AAUI". It looks like a tiny Centronics port, about half an inch long, with a symbol near it that looks like this: <••••> (Note: the dot in the middle is option-8.) Many PowerBooks also have the AAUI port. To interface this port to 10BaseT Ethernet, you need a gizmo called an AAUI 10BaseT Transceiver. These are available very cheaply on the used market.

The Centris 610 uses a small Ethernet card identical to that used in the LC-III. These cards are also available inexpensively on the used market. The Mac II series does not have built-in networking. You can look for a NuBus Ethernet card; many are available on the used market.

Lastly, there are some PCI machines that apparently don't have AAUI ports. For these, you will have to locate a PCI Ethernet board *which comes with Mac drivers*. It won't do much good to get one-dollar PC clone cards at a flea market.

Remember that it only makes sense to buy parts for the old Mac if you intend to keep the machine, or if your time is very valuable. If you do intend to keep your old Mac, or to pass it on to a child or significant other dwelling in your domicile, it is an investment that will repay itself beyond the initial transfer of files. You will be able to share printers, share a high-speed Internet connection, and even play multiplayer games.

"In the corner on a battered oak desk sits a yellowed Mac Quadra 650 with its little monitor and enormous "surfboard" keyboard, and an ovoid mechanical mouse. All these years it has served faithfully, growing a little from time to time with small additions of RAM..."

Stack-O'-Floppies Method

If you're using the stack o'floppies method, you may skip the rest of this article. You certainly have a lot of work to do, so the sooner you get started, the better. I do suggest disregarding any ideas of using Disk Doubler, MacZip, Stuffit, or any other approach to save disks. They'll waste far more time than they are worth.

Of course if you can use Zip disks on the old machine, go ahead and get a USB Zip drive for the new one. And if you can write CDs on the old machine, go ahead and do that. Using Zips or CDs has the side benefit of producing a backup as you transfer, which is a very good thing.

Connecting the Network

Once you have 10baseT ports on both computers, you can either connect them with a single pair-swapped patch cable, or you can use two "straight" patch cables and a hub. I have seen the pair-swapped cables at Best Buy, hanging right next to the straight ones. Make sure you get the right kind. Plug all the cables together. If you use a hub, hubs usually show green lights when there is a good connection.

Setting up file sharing

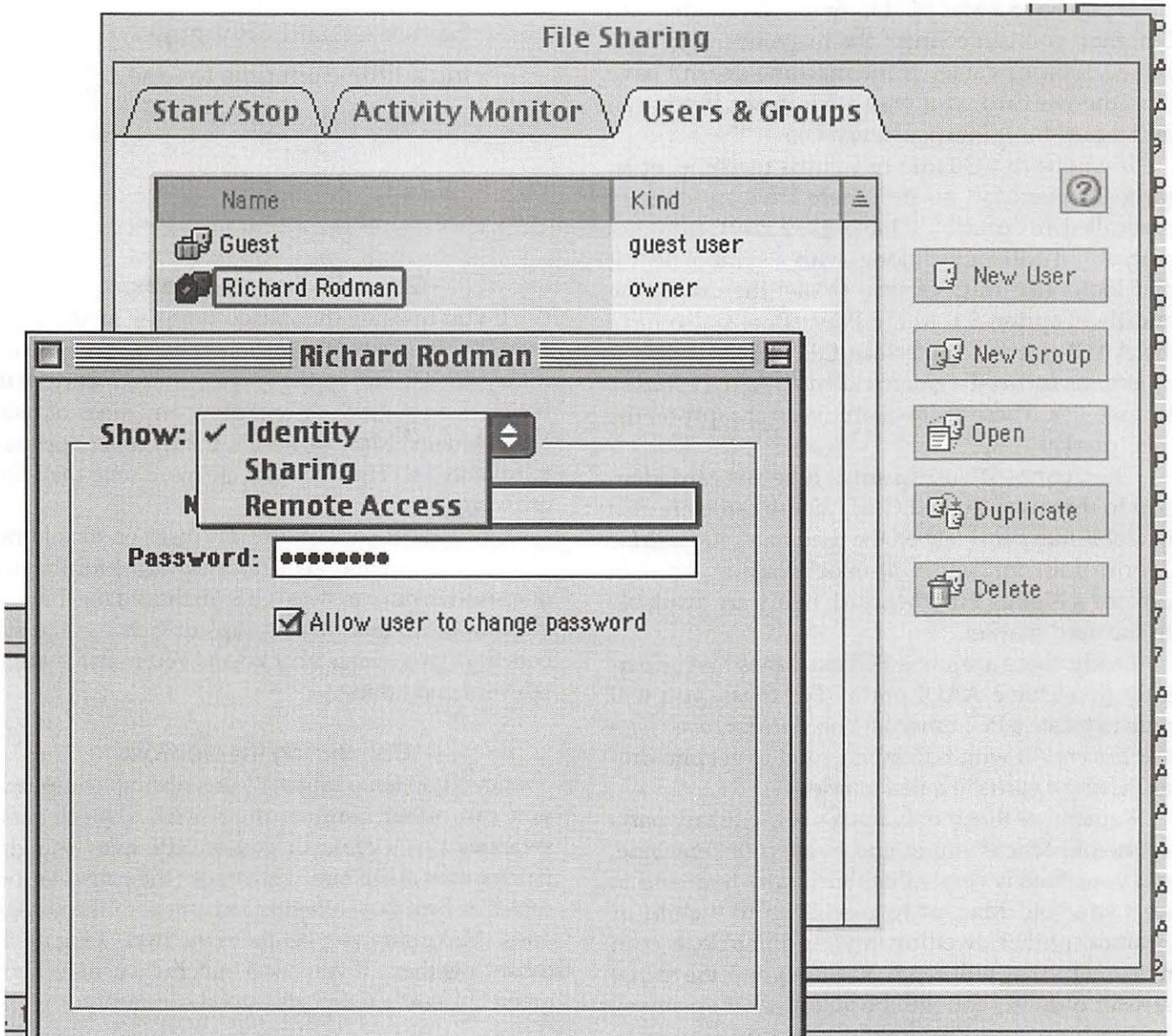
The instructions that follow are for Mac OS 9.1 on

the new Mac side, and pretty much any Mac OS on the old Mac side. While it's supposedly possible to share files from Mac OS X, I have not been able to get it to work at all. Maybe 10.1 will fix that. [Mac OS X works fine, but there are some additional complications - Ed.]

On the new Mac, open the File Sharing control panel. It has three tabs at the top. On the first page is a button labeled "Start." Click this to start file sharing. Starting file sharing will take a while.

While file sharing is starting up, think about this. You can transfer files as a Guest or as a Registered User. The former is slightly easier, but has some restrictions. If you want to be able to transfer files as Guest, you will need to enable the Guest user on the new Mac.

To enable the Guest user, click the "Users and Groups" tab. You'll see two names, one the "Machine Owner," usually someone you never heard of — "Richard Rodman," in my case — and the other, "Guest." Double-click on the "Guest" and you'll see a dialog



The Users & Groups panel, part of the File Sharing Control Panel in Mac OS 9, allows you to create lists of users who can share files across the network with a machine and assign them passwords.

with a button in the middle that has up and down arrows on one end. That button is called a “pop-up button,” when you click the arrows it changes values, sort of like a pull-down but without pulling down. Anyway, switch it to “Sharing” and two checkboxes appear. Check the checkbox that is labeled “Allow guests to connect to this computer.” Then click OK to close the dialog. Wait for File Sharing to finish starting. It will take about a minute, or more.

Now, close the File Sharing control panel and open your hard drive icon. Create a new folder. You may call it “Sharing”, or “Rick Rodman’s Shared Folder” or something like that. Under Finder’s menu, Get Info leads to a little menu, General Information and Sharing, when you have a folder selected. Make sure your new folder is selected and go to the Sharing menu item. A dialog appears with a checkbox and some security-related items.

First, click the checkbox “Share this folder and its contents”. Then, examine the security-related items. You’ll see a line for the Machine Owner, “Richard Rodman” in my case, a line for a selectable “User/Group”, and a line for “Everyone”. The Everyone line refers to Guest. If you want to use Guest, click on the graphical “pop-up button” and select “Read/Write.” This one actually works sort of like a drop-down. An eyeglasses-and-pencil icon should now show next to Everyone.

Click OK to close the dialog. Your folder icon now has an ugly wire hanging off it. That means the folder is shared.

Opening the shared folder from the old Mac

Go to the old Mac and open the Chooser. Click the Appleshare icon. Over on the right, in the box now labeled “Select a File Server,” you should see the name of your new Mac, “number26” in my case. Click it to select it, then click OK. A series of two dialogs will follow.

The first dialog wants to know whether you want to connect as a Guest or as a Registered User. If you want to connect as Guest, click that and click OK. If you want to connect as a Registered User, click that, type the name of the new Mac’s Machine Owner, type the password in the password box, and click OK. (Oh, you don’t know the password? Go back to the new Mac, open the File Sharing control panel, go to the Users and Groups tab, double-click the Machine Owner and set the password.)

“Remember that it only makes sense to buy parts for the old Mac if you intend to keep the machine, or if your time is very valuable.”

The second dialog says, “Select the items you want to use.” If you connect as Guest, you’ll see the name of your shared folder as the only item. If you connect as the Machine Owner, you get a surprise - you see the *name of the entire hard drive!* Yes, as the Machine Owner, you can see the whole machine, not just the shared folder. I’m not even sure whether you have to create a shared folder at all. There is also a checkbox to reopen this folder every time you start up your Mac; don’t check that.

Once you click OK, an icon appears on your desktop for the shared folder or drive. Open it and copy all the files you like, in either direction. When you’re done transferring, drag the icon to the trash.

I do recommend that you make backups of the files transferred before you erase them from the old Mac. And while I’m recommending things, here’s a nifty system extension that lets you open Joliet-style CD-ROMs on your Mac: <http://www.tempel.org/joliet/>. It works perfectly.

Why is this so complicated?

Remember, this feature wasn’t designed only for upgrading systems. This networking system is designed for an office with many users, with different security privileges on various machines. When you think about all that it does, it’s quite simple and elegant. (If you think this is complicated, wait until you see the networking stuff under Windows.)

If you’re passing your old Mac on to another member of your household, you should probably set up usernames and passwords for each person, with shared folders and permissions set appropriately, so that you can share things and keep other things private. Make your wiring more permanent, so that you aren’t tripping over cables. Buy a small UPS for each machine. A Mac network is easy to administer — it’ll take very little of your time, yet add much convenience and pleasure to your life. ■

The Root of All Evil: A Review

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PERSONAL computers, and personal computer users, are very funny. Even the super serious types who want to do “serious work” on their computers are funny – often funnier than the not-so-serious types. So it is no great surprise that cartoonists, from the editorial page to the daily comics, make frequent reference to these funny machines and the funny people who use them. I’m still waiting for the first mention of a personal computer in *Prince Valiant*. Even *B.C.* and *Wizard of Id* have passing references to computers, so *Prince Valiant* can’t be far behind.

And one of the funniest computer cartoons is *User Friendly*, a thoroughly odd strip about an Internet Service Provider in British Columbia. Like the cartoon, the cartoonist, “Iliad” (J.D. Frazer) is also from British Columbia, so the strip is filled with gentle jabs at Americans as well as some really scorching commentary on Canadians. Computer nerds, as well as the computer clueless, are dissected in startling detail in three-panel strips. Marketing types and accountants, not to mention non-technical managers trying to manage technical people, are mercilessly mocked. Since the fictitious Columbia Internet is a Linux shop, Microsoft and AOL come in for a regular pounding, if not a severe beating.

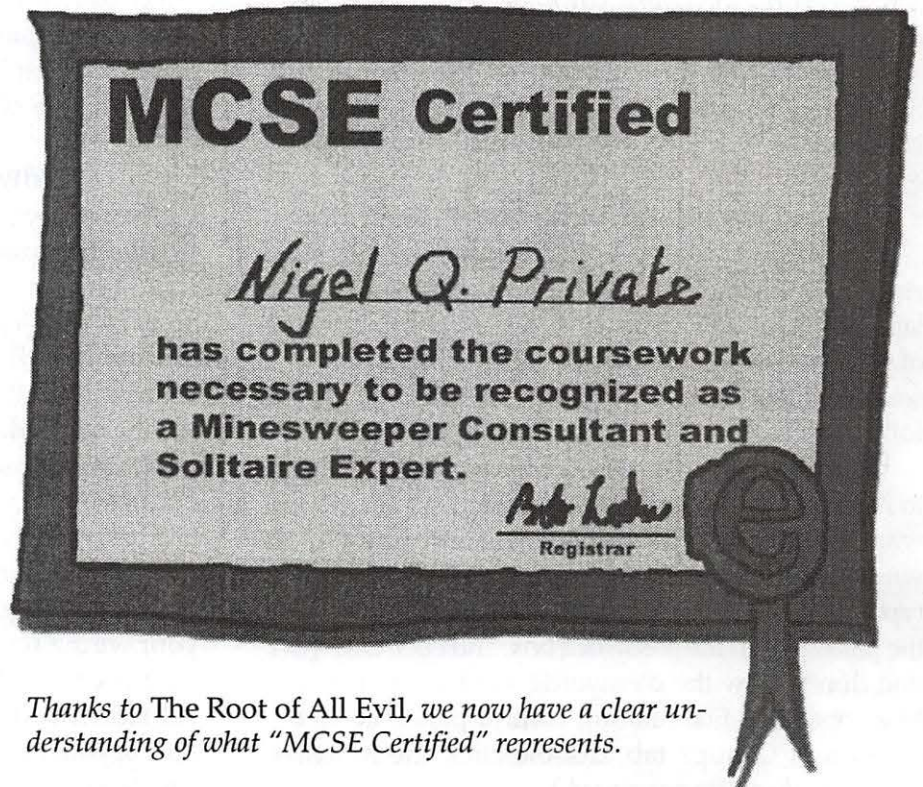
Some of the best strips are collected in *The Root of All Evil*, Iliad’s third collection of strips published by O’Reilly. If you recognize the

title as being an outrageous computer pun, this book is for you. And if you don’t recognize the pun, read the book and you’ll soon learn a great deal about the funny, funny things that happen when digital intelligence collides with human intelligence.

Several weeks after reading the book, I happened to go back and read the Introduction, written by former *Byte* columnist and sometimes science fiction writer Jerry Pournelle. Even this was funny: Jerry managed to throw in a not-so-veiled reference to one of his novels and a veiled slam at the comic strip *Dilbert*. Something tells me that Jerry wouldn’t laugh at the same things I found funny, but that’s funny, too.

Naturally, the strip is better with pictures than without, but here’s a sampling from one strip. One of the ISP’s technicians, headset perched on head, is trying to help a customer on the phone with a problem:

**MORAL: READ THE FINE
PRINT ON ALL CERTIFICATIONS.**



Thanks to The Root of All Evil, we now have a clear understanding of what “MCSE Certified” represents.

“Computer nerds, as well as the computer clueless, are dissected in startling detail in three-panel strips. Marketing types and accountants, not to mention non-technical managers trying to manage technical people, are mercilessly mocked.”

Techie: Tech support. Greg speaking.

Customer: Hello. My computer screen went all blue on me and I don't like it.

Techie: Well, I can't say I blame you. You've just suffered the blue screen of death. A fatal error under Windows.

Customer: You're telling me. Blue looks just *hideous* with a beige frame. How do I change it to a prettier colour?

Techie: Do you like black? Move the power switch to "off."

Sound advice from a cartoon book. Also worth looking at are the two previous volumes, *User Friendly* and *Evil Geniuses in a Nutshell*. The last title is particularly inspired as it makes fun of Frazer's own publisher. ■

Illiad, The Root of All Evil. O'Reilly, 2002. 144 pp. ISBN 0-596-00193-2. \$12.95

<http://www.oreilly.com>

<http://www.userfriendly.org>

How to Wire Your Home for Ethernet

By Rick Rodman

HUGE NUMBERS of iMacs, PowerBooks and G4s are being purchased today as personal machines for the home. Corporations may dictate platform uniformity, but when people have a choice, they often choose Mac. And Macs, since day one, have come with networking and sound built-in, not just in a hardware sense, but well integrated into the operating system.

Networking a Mac can be as easy as plugging a "swapped" cable into each machine's Ethernet port. By the way, we mean a CAT-5 or CAT-3 Ethernet patch cord with swapped pairs. The pairs are not assigned concentrically, but in a somewhat odd fashion, so you can't use an inverting coupler; inverting couplers and flat "silver-satin" wire is for ISDN and other types of telephone use.

The next step is to get a small, inexpensive hub and connect two or more machines, and maybe a printer, into the hub. There's no configuration to do, just plug them in and use it. Of course, the wires are a little messy, especially when they go from room to room. Again, if your cables are too short and you want to extend them, beware of the cheap couplers at Radio Shack. They're for telephone use and typically swap the entire cable, which is no good for Ethernet - unless you have two of them in the cable, connecting three short cables into one long cable.

This article is for folks who are ready for the next step—permanently connecting their machines in multiple rooms. We're going to cut holes in drywall and drill holes and punch down cables just like the professionals.

Tools and supplies you'll need:

- 110-type punch down tool
- Fish tape
- Spool of CAT-5 cable (shielded twisted pair, 4 pairs, color-coded)

- Wall plates and RJ-45 jacks with color-coded 110-type punchdown connections
- Electric drill (and maybe an extension cord)
- Wood-boring auger bit, 1/2" or bigger
- Flashlight
- Some thin, strong wire or string, about 30 feet
- Measuring tape
- Hub or switch (see below)
- Patch panel or 110-type punchdown block with RJ-45 connectors (see below)
- Two people

Hub or switch?

A hub is a passive device that allows only one device on the network to talk at a time. An Ethernet switch, by contrast, is actually a type of router that allows multiple devices to be talking at the same time. On a hub, all devices must be running at the same speed; a switch can do automatic speed conversion. So you might say, a switch is completely better in every way, right? And you'd be mostly right. The only problem you're likely to encounter with a switch is "hunting," where both the device (say, your G4 Cube) and the switch are trying to autodetect the speed, and both keep switching speeds to try to match each other, and they never manage to agree.

Nevertheless, if you're going to all this work and expense, be forward-looking. Using CAT 5 wire ensures you can run both 10mb/s and 100mb/s; using a switch allows you to intermix fast and slow computers on your LAN, so you can gradually transition your network into the fast lane.

Locating the hub

The goal is to put jacks in the walls, about 18" from the floor, all wired to a centrally-located hub. So, the first decision to make is where to put the hub. Ideally it will be in a room which is not fully drywalled, which is not very crowded, and where a large bulk of wires will not be considered unattractive. In my house there is a laundry room which has no drywall (the walls are not "closed"), and has easy access to a small attic.

If you can find one, a nice thing to have is a 110-type punchdown block prewired with RJ-45 (8-pin modular) jacks. Some with jacks are even color-coded! If you've got lots of money you can get a patch panel with 110-type punchdown positions

designed for this job. The wires to the rooms can be punched down, then short patch cords used to connect to ports on the hub. If you can't find one like that, you'll need to crimp ends on the cables coming from the walls — something I'm rather leery of.

The color coding

The pairs of the signals in the wires are color-coded thusly: blue/white and white/blue, orange/white and white/orange, green/white and white/green, brown/white and white/brown. The first named color is the main color, the second color is a stripe around it, so the first pair is blue with a thin white stripe and white with a thin blue stripe. Only two of these pairs are used for 10baseT; all four are used for 100baseT.

The wall plates

The wall plates that are easiest to use have three main components. First, there is a plate that has a square hole accepting a modular plug-in. Then, there is the RJ-45 jack itself that plugs into the square hole. Get one that is color-coded in accord with the previous paragraph and can be punched down with the 110 tool. Finally, there is a piece that functions as a box. I prefer the metal kind - you push it into a hole in the drywall and bend some large U-shaped tabs around to hold it in place. You can also get what's called an "old work box." The old work box gets pushed into the hole in the drywall; you then tighten bolts on either side which press tabs against the other side of the drywall. You do not need a complete enclosure, because the data wires are low-voltage.

Getting into the walls

The easiest walls to get into are ones that have drywall on one side only. You can cut a hole with a knife or sabre saw, mount the box, punch the wire down on the connector, push it into the plate, bolt it to the box, and voila. This will work, for example, in the room adjoining the room where the hub is mounted.

To get into a closed wall, you need to be able to get to one side of the wall from somewhere you can drill. The basics of wall framing are: a 2x4 across the bottom, a 2x4 across the top, and vertical 2x4's, called "wall studs" spaced every 16 inches center-to-center, or "on center." You can find where the studs are with a stud finder, or by tapping the wall, or by look-

ing for visible nails.

We'll start with an upstairs interior wall. From the attic, find the top of the wall. You may be able to measure from a common point, or it may be apparent from electrical wiring going down, or by a piece of wood at the top, or edges of the ceiling drywall. Down in the room below, identify a nice place for a jack, away from the electrical wiring, centered between two studs, and make a small hole 18" from the floor. Measure from an easily identified reference point - say, the corner of the room - to the new hole. In the attic, measure the same distance from the same reference point and, using the auger bit and electric drill, drill through the wood down into the wall. Have your assistant below shine a flashlight into the hole in the room, and see if you can see it from the hole above. If there is no insulation, you'll be able to see the light (that's why I suggest interior walls).

If you don't see the light, there may be a firestop - a horizontal board running between the two wall studs. This is unusual in interior walls. If you know they're there, you can use drill extensions and other expensive tools to get through - or you can mount your jacks above the firestop, which is much easier.

Now you have verified the holes, enlarge the lower hole to the rectangular shape needed for the bendaround box or the old work box, whichever you have. Poke the fish tape down through the upper hole slowly until your assistant grabs it through the lower hole. Have your assistant tie the string or thin wire to it. Pull it back up through the upper hole. Now tie the CAT-5 cable to the string or thin wire, and have your assistant pull it back down through the lower hole, with about 12 inches of slack. Go down to the room, punch down the jack and mount it as above.

How about downstairs rooms? It's considerably harder, but the technique is basically the same, just from underneath instead of above. The reason it's harder is because of two things: first, there are floor joists going across the floor; second, the subfloor beneath the walls makes it difficult to identify where the walls are.

One technique that you can use for the difficult cases is to make a hole on both sides of a wall - or floor to ceiling - and put a plate on each side with a short piece of CAT5 between them. Walls are usually only 3-3/4" apart - the width of a 2x4; floor to ceiling below is from 8 to 10 inches.

"This article is for folks who are ready for the next step—permanently connecting their machines in multiple rooms. We're going to cut holes in drywall and drill holes and punch down cables just like the professionals."

Workstation cables

You can get a crimping tool and make your own workstation cables, by crimping the ends on. Note, however, that if you have a patch panel or punchdown block with connectors as described above, you can use premade workstation cables. They cost more, but poor cable connections are one of the leading problems in small LANs. I strongly advise getting premade cables. Micro Center has them in a variety of lengths and colors. Sure, it's more expensive than making your own cables - but if you have a problem, how valuable is your time?

Your Growing Network

To connect a DSL modem or a cable modem to your network, you'll need a swapped cable to connect it to your hub or switch. Next, you may want to add a router so that multiple machines can connect to the Internet at a time. When you get your next printer, look for an Ethernet connection with AppleTalk and TCP/IP support, plus Postscript, of course. Keep a notebook with records of how each machine is configured, with addresses, interfaces and other notes for quick reference. Share your printers, and set up shared folders on each computer. Think about your naming convention: if you name a computer after its user, what happens when that user gets a new computer and passes the old one on to someone else?

AppleTalk is a networking protocol that works with very minimal management. Still, don't think of a network as something you set up once and forget. A network is not a static, unchanging thing like a mountain - it's always growing, changing, adapting, like a tree. It may take a little extra care and nourishment. But once you have a network, you can't go back to the old way of doing things - it's that much different, and better. ■

iMac, Generation 2, It's Here!

by Pat Fauquet

BACK IN EARLY January I made my annual trek to San Francisco for MacWorld. I had the whole week planned and Apple Computer did their best to keep my final schedule in total turmoil. MacWorld was to begin on Tuesday, and I was to attend User Group University on Monday. Then Apple announced that the keynote address would take place on Monday morning, and the rest of the events for the week would flow around it.

I got up bright and early Monday morning and was in line before 7 AM for a keynote that would begin at 9. Standing in line, we all speculated on what could have caused the entire MacWorld schedule to be changed so late. We filed into the keynote hall after 9 AM in less than orderly fashion, jockeyed for the "best" seat and then waited even longer for the show to begin.

There was lots of hype about OS X and how it is doing in the marketplace. There was the introduction of iPhoto, and finally we got to the hardware announcements. I bought a white iBook in the Spring, so speed bumps and a new iBook with a larger screen did not get me excited. But the new toy on the block, the generation two iMac was very exciting. A small white dome with a silver arm connecting it to a "floating" screen — that was exciting. Upon leaving the keynote, each attendee was given a copy of the just released Newsweek magazine, and there on the cover was Steve Jobs, holding the new iMac. Waiting until Tuesday would have meant no surprises for the MacWorld keynote.

I had left for MacWorld telling my husband that we would be getting the new Apple tower, and then there really was no new tower. I was hoping for a G5. I needed something with a SuperDrive, and I wanted a flat panel display. The new iMac filled several of those needs and left money in my savings account for another computer in a year or so. When

I got home I dropped by the Apple Store and put my name on the list of people to be notified when the new iMac arrived in the store. I got my call last week, and picked up our new computer.

The first thing that struck me is how light the box is. This is a very light machine, considering its brothers. Opening the box is yet another great experience. The foam is molded to cradle the screen, there are holes for the speakers, and the accessories are carefully packed in an upper box. The only way to get it out of the box is to pull up on the silver arm—and Steve Jobs, at the keynote, noted it was meant to be picked up by the arm, so we did it.

Apple is using a new power cord in this machine. The end that fits into the computer is much smaller than a normal power cord and looks like three rings stacked together. I am not certain I could find a replacement cable at Radio Shack. The keyboard and mouse are white with clear plastic. They retain the feel of the earlier no button mouse and new keyboard. Although I had heard a complaint or two about a white keyboard, I think I like it better than the black ones, especially in low light situations. The last key in the top row of the number pad ejects the CD. It is separate from the function keys, unlike the new iBook keyboards. There are little caps that attach to the cables to protect the USB ends if you are transporting the mouse and keyboard. They are another nice little Apple touch.

The iMac comes with quite a stack of CDs. There are six that are used to restore the computer, an applications CD, a OS 9 CD, an OS X CD, the World Book CD, the iPhoto CD, two blank CD and a blank DVD. There is a very thin manual that covers just the basics, a setup guide, and the usual license pamphlet. There is also a small gray cloth with no instructions as to its use.

Since my primary reason for buying this machine is to make iMovies and to burn my own DVDs, the first thing I did was a reformat of the hard drive. I used the OS 9 CD and partitioned its 60 GB hard drive into 8 volumes. Although it is best to capture video on a separate hard drive, the iMac has only one hard drive, and although I own a 40 GB external FireWire drive, I want to be able to capture video without any extra equipment occasionally. I also like to be able to build CDs on separate volumes, so I

made three partitions that are 658 MB. After formatting, those drives are 649.7 MB, and that is as close to the magical 650 MB of a blank CD as I have been able to get. I have not done enough with the SuperDrive yet to know if having 4,7 GB partitions is necessary, but I made three partitions at that size anyway. That left me with two partitions that are about 20 GB each. The beauty of separate partitions is that they are much easier to run Norton Speed Disk on, and the last step I take before burning a CD is to defragment my drive so that files “play” as quickly as possible.

The six restore CDs can be used to bring the iMac back to its pristine, from the factory state. While the drive is reformatted at the beginning of the process and all data is erased, it respects the partitions you have set up and they are intact (though empty) at the end of using the restore CDs. In the past Macintoshes shipped with CDs for iMovie and iDVD, but piracy is a real issue, so Apple is now bundling those programs in the restore CDs. A quick trip to ebay will make it clear why this policy is necessary.

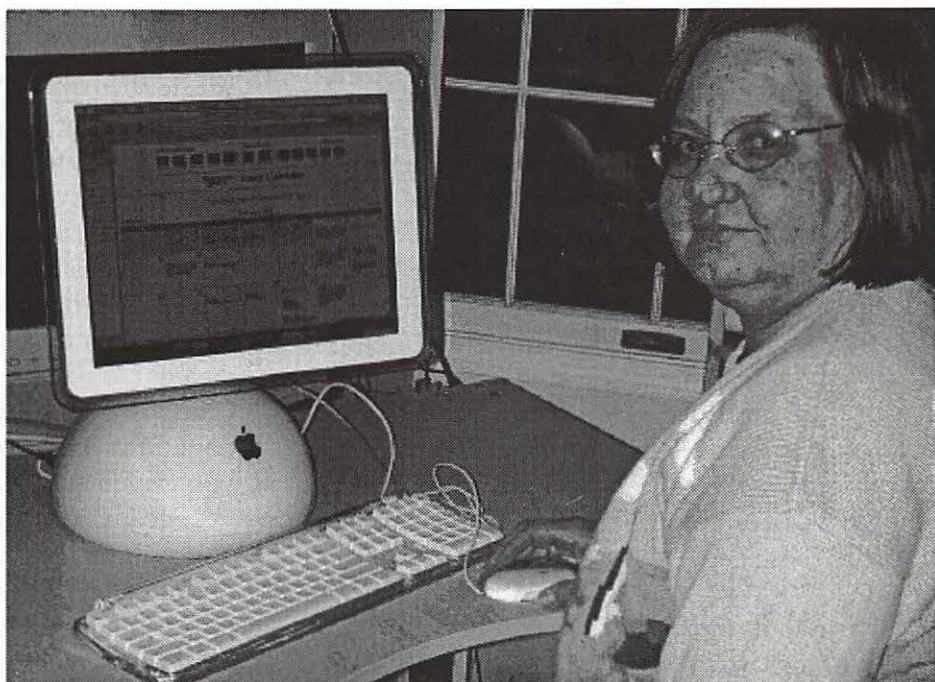
Since the new iMac will become the primary family computer, and since I needed to move the family’s primary files over from our beige G3 tower, I put the iMac on our family network and started the process. It performed this task very well. Another way to perform this task would be to use the target mode. To use it, you must have FireWire on both computers. I had added a FireWire USB card to my Beige G3 tower several years ago. Turn off one of the computers. Attach a 6 pin FireWire cable to both computers. As you start up the computer you turned off, hold down the T key on the keyboard. The hard drives and any files you have on the desktop of that computer will appear on the other computer’s desktop. Now you can move your files at FireWire speeds.

I plan to keep this computer in OS X most of the time, so I

turned on the multiple users feature and set up user accounts for all our children (even the ones who only visit occasionally). I also set up an account for the grandchildren since their games tend to require 256 colors and some of the programs are not good at returning the computer to its former state at the end of the game. I used each person’s name as their password so I do not need to remember all those passwords. Then I started up as each individual user and moved their documents to their own folders.

Finally I am at the point where I can “play” with my new computer. However, it has not happened yet. Work has beckoned and I have been teaching classes and fixing computers, so perhaps next weekend, I will get the chance to really put this little beauty through its paces. For now, I can say it is fast, stable and the screen is beautiful. The DVD player works and it will burn a CD. It is more than I expected so, the first thing next weekend is to move the beige G3 to its new home in my office and to put the iMac in the corner of our family room for everyone to use and enjoy. I can’t wait to show it off to my PC loving son-in-law. ■

Pat Fauquet teaches many of the classes in the WAP tutorial series.



Making a Virtual Internet Server

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IT'S BEEN A couple of years since we transformed our ancient Mac Centris 610 from an outdated desktop computer to a suitably speedy Web and email server. While nobody should compare our server with a screaming fast dedicated server running Mac OS X 10, it is more than adequate to serve as many as a dozen IP addresses or domains and hundreds of email addresses. In some ways, like single line multihosting, it is actually better. And, after all, the price is right. I didn't think it was possible to top that, but it's a crazy Internet world.

It turns out that we can improve our email service with remote backup and provide more reliable, professionally maintained, Web service ... and we won't need to own a server. We won't need static IP addresses. We won't need a broadband connection to the Internet. If we get concerned about hosting a family or business domain because turning on Web sharing exposes us to the cyberworld, this idea provides complete protection. We can keep our home computer safely behind a firewall, letting computer professionals and hobbyists secure our actual servers, while our visitors believe they are visiting our computers. We can create greater stability in our Web pages by relying on expert Web managers, use Web design tools that might not run on older equipment like our Centris, and, in some cases, add redundancy. We can use the multiply redundant back-up servers of an off-premises ISP to capture emails even when our primary servers fail. And, all of this occurs using none of our own equipment. If we eliminate the frills, these better servers will be free. We won't even need a Mac, since this trick doesn't require that we own a computer.

The things we'll need to perform this trick will be:

"While nobody should compare our server with a screaming fast dedicated server running Mac OS X 10, it is more than adequate to serve as many as a dozen IP addresses or domains and hundreds of email addresses. In some ways, like single line multihosting, it is actually better."

- a free account at a New York based Internet Service Provider named ZoneEdit (<http://www.ZoneEdit.com/>);
- a membership in the Washington Apple Pi (<http://www.wap.org/>), or some other source for obtaining a free email account and posting Web pages, such as mac.com, Geocities.com, Yahoo.com, or AOL.com;
- a domain name you want to use;
- some free FTP software, like Fetch 3.0.3; and
- some prepared Web pages

First, of course, you will need to design your Web pages, but that is beyond the scope of this article. I did discuss that in the first of this series, which remains Web-posted at <http://www.wap.org/journal/internetServers/internetServers1.html>, but there are plenty of better sources to teach you how to create a simple Web page using freeware, shareware, or common, and often free, commercial products like Netscape Composer. There are Web pages in the members' sections of the Pi Web site and free handbooks at AOL, and a million other free sources on how to create a Web page. I personally found Netscape Composer so easy to use that I created my first Web page in a couple of hours. With a little practice, you can create a new Web page in a few minutes.

Second, you will need an active email account. You will be masking the account, so the account or domain names are unimportant. Your Washington Apple Pi email account will do fine, as will a free Yahoo, Netzero, or Hotmail account. An AOL

account will also work well. I prefer POP mail, in which you receive your email directly instead of through an ad-ridden Web page, and the WAP account works fine for that.

Next, you need one or more domains that you own or control. I covered this in the first article, but the market has changed since then. There is a review of various registrars in a sidebar to the third article in the series, found at <http://www.wap.org/journal/internetervers/internetervers3.html>. My personal favorite is StargateInc.Net, whose Web site is at <http://www.StargateInc.Net/>.

Stargate, like many registrars, offers free domain name servers, which are the servers that tell the world how to find your Web site, and free URL redirection. Since URL redirection is the key to the trick discovered in this article, it is possible that you could create virtual servers without ZoneEdit. I have not done that for a few reasons that may become more apparent as we step through this article.

The trick we're going to use is to place our Web pages and email on a free source, and to use URL and email redirection further up the pipeline to create the appearance that you have your own server while cloaking the reality that your page content and email service are coming from another source. To do this, it might be useful to understand how a computer on the Internet gets information from another computer on the Internet. Take a look at the sidebar, "Knock, Knock!"

We need to control the URL service, and I find ZoneEdit to be the easiest way to do that. If you don't need Web redundancy or back-up email, and you have five or fewer domain names, their service is free.

Uploading your Web pages to your actual server

Uploading to the Web server you choose is easy. If you're using AOL, try <http://members.aol.com/websupport/upload/fetch.htm>. The Washington Apple Pi TCS starts you

Knock, Knock!

Before your computer can collect data from mine — like email or Web text or pictures — your computer has to know where to find mine. If you remember your parents telling you how big a world it is out there, perhaps you can appreciate that it is much, much bigger than they could imagine. No team of humans of any size could navigate it, but, for a computer, it is just a matter of four sets of numbers from zero to 255. Every computer providing information to others on the Internet has an Internet Protocol (IP) address in the form `mmm.nnn.ooo.ppp`, where `mmm` through `ppp` are integers from zero to 255.

To translate a domain name like `wap.org` to a number, your computer looks up the number at a domain name server (DNS). There are many DNS servers, so your computer must first send its inquiry to a top-level domain (`.tld`) registrar, where it finds out which domain name server has your records. It then goes to the proper DNS. If I control how that DNS answers — or if that DNS allows me — I can fool your computer into reporting that it is visiting my server when it is getting its data someplace else.

at <http://members.wap.org/> with simple directions and community rules. Basically, it is as simple as downloading a free copy of Fetch 3.0.3 — many pundits eschew the more recent and more feature-laden Fetch 4.1 — and following its easy interface.

For ease in remembering your cloaked URL, each of the hyperlinks to your Web pages should be re-titled as subdomains of your domain. This

should not be technically necessary, since the URL forwarding should work for files within a forwarded domain, but I got it to work faster by treating individual Web pages as subdomains. Thus, the page I uploaded to members.wap.org as resume.html is called in Web pages linking to it <http://resume.SternbergLaw.Net/>. Its true URL on the Web is the unmemorable address <http://members.wap.org/r.sternberg/resume.html>, but it will appear to the world to be <http://resume.SternbergLaw.Net/>.

Setting up your Cloaked URL Redirects

Open the ZoneEdit interface, as shown below in Figure 1. Click on the blue-colored words Web Forwards. A new, simple interface appears.

On the Web Forwards page, one page at a time, ** enter the newly renamed subdomain for each of your Web pages on the left side, like <http://members.wap.org/r.sternberg/resume.html>. Enter the real URL on the right, like <http://members.wap.org/r.sternberg/resume.html>. Click the box to cloak the forwarding.

Redirecting your email

The virtual servers we are discussing don't exist. They have no IP address. They are hosted on no computer. They can't receive your email. Notwithstanding Sartre, the non-existence of your domain doesn't have to disturb its utility. There are many providers of free Web-based email, like Yahoo.com, mac.com, Hotmail.com, and a few others. An AOL account can be used, as well. There may even be a few remaining free POP-mail accounts, such as netzero.com

and junos.com were at one time. I prefer using my Washington Apple Pi TCS POP account, because a POP account allows you to eliminate unwanted advertising and partially cloak the actual server. My emails sent to Richard@MetroWashingtonLaw.com, Richard@Sternberg.org, and most of my other accounts are being redirected to my TCS account as I test this article.

There are two methods for redirecting your email. You can skip a service like ZoneEdit.com if you'd be satisfied redirecting all of the emails from your registered domain to one email address. Stargateinc.com, as well as most other registrars other than Network Solutions, will let you, for free, redirect all mail from a domain registered with them to any address you want — and they charge

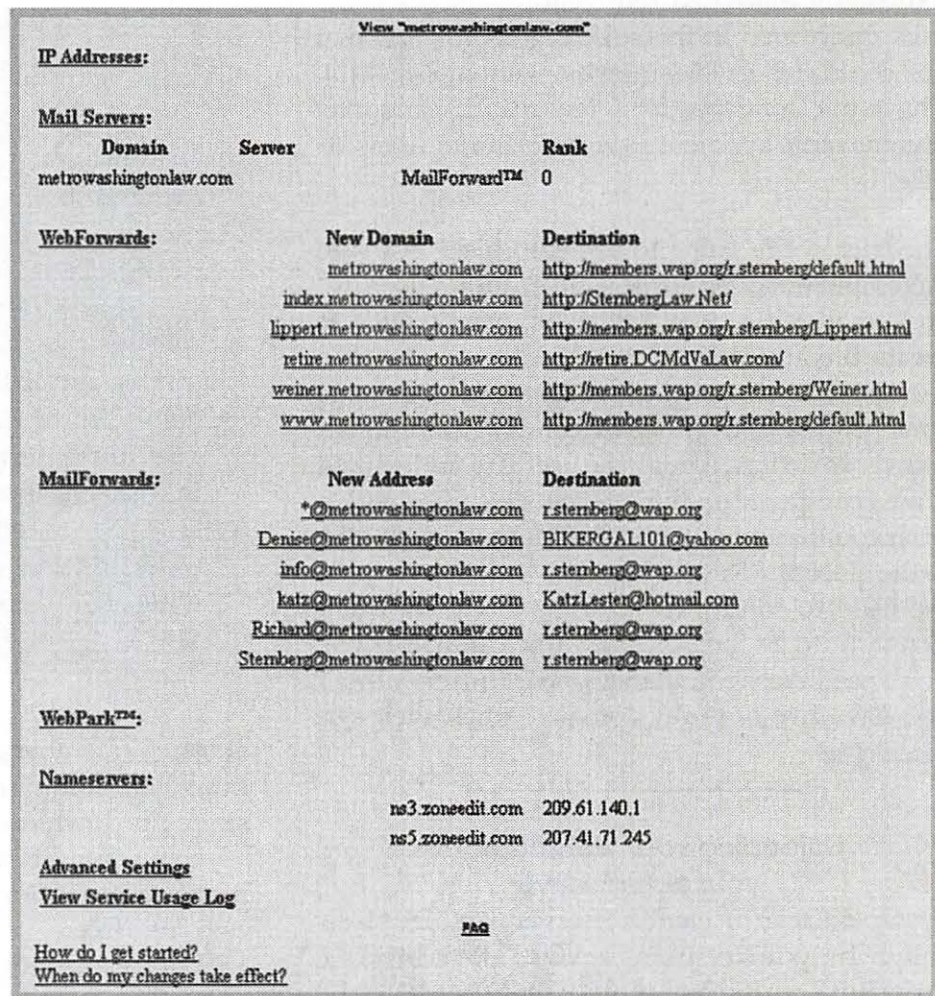


Figure 1. Picture of MetroWashingtonLaw.com View at ZoneEdit.com

\$8.85 per year for registration instead of \$17.50. There are three problems with redirecting all of your email. First, you may get spammed to death, since many disreputable advertisers on the Web send millions of pieces of email to standard names like sales@yourdomain.com, info@yourdomain.com, or webmaster@yourdomain.com. Using these popular generic names will expose you to spam, and using a general redirection of email will expose you to spam. Second, even in a family or small business setting, you might want multiple email addresses redirected to different people who use your domain name. Third, cloaking may be difficult when you do not control the registrar's email server.

Zone Edit allows you to redirect as many addresses as you want to as many mailboxes as you want. It is no more difficult than specifying the

email name in your domain and the address where you want that email to go. There is no limit on the number of separate email addresses that can be redirected this way. And, if you use five or fewer domains, unlimited email redirection is part of the basic free service.

Fixing Outlook Express to hide the real email server

One problem you may experience is that your correspondents may receive your email laden with advertisements from the actual host or with a return address that causes them to reply to the host you are trying to cloak. This may be difficult to avoid if you choose a Web-based email account. I prefer using my Washington Apple Pi account, which is a regular POP3 account. If you pick up your email using Outlook Express — which is available free from The Evil Empire — and set up

your account correctly, the secret of the cloaking will be hidden in the headers that nobody ever reads.

Once you've set up Outlook Express, pull down the Tools menu and open the Accounts dialog box. Open the account you currently use for getting your POP email. If that's your Washington Apple Pi TCS account, the entries will look something like Fig. 1, except that the identity will be yours and the email address will be your TCS email address. Change the email address to be the one you want your correspondents to use.

WebForward™

New Domain Name	Destination URL	Cloaked?	Delete
metrowashingtonlaw.com	redirects to http://members.wap.org	<input checked="" type="checkbox"/>	<input type="checkbox"/>
index.metrowashingtonlaw.com	redirects to http://SternbergLaw.Net	<input type="checkbox"/>	<input type="checkbox"/>
lippert.metrowashingtonlaw.com	redirects to http://members.wap.org	<input checked="" type="checkbox"/>	<input type="checkbox"/>
retire.metrowashingtonlaw.com	redirects to http://retire.DCMdVaLav	<input type="checkbox"/>	<input type="checkbox"/>
weiner.metrowashingtonlaw.com	redirects to http://members.wap.org	<input checked="" type="checkbox"/>	<input type="checkbox"/>
www.metrowashingtonlaw.com	redirects to http://members.wap.org	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Change Delete Selected

New Domain Destination Cloaked?

.metrowashingtonlaw.com redirects to

Add New

Title Of Cloaked Pages

Meta Keywords For Cloaked & Parked Pages

Meta Description For Cloaked & Parked Pages

Figure 2. MetroWashingtonLaw.com Web Forwards at ZoneEdit.com

The email they receive will appear to come from your server, though a computer-savvy header reader will know that it came via the Pi's email server. (See Figure 4)

Adding redundancy

Our new virtual servers probably need redundancy a little less than our old server running alone on an old Mac probably did. The record at ZoneEdit.com will be maintained by professionals at two redundant servers. Many Web servers are also redundant, though I do not know if the Washington Apple Pi or AOL do that for their members. We know that they are being maintained by more qualified personnel over more hours of the day than we can afford to do on our homebrew Internet servers. Certainly, our reliability is going to be higher than it would be if we ran one Centris 610 server for both our email and Web service as recommended in my prior three articles.

Nevertheless, we can create even higher reliability for our virtual server. As a cheap add-on service, ZoneEdit.com offers a third name server to protect your zone records if the two name servers on different paths both fail simultaneously. My personal favorite is the add-on email back-up which queues my email on ZoneEdit's email servers if the Washington Apple Pi email servers fail.

ZoneEdit also offers traditional failover and load balancing service, in which there are duplicate Web pages on two different sets of servers. Visitors' requests for Web pages are directed to one or the other

available server on a round robin basis so that the load on either set of servers is reduced and balanced. Further, if the DNS servers detect that one Web server has failed, they take that server out of the list. Thus, requests get routed to the surviving server until service is restored at the dead or overloaded server.

This traditional model of failover won't yet help us with increasing the reliability of our virtual Web servers, but this article intrigued Mr. Krebs, CEO of ZoneEdit, so much that he wants his company to be the first to handle this new type

View "sternberg.org"

<u>IP Addresses:</u>		
Domain Name	IP Address	
pop3.sternberg.org	66.7.12.86	
smtp.sternberg.org	66.7.12.86	

<u>Mail Servers:</u>		
Domain	Server	Rank
sternberg.org	MailForward™	0
sternberg.org	MailBackup™	100

<u>Aliases:</u>		
Alias	Actual Domain Name	
*.sternberg.org	sternberg.org	

<u>WebForwards:</u>		
New Domain	Destination	
sternberg.org	http://members.wap.org/r.sternberg/RSS.html	
rss.sternberg.org	http://members.wap.org/r.sternberg/RSS.html	
www.sternberg.org	http://members.wap.org/r.sternberg/RSS.html	

<u>MailForwards:</u>		
New Address	Destination	
*@sternberg.org	r.sternberg@wap.org	
alex@sternberg.org	bluyahu@yahoo.com	
doris@sternberg.org	DorisSternberg@aol.com	
info@sternberg.org	r.sternberg@wap.org	
jennifer@sternberg.org	SpringFestival1@aol.com	
joel@sternberg.org	jsternberg@netzero.net	
jonathan@sternberg.org	lugia10245@aol.com	
pikachu@sternberg.org	Lugia10245@aol.com	
richard@sternberg.org	r.sternberg@wap.org	
sheryl@sternberg.org	SSalemS@aol.com	
slr@sternberg.org	returns mail to sender.	
sternberg@sternberg.org	r.sternberg@wap.org	

Figure 3. Picture of Sternberg.org View at ZoneEdit.com

of failover. Once that becomes available, I can put one copy of my Web pages on the member pages at the Washington Apple Pi and one copy on AOL and have redundant free Web service, too. I'm told to expect a new failover service for URL forwarding by the time this article gets published.

Conclusions

Some of the experts I consulted for this article concluded that this was a fine hack, but that the result would be bush-league, because I'd have less reliable servers or my visitors would be pumped full of unsolicited banner ads. If you have some source, like a Washington Apple Pi Explorer account, with POP email and a place for your Web pages, then there are no ads and the reliability will be much greater than we could achieve on a single, non-redundant Centris 610 server. Other than the streaming addresses running across the bottom of the visitors' Netscape Communicator screen and in the headers of our emails, there will be few hints to tell visitors that our servers don't exist. Almost nobody will know that I finally retired that trusty Apple ... unless I write a memorial article about it.

Postscript: After working with the virtual servers for a few weeks, I have discovered some disadvantages. Foremost among them is that I cannot control my spam filtering as well if I don't control my email server. Using SIMS [Stalker Internet Mail Server], I can blacklist domains or IP addresses, require that email senders have valid return addresses, and clear an RBL

[Realtime Blackhole List] list. Once I switch to virtual email servers, my control of the types of filtering available is quite limited. I can, however, continue to run my servers while the computers that used to host them are no longer operating. It's almost elegant. ■

Richard S. Sternberg is a long-time member of the Washington Apple Pi, Ltd. and a Washington area lawyer. He has recently published a book entitled, The Querulous Commitment (Xlibris 2001), available at your favorite on-line or local bookstore.

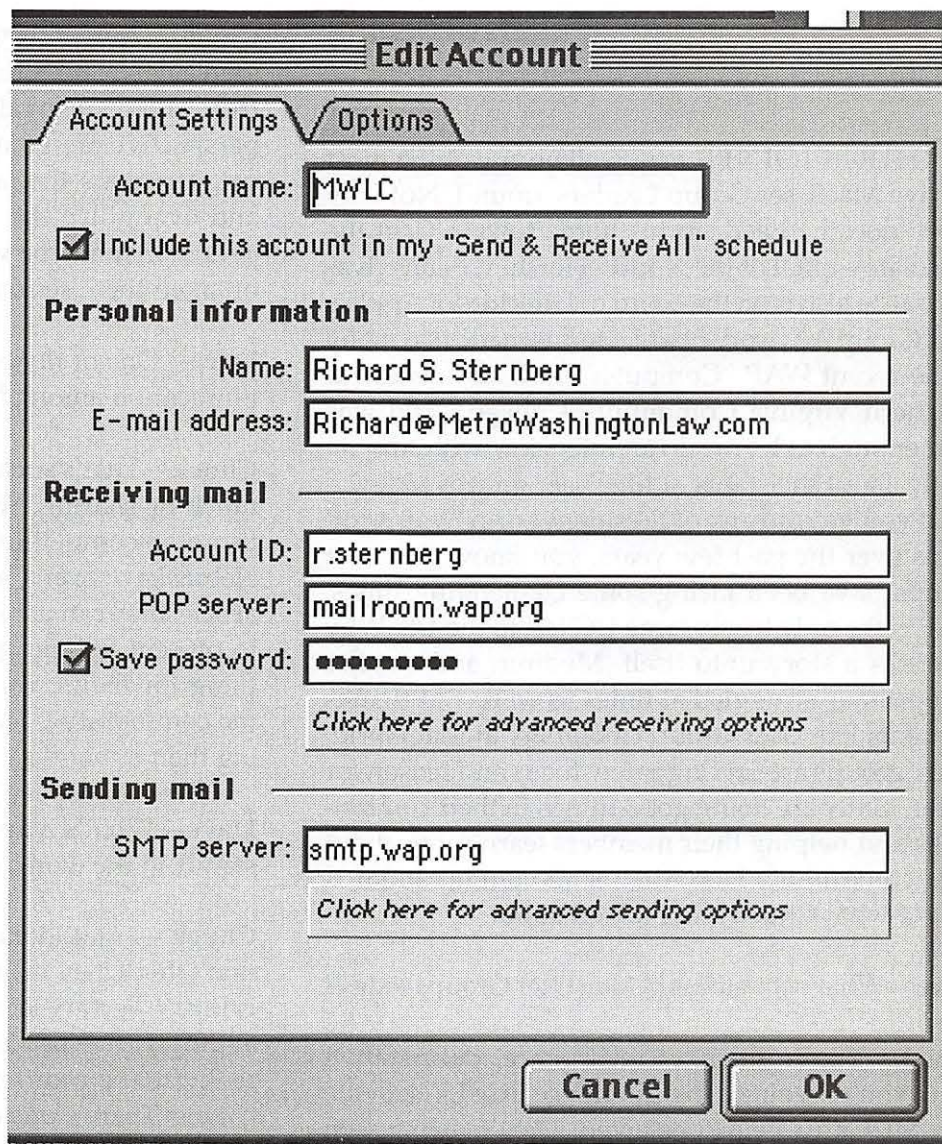


Figure 4.

An Interview with Chuck Joiner President—Hershey Macintosh Users Group

By Dave Ottalini

CHUCK JOINER may well be one of the most active Mac User Group Leaders around. Not only does he head up his home-town UG in the chocolate capital of the world - Hershey, Pennsylvania, but he also is on the Board of Directors of Apple's User Group Advisory Board. He has made it to many of the recent WAP "Computer Show and Sales" at Northern Virginia Community College - and was kind enough to let me do an interview with him recently about the status of Mac user groups today.

If you've read any of President Lorin Evan's columns over the past few years, you know that user groups have been facing some challenging times. WAP is the only truly large UG left in the US. Why that is is a story unto itself. Medium and smaller groups have struggled at times as well. But thanks to events like User Group University at MacWorld, many groups are finding a new focus and reason for being. Many are doing good things in their communities and helping their members learn more about their computers. How that is all coming about is part of what Chuck and I talked about.

Dave—What's the status of Mac User Groups today?

Chuck—You're seeing a resurgence, definitely. I think you're seeing a big difference in MUGs, in the way MUGs are being perceived. They're being seen more by the vendors as a viable place to go to to sell

their products, to promote their products. MUGs have always been doing cool things it's just that it was a pretty well kept secret. And now MUGs are learning about publicity and how to interact with the larger community and get the word out. So you're seeing a lot more coverage on MacCentral, MacNN - the major news sites are picking up MUG stories on a regular basis. So I think you're seeing it improve. Apple is doing a lot more with MUGs. You're seeing Apple appear at MUGs more often. Phill Schiller was just at the North Coast

Dave—There's not a better group to sell Macs than a User Group, is there?

Chuck—Agreed - there was a time when Apple was seen as preaching to the choir. And that's no longer true. There are loyalists, who from a strict business perspective are going to go out and buy the product. There are the people who are going to go out and evangelize the product so that people, other people that maybe wouldn't have considered them or taken them seriously will look at them seriously.

Dave—One of my biggest impressions is that communication among MUGS has improved.

Chuck—That's such a key point, that we all gain so much by sharing. Your group produces something, its not in competition with a group from Oregon or Nebraska or from Canada or Italy. They can use your article, they can use maybe the outline of your group to present to their group and you can do the same thing for theirs. So, that's something else too that the community is learning about too, which is sharing their strengths.

Dave—What's your Impression of where Apple stands in the world of PCs:

Chuck—I quit looking at the percentages because I don't think they're important. Another tired example is BMW, Ferrari, Porsche. It doesn't matter. You look at the creative people who are using these things to really make a difference. Look at the hamburger chains. There's one on every corner and you're full when you come out, but what's the quality of the

experience? How often do you want to go back, as opposed to a high-end French restaurant you'd like to go back frequently. Yes it's more expensive but the quality is better, everything about it is better.

Mac User Groups love analogies because we sometimes feel we have to justify ourselves to the people who don't understand us. I'm tired of justifying it. It's a Mac, it's better. And I don't mean that as a putdown to PCs, because PCs have their place, usually somewhere under the table someplace.

Can you imagine putting a G4 Tower on the floor? We erect little stands and put soft lights on them. It's just a different mentality.

Dave—Apple - with it's new products - remains on the cutting edge.

Chuck—Absolutely, because we like to think of ourselves on the cutting edge. You know as well as I do that Mac users do more individually with their machines than PC users. And that's not a putdown of PC users, it's just fact. It just is. Mac users edit web pages, do audio, do video, do word processing, all

the routine stuff but they screw around with them too and that's a big, big difference. ■

"If you've read any of President Lorin Evan's columns over the past few years, you know that user groups have been facing some challenging times. WAP is the only truly large UG left in the US. Why that is is a story unto itself. Medium and smaller groups have struggled at times as well."

MacWorld New York City 2002

One-Day Bus Trip

July 18, 2002



MacWorld New York will be held July 16-19, 2002. Join Washington Apple Pi for this **Fourth Annual Bus Trip**; it will *probably* be on Thursday, July 18th. Start making plans now!

Things Your Mother Didn't Teach You...XXVIV

by Bob Morrison

I REMEMBER reading somewhere that "Controlling control panels, Extensions and some other System folder's files, ranks right up there with herding cats, in the chaos-and-frustration department." I have to add to that: searching available documentation for information about extensions that would be useful to Mac beginners and novices has been equally frustrating.

Highly technical discussions are easy to find... and difficult for beginners to understand. When the subject is discussed for beginners, the writing is vague, ambiguous and full of modifiers such as, "In general" or, "it can mean." I found many tips... how to do things, but practically no mention of why one would want to do what was being explained. The attitude seems to be "there is no use trying to explain extensions to a beginner—they wouldn't understand." I am not sure my discussion will be any more helpful to a new user... I just hope so.

Extensions extend the ability of the Macintosh operating system to do something. Some of these extensions came with your computer when it was new. Others are added when you install a new program. These are small files that are loaded into memory (RAM) when you start up your computer—the small icons that appear across the bottom of your screen are evidence of extensions being loaded. These are loaded into the Extensions folder which is stored in the System folder. Some are placed in Control Panel folders and some Control Panel files are placed in the Extension Folder, but we need not be concerned with that at this time. Let's just concentrate on the Extensions Folder and the Extensions Manager.

When I want to see all of my extensions I click

"I have to add to that: searching available documentation for information about extensions that would be useful to Mac beginners and novices has been equally frustrating."

on the Apple Menu—go to Macintosh Hard Drive and then to System Folder and click on Extensions. That opens my Extensions folder where I find that I have 198 items. Information is provided about each one—when it was last modified, size of the file, and what Kind of a file it is. If I want more information I select (single click) the item, click on the File menu and click on Get Info.

We don't get to actually do anything to an Extension—but we do get to turn it on or off. To do that we must open the Extension Manager. We find this cheerful fellow by clicking on the Apple Menu—then to Control Panels, and click on—you guessed right—Extension Manager.

There we find the extensions listed with still more information—and with a Check Box in front of each. You will probably find that all or most have a check in the box. That means it is enabled—it is ready to work whenever it is needed. If there is no check in the box, that means that extension is disabled—it still exists, but is not available—it is disabled.

To enable it you must place the cursor on the box and single-click. The check mark will appear in the box. You have enabled that extension. Well, not quite.

Remember when the extensions loaded when you started up? The little icons that went swiftly across the screen—well, the one that you just checked didn't get loaded—it was left on the hard drive. So, what do you do now? If you haven't already thought of it, as you expect, I'll tell you. Select Restart from the Special menu. The machine will restart and in that process it will search the Hard Drive for the extension file you have asked for and load it into memory where it becomes available for use.

While you have the Extension Manager open you will see a flippy triangle in the lower left-hand cor-

Extensions extend the ability of the Macintosh operating system to do something. Some of these extensions came with your computer when it was new. Others are added when you install a new program. These are small files that are loaded into memory (RAM) when you start up your computer—the small icons that appear across the bottom of your screen are evidence of extensions being loaded.

ner and beside it says Show Item Information. Click on the triangle to flip it and an information box will appear. Then when you select (single-click) any item, more information about that item (in most cases) will be provided. I encourage you to look at these things—the information may or may not mean much to you at first, but you will know where to look for information that you will need in the future as you continue to climb up that dreaded thing called—the Learning Curve.

Next month I plan to discuss some problems that can occur that are related to extensions. In the meantime, take the time to read the September column “Mac Tips and Tricks” on the LCMUG website [ed. note: <http://www.lcmug.com/SeptNewsletter.pdf>]. If it is “too far up the Learning Curve” for you—don’t worry about it—some of the fundamentals discussed here will help you to understand some of what the writer, Tristan Moore talks about. And what you don’t understand gives you a baseline to start from to learn more. Just remember, this is not stuff that you must memorize—it is information that enables you to understand the discussions that lead you upwards on that Learning Curve. ■

From the October 2001 Lake County (CA) *Mac User Group News*:

Random URLs II

by David L. Harris

ON THE Pi’s TCS bulletin board system I randomly post URLs (addresses of Web sites) that intrigue me. If you have an Internet connection and a Web browser, you can go to any of these places yourself. If you have paid your \$20 additional for a TCS membership you can see the newest Random URLs on the “Explorer Service & Internet” board of the General Conference. The URL of the TCS is <http://webtcs.wap.org/>. If you already use the TCS you can probably skip this article, because you’ve seen them.

Here are some more URLs I’ve posted. They are all working at the time this article was written, but by the time you read it, who knows? Due to the limitations of printing them, some may wrap to a second line. Make sure you get the entire URL—they are surrounded by < and >. Some pages may require JavaScript be turned on in your Web browser; if it is, you may get extra cookies or advertising on those pages. Some of the descriptions are taken from the sources where I get the URLs. And I usually end my lists with humor (of sorts).

Here is the second edition:

Tips from MacHome magazine

<http://guide.apple.com/tips/machomeindex.lasso>

Ask the experts your Mac questions (free)

<http://www.allexperts.com/browse.asp?Meta=504>

The January 2002 World Almanac Newsletter is Now Online

<http://www.worldalmanac.com/200201WAE-Newsletter.htm>

Perfect for the reference desk! Info on January 2002 events, birthdays, “This Day in History”,

December 2001 chronology and much more.

Google Catalog Search [Beta]

<<http://catalogs.google.com/cathp>>

This new beta version site from Google offers catalogs from major retailers. Google has scanned in the catalogs and enabled them for text searching

Subject: Artcyclopedia

"The Artcyclopedia is an index of online museums and image archives: find out where the works of over 7,500 different fine artists can be viewed online."

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

Museums of Paris

<<http://www.museums-of-paris.com/>>

Guide to Parisian museums. List all the museums of Paris, France. Search any museums in Paris by theme or by location. The museums are presented with a description, history, pictures, practical information and a link to the museum's web site.

Two for Travelers:

Cities Guide — _The Economist_

<<http://www.economist.com/cities/>>

Travel information: _The Economist_ Cities Guide offers practical information ranging from accommodations to insider tips on getting around various US and world cities.

Time Out: The World's Living Guide

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

Covering twice as many cities, Time Out's site highlights cultural events as well as practical considerations such as where to stay, what to eat, and where to buy tickets.

NYC Surveillance Cameras:

NYC Surveillance Camera Project [.pdf]

<<http://www.mediaeater.com/cameras/>>

i-SEE v.911: "Now more than ever" [Requires Flash]

<<http://www.appliedautonomy.com/isee/>>

These two sites focus on the increasing numbers of surveillance cameras in New York City. The first provides a .pdf-formatted map of the more than 2,300 camera locations throughout New York as well as

text listings broken down by community.

Subject: Spine-Health

"Back pain and neck pain information and resources about diagnosis, common causes, pain management, and full range of treatment options."

<<http://www.spine-health.com/>>

Subject: BBC HEALTH: Back Pain Guide

"BBC HEALTH: Back Pain Guide offers advice and information to help people manage their back pain and improve the quality of their lives - along with plenty of tips to help prevent the onset of back problems."

<<http://www.bbc.co.uk/health/backchat/>>

Subject: Back and Neck Pain

<<http://www.backandneckpain.com.au/>>

"The quintessential website for information on back and neck pain. Predominately non-surgical and non-drug, the information on this site is intended as a resource for all, particularly sufferers."

Subject: Radio Amateur Online

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

"A radio amateur startsite with a collection of radio amateur links."

Subject: Ham Radio Supersite

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

Amateur Radio Callsigns, Images, Discussion Forums, Practice Tests and more for the Ham radio enthusiast.

Subject: Clumsybugger

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

"Clumsybugger.com is a compilation of stories with a common theme of clumsiness. Browse through our collection, and please take the time to submit your own clumsy experiences."

All kinds of psychological tests:

<<http://www.queendom.com/tests/index.html>> ■

Hotline—The hotline service is only for members of WAP. Please do not call after 9:00 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	Ile 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 II			
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	301-294-2287	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	
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	
Ron Evry	703-490-1534	Word Processing	AppleWriter
Allan Griff	301-654-1515	Word Processing	
Apple II e			
Morgan Jopling	410-721-7874	Upgrade	
Apple II 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 II GS			
Ken Carter	301-834-6516	General	
Apple III			
Dave Ottalini	301-681-6136	General	
Paul Campbell	313-255-6497	General	
Seth Mize	410-766-1154	General	
Robert Sambolin	203-853-2512	General Repair	
Steve Truax	304-263-5749	Integ. Packages	3 Easy Pieces
Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces
Paul Campbell	313-255-6497	Repairs	
Dave Jernigan	540-822-5137		3.5" Super Drive
Dave Jernigan	540-822-5137		SCSI Drives
Steve Truax	304-263-5749		Stemspeller
Dave Jernigan	540-822-5137		Stemspeller (before 9 PM)
Carey McGleish	313-332-8836		Word Juggler (evenings)

Name	Telephone	Heading	Subjects
Cross Platform			
Ken DeVito	703-960-0786	Transfers	MS/DOS-Apple-Mac
IBM/Compatibles			
Etana Finkler	301-891-2821	Illustration	General Can call until midnight
Tom Cavanaugh	301-627-8889	Printers	General
Internet			
Dan White	301-843-3287	General	
Walt Francis	703-278-0041	General	
Will DeKrone	410-626-7716	General	
Curt Harpold	301-762-0887	Programming	JAVA
Seth Mize	410-766-1154	World Wide Web	Sailor
Jaque Davison	703-644-7354	World Wide Web	Web Site Builder
Macintosh			
Robert Sambolin	203-853-2512		General
John Engberg	301-262-9347 or 301-604-8348		Basics
Tho. Snowberger	410-757-4656	Contact Managers	Now Contact/UTD
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
Dick Nugent	703-425-1056	Database	FileMaker Pro
Elizabeth Mangan	703-750-2710	Database	Pro-Cite
Bob Wilbur	703-426-0556	Database	General
Blake Lange	301-942-9180	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 Illustrator 3.0
Nancy Seferian	202-333-0126	Drawing/Graphics	Aldus Freehand
Bob Wilbur	703-426-0556	Drawing/Graphics	Canvas
Lloyd Olson	410-544-1087	Drawing/Graphics	ClarisDraw
Etana Finkler	301-891-2821	Drawing/Graphics	Freehand Can call until 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 Can call until midnight
Bob Wilbur	703-426-0556	Drawing	General
Blake Lange	301-942-9180	Drawing/Graphics	Illustrator
Etana Finkler	301-891-2821	Drawing/Graphics	Illustrator Can call until midnight
Blake Lange	301-942-9180	Drawing/Graphics	Photoshop
Dave Jernigan	540-822-5137	Foreign Languages	FlashWorks
Dave Jernigan	540-822-5137	Foreign Languages	Greek Tutor
Dave Jernigan	540-822-5137	Foreign Languages	Hebrew Tutor
Dave Jernigan	540-822-5137	General	

Washington Apple Pi Office
 12022 Parklawn Drive, Rockville, MD, 20852.
 M-W-F 10 a.m.—6 p.m.; Tue 7 p.m-9

March 2002

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31					1	2
3	4	5 Clinic	6	7 Columbia Slice	8	9 Graphics SIG
10	11	12 Clinic	13 WAP BoD	14	15	16 Annapolis Slice
17	18	19 Clinic	20 Excel SIG	21	22	23
24	25	26 Clinic	27 Retired SIG	28	29	30  Nova ComCol WAP General Meeting

April 2002

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 Clinic	3	4 Columbia Slice	5	6
7	8	9 Clinic	10 WAP BoD	11	12	13 Graphics SIG
14	15	16 Clinic	17 Excel SIG	18	19	20 Annapolis Slice
21	22	23 Clinic	24 Retired SIG	25	26	27  Nova ComCol WAP General Meeting
28	29	30 Clinic				

Unless otherwise noted, call the SIG chairs or Slice officers for meeting information. A list of the SIG and Slice chairs is on page 3 of every Journal. Calendar events in italics are tutorials, workshops or seminars.

Meeting Notices

Annapolis Slice

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

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

Apple III SIG

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

Columbia Slice

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

DataBases (Mac) SIG

Volunteers needed to restart this SIG

Delmarva Slice

At the campus of Salisbury State University, but will rotate throughout Delmarva area when appropriate. Email Shelly Wetzel form more information. <sawetzel@ssu.edu>

Excel SIG

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

FileMaker Pro SIG

3rd Thursday; 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

Volunteer needed.

Graphic Arts SIG

2nd Saturday of the month

Linux SIG

Contact Will Byrd or Gregory Kelley (wbyrd@fred.net or grekell@earthlink.net)

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

At the Pi Office at 6:00 PM dinner (\$2) followed by 7:00 PM meeting/presentation. Call SIG chair or office for next meeting.

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 9:00 pm or before 8:00 am.

Name	Telephone	Heading	Subjects
Joan Jernigan	540-822-5137	General	
Dan White	301-843-3287	General	
Dick Grosbier	301-898-5461	General	
Russell Robinson	301-739-6030	General	
Eric Seidel	540-667-5289	General	Networking
Eric Seidel	540-667-5289	General	Hardware
Robert Sambolin	203-853-2512	General Repairs	Older Mac through SE30
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	
Jim Kelly	301-926-2949	General	Applescript
Henry Miller-Jones	703-478-3721	Answering Syst.	Mac Commcenter, FAXcilitate, GV
Henry Miller-Jones	703-478-3721	General	Fax Software
Joan Jernigan	540-822-5137	Hypermedia	HyperStudio
Jerry Iler	410-987-5432	Ilsi	General
Bill Geiger	703-237-3614	Integ. Packages	ClarissWorks
Sandy Kowalczyk	410-268-3149	Integ. Packages	ClarissWorks
Ray Settle	410-647-9192	Integ. Packages	ClarissWorks
Henry Miller-Jones	703-478-3721	Integ. Packages	ClarissWorks
Joan Jernigan	540-822-5137	Integ. Packages	ClarissWorks
Jim Ritz	301-770-1405	Integ. Packages	MSWorks
Ray Settle	410-647-9192	Integ. Packages	MSWorks
Tim Childers	410-997-0066	Integ. Packages	MSWorks
Dave Jernigan	540-822-5137	Mail List Manager	My Mail List Manager
Sandy Kowalczyk	410-268-3149	Miscellaneous	HyperCard
Blake Lange	301-942-9180	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypertalk
Jeff Dillon	301-434-0405	Miscellaneous	MX-80
Dave Jernigan	540-822-5137	Miscellaneous	Online Bible Mac
Dave Jernigan	540-822-5137	Miscellaneous	Soft Windows Mac
Rick Chapman	301-989-9708	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypercard
Craig Contardi	703-822-0835	Multi Media	iMovie, iTunes
Peter Combes	301-445-3930	Multi Media	Director
Peter Combes	301-445-3930	Multi Media	Language
Stuart Bonwit	301-598-2510	Multimedia	Quicktime
Tom Witte	703-683-5871	Multimedia	Quicktime
Joan Jernigan	540-822-5137	Multimedia	HyperStudio
Frank PappaJohn	703-922-3851	Music Notation	Finale
Henry Miller-Jones	703-478-3721	Networking	AppleTalk
Jerry Iler	410-987-5432	Older Claris	Genera
Henry Miller-Jones	703-478-3721	Online Services	AOL, CISI
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
Bill Geiger	703-237-3614	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
Tom Cavanaugh	301-627-8889	Printers	General
Walt Francis	703-278-0041	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)
Joshua Juran	301-231-8622	Programming	Perl, C, C++, Pascal
Michael Hartman	301-942-3717	Programming	Pascal
Charles Schindler	410-437-4624	Spreadsheets	Excel
Lloyd Olson	410-544-1087	Spreadsheets	Excel
Walt Francis	703-278-0041	Spreadsheets	General
Roger Burt	301-424-6927	Spreadsheet/Chart	ClarissWorks

Name	Telephone	Heading	Subjects
Bob Wilbur	703-426-0556	Spreadsheet	ClarissWorks
Dave Jernigan	540-822-5137	Spreadsheet	ClarissWorks
Mark Pankin	703-524-0937	Spreadsheet/Chart	Excel
Dick Byrd	703-978-3440	Spreadsheet/Chart	Excel
Rick Shaddock	202-321-2110	Spreadsheet/Chart	Excel
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
Henry Miller-Jones	703-478-3721	System	Mac OS
Bernie Benson	301-951-5294	Telecomm.	Modems Hayes Smartmodem
Henry Miller-Jones	703-478-3721	Telecomm.	ProTerm
Henry Miller-Jones	703-478-3721	Telecomm.	General
Henry Miller-Jones	703-478-3721	Telecomm.	MacTCP, Free PPP
Dave Jernigan	540-822-5137	Utilities	Conflict Catcher, Retrospect, Stuffit Deluxe, Tech Tools
Henry Miller-Jones	703-478-3721	Utilities	General
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
Dave Jernigan	540-822-5137	Word Processing	Word Perfect
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	703-278-0041	Word Processing	General
Tim Childers	410-997-0066	Word Processing	Hebrew
Tom Cavanaugh	301-627-8889	Word Processing	MS Word
Joan Jernigan	540-822-5137	Word Processors	Clariss Works
Dave Jernigan	540-822-5137	Word Processors	Word Perfect
Henry Miller-Jones	703-478-3721	WWW	Netscape Navigator
Craig Contardi	410-796-4562	WWW	WWW Netscape Navigator
Macintosh & Apple			
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	301-294-2287	Telecomm.	General
John Barnes	301-652-0667	Telecom	AOL
Dale Smith	301-294-2287	Telecomm.	TCS
Nancy Seferian	202-333-0126	Telecomm.	TCS
Paul Schlosser	301-831-9166	Telecomm.	TCS
David Harris	703-845-1331	Telecomm.	TCS
Networking			
Douglas Ferris	301-924-4180	Networking	Novel
Douglas Ferris	301-924-4180	Networking	Windows

We're updating the hotline!!
 To have any changes or additions made, simply call the office during normal business hours or send the information via e-mail to Jim Ritz at <jim.ritz@tcs.wap.org>. Let us know if any of this information is incorrect. Thanks.

Viva la Difference

A MacNovice Column by Ralph J. Begleiter
Updated by Dave Ottalini

PCUSERS have, over the years, faced any number of obstacles in getting their machines to work in a consistent, intuitive way. The latest versions of Windows are making progress towards this goal but there is still a ways to go.

As a MacNovice, you have never had to face this kind of frustration. From the moment you turned on your Mac (new or used) you were able to do many of the most basic of functions—print, save, run an application—without ever reading the instruction manual.

Without even realizing it, MacNovices benefit daily from the most basic of Macintosh concepts: a simple, intuitive, consistent “user interface.” MacNovices who’ve never used a computer before probably don’t even appreciate the small miracles they accomplish every day because of this straightforward relationship between the machine (and its software) and the user.

Incidentally, users who can make the comparison between the two computer platforms are confronted regularly with the absurdity of the harder-to-master user interface which predates the Mac.

Other examples of the comparison abound. But you’ve probably never appreciated them if you’re a MacNovice, spoiled by the simplicity built into the software.

Windows, by the way, is basically an attempt by Microsoft to copy... well you know.

Simplicity

On virtually every Macintosh spreadsheet program, you simply point to the dividing line between columns, click, and drag the width of the column to where you want it. You can change it simply at any time to accommodate larger-than-expected numbers or text.

“Incidentally, users who can make the comparison between the two computer platforms are confronted regularly with the absurdity of the harder-to-master user interface which predates the Mac.”

When you’re working with a database on the Mac, you don’t have to define in advance the length limits of the individual “fields” into which you’ll be entering data. You don’t have to know in advance how many different chunks of information you plan to enter. Using most Mac database software, you can make some educated guesses at the start, but you know you’ll be able to change your choices at any time later on, without losing the data you may have already entered. You can even add “fields” without jeopardizing information you’ve already entered.

Often, on the Mac, you can make these changes without remembering *how*, simply by pointing and clicking and dragging the mouse. Windows users have over the years made great strides in being able to do many of these same things. One reason, at least on the database front, is that Apple ported FileMaker Pro to the PC! The programs can even share files.

Compatibility

Macintosh users, even MacNovices, are used to the idea that it’s possible to CUT and PASTE words, pictures, charts, graphs, even (in spreadsheets) complex formulas. Using the EDIT menu is probably second nature to most Mac users.

But the beauty of the EDIT menu is not limited to editing within one software program. The beauty is magnified a thousand times when you realize that the EDIT menu is available, in identical form and function, in virtually every Macintosh program published. This is the miracle of the Mac’s user interface. It’s possible to cut and paste among different programs, using exactly the same commands, exactly the same mouse and menu movements.

And it’s not just the EDIT menu. Notice the FILE and APPLE menus. Even FONT and STYLE menus

“That’s why the Mac still looks and feels different from most PC compatible machines. Enjoy the feeling....But don’t take it for granted. Apple certainly hasn’t—that’s why you see an entirely new version of the operating system— called OS X.

almost always work the same way. No matter whether you’re word-processing, drawing, painting or creating a spreadsheet or database.

Consistency

Although the PC world has adopted some of these Macintosh conventions, it’s still one of the banes of the Windows world that programs don’t always share the same commands, the same functions.

A command which performs a CUT in one program might well do something completely different in another. The PRINT command in a word processor may well perform an entirely different function in a spreadsheet program.

That was a difficulty which Macintosh creators worked hard to overcome in the first place. Apple encourages publishers of Macintosh programs to adhere to carefully-thought out guidelines for the user interface, so that Mac users, even (especially) novices, can feel familiar in any program, even if they’ve just opened it for the first time.

That’s why the Mac still looks and feels different from most PC compatible machines. Enjoy the feeling. Enjoy the familiarity. But don’t take it for granted. Apple certainly hasn’t—that’s why you see an entirely new version of the operating system— called OS X.

Many programmers (in both Mac and PC worlds) have come to recognize the value of consistency for users, and many new programs now conform to conventions of consistency. And as computer operating systems change, you’ll notice fewer and fewer distinctions in coming years. “Windows” is not there yet— but the fact is, it is close enough for many users— even if they don’t understand the Mac OS is still so much better. ■

Mac Lingo 1

A MacNovice Column by Ralph J. Begleiter
Updated by Dave Ottalini

EVEN AFTER years of using a Macintosh, I still talk with MacNovices who are puzzled by the “computerese” which surrounds the Mac. Remember that many Mac users are not only novices to the Macintosh, but to computing in general. And the growing complexity of the Macintosh system has even some old hands foundering on the shoals of the “lingo.”

So here’s a MacNovice’s guide to “MacSpeak.”

- **Application**—As with almost any other job, using your Mac involves using the appropriate tools for each task. An application is merely a computer program containing the right collection of tools for the job you want to accomplish.

If you’re writing, you’ll need the “word processing” tools which are contained in a computer application such as Apple/ClarisWorks, Word or WordPerfect. If you’re making pictures, you’ll need the picture-making tools contained in applications like Adobe Illustrator or Quark Express.

- **Initialize**—No sooner do you insert a brand new blank disk into your Mac (internal on older systems or external add-ons in newer ones) than you are greeted with a message asking you if you want to initialize the disk. How should you know?

Initializing a disk is nothing more than *preparing it for use by your Macintosh*. This includes: *complete erasure of the disk, division into sectors (much like painting parking stripes on new asphalt), and giving the disk a name*. (On other computer systems, this is referred-to as “formatting” a disk.) Without initializing, your Mac can’t recognize a disk or use its available space. (If you ever tried to *start up* your Mac with a blank, uninitialized disk, your Mac would reject the disk and ask for another.)

Warning: Whenever you initialize a disk, you erase it completely, so never initialize a disk contain-

“Remember that many Mac users are not only novices to the Macintosh, but to computing in general. And the growing complexity of the Macintosh system has even some old hands foundering on the shoals of the ‘lingo.’ ”

ing any data you want to keep.

- **System File**—Every Macintosh needs a system file to operate. It’s not really important that you know what’s inside the **system** file, but it contains such computer resources as the fonts used on the desktop, the dialog boxes you’ll see for many standard Macintosh functions, and even the “bomb” messages you get when something goes wrong.

The system file is stored inside the “System Folder” on a disk. It must be present for the Macintosh to operate, so don’t trash it. It is possible to OPEN the **system** file, to extract system sounds and certain other Macintosh resources, but my strong advice to MacNovices is to leave the system file alone.

There are *other* system files in your system folder. Some have simple and familiar names, such as Extensions and Control Panels. Others have unfathomable names such as General and Finder or MultiFinder. Many are located within special folders inside your System Folder. All of these files are basic to the Mac’s operation, providing the computer with many of the familiar features which make it a Mac. (The Control Panels folder, for example, could include a LaserWriter driver which gives the Mac everything it needs to know to print documents on your LaserWriter printer. Similar “printer drivers” are installed for other kinds of printers. The Scrapbook contains not only the images and text you store in your Mac’s Scrapbook, but also the computer code which operates the Scrapbook itself.)

- **Finder/MultiFinder**—These are the names of the computer programs which run the Mac’s familiar electronic desktop, containing the trash can, as well as icons for your disks, folders and documents. They’re called Finder because they help you find electronic files stored on your disks, and help the Mac take care of housekeeping chores such as organizing Files into folders, erasing disks, emptying the trash can, etc. (As simple as these tasks may seem, they still require a computer application (program) to accomplish.)

You’ll find the MultiFinder only if you’re running System 6 on your computer. It allows *other* computer applications to run while the desktop remains visible on your screen. Under System 7, 8 and 9, the Finder remains visible all the time.

- **Apple Menu**—This is the menu without a name at the top left-hand corner of your Macintosh screen. It’s got only the icon of an apple. Beneath it are found all of the *desk accessories* you have installed in your System 6 file, or, under Systems 7, 8 and 9, it includes any documents or applications you’ve installed in the Apple Menu Items folder within your System Folder. The apple menu always appears in the same place on the screen of all Macintosh applications. It also usually contains one menu choice called “About (name of application)...” This choice often presents you with a brief screen message containing the name of the application you are using, its version number, and perhaps information about its creators. In the Finder, this menu choice also contains useful information about how much of your computer’s memory space is free.)

- **Window**—For all intents and purposes, the Macintosh introduced the concept of computer screen windows to popular usage. Windows are essentially *subscreens* which appear on your Macscreen. Each one contains certain information distinct from what’s inside another window. On the Mac, windows may be changed in size and shape by the user, allowing a flexible display of information according to an individual user’s wishes.

The best illustration of windows is in the Finder, where disks and folders each have their own windows associated with them. When you OPEN a disk icon, you see a window displaying the contents of that disk. When you OPEN a folder, you see a win-

"The system file is stored inside the 'System Folder' on a disk. It must be present for the Macintosh to operate, so don't trash it. It is possible to OPEN the **system** file, to extract system sounds and certain other Macintosh resources, but my strong advice to MacNovices is to leave the system file alone."

dow displaying the contents of that folder. You may change the shape and size of each window to suit your work habits.

Windows have now been widely adopted on other computers as well, because they help users compartmentalize their information into manageable batches.

- **RAM**—This acronym stands for Random Access Memory. It's the memory space built into the hardware of your Mac which the computer uses to store information temporarily. (*Disks are where most information is stored permanently:*) You need to know very little about the RAM in your Mac, except how *much* of this space you have. (Some applications won't operate without adequate RAM space.) The computer uses RAM invisibly to shuttle tiny bits of information in and out of its memory whenever it needs them. This information ranges from computer program instructions to the data *you* enter. Eventually, you'll want to learn more about RAM, because managing it skillfully can make your computer work more efficiently.

- **ROM**—Another computerese acronym, standing for Read Only Memory. In hardware terms, ROM is very similar to RAM. It's made of the same sort of computer chip. But ROM doesn't allow information to be shuttled in and out. *It's permanently* endowed with certain very basic instructions your Mac needs. Every Mac's ROM, for instance, contains the basic information about how to operate the disk drives, how to startup, etc. Except for being able to know what it is when you read about it, you'll *never* need to know anything more about ROM.

Next we'll explore some more MacSpeak, with the goal of helping MacNovices clear away the underbrush of lingo surrounding their Macintosh computers. ■

Mac Lingo 2

A MacNovice Column by Ralph J. Begleiter
Updated by Dave Ottalini

IN THE preceding column we explored some of the most basic terms used in Macintosh computing, hoping to help MacNovices understand their Mac systems. Now, here's another level of computerese-explained in the effort to keep the mystery out of the Mac.

- **Floppy Disk**—Most Mac users find the phrase floppy disk to be a mystery, because the disks used on older Macs or as peripherals on newer ones don't *appear* to be "floppy" at all! They're encased in hard plastic shells with aluminum shutters – nothing "floppy" about them. But *inside* the plastic shell and *behind* the aluminum shutter is a thin, disk-shaped slice of magnetic recording material (the experts call this the recording "medium") which is actually a "floppy" disk. You should never handle the recording material inside your disk shells. Fingerprints and dirt can damage your data. But the entire "package" consisting of recording medium, shutter and plastic shell in the Macintosh world is called a floppy disk. (many PCs still come with this so-called "legacy" disk drive these days but Apple will never install one in its machines again.) (*Editor's note: this article was written some time ago and then updated. Obviously the floppy disk has almost passed into ancient history and isn't used by many many Mac users.*)

- **Hard Disk**—Just like the "floppy," most MacNovices will never actually see a hard disk. The disk itself is made of different recording material, much more solid than the "floppy." The hard disk is encased in a box containing the disk drive mechanism which spins the disk continuously at a high rate of speed - up to 7200 rpm or more. (A "floppy" disk doesn't spin all the time—only when access is needed.)

Hard disks are capable of containing and storing vastly more data than "floppies," so they form the common data storage medium of Macintosh sys-

tems. Collectively, the disk inside, plus the mechanism and the outer case is often referred to as the hard disk drive in the Macintosh world. Most Macintosh computers now have a "hard disk drive" buried inside the computer. It stores the system software and other software you add to your computer setup.

- **Modem**—A modem is a device which allows your Mac (or any computer) to transmit data over the phone, using telephone lines as connecting wires to another computer elsewhere. The term itself actually comes from the technical process through which the data is dispatched and received. (The data is "modulated" and "demodulated" by the modems at each end of the phone line. But you don't need to know that to make it work.) Modems still come with your Mac - but they are rapidly becoming obsolete, because telephone, cable and satellite companies are now aggressively offering higher speed internet access. But for many - especially budget-conscious users and business folks in the field, sending data over a telephone requires the use of a modem.

- **Byte**—Without getting into the technical explanation of a byte, suffice it to say that a byte is a "chunk" of computer information or data. It's a basic measure of information used in the computer world. (It's not the *smallest* measure, just a commonly used one.) One byte is an extremely small amount of information, equivalent approximately to the data needed to convey a single character in a word processing document.

- **K** (as in "256K")—Leftover from the days when computers were used almost exclusively by scientists is the use of the symbol "K" to signify "one-thousand." Mac users don't even come close to talking in K's anymore. Instead, they long-ago moved on to:

- **Megabyte**—When computer disk sizes became too large to conveniently measure even in K, they began being measured in megabytes (abbreviated MB). One megabyte is one *million* pieces of computer data. An "800-megabyte" hard disk drive can hold about 800-million pieces of data.

Things have moved so quickly in the computer hardware arena that even Megabyte is out of date. We now routinely talk about - and use - hard drives with "gigabytes" of space. The phrase "gigabyte,"

refers to one-thousand **megabytes**. Incidentally, the phrase megabyte is also applied to the space inside a computer's RAM (random access memory). So a Macintosh with "128MB RAM and an 800MB hard disk" is one with random access memory of 128 million bytes, plus a hard disk drive capable of storing about 800-million bytes of data. Compare that with the so-called "high-density" legacy floppy disks that came standard on many Macs for years - and could only hold about 1.4MB of data.

- **Cursor**—The cursor on the Macintosh is the small, mobile pointing icon on your screen with which you choose from menus, select text in word processing documents and draw computer pictures in painting or drawing applications.

The Macintosh cursor takes on many different shapes, usually depending on its function at any moment. Often, it's the shape of an arrow, "pointing" to the menu choice or to an on-screen "button." But in other situations, the cursor can take on the shape of a paintbrush, a text-insertion line, or even a tiny human hand for "grabbing" and moving on-screen items.

- **Grow box**—The small, overlapping squares in the lower right hand corner of most Macintosh windows is the grow box. This icon allows you to change the size (and often the shape) of most Macintosh windows. Simply CLICK and DRAG the grow box to "grow" the window to a different size.

- **Zoom box**—The zoom box is the icon of overlapping squares in the upper right hand corner of most Macintosh windows. Clicking in this box instantly "zooms" the size of the window to a different size (often large enough to fill the entire screen). Clicking *again* in zoom box shrinks the window back to its original size. You can determine the size to which the window returns by using the grow box.

- **Close box** - The small square in the upper left hand corner of most Macintosh windows is an alternative way of closing the window. (The other methods are choosing CLOSE from the FILE menu or, in some applications, typing COMMAND-W.)

- **Macro**—This term, another holdover from the days when computers were used mostly by scientists and mathematicians, is shorthand for "a single command (or keystroke) which implements a *series* of actions." There are many Macintosh programs

“... here’s another level of computerese-explained in the effort to keep the mystery out of the Mac.”

“Nesting Habits”

by Ralph J. Begleiter
Updated by Dave Ottalini

available which allow users to design and implement their own custom-built macro commands. QuicKeys is especially designed to create powerful automatic macros. But Apple/ClarisWorks, Excel and other programs also have powerful macro utilities built in. An example: Selecting a paragraph in a word processing document and pasting something in its place from the clipboard usually involves several Macintosh commands (click and drag through the paragraph; move the mouse to the EDIT menu; choose PASTE). A properly scripted macro could accomplish the same task with a single keystroke.

Knowing these basic Macintosh phrases will help you understand the literature you may read, and can help you become more comfortable with the “lingo” of Macintosh program manuals. Ultimately, familiarity with these concepts will make you more comfortable with your Mac. ■

ONE OF THE most perplexing problems MacNovices seem to face is figuring out how to use the Macintosh filing system to store and find documents they create. The advent of floppy disks which can store up to 1.4 megabytes of data, Zip disks of 100 or 250 MBs and hard disk drives with enormous capacities (now in the Gigabytes) often create a filing nightmare.

I’ve seen Mac users who simply store all their documents and programs right on the desktop, or in the open disk window. They never use file folders. That’s not a big deal when all you’ve got is a dozen or so documents and programs on your disk. But imagine trying to wade through it all to find a certain piece of correspondence – if there are several hundred documents on the disk? What clutter!

Your Mac’s Hierarchical Filing System was created to solve that problem. Learning to use it efficiently can help you find your work faster, and can help you avoid costly mistakes such as losing important files. You may be asking right now, “Who cares whether I file things away neatly? Stop being so compulsive! What difference does it make?”

On your Macintosh, it makes a big difference in the ease of locating documents later. *The Macintosh system is set up to work fastest when the computer is required only to keep track of a few items at one time, rather than keeping track of everything all the time.*

To take best advantage of the filing system built right into your Macintosh, always keep in mind that your computer disks are similar to file cabinets in your office. Individual documents (each with a unique name) are stored inside folders (which also have names). In a large office (such as your computer’s enormous filing space) folders are grouped together into categories, especially if they have similar characteristics. Sometimes, these folders are *themselves* placed within larger folders, to keep similar files together. For example, letters you wrote to your accountant in 2001 could be filed in folders labeled for each month of the year. These “monthly” folders might be grouped into “quarterly” folders, which in turn are probably stored inside a large folder labeled “Correspondence.” The Correspondence folder itself might be nested with other items within one huge folder (or file drawer) marked “2001.”

The important concept here is not the labels or even the number of folders. The key concept is the idea that letters you write can be found quickly and easily by following the trail of *nesting* within folders in your filing system. It’s the concept of *nesting* which is the key to keeping track of your documents and programs on your Macintosh.

The *nesting* feature is crucial to remember when you're no longer working on the desktop level – but are working within a Macintosh program, writing, spread sheeting or creating pictures. Because *when you're working within a program, the folders and files are presented to you in a different visual manner.*

So get started by creating a few basic folders. You can always make new ones later as you need them. Choosing "New Folder" from the FILE menu creates a new empty folder. As soon as it appears on the desktop, give it a name. (Don't wait until you've got a collection of unidentifiable "Empty Folders" on your desktop!)

Now, take some time to create a system of *nested* folders within the ones you just created.

And within each of *those* folders, create a nest of still more. You might imagine this as the nesting of kitchen bowls of different sizes. Each bowl holds a smaller one. Each folder contains smaller ones. The smallest folders contain only a few documents, usually related very closely to one another.

Another example: Within the "Files" folder, create a "Family" folder. Within the "Family" folder, you could create folders for each family member, and for important categories within the family, such as "House," "Cars," "Insurance," etc.

Also within the "Files" folder, you might have a "Taxes" folder. Within that "Taxes" folder, you might have a folders for "1998," "1999," and "2000." Within each of those folders, you could create folders for letters to your accountant, for tax forms, for a database of contributions, etc.

The importance of this is that when you're later actually preparing your tax return, your Macintosh will have all of the documents it needs within a very short distance of one another in terms of the filing system. It won't have to search among everything in your "Files" folder just to locate the items related to "Taxes." It will only have to keep track of the relatively few items nested in the "Taxes" folder.

The same thing will be true, of course, when you're working with documents grouped together in another category. The Mac won't be forced to keep track of your taxes information when you're not working with it.

Another advantage of creating all these folders is that it'll keep your desktop uncluttered. Your eyes

won't have to search through hundreds of icons or names on the screen to pick out the one document you want to work on.

After you've reorganized your desktop, you'll discover how this effort makes it easier to find what you want when you're working within a program (application). When you use the most difficult part of the Macintosh filing system, the dialog box you see when you choose OPEN from the FILE menu within an application, you'll see all the files on your disk, categorized by your folders.

That's when all the *nesting* you're doing with your folders will pay off.

Creating a New Folder

Step 1 Move the pointer to the FILE menu. Hold down the mouse button and move the pointer down until "New Folder" is highlighted and release the mouse button.

Step 2 The new folder is now on your desktop. Name the new folder immediately.

Example of Nested Folders

-Files Folder

-Family Folder (nested in Files Folder)

-Dad (nested in Family Folder)
- Letters (nested in Dad Folder)

-Mom (nested in Family Folder)
- Household Inventory (nested in Mom Folder)

-Cars (Nested in Family Folder)
-Maintains Schedule (nested in Cars Folder)

-Taxes (nested in Files Folder)
-1999 (nested in Taxes Folder)
-2000 (nested in Taxes Folder) ■

Maltese Cube

by Guy Serle

A Recap of what's happened so far (Chapters 1-4)

AS THE STORY began, our hero (A Private Detective named Mac N. Tosh) was sitting in his office with a new client named Mr. M. Dell. Mr. Dell wanted to hire Mac to find out why customers were so loyal to their personal computers created by a company called Apple (you may have heard of them). On his way out, Dell also almost off-handedly, asked Mac to keep an eye out for an object called the Maltese Cube (Insert ominous music).

Mac's first step was to contact his partner, Sherlock, to check any sources he might have about this company. Sherlock was happy enough to do so until Mac also mentioned the Maltese Cube. Sherlock warned Mac that investigating the Cube was dangerous, but Mac said he was committed to finding out what he could.

While waiting for Sherlock to report back, he was visited by two men, S. Pindler and J. L. Gassly, who also wanted information on the Maltese Cube. While speaking to them, Mac noticed his private line was ringing and told the men he would get back to them later. They attempted to intimidate Mac without much success and told him they would return.

After the men had left, Mac picked up the phone and found that it was Sherlock calling him back with information about Apple and the Maltese Cube. Sherlock told him of Apple's success with personal computers in almost every field (publishing, web design, digital video, etc.) and gave him the number to a local computer user group in the area (Apple Pi of course!) to contact for more information. Mac then asked Sherlock about the Cube and told him of the visit from Pindler and Gassly. Sherlock grimly told him of some of the history these two had with others and warned Mac that they could be very dangerous. When Mac asked Sherlock if he knew who now had the Maltese Cube, he was told the last person who had it was a man named Newton. Mac ex-

pressed surprise at this, since he knew Newton and had once been his employer. Mac finished his call with Sherlock and was getting ready to leave for the night with more questions than answers.

Chapter 5

Lisa Checks In

AS I WALKED home, I went over the pieces of the puzzle in my mind. What was M. Dell's reason for starting this? Was it as he said, simply trying to find out as much as he could about a rival's strengths? Or was the real mystery he wanted solved about the Maltese Cube? He said it casually, like it wasn't of much importance. Somehow I knew that the Cube was at the crux of all this. There were way too many people interested in its whereabouts for the mention to be a mere coincidence. As this puzzle occupied my mind, I wasn't paying too much attention to what was happening around me. Being late, there weren't many people out and the ones skulking around had more important things to do than to pay attention to a shabbily dresses gumshoe. I paused momentarily in front of a store window and realized that a little bell was going off in the back of my mind. I usually pay more attention to those feelings as they have saved my life on more than one occasion. I took a minute to check my surroundings. While most of the people on the street were moving on to whatever their destination was, I noticed that a woman in an off-white dress with gray shoes had also stopped in front of a closed storefront not far from where I was standing. When I took a step in her direction, she glanced up and turned toward me.

"Are you Mr. Tosh?" she asked hesitantly.

"Depends who's asking. Do we know each other?"

"Not as such. But we do have mutual friends. Your services come highly recommended." She said glancing up.

"Recommended eh?" I said casually. "By who?"

She glanced up and I could see her biting her upper lip. Whatever her trouble was, it was causing her severe emotional stress. She glanced up and down the street and waited for a couple of sailors to get out of earshot before answering.

"My name is Lisa Ecksell. You may not know it to look at me, but once I was pretty famous."

She said this with her chin upraised, as if daring me to contradict her. I stared at her, trying to place where I might have seen her before. Then I remembered some magazines that she graced the cover of back in the early eighties. Yeah, that was her. She was still pretty, but the years had not all been kind. I felt sorry for her at that moment. To have gone from being the toast of the town to skulking around with a lowlife private eye like me. Before I could go too far in that direction, my resolve hardened. Whatever this was about, I was too busy for the kind of games this dame was taking me too.

"You still haven't told me who our 'Mutual Friends' are. Until you come clean with what you want, I'm afraid our business is concluded."

"WAIT!" She said hurriedly. "Don't be so hasty. You're right, I haven't been very forthcoming and I'm sorry. Our mutual friend is.....Newton^k."

"You realize I can check this with a single phone call. I've known Newton for a long time." I said.

"He's not where you think he is." She said. "He's obtained a certain item. An item that a lot of people want. Desperate people. Dangerous people. Only I know where he is."

"You mean the Maltese Cube, right?" I said.

She hissed at me and glanced around frantically. "Are you insane? Or do you have a death wish that I don't know about? People have died in pursuit of the cube. Don't speak of it so casually."

"Have you seen the cube? Do you know what it is and why so many people are desperate to get their hands on it?" I asked.

"Yes I know what it is. But I have no intention of speaking about it in the middle of the night out in

the open. Is there someplace we can go to talk alone?"

"We're not far from my apartment. Is that good enough?" As I said this, I began walking down the street. Lisa didn't reply but fell in step behind me.

As we walked down the street, I could tell that Lisa was nervous. She glanced behind her repeatedly and continuously looked back and forth. What she was expecting or looking for I couldn't guess and she wouldn't say.

We walked into my building and I noticed that the light at the top of the stairs leading to my second floor flat was out. Burned out, or smashed I couldn't tell. I put my fingers to my lips and motioned for Lisa to be quiet as we slowly and silently made our way to the next landing. Approaching my door, I saw that a light was on inside. As I never leave lights on when I leave, I knew that either someone had been or still was inside. As silently as possible, I tried the door knob. It turned freely in my hand. Unlocked! I cursed myself for not carrying a weapon and quickly turned the knob the rest of the way and burst into the room. I turned toward the lamp lit in the back of what serves as my living room when from behind I was hit in the head with what felt like a book as heavy as the "Idiot's guide to Windows 2000". Everything went black.

Notes for Chapter 5

- j Lisa Ecksell - This refers to Apple's first attempt at a personal computer with a Gui (Graphic User Interface) Operating system. No one else had anything remotely like it and for 1983 it was quite innovative. It also retailed for about \$10,000, which guaranteed that very few people could afford one. The Lisa XL (Ecksell, get it?) first incarnation had two 400K 3.5 inch disk drives (the first personal computer to use these kinds of disks), a single button mouse, and a 12 inch monochrome monitor. For software it included the Lisa operating system (very similar to the soon to be released Macintosh OS), a graphics program called LisaPaint, a word processor called LisaWord. The OS had to be loaded via the floppy drives and then whatever programs you wished to run could be loaded

“Mac’s first step was to contact his partner, Sherlock, to check any sources he might have about this company.

Sherlock was happy enough to do so until Mac also mentioned the Maltese Cube.”

(again through the floppy drives). Later versions included a then huge 20 Meg internal hard drive. Apple tried again with this form factor later, releasing it as the Mac XL, but the much cheaper Macintosh 128 with its 9 inch monochrome monitor and single 400K floppy drive (and the follow-up 512, 512K, and 512KE) won out.

k Newton – In case you missed the first part of this ever so exciting story, the Newton was a PDA (Personal Digital Assistant) that Apple released to great fanfare in the mid 90s. Like most of Apple’s first attempts at new markets, it was a failure. While easy to use, it was also too big and too expensive (note a trend here?) to compete with the Palm OS and MicroSoft CE OS based products it was competing with. My personal opinion (for what it’s worth) is that Apple pulled the plug too soon. If it could have been made smaller and cheaper, I feel it could have dominated the market especially if Apple had licensed other companies (ala Handspring) to make them. At the time however, Apple was hemorrhaging money at a rapid rate and sacrifices had to be made. It’s too bad the Newton was one of those sacrifices.

Chapter 6

Confrontations

AS I SLOWLY swan back toward consciousness, I could hear people talking around me. I moved my hands back and forth ever so slightly to find out if I was under any restraints. My hands moved freely. At least I wasn’t tied up. Keeping my eyes closed, I listened in to try and figure out who these players were.

The first voice I recognized was that of Lisa. She was pleading and begging for more time. Time for what was not clear. Soon, I heard a second voice. It was Pindler! He did not sound pleased. While he had not yet spoken, I knew Gassly was probably somewhere close by also. My hunch was proven correct when I heard a murmuring and Pindler spoke up.

“Good evening Mr. Tosh. I know you’re awake. Why not join us?”

I opened my eyes and almost wished I hadn’t. I was laid out on the floor on the opposite side of the room from where we entered. There was Pindler in my good chair with Gassly, holding a revolver, standing behind him grinning. Lisa sat on the couch with her head down. She had been crying, but for what was not yet apparent. As I sat up, fireworks were going off and I felt a little dizzy.

“Mr. Gassly.” Said Pindler. “Would you be so kind as to get our dear friend Mac a drink?”

Gassly reached behind him to the table and tossed me a dark bottle of whatever bourbon had been on sale last week. I almost liked him at that moment, but considering that it had probably been him who had bopped me in the skull, I decided a long lasting friendship was out of the question. I caught the bottle, opened it, and took a long pull. My head cleared as the cheap rotgut slid down my throat. I took a look at the bottle contemplating another slash, but figured I better have my wits about

me. Getting to my feet, I screwed the cap back on and put the bottle down. Gassly pulled a chair from what I laughingly refer to as my dinette set and placed it in front of me. As I sat down, Pindler watched me with narrow eyes, wondering what to do next.

"Well Mr. Tosh." Said Pindler "Feeling better?"

"Yes much, thanks. Your concern for my welfare is touching."

Pindler laughed almost girlishly and said. "Let's be clear on something sir. I don't care if you croak tomorrow. Once our business is concluded, you can crawl back into your hole and pull down the shades. I want the Maltese Cube and I will go to almost any length to get it."

"Including murder?" I said "Does your obsession reach that far?"

Pindler waved his hand dismissively. "We all must die Mr. Tosh. Some today....some tomorrow." He leaned forward looking me square in the eye. "What is rare is when people have some say in the timing of their death. Holding back information from people who don't shrink from such violence is one way to assure pain and suffering. While I find such behavior...." He seemed to be searching for the right word. "Distasteful. I would not hesitate for a moment if it led to the completion of my goals." He leaned back in his chair. "Take our little Miss Lisa here. I believe she is withholding information. So far I have not been too rough, but if she cannot convince me of her ignorance, I will be forced to use other methods however brutish."

Ignoring the voice of self-preservation screaming at me to shut-up in the back of my brain, I decided to intervene. I still didn't know what the value of this Cube was, but people were willing to kill for it. I needed more information and the only way to get it seemed to be from Pindler.

"Why don't you tell me what she's told you so far Pindler. Maybe I can make sense of it."

Pindler contemplated my ceiling as he thought it over. He was a man who liked to keep things close to his chest and not reveal his cards. If he said too

little, I probably couldn't help him. Too much and I could become a rival in whatever scheme he was hatching.

"All right Mr. Tosh. Perhaps you can be of some use here. Miss Ecksell has informed me that a man of whom she is an acquaintance of has the Cube. So far, she has been reluctant to disclose his name."

I took a deep breath. "You mean Newton? I know him too."

Lisa's head shot up when I said Newton's name. I don't know what she had expected me to say, but honest answers to these cut-throats was probably way down on the list. Pindler saw her reaction and took note of it. I'm sure he was pleased by her dismay.

Pindler chuckled amusingly. "Well, well Mr. Tosh. We ARE full of surprises. Perhaps I was too hasty in my initial appraisal of you."

"You wouldn't be the first to make that mistake." I said "Most people regret it afterwards."

"A threat Mac? Somehow I expected more from you." Said Pindler. "No matter. I am in control of this situation, not you."

Things were turning ugly. I had to get them out of here before anything else happened. "You're welcome to think so. I don't care one way or another." I stood up from my chair. "It's time for you and Frenchie here to leave. Meet me in my office tomorrow afternoon. Oh, and Lisa stays with me."

It was obvious that Pindler was not happy with the direction the evening had taken. He made one last pitch to take control back. "Do you know where Newton is? If not, does Lisa know? I could force it out of you."

Gassly took a step forward, eager to be set loose from his leash. When Pindler held up his hand, he reluctantly stopped.

"You'll get nothing from me that way and you know it. Lisa knows he has it, but doesn't know where he is. Harming her would get you nowhere and will set my resolve to not help you." I said. "I'll

" I opened my eyes and almost wished I hadn't. I was laid out on the floor on the opposite side of the room from where we entered.

There was Pindler in my good chair with Gassly, holding a revolver, standing behind him grinning. Lisa sat on the couch with her head down."

get you the Cube, but in my own way. I think I know how to get a hold of Newton. Stop by my office tomorrow for an update. And bring money. I expect to be paid and the clock started when you first met me."

Pindler sighed. "Alright Mr. Tosh. I'll go along with this for now. My Gassly and I will see you tomorrow afternoon in your office. I expect progress though, and my patience is not infinite.

Without another word he rose from the chair and headed for the door. Gassly put away his revolver and at the threshold of the door, turned and said "Sacre bleu." for no other reason than to remind us that he was French.

Once they were gone, Lisa turned to me tried to speak. "Mac, I"

I cut her off. "Not another word Lisa. You've gotten me into a terrible spot and I need to figure out what to do next. In the morning, you're going to tell me how to get in touch with Newton. Go to the spare bedroom and get some sleep. I think we're going to need it."

Lisa got up and walked toward her bedroom. She hesitated at the doorway and half turned as if she was going to say something.

"Good night Lisa. I'll see you in the morning." She continued into her room and shut the door. ■

Chapter 7

Lisa connects the dots

IT WAS QUIET when I woke up the next morning. I'm not sure what I had expected to happen, but with Pindler having no problem with breaking and entering, uninterrupted sleep wasn't it. I had a slight headache from the book shampoo Gassly had given me the night before. I walked to the kitchen, poured myself a glass of orange juice and took stock of my situation. I had two clients that were essentially looking for the same thing. Dell's professed interest in how Apple kept their customers satisfied was a smokescreen. I don't think Dell really cared whether or not his customers were happy. Most of the PC manufacturers knew that their clients wouldn't go elsewhere. Lock them in and take their money. Offer inconsequential upgrades without ever changing what was really wrong with their systems. It wasn't the hardware that was the problem. It was the operating system that put it all together. The old adage "Garbage in, Garbage out" certainly applied when talking about PCs. So what Dell really wanted was the Maltese Cube. Everything else was camouflage. Pindler and Gassly on the other hand were right up front about what THEY wanted. It was the Cube. It was obvious that Pindler knew of Dell. But did Dell know Pindler? Were they working together? Maybe they were after the same thing for different reasons. What was it that was so important about the Maltese Cube that had all these people looking for it. No way to tell yet. I finished my juice and put the glass in the sink. Time to stop messing around. I looked in on Lisa. As far as I could tell, she was still asleep. I decided to give Sherlock a call. No matter what time I called him, he always sounded chipper and eager to do my bidding. I would never admit it to him, but he disturbs me in some way¹. As usual, he picked up on the first ring.

I spoke quickly, keeping my voice down so as not to disturb Lisa. "Hey Sherlock. Good morning."

"Good morning Mac. What can I do for you today?"

"I need you to look up whatever you can on Pindler and Gassly. Also, a Mr. M. Dell. Lastly, a Lisa Ecksell. Cross reference anything in common."

"No problem. Call you at home?"

"Not at home. Call Umax^k at the office and have her transcribe whatever you get. I'll look at it when I get to the office."

"Alright. It'll be there when you do."

I knew I could count on him. "Thanks, I'll talk to you later."

As I hung up the phone, I heard a noise behind me. It was Lisa. Standing in the living room in one of my button up dress shirts. I don't know what it is, but there is something incredibly sexy about that! Most women know how to use that to their advantage. Lisa was no exception. As she looked at me, she leaned against the back of a stuffed chair, and crossed her legs.

"So Mac, what's on the agenda this morning?"

"You're going to get dressed and tell me where to find Newton. I have some errands to run and I want you to stay here where it's relatively safe and wait for me."

Lisa pushed away from the chair and wandered toward the telephone. Tearing off a message sheet, she wrote down an address and handed it to me. Looking at it, I realized it was not exactly in the best part of town.

"Are you sure this is it?" I asked.

"That's where he was the last time I saw him." She said.

"Listen." I said. "I was too tired to ask some of this last night, but I need to know. Just what is this Maltese Cube?"

She shrugged her shoulders. "I don't know exactly. He never showed it to me. I just know he's been scared ever since he told me he had it."

"How did the two of you meet?"

"Big surprise. I met him in a bar. I was just..." She hesitated. "separated from my husband and I was lonely. I saw Newton in the back of the bar, sitting by himself, nursing a drink. He looked like a nice guy so I went over to talk to him. I could hardly understand him at first, but I got used to his manner of speech pretty easy^m."

"So then you two started dating?"

"Not exactly. I was looking for a place to stay

and he was leaving on a trip to California. He offered me the use of his apartment while he was gone. Seemed like a good arrangement."

"When did he get the Cube?" I asked.

"It was while he was in California. Newton just showed up at the door two weeks early from when he said he was coming back. He was very frightened."

"Did he tell you where he got it?"

"Yes he did." She said. "Newton told me he was driving late one night near Cupertino, California" and saw a car off the side of the road. He could tell by the skid marks that it had crashed. He got out to see if he could help and saw a man in a Black Mock-Turtleneck^o shirt behind the wheel all slumped over barely conscious. Newton asked him if he was alright and the man grabbed a package from the passenger side and gave it to him. He started muttering "Woz^p, don't let them get it. Keep it safe." Before Newton could say anything, he heard a car driving slowly by. When he turned to look, he saw that the car was badly dented on one side. Just as it came to a stop, he heard the sound of fire engine sirens coming down the hill. The man in the car stared at Newton and told him he would see them again and he better give them what was theirs."

"Why didn't he just give it to them?"

She thought about that for a moment. "I believe he would have, but he said they just took off."

"What happened next?"

"Well," she said. "the fire truck and ambulance showed up and took the man in the Black Mock-Turtle neck to the hospital. Newton said he tried to tell them what he had seen, but he isn't the easiest person to understand even when not stressed out. Eventually they gave up trying to get a statement, took his business card and told him to go back to his hotel."

"Did he?"

"He said he did. On his way back to the hotel, he told me he thought he saw that same car following him. He saw it again the next day. He was so scared, he concluded his business early and left California to come back here."

Something still seemed strange. "So why did he keep the Maltese Cube? Why not just dump it?"

"I'm not sure. Some sense of obligation? Ask him why."

"I intend to." I said firmly. "Why did the two of

you leave his apartment uptown for this dump he's staying at now?"

"Not long after Newton got back from California and told me this story, he got a phone call. After picking it up, he turned white as a sheet and slammed the receiver down. He told me to pack up, we were moving someplace temporarily."

"Who was it on the phone?"

"He didn't say. My guess would be that it was the same person following him in California." She said.

"That would probably be a good guess. Okay." I said. "That answers a few questions. Next up, why me? How did you know to seek me out?"

"Newton suggested it. He told me you were one of the few people he trusted. I don't think he really trusted me either, but he was too afraid to go out. He gave me your office number and address."

"Why didn't you call first? I would have come to you"

"Newton didn't trust the phones. He said to only use it as a last resort. When I first went by your office, I saw those two horrible men on their way in. They frightened me, so I went to the coffee shop across the street and decided to wait until they left. I...lost track of time and didn't see them leave, but I did see you step out. I followed you for awhile until I got up enough courage to approach you."

I thought about all Lisa had said. It seemed to make sense and it fit. There was still a lot I didn't know, but I didn't believe Lisa had any more answers for me right now.

Lisa was watching me, waiting to see what I would do next. After our encounter with Pindler and Gassly, she seemed unsure of my actions. Like I wasn't following whatever script had been written for me and was off-balance.

"I want you to stay here. Don't answer the phone, and push that chest against the door after I'm gone. Can you do that?" I said.

She nodded her head. I stepped out the door and headed down the landing. I heard the door lock and the sound of furniture moving across the floor.

j Sherlock disturbs me in some way - Sherlock doesn't really disturb me, but it does fascinate me. It's the only Internet search utility that I use.

k Umax - For those you late to the game, UMAX Corporation made Mac clones in the late nineties. Good solid working machines, with many useful design features. I've used one now for almost 4 years. Mac's secretary is named Umax in their honor.

l Women in button-up dress shirts - Yes, I know this is a sexist remark. I wanted to add some sex into the story without being needlessly graphic. This is a family read publication you know. Besides, I DO find women in nothing but a button-up dress shirt sexy. Sue me.

m Newton's manner of speech - Apple's Newton PDA was a brilliant concept who mainly just came out at the wrong time. One problem that it had, especially when it first came out was its handwriting recognition. It didn't always display exactly what was written. Numerous jokes were made at Apple's expense when this came to light. It was (and still is) easier to use than the Palm and Handspring PDAs out now.

n Cupertino, California - Location of Apple's corporate headquarters

o Black Mock-turtle neck man - What seems to be our iCEO's favorite mode of dress at public functions. I'll take Industry leaders odd manner of dressing for \$200 Alex.

p Woz - Short for Steve Woziask, the co-founder of Apple Computer along with Steve Jobs. They had a bit of a falling out, and Woz left the company. Before you feel too sorry for him, he had millions in Apple stock and is living quite well thank you very much.

Chapter 8

Just like Mom's Apple Pi (WAP! For the pun)

SINCE IT was still early (anything before 9am is early for me), I headed to my favorite coffee shop for something to eat. Also, this place had one of those old fashioned telephone booths which afford a little privacy. I wanted to call that User Group that Sherlock had mentioned to me yesterday. While I still didn't think that Dell wanted to know more about this Apple company, maybe this would help me to understand what all the fuss was about. I hollered out my order to the waitress and grabbed the cup of coffee she almost automatically put down in front of me when I came in. I searched in my pockets for the scrap of paper I wrote the number on and dug some change out. Dialing the number (301-984-0300), I listened to it ring a few times before a cheerful female voice answered.

"Washington Apple Pi, this is Beth. How can I help you?" the voice said.

I decided to play it cool. Many people don't respond well to a gruff tone and I needed this woman's help.

"Hi Beth. I'm thinking of joining your organization and I wondered if you could supply me with some information?"

"Well, I can try. What questions do you have?"

"I understand you cater primarily to computers made by this company called Apple."

"That's correct sir. We help users with any questions they may have about their Apple II, Apple II clones, Apple III series, and the Macin..."

"Sounds good Beth. What kind of services do you provide?"

"We're the premiere Apple User group in the DC area. We have experts in just about any computer field you need information for. We refurbish donated computers to give to schools who otherwise couldn't afford it for their students. We also provide classes on most of the major software packages that are available for Apple computers. We put out a Journal

six times a year filled with reviews and commentary on all things Apple. There's our twice a year Garage Sale where you can pick up new and used hardware and software for great prices. AND our famous Tuesday night clinics^k. You bring in your machine, and for a reasonable donation, our knowledgeable experts can probably get you up and running again."

I cut her off at that point. It was clear that these people knew what they were talking about. Sherlock was right when he said these Apple Users loved to talk about their machines.

"OK Beth, you've convinced me. How do I sign up?"

"Let's start with some basic information. Do you want to sign up via the Web?"

The web? I thought Sherlock said these guys were above board. Or maybe I just misunderstood her.

"Beth, can you send the application to my home address?"

"Certainly sir. If I could just have your name and address?"

"Last name is Tosh, first name is Mac."

There was silence for a moment after I gave her my name. Then, I heard her giggle. I generated many responses over the years, but this was the first time I could recall giggling.

"Let me guess. Middle initial is N?"

The woman must know Sherlock. "How did you know that?"

"Lucky guess. Look sir, I'm very busy and I don't really have time for games."

I had made her mad in some way that I didn't understand. I needed to get this back on track somehow.

"I won't take up more of your time Beth. Just send that with my name to 4509 West Bogart Way, Casablanca Apartments^l, Room 12."

"Yes sir, I'll be sure to send that right along."

I thanked her for her time and hung up. It was becoming obvious why so many people felt devoted to these computers. Everything I had heard so far convinced me that Apple must be doing something right. After all the complaints I had listened to over the years from people fed up with their PC's, it's a wonder why anyone used anything else? Gluttons for punishment maybe. There was no way Dell or any other PC manufacturer was going to inspire this

“While I still didn’t think that Dell wanted to know more about this Apple company, maybe this would help me to understand what all the fuss was about. I hollered out my order to the waitress and grabbed the cup of coffee she almost automatically put down in front of me when I came in. I searched in my pockets for the scrap of paper I wrote the number on and dug some change out.”

type of commitment to their machines. So, without a doubt, he also wanted the Cube. After eating my breakfast, I walked out of the coffee shop and headed down the road to Newton’s current abode.

- j Apple Pi, the premiere user group in the DC area – This is true. The “Pi” is a great organization with many more valuable resources than the few I mentioned here. It is known nationally.
- k Tuesday Night Clinics – This is one of the most amazing things about joining Apple Pi. Bring in your broke machine, and the people there will try to fix it. Most times succeeding (Let’s face it. Some machines cannot be fixed, but if there is a way, these guys will find it).
- l Bogart Way, Casablanca Apartments – More of my obsession with old Humphrey Bogart Movies. If you enjoy classic cinema, take the time to rent some of his work. You won’t be sorry.

Dell’s commitment to quality – For PCs, they ain’t bad, but they’re still PCs. You never hear much about PC clubs committed to one manufacturer. I wonder why? ■

Chapter 9

Where the fig is Newton?

AS I WALKED through the neighborhood with the last known address for Newton, I couldn’t help but notice that it was even more run-down than the last time I was here. Cracked sidewalks, closed storefronts, and desperate people wanting nothing more than to leave this area of desolation. Newton couldn’t have picked a better place to hide. Unless it directly involved them, people in this area kept a closed eye on events taking place around them. Healthier that way I suppose.

The closer I got to the apartment building that Newton was supposed to be staying in, the more I took in of the people and cars around me. I was on the lookout especially for any cars that were dented on the side or people who were taking more than a passing interest in me and where I was going. Newton could have been followed to his new digs and if that was true, this was an exercise in futility. The powers that be might have already grabbed him and the Cube and took off for parts unknown. No point in speculating what might have happened I guess. Newton was either there, in which case we end this with as little trouble as possible, or he was gone and I’d probably never know what happened.

As I approached the building, I stopped and took one last look around. Nothing out of the ordinary. I turned toward his building and began walking up the steps to the front door. I considered hitting the buzzer for his apartment, but there was no guarantee that it would even work. Besides, if he was as scared as Lisa said he was, he probably wouldn’t answer anyway. Studying the cheap lock on the lobby door, I pulled out some lock picks that would get me a stir in the joint if any cop found them on me and easily sprang the latch. I walked into the building and was pleasantly surprised to find the elevator was working. Newton’s apartment was on the 5th floor, but I decided to walk down from the 6th to scope the hallway.

Peering around the corner, I saw two men. One was standing near the elevator, and the other was

down the hall near Newton's front door. These were rough looking guys. The kind that breaks your legs while talking about 67 Mustangs without losing stride. It's possible they weren't connected to the Cube, but I wasn't betting on it. No one was going in or out this way without them knowing what was going on.

I left the building and went around the alley to the back. The goons inside had the front covered but had no one to watch the back. All brawn and no brains. I pulled down the fire escape ladder and as quietly as possible, made my way to Newton's window. The shades were up. Peering inside, I saw no lights, no movement. I silently sprang the window lock and stepped inside. The place was a mess. Furniture torn, clothes strewn about, and all the closet doors open. This was actually somewhat encouraging. If they already had Newton or the Cube, the two bully boys would not be outside. They may have been waiting to see who else might show up (I didn't know if they knew about Lisa), but I think the searchers went away empty-handed. I did my own casual search, but didn't expect to find the Cube. I was looking for clues for where Newton may have gone to next.

Looking in the kitchen, I found what I wanted. Empty quart milk containers that could have come from almost anywhere, but there was also two small sheets of wax paper with what looked like bits of lettuce and roast beef.

There were only two delis in the area that still used wax paper, but only one of them sold this brand of milk. I slipped back out of the apartment, leaving the window unlocked in case I had to return. There was no guarantee that Newton was at the deli or even close by, but what else did I have?

Reaching the deli, I scanned the customers. No Newton or even anyone remotely looking like him. I quickly checked the bathrooms and came up empty. Now what? Walking back outside, I thought about the surrounding neighborhood and what was nearby. Several bars, a few churches, and a large park. Newton wasn't really a drinker (what Lisa said notwithstanding), nor very religious. That left the park. He had better be there as I was running out of both time and ideas. If I didn't have something concrete to give to Pindler and Gassly when I saw them later today, I doubt they would be very happy with me. While their happiness and good will wasn't one

of my major life goals, keeping my head attached to my shoulders was.

I entered the park walking down the main path. All the usual suspects were there. Kids playing at the playground, old men playing chess, old women feeding the ducks, and young couples having picnics. Near the rear end of the park, I noticed a man hunched over, trying to sit unobtrusively on one of the benches. I walked around to where he could see me. Sure enough, it was Newton. As soon as he saw me, he got up off the bench and started towards me. I gave him a quick "follow me" sign and began walking away in the direction of a more secluded area. I stopped near a grove of trees that still gave me a good view of most of the open areas of the park. Newton walked up to me and shook my hand. Fear, anxiety, and relief all fought for position on his face.

"How you doing Newton?" I asked.

"Mat 5a goad Moc (Not so good Mac)" he said. "Cpazk re0ple cha51mg me eweryvvy (Crazy people chasing me everywhere)! A11 fqr thi5 5tup1o Kvbe (All for this stupid Cube)!"

I had to ask. "What is this thing Newton? Why is it so important?"

He took a moment to compose himself. I was glad for that because it would make him easier to understand.

"It's a computer Mac." He said speaking slowly and carefully. "A revolutionary new design. No one else has anything like it."

"All this fuss for a computer?" I said. "What's the big deal? New computers come out everyday."

"Not like this one. Most personal computers are large, bulky and noisy. In the PC world it almost has to be that way to allow for air clearances and fans. PCs and even older Apples ran processors and drives that ran hot. Imagine a small, unobtrusive, quiet box, filled with all the hardware and software that almost any user needed. For years the PC world has followed Apple's innovations. What if a PC maker could get their hands on a new design BEFORE Apple came out with it? What might that be worth to Apple's competitors?"

I thought about it for a moment. One of the biggest expenditures for large world-wide manufacturers was research and development. R and D could swallow huge chunks of money sometimes for no immediate benefit for the parent company. If a PC maker could grab one of Apple's newest creations,

it could easily save them 6 months of work. Plus, leapfrogging their own competition. It could be worth billions. All the bricks were dropping into place and making a wall that looked like it could fall on me at any moment.

"Newton, once you had this hot potato, why didn't you just bring it back to Apple?"

"I tried! Everywhere I went I was being followed!" He cried. "I tried to give it to the police that night, but they couldn't understand what I was saying! They looked at it and then handed it back to me. They didn't know what it was and I couldn't explain it without my words getting all mixed up. When I called Apple, they didn't get it either. They thought I was some crank. Believe me Mac, I did all I could! I needed this aggravation like I need a hole in my head."

Newton suddenly got a surprised look on his face and something that sounded like "sphtuupt" came out from the trees. Newton stumbled forward and fell into the leaves. I saw the outline of someone running through the thick woods maybe thirty to forty yards away. I was getting ready to sprint after this person when Newton grabbed my leg. I looked down on him and saw a dark stain quickly spreading across his back. As gently as I could, I rolled him over. He was very pale and tired looking.

"Mac, take this." Newton put a key into my hand. "Main bus terminal....long term storage....locker 37."

"Hold on Newt, I'll go for help."

He smiled a little at that. He was past any help a doctor could give and we both knew it.

"You tried Mac. More than anyone else did. I apprec..appreciate it. Don't let em get away with this"

His eyes closed and he clenched momentarily and then his whole body relaxed. Newton was gone.

Write for the journal. We need your help to fill these pages with pertinent information for fellow members.

Chapter 10

Trust, to the power of X

NEWTON WAS dead. There was nothing more I could do for him on this plane of existence. I lowered his head down to the ground and stood up. I looked in the direction of where I had seen the shooter, but that person was long gone. Whoever had done the deed was one heck of a shot, as firing a silenced pistol accurately was not the easiest task in the world. I walked over to where I thought the shot had come from and found a single shell casing from what I assumed was the murder weapon. Pulling a pen from my pocket, I picked up the shell without touching it, dropped it into a small plastic bag, and placed it in my pocket. Glancing around at the rest of the park, I saw that no one had taken notice of the drama that had just unfolded. Newton's body was hidden from view in the grove of trees that we had been talking from, so it was doubtful that anyone would find him soon. Walking out of the park, I found the nearest phone booth and called a police lieutenant I was friendly with named B. H. Astronomer!

"Barry, there's a body in the northwest section of the park that I think you'll be interested in." I said.

"Really now." said Barry. "How did you run into this alleged body?"

"He was shot in front of me."

"Is that a fact. I don't suppose you're going to make my life easier and confess to the crime?"

"Not likely Barry."

"Didn't think so." He said. "How did it go down?"

"I was talking to him about a case I'm on and someone shot him through the trees with a silenced gun. An automatic. I found the shell casing back where I saw the person afterwards."

"Did you see who did it?" he asked.

"No I didn't. Just a quick look at someone running away."

"Who's the victim?"

"Newton." I replied.

"Aw geez. The poor sap. What were you work-

ing on that someone wanted him dead?"

I wasn't sure how much to say. I liked Barry and as far as I know, he liked me. But this was murder. Something the police took a dim view of. I had further complicated matters by not staying with the body and removing evidence. Barry may be my friend, but if I was implicated in this, he would send me down the river as quick as you please. I decided to stick with the truth, but not all of the truth. I didn't have time to go down to the station and answer a lot of questions right now.

"It looks like industrial espionage. There's a lot of money involved."

Barry sighed. "Isn't there always a lot of money involved? Mac, I can't keep this quiet for long. If you can't come forth with some answers and soon, I'm going to have to haul you in."

"I understand Barry. I know most of the principles involved in this and I should be able to come up with something later today."

"Alright Mac. Don't make me look bad. I'll be expecting a call today. AND I expect you to hand over the casing you found too. You'll need to show me exactly where it was before you removed it."

"Sure will Barry. Thanks for trusting me on this. You won't regret it."

"I already regret it." He said before hanging up.

Time was running out on me. I had to end this before I was the one behind bars. Barry might try to cover for me, but not at his own expense. I hailed a cab and went back to my apartment. I unlocked the door, but could not enter as the dresser was still in front of it. I called out to Lisa and heard her push the furniture away. Entering, I found that she had also appropriated my bathrobe and had taken a shower in my absence.

"Did you get the Cube from Newton Mac?" She asked.

"Not exactly, but I know where it is. I have other news too." I watched her closely to see what her reaction would be. "Newton is dead."

Her mouth dropped open at that. She didn't say anything at first, just fell into the chair next to her.

"How...how did it happen?"

"I found him in the park and after talking to him for a little while, someone shot him."

"The park? What was he doing there? Wasn't he at the address I gave you?"

"That's where he was staying alright. He also had

some unexpected company. He wasn't home at the time, but they gave his apartment a good going over. Have you told anyone else where Newton might be?"

"What? No! How could I?" She stammered. "I've either been with you or him during this whole affair!"

"That's not necessarily true. I don't know where you'd been before meeting me yesterday and I don't know what you might have told Pindler when I was unconscious."

She looked at me sullenly. "I didn't tell anyone."

"I'll accept that for now. It doesn't change anything. Newton is still dead."

"You don't trust me!"

"I hardly know you. With everything that's happened, I don't trust anyone connected with this case." I said.

I walked over to the hall closet and took out a small suitcase. From what Newton had said, it should be big enough for this computer.

"I want you to stay here until I call. It shouldn't be long. I'll tell you where to meet me later."

"You're going to go get it, aren't you? The Cube I mean. Why can't I go with you?"

"I don't want a crowd around when I pick it up. I can shake someone following me if I'm alone, but it becomes much more difficult with two. Just stay here. You won't be left out when the payoff comes."

Lisa wasn't happy at this arrangement, but I didn't care. I wanted her someplace safe in case I ran into more trouble. This way I would know exactly where she was. I left my apartment and headed for the street. Hailing a cab, I had it take me in the opposite direction of where I wanted to go and stopped it after a few miles. There was no obvious sign of a tail. Grabbing another cab, I had it take me directly to the Bus Station.

I kept an eye peeled for any danger and made my way to long term storage. I gave the attendant Newton's key and he soon returned with a medium sized cardboard box. I walked to a secluded spot and opened it. Inside, lay a small gray cube that looked laminated. A gray apple with a bite taken out was on two sides. Also in the cardboard box was what looked like a color coordinated flat screen monitor, keyboard, and mouse. This was it? I had to admit it was pretty, but I didn't see what the big deal was. I transferred everything to my suitcase and made my

way back to where the taxis were. Giving my office address, I sat back and tried to relax. One way or another, this was almost over.

Notes for chapter 10

J B. H. Astronomer - Apple uses code names for all their machines prior to their introduction. One of the machines was code-named Sagan (After Carl Sagan the astronomer). Apparently, Mr. Sagan was less than delighted to be associated with Apple and demanded that they change the name. As rumor has it, Apple complied by changing the code name to BHA. Though never admitted openly, it is thought that these initials stood for Butt-Head Astronomer.

Tutorials

Check the web page for the latest information on tutorials available. Many new ones being addeed. OS X is one of the newest. Take advantage of this great resource.

Elections

In the next journal you will receive your election insert with ballot. Be sure to vote!!

Volunteers Needed

WAP needs assistance to get all sorts of small jobs done at the office. Call to see how you can help today!!

Chapter 11

Lessons learned from Sherlock (Elementary)

THE CAB dropped me off in front of my office building. I didn't see Pindler, Gassly, or Lisa, but it stood to reason that they weren't too far away. Everything was coming to a head and these weren't the kind of people who followed a script. I made my way to my office and found Umax at her desk as usual.

"Good morning Mac. Sherlock stopped by a little earlier and told me to give you these files. He said you would want them right away."

I thanked her as she handed me four legal-sized envelopes that were still sealed. Maxie wasn't the sort of person to go through my personal correspondences without leave. It was one of the main reasons I had hired her for originally. Not that she wasn't inquisitive. She was obviously curious about what was inside, but was professional enough to leave them as they were given to her. She knew I would fill her in on the details as needed. I noticed her looking at the suitcase I had brought inside.

"Going on a trip boss?" She asked.

"Not yet Maxie. I could use a vacation though. Especially after this job."

I stepped inside my office and closed the door. Walking to the far corner of the room, I removed a small piece of paneling revealing an alcove just big enough to place the suitcase inside. I replaced the paneling and stood back to look at it. While it wouldn't fool anyone doing a serious search of the room for long, it was safe enough for a casual inspection.

Sitting at my desk, I glanced at the four envelopes Sherlock had left for me. Opening the seal, I placed the four documents side by side on my desk and began to read M. Dell's file. The more I read, the more things became clear. My earlier suspicions about this being related to industrial espionage seemed correct. The last remaining questions still needed to be answered. Who was playing whom for possession of the Maltese Cube? Why did Pindler

and Gassly come to me to find it? Why would a major player in the PC world like M. Dell use a private detective for information on a company like Apple? Why not use the vast resources of his own corporate empire? How did someone like Newton manage to stay hidden from the people looking for him for so long? A person with the type of speech impediment that Newton had should have been easy to find. Why would a woman as attractive as Lisa (though no longer as stunning as she had been, she was still very pretty) be interested in Newton? She didn't seem to be the type to go for a techno-geek like Newton. It was unfortunate that during our last brief conversation, I hadn't had a chance to ask him about Lisa. I knew what Lisa's story had been about how they met. I would have liked to have gotten Newton's take on the whole thing. Then there was the number one question of all. Who had killed Newton and why?

Putting aside M. Dell's file, I picked up the one for Pindler. For someone who acted the way he did, there was surprisingly little known about him. Sherlock had filled in some of the blanks with his own speculations. Earlier, Sherlock had alluded to Pindler's dealings with the Too brothers (Toocee, Tooe, and Toogee-ess). Nothing that could be proven in court, but Sherlock's suspicions were enough for me to believe that Pindler could be one nasty customer.

While reading Gassly's file I got a major shock! Of course! This explains many things. It all makes sense now. I had looked at Gassly with some contempt after our initial meetings. The French accent, the silly smile, his inane shouting of things to remind us of the land of his birth. It had been difficult to really take him serious even after his breaking into my apartment and smacking me in the head with that book. He had seemed so harmless unless he could sneak up on you. I wouldn't take him so lightly during our next meeting. I had to wonder how much of Gassly's background Pindler knew. Chances were, he knew most of it. That's probably what made him so valuable to Pindler. It's easier to be threatening when you have a madman by the leash.

Putting down Gassly's file, I picked up Lisa's and began to read. Nothing really there that I didn't already know or suspect. I put all the files back in order and placed them in the bottom drawer of my desk I picked up my Rolodex and made a few calls

"Good morning Mac. Sherlock stopped by a little earlier and told me to give you these files. He said you would want them right away."

starting with M. Dell. I informed him that I knew what he really wanted was the Cube and that I was going to have custody of it soon. I told him that if he wanted the Maltese Cube, he should be ready to come to my office quickly when he heard from me next. Dell was less than pleased at this until I told him that my possession of the Cube was probably going to be fleeting and if he didn't arrive in time, I couldn't guarantee that I would deliver as promised. He assured me that he was leaving his office now and would be close by when needed. I firmly told him not to come before I called or he would scare off the deliveryman.

Next, I called Lieutenant B. H. Astronomer. I laid out everything I knew so far. I asked him not to intercede until he heard from me later. I had no hard-core evidence on what I knew had happened and if this wasn't handled right, the guilty party would go free. He grumbled, but agreed to wait.

Lastly, I called Lisa. Of all the people involved, she was probably in the most danger right now. If what I suspected was true, it would be in Pindler's best interest if Lisa disappeared and I needed her here at the office to smoke out the killer. Without Lisa, the murder would never be solved. I told her to quickly pack all she had and get over here as fast as she could. I warned her to be careful as Pindler may be looking for her

Walking out to my lobby area, I quickly briefed Maxie on what I needed her to do when the time arrived. Her eyes shining with excitement because she knew that Pindler was going to be unpleasantly surprised and after his manipulation of her earlier, she would get back at him in no small way. I knew it wouldn't be long before the throng in this little affair showed up and I had to be ready. ■

(Editor's note: we look forward to the conclusion of this story in the next journal.)

Printing Digital Photos

by Alex Hoffman <ahoffman@mac.com>

I RECENTLY bought a new Nikon Coolpix 775 digital camera for my wife. We were about to get married and I thought we'd enjoy taking lots of pictures of the wedding weekend and the honeymoon week. I was right: we took more than 1,000 pictures over nine days.

<<http://www.nikonusa.com/coolpix775/>>

Although I'm most interested in putting together a CD showing off most of our pictures (hundreds, I tell you) for our guests and friends, my wife prefers old-fashioned photo albums and wants to print some of the pictures.

This situation prompted the question of the best way to print digital photos. While we might want to print only 50 to 100 pictures now, eventually we'll have many more. Should we buy a photo printer, or should we send them out to be printed by a photo service? If the latter, which one? Since these aren't just everyday snapshots, I decided to investigate both options.

Buying a Printer — Although I had no doubts about the quality of prints coming from digital photo labs, I wasn't so sure about the photo quality of any printer we could afford. I've used inkjet printers for years, and have never been truly happy with the quality of their photo output.

However, I've never owned a "photo printer," a printer whose quality is supposed to be good enough to approximate a photographic print. I've also never used real photo paper, which is specially coated to make such high resolution printing possible. Unfortunately, this paper is expensive: around \$0.30 for a 4" x 6" piece, and \$0.50 for an 8.5" x 11" piece. I also know that while inkjet printers are relatively cheap, ink cartridges are expensive and printing photos uses an enormous amount of ink per page (text covers about 5 percent of a piece of paper, but photos typically cover 90 to 100 percent of the page).

Expensive ink cartridges, plus the cost of photo paper, made me rule out buying a photo printer. I didn't see any monetary savings, and I am still distrustful of the quality. This doesn't mean you can't get good results, especially if you plan to print relatively few pictures. But since we already own a black-and-white laser printer, we didn't see a compelling reason to add a photo printer.

Digital Photography Labs — In the past, I've read about different digital photo labs, but I never paid full attention. I understood a few of their major issues and that their services cost a lot more than normal film developing. But one of the major benefits of digital photography, in my mind, is that you print only a small percentage of your pictures, which leads to overall savings. So I decided to try some of the photo labs listed in Yahoo, the most popular of which were Shutterfly, Club Photo, ImageStation, Ofoto (owned by Kodak), dotPhoto, Snapfish (owned by District Photo), PhotoAccess, eFrames, and <searsphotos.com>.

<http://dir.yahoo.com/Business_and_Economy/Shopping_and_Services/Photography/Digital/Labs/>

I added Walmart to the list, since it has such a huge retail presence, and I also added Apple's iPhoto-based service, which uses Kodak's Ofoto for prints. After a quick run through their sites, I developed some criteria for comparing the services: cost, ease of uploading, quality of the Web site, and range of products offered. I naively assumed that quality would not be an issue, thinking at the time that their output would be highly similar.

<<http://www.shutterfly.com/>>
 <<http://www.clubphoto.com/>>
 <<http://www.imagestation.com/>>
 <<http://www.ofoto.com/>>
 <<http://www.dotphoto.com/>>
 <<http://www.snapfish.com/>>
 <<http://www.photoaccess.com/>>
 <<http://www.eframes.com/>>
 <<http://www.searsphotos.com/>>
 <<http://www.walmartphotocenter.com/>>
 <<http://www.apple.com/iphoto/>>

I should have known better. First, working in information technology (including supporting ad agen-

cies) drilled into me a long time ago that color correction is a huge issue. Second, I know that traditional photo labs aren't identical (a roll of film that comes out poorly is not necessarily your fault). I knew better, but my optimism about the possibilities of digital imaging blinded me at first. I quickly learned.

Cost - All of these services offer the same basic print sizes, 4" x 6", 5" x 7", and 8" x 10". Some offer wallet and larger sizes as well, but for price comparisons, I stuck to the three basic sizes. For the most part, the prices are roughly the same as well (most also offer 3" x 5" prints at the 4" x 6" price.)

Size	Cost
4" x 6"	\$0.49
5" x 7"	\$0.99
8" x 10"	\$3.99

However, there were few standouts on price.

On the negative side, <searsphotos.com> charges three times as much for 4" x 6" prints if you want to do even the simplest of image manipulation (including cropping and red-eye correction). Snapfish charges 20 percent more than the others (\$0.59), and both are clearly set up for film developing. Although I did send a few samples to Snapfish to be developed, both companies failed the price test and were eliminated from competition. The <searsphotos.com> price was so out of line that I didn't even include them in the quality test. (The <searsphotos.com> service also limits files to 500K, clearly hurting their print quality, while Snapfish's ordering Web pages are horrendous.)

On the positive side were PhotoAccess (\$0.45, \$1.09, and \$2.95), Walmart (\$0.26, \$0.96, \$2.98) and dotPhoto (\$0.29, \$0.95, and \$2.95). Though Walmart also offers packages (one 8" x 10", two 5" x 7" prints, and 16 wallet-sized prints for \$9, for example), dotPhoto beats everyone on price and pricing options, offering subscription and bulk pricing. For \$5 per month, you can order up to 26 4" x 6" prints (\$0.19 per print), or you can pay \$10 per month for 60 prints. Both plans offer lower prices on other sizes as well. Amazingly, any prints you do not use in a given month do carry over to the next month. The only downside is that dotPhoto requires one year subscriptions. dotPhoto also allows you to purchase prints in bulk, where you pay up front for many photos, and have two years to use up your

credit (\$70 for 400 4" x 6" prints, \$35 for 50 5" x 7" prints, and \$50 for 25 8" x 10" prints). If price is your main criterion, no one comes close to dotPhoto.

Shipping costs vary by the size of your order and your chosen transit method. There wasn't much variation here, other than from Club Photo, which offers free standard shipping using the U.S. Postal Service. Walmart offers the option of picking up prints at a Walmart store free of shipping charges, but takes an extraordinarily long time to make them available if you do. Apple seems to be at the high end here, but not by enough to eliminate them from the running.

Ease of Uploading — The most obnoxious part of using online digital photo labs is uploading multiple photos at once. Every site allows you to select files to upload manually, but this process involves clicking a Browse button and locating the files on your hard disk. The process gets old fast when repeated more than a few times.

Fortunately, most of these services offer alternatives. For some, a standalone application can send multiple image files. Others use a plug-in for the Windows version of Internet Explorer. Requiring easy uploading from a Mac knocked a few of the services out of the running including eFrames, Walmart, dotPhoto, and ImageStation.

The remaining services - Apple, Club Photo, Ofoto, PhotoAccess, and Shutterfly - each have a Macintosh application onto which you can drag the photos you want to upload. Apple is the only service to offer a Mac OS X-native application, but because iPhoto runs only under the new operating system, Mac OS 8 or 9 users are out of luck. Of the others, only PhotoAccess even mentions that they're working on a Mac OS X version. All four of the other companies' applications do run under Classic.

Web Site Evaluation — Each of these sites relies on the picture album metaphor for organizing pictures. You can name photos and add new ones as often as you wish. ClubPhoto charges customers more to keep their photos accessible online, with two packages (\$25 and \$35 per year) that also include discounts on all orders. Regardless, charging to keep photos from disappearing after just 30 or 90 days seems out of line.

A great thing about digital photography is that you can edit and crop your photos before you print them. Any digital photo lab for consumers must make this process practical, especially for users who lack image editing software. The remaining contenders differen-

tiated themselves in this round.

PhotoAccess offered the most minimal editing capabilities. Its upload application can rotate pictures, but the Web site offers no further editing possibilities, most notably no red-eye reduction. ClubPhoto also lacks red-eye correction, although its Web site can brighten or darken each picture.

Ofoto's image uploading program can fix red-eye and crop images. Their Web site offers further capabilities such as adding borders to your pictures; however, this becomes Ofoto's most distressing feature, because the border covers most the image, rather than resizing the image to fit within the border. Ofoto can also print the images in black and white, sepia tones, or sepia-like tones (in red, green, or blue). Last, it can "fix lighting," which lightens dark images and darkens washed-out images.

Shutterfly's Web site offers the most options, though its software does nothing but upload photos. At Shutterfly, you can add borders to images (which are automatically resized), fix red-eye, switch to black-and-white, change the color saturation, soften or sharpen the focus, or change the color tone. Shutterfly's site is also the easiest to navigate, especially when looking at albums with many photos in them.

Apple uses a completely different model, with iPhoto handling all the organization and editing of your photos. Its editing capabilities are limited to rotating images, performing red-eye reduction, cropping (with a nifty aspect ratio tool), and conversion to black-and-white, although all Macs now ship with Caffeine Software's free PixelNhance, which extends iPhoto's editing capabilities nicely. There are no tone controls (for sepia-like prints) or any of the other effects offered by the others. Although iPhoto is far easier to use than any of the Web sites, it doesn't offer as many features, and nothing at the level of Adobe PhotoDeluxe. That said, I expect that future versions will address most of my concerns in short order.

<http://www.adobe.com/products/photodeluxe/>

http://www.caffeinesoft.com/products/pnh/pnh_index.html

Finally, although I didn't test this feature, each Web site lets you share your photos so that other people can order their own copies of your prints. Apple's solution here is that iPhoto makes it extremely easy to turn photos into a Web-based photo album at

homepage.mac.com, but the free space Apple provides limits the number of high resolution photos you can share. Services which remove photos after a short amount of time limit the usefulness of their sharing functionality.

Range of Products — Most of these services don't stop at printing photos. A few also sell digital camera and digital video equipment, though not at competitive prices. Mousepads, customized greeting cards, and mugs are the rule, and most offer picture frames as well.

Shutterfly offers only the basic items that they all share. Ofoto adds a huge range of frames and photo albums, along with Archive CDs priced starting at \$10, based on the number of photos). Club Photo offers \$8 Album CDs, which contain up to 60 photos, and Archive CDs (also starting at \$10, based on the number of images), which contain all of your photos. Other products from ClubPhoto include frames, food (really!), checks, stamps, Post-It note pads, puzzles, posters, stuffed animals, aprons, t-shirts, jewelry, and even a night light. PhotoAccess extends the basics with t-shirts, sweatshirts, hats, puzzles, aprons, playing cards, canisters, tote bags, slides, and even customized wrapping paper. Most interestingly to me, PhotoAccess is the only service to offer "digital prints" whose proportions match that of most monitors, televisions and cameras.

Only Apple's service offers an impressive hard-cover book (measuring 11.5 by 9 inches). The linen cover comes in your choice of black, burgundy, light gray, or navy, and you can choose six formats when designing your book and laying out the photos. Unfortunately, the price is high (\$3 per page with a 10 page minimum and a 50 page maximum) and the paper/print quality isn't amazing (something like magazine quality). That cost quickly adds up, especially for larger books, even though you can have multiple photos per page. Although others haven't experienced the same problems, I had troubles - particularly when rearranging pages in book mode - building books larger than about 12 pages. Rearranging photos in organize mode and designing the book left-to-right worked better.

iPhoto is actually a front end to a Web service called myPublisher. Although ordering directly from myPublisher offers a few more options, including leather covers and dust jackets, iPhoto makes the process of building and ordering a book vastly easier. For

all the trouble I had with iPhoto, I can't imagine trying to use myPublisher's Web site for a real project, which requires uploading photos individually from a browser.

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

Shutterfly also offers a book to its customers, albeit a very different one. The Snapbook is a spiral-bound book with a translucent plastic cover containing up to 40 pages, available in a 4" x 6" or 5" x 7" size (priced at a maximum of \$25 or \$30, respectively, depending on the number of photos, up to 40). You can choose from a handful of designs, but unlike Apple's books, they offer only one picture per page. Although I like Shutterfly's Web site, I had a few problems putting my book together. Still, the Snapbook's price is compelling, especially given that the largest Snapbook costs less than buying the pages individually, and is the same price as a 10-page book from Apple.

<<http://www.shutterfly.com/>> snapbooks/>

After examining all of the companies' Web sites and ordering prints from each, I couldn't name a clear winner. Different services had different strengths, whether price, variety of products, site design, or ease of use. However, as soon as I received my first set of prints, I realized that there was a lot that I hadn't considered properly.

I initially thought the print quality from the different services would be roughly the same. Not only did that not prove true, examining the prints afterward revealed a few flaws that I could have corrected before sending off the files. Pay attention to the areas I failed to take into account, and you'll get better results.

Cropping — My first mistake was to ignore the issue of cropping. Most digital photographs use an aspect ratio that matches computer monitors and televisions, featuring a 1.33:1 ratio between width and height. Standard photograph sizes, however, don't match that aspect ratio, taking their cue instead from 35mm film, which uses a 1.5:1 ratio. Prints measuring 4" x 6" (1.5:1) and 5" x 7" (1.4:1) are wider and shorter than digital images; 8" x 10" (1.25:1) and 11" x 14" (1.27:1) are narrower and taller than their digital counterparts. Only PhotoAccess offers prints whose ratio matches that of most cameras and monitors and do not have to be cropped, but of course they may not fit properly in

traditional photo albums and frames.

There are three solutions to this problem. The first is to resize the picture disproportionately, but that's unacceptable in almost all cases, as it would make people look as though they were reflected in fun-house mirrors. The second is to shrink the photo proportionately, which works fine, but means the image won't completely cover the paper. The picture ends up looking like a letterboxed movie, not using the very top and bottom of the print for narrow sizes, or putting white borders on the left and right for wider sizes. That's the safest option. Third and finally, you can crop the photo, which eliminates some of your image. That may be fine if you're doing the cropping yourself, but it can be disastrous if a service does it automatically and gets it wrong.

Naively, I assumed that the first photo service I used would be smart enough to compensate for the aspect ratio differences. But because the process is automated, the results weren't great. I should have manually cropped each photo. Most sites offer cropping tools, and I also had the option of cropping the photos before uploading them. If done on the services' Web sites or with their uploading software, as they recommend, cropping takes less than 30 seconds for each photo. Had I taken the time to do this, I would have been much happier with my initial prints.

Shutterfly and Apple stand out as having the most versatile cropping options. Customers get total control over what is printed. Other services feature less control, with Ofoto simply offering the option to print extra borders to fix the shape, or to crop the image automatically by keeping the center and cutting off the edges equally. Shutterfly's upload application and Apple's iPhoto let you crop your images to a specific aspect ratio to fit the different photo sizes perfectly. Once a photo is uploaded to Shutterfly, you can change the cropping even if you cropped earlier.

Cropping also affects how large you can have a photo printed. When you remove portions of a photo, you're reducing the image's overall number of pixels. If you crop too much of the image, there may not be enough information to make a picture look good at larger sizes. Cameras with more than two megapixels of resolution can produce decent-quality photographs at sizes up to 8" x 10", but if you crop too much, you may not be able to print at the size you want. Fortunately, all of the services I tested give some kind of warning about which images will print well at what

sizes, though some are more obvious than others.

Gamma — Digital color is tricky to do right. Different monitors display colors differently, as do different cameras, scanners, software applications, and operating systems. This happens because they all have slightly different assumptions about which combinations and intensities of red, green, and blue should be used to represent any given color for each pixel. One aspect of this situation is gamma correction, which controls the overall brightness of an image.

<<http://www.bberger.net/gamma.html>>
 <<http://www.photo.net/photo/fixing-gamma.html>>
 <<http://www.cgsd.com/papers/gamma.html>>

Macs are usually set to a gamma of 1.8, and PCs are set to a gamma of 2.2, which explains why an image created on the Mac will look darker and will have more contrast when viewed in Windows, and images created in Windows may look washed out on the Mac. Since most computers run Windows, photo services seem to try to match their output to a 2.2 gamma setting to provide what most of their customers expect. Unfortunately, that meant almost all of my test prints came back looking darker than I expected, and pictures where the color was just right on my computer weren't as good in print.

Apple's ColorSync technology helps resolve the variations in colors that result when an image is reproduced using different devices, applications, materials, and printing processes (and is used by iPhoto when printing directly from your Mac), but it doesn't help with any of the photo services. I learned from the president of Ofoto that they often try to achieve a similar goal by examining a JPEG image's EXIF (Exchangeable Image File Format) information. Ironically, iPhoto strips out EXIF data whenever you modify an image, preventing Ofoto (which prints pictures for iPhoto) from using this technique when printing from iPhoto.

<<http://www.apple.com/>> colorsync/>

This area is where Apple has the opportunity to stand out, and part of why Apple was wise to introduce its own photo printing service. Because Apple knows that all the photos it gets are coming from Macs, it alone has the potential to calibrate the output to match typical Macintosh monitors. Unfortunately, this

isn't yet the case, although there is hope for the future: Ofoto's president seemed receptive to the idea of applying a common correction to all prints ordered through Apple. Right now, however, the only way to do this seems to be editing the images in a separate application such as Photoshop or GraphicConverter, which realistically is more than what most users want to deal with. And even using Caffeine Software's free (and utterly cool) PixelNance to edit every photo may be more trouble than most people want to take.

<<http://www.adobe.com/products/photoshop/>>
 <<http://www.graphicconverter.net/>>
 <http://www.caffeinesoft.com/products/pnh/pnh_index.html>

I've spoken with a few of the services, and none of them yet have an answer for this problem. Shutterfly was also responsive to the issue, and is considering offering a setting for platform in the customer's profile. Unfortunately (a word that pops up a lot with this topic), they can't promise anything.

The Most Important Test: Quality — I sent the same six files to every service so I could examine the results. It turns out that for any given picture, these different services sometimes deliver rather different results. And none of them quite match what I wanted to see, in part because of gamma issues and in part because the brightness of my PowerBook G4's beautiful screen simply cannot be duplicated on paper.

After I received the first (less than satisfying) set of prints from the services, my goal became to figure out which service delivered the best results. With all these prints, surely I would be able to compare the quality of the different services! To help, I enlisted my wife, my mom, and a few friends. I simply asked everyone to select the best version of each picture, and tallied the rankings using broad categories of good, medium, and bad.

Every service delivered prints which offered plenty of detail and were printed on glossy stock, just like the ones I've received from the drugstore all these years. The problem was always the color in the prints. In addition to being darker than what I expected, some came out a little more golden (making everyone look like Oscar statuettes), or a bit more brown (giving my palest friends a nice tan, and my Indian wife and in-laws a dark muddy complexion). One horrible set from

dotPhoto (which lacks a Macintosh application for uploading, but which I've left in the competition because of its inexpensive pricing plans) made everyone green (or, to use iMac colors, a sage that's somewhere between seasick and Kermit the Frog). Still others looked washed out. In every set, details of my wife's black coat and our friend's tuxedo were lost due to color problems.

As surprising as I found this to be, there was a greater surprise in store. For the same picture, with the same digital file, prints from Ofoto, Apple, and ImageStation (all of which are actually printed by Ofoto) are often quite distinguishable from each other. It wasn't just Ofoto - I accidentally placed the same order twice at dotPhoto, and the two sets of results couldn't have been more different. One was by far the worst set overall, while the other came close to being the best set. Why was this? Even though the original files are digital, most of the processes used by these services are chemical and analog (the same RA4 process used to develop and print conventional pictures). Plus, although at least Ofoto recalibrates its equipment multiple times each day, temperature and humidity variations lead to slight, but noticeable, differences.

In fact, the big problem was that print quality from all the services varied widely. Each service had its share of good, medium, and bad results. None of the batches clearly stood out as being the best. Having finished what felt like our one millionth examination of the results, my wife asked which service I planned to use for my next order. Based on the vast range of quality, I couldn't give her an answer. No service was definitively the best.

Overall, I am rather disturbed by these results. I truly wanted someone to offer the best pictures. I even wrote a draft of this article assuming that Apple's service through Ofoto would take care of the gamma issues, but the prints did not show that. The only results that matched the color I saw on screen were in the book I printed from iPhoto (which uses a laser printing process which does not bring out the detail that the photographic process shows off so well). I wanted Shutterfly, with its beautiful Web site, to be the best, but its results were no better than the others. I was also rooting for PhotoAccess because it offered prints in sizes comparable to the images' actual ratios, but it too failed to offer consistent quality.

No One Is Picture-Perfect — No single service stood out. Apple's iPhoto makes ordering the easiest,

but offers the fewest additional products. dotPhoto offers the best price, but is a pain to use and delivered the worst results. Ofoto prints the quickest. PhotoAccess offers 1.33:1 aspect ratios and the widest range of merchandise, but its output (like the others) ends up too dark. Shutterfly has the best Web site, great customer service, and has supported Macs the longest, but they suffer the same color problems as the other services.

Almost every service offers free prints when you sign up, leaving you to pay only for shipping. That certainly makes it worth trying multiple services. Due to the ease of ordering prints through iPhoto, and because I think the Apple/Ofoto combination is most likely to adjust its output for Macintosh users, I plan to order most of my prints from Apple in the future. However, when I need a product that Apple does not offer (such as mousepads, mugs, or other extras), I won't hesitate to order from Shutterfly or PhotoAccess.

Despite the uneven results I experienced, I still think it's worthwhile to use an online service to print your best digital photos. The alternative, which I touched upon [earlier in] this article, is to print the photos yourself on an inkjet printer. I received a lot of feedback from TidBITS readers about this topic, pointing out the cost savings for large prints plus the capability to produce comparable results in image quality. With some help from a reader who has a lot of experience printing photos at home, I intend to explore printing at home in a future article. ■

[Alexander Mishra Hoffman is an IT Manager in New York City, a Red Sox and Pats fan, and a newlywed.]

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Washington Apple Pi Tutorials—Getting Better and Better

by Pat Fauquet

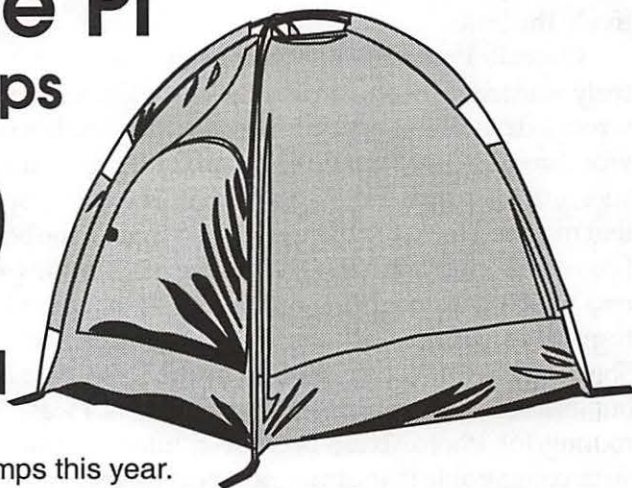
AFTER AN UNSUCCESSFUL attempt at a new scheduling scheme that did not work, we are now trying to schedule tutorials at least a month in advance. You can check the calendar at <http://calendar.wap.org/> for class dates. Click on the name of the class for full details. Please check it frequently as we add classes several times each week. You can also reach the calendar from the link on the main page of the WAP web site. Our problem lies in trying to determine when there is sufficient demand to schedule a class and then get enough members to commit to a time and date so that the class will be held. If the class you want does not appear on the schedule, please send an e-mail to tutorials@wap.org. Be sure to include your name, email address, phone number, home address and the name of the class you want. Also, let us know if there are any dates that would not work for you.

Since Beth is no longer our office manager (but thankfully she is still a member) and since we still do not have a new office manager, Jim Ritz and I have been scheduling classes, signing people up, finding students and while trying to develop new classes and teach the old ones. If you receive an e-mail or phone call about a class, please respond and let us know if you can or cannot come. If we do not have three responses, we must cancel classes (even at the last moment). The tutorial program profits help to defray the expenses of running our club.

OS X

OS X is now the primary operating system on all new Macintoshes and has been installed on all Macs sold since late last spring, so we now have enough interest and knowledge to begin classes. There is now a separate Four Part New User Series. We will also begin scheduling a class for experienced users who want to move up to OS X. There will be a separate class for people who do not have it installed on their computers and later there will be a Troubleshooting OS X class. Digital Video Classes Rick Feldman will be our new Final Cut Pro teacher. For the moment we will continue with the old course description, but we expect to offer new courses as demand increases. Pi member, Grant Peacock, presented a session on lighting video scenes last spring. He has agreed to begin teaching three

Washington Apple Pi Summer Computer Camps 2002



Washington Apple Pi will be doing several different Camps this year. Depending on interest, there will be camps for **students, teachers and seniors**. Contact the Pi tutorial program for details, tutorials@wap.org.



classes on various aspects of video camera work. Much of this information can be applied to digital cameras. Check the course listings for more details.

iPhoto This great free application from Apple was introduced at MacWorld San Francisco. Some info about it has been added to the "Improving Digital Photos and Scans" course, but there is a class devoted just to it also. (See page 80 for description.)

Evening Classes Are Now Available

Any number of people have expressed an interest in having more classes in the evening. Both John Barnes and Jim Ritz have been kind enough to offer to teach evening secessions of their classes.

- On the Road with Your Mac
 - Microsoft Word for Office 2001
 - Spreadsheet - Why Do I need to Use One?
 - Microsoft Excel for Office 2001
 - Brush Up Your Mac Skills
 - Microsoft PowerPoint
 - Exploring AppleWorks
 - E-mail with Netscape Communicator
 - Ride the Internet Wave
 - E-mail with Microsoft Outlook Express
 - Web Pages with Apple's iTools
 - E-mail with America Online
 - The Mac—Digging a Little Deeper
 - Using Shareware and Freeware that no Mac should be Without
 - Beginning AppleScript - Teaching your Mac to "Stay" and "Sit"
 - Intermediate AppleScript - Teaching your Mac to Fetch the Newspaper

Teachers Key

- John Barnes teaches on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays either in the Morning or Afternoon AND Monday, Wednesday, Thursday and Friday Evenings
- Mahmoud El-Darwish teaches only in the evenings
- Pat Fauquet teachers on Mondays, Wednesdays, and Fridays either in the Morning or Afternoon.
- Blake Lange** teaches only in the evenings
- Jim Ritz** teaches on Tuesdays or Thursday either in the Morning or Afternoon AND Wednesday and Thursday Evenings
- Paul Schlosser** teaches only in the Evenings
- Barrett Thomson** teaches only in the Evenings

Price Key for Single Session 3 hour Tutorials

- (G)** General Level: Standard Members: \$35.00, Associate Members and Non-Members: \$50.00
- (M)** Middle Level: Standard Members: \$50.00, Associate Members and Non-Members: \$75.00.
- (H)** Higher Level: Standard Members: \$75.00, Associate Members and Non-Members: \$125.00
- ** Multiple Session classes are double or triple the fees depending on the number of sessions.

Teachers

Washington Apple Pi is always on the lookout for new tutorial instructors, however there are certain qualities we look for in our instructors. We do not want people who need a specific outline to follow each class, we do not want people who are uncomfortable about coming from behind a teacher's desk or podium and teaching in the middle of a circle, we do not want teachers who have a limited knowledge base.

What makes tutorials at WAP special is that they are taught by computer instructors who know are knowledgeable about a broad range of computer related topics while also being extremely knowledgeable about the Mac operating system and the course which they are teaching. They are flexible in their approach to a topic and can adjust the class to fit the needs of the six or fewer students they are working with. They are ultimately patient, can adapt to their surroundings and can bring information from a broad array of computer topics to the subject at hand. They can also troubleshoot problems. If you think of yourself as being that type of teacher, whether you have formal educational training or not, please send an e-mail to Pat Fauquet at tutorials@wap.org. All applicants will be asked to teach a class or two to make sure they can fit into the tutorial program philosophy before they will be considered as permanent instructors. We are particularly in need of teachers for evening classes. Our instructors are paid only for contact time with Pi students. Time spent in developing course materials, books needed by the instructor, and other materials are provided by instructor.

CLASS DESCRIPTIONS NEW OS X CLASSES

Four Part New User Series: Write It! Save It! Print It! for OS X Finding Your Way around the Finder for



OS X Surfing 10 for OS X Simplify Your Computer Life for OS X

See the regular class descriptions for what will be covered. There are no prerequisites for these classes. It is suggested that student enroll in all four sessions in order to have a complete overview of basic Macintosh operation. Instructors: Pat Fauquet Prerequisites: None Cost: Current Members: \$35 per session for a total of \$140, Others: \$50.00 per session for a total of \$200.

Let's Install OS X

The most trouble-free way to move up to OS X is to back up all important documents, reformat the hard drive and then do fresh installs of OS 9.2.1 and OS X. Back up your data and bring your computer and OS 9 and X system disks and leave class with your new operating system installed! Bring your data files to begin adding them back to your computer. This class is intended for machines that meet the requirements set out in the ReadMe file included on the OS X install disk. Please make sure your computer meets those requirements before signing up for this class. If you do not feel comfortable performing these operations, we have our Tuesday night clinic. Members using the clinic are reminded that it is customary to make a donation to Washington Apple Pi to help run our club. Instructors: Pat Fauquet and Jim Ritz Prerequisites: Brush Up Your Mac Skills or Permission of the Instructor Cost: Current Members: \$50, Others: \$75

Movin' On Up to OS X

This one session class is for experienced users of OS 9 who have OS X installed on their computer. Instruction will include an introduction to the Finder, the Print Center and Software Update. This class is required or permission of the instructor must be obtained before taking other OS X classes. Instructors: Pat Fauquet and Jim Ritz Prerequisites: Brush Up Your Mac Skills or Permission of the Instructor Cost: Current Members: \$50, Others: \$75

Multiple Users, Networking, AirPorts and OS X

If you have multiple computers in your home or small office and want to use OS X, this class will help you set up your network. Both ethernet and AirPort networking will be discussed. We will set up both network types in class. Instructors: Pat Fauquet and Jim Ritz Prerequisites: Movin' on up to OS X or Permission of the Instructor Cost: Current Members: \$50, Others: \$75

OS X: I Am Having System Problems, Now What?

This is an introductory course is troubleshooting system problems in OS X. It does not include issues dealing with UNIX and Root account access. Learn how to troubleshoot common system problems and what to back up when it is time to reinstall the OS X. Instructors: Pat Fauquet and Jim Ritz Prerequisites: Movin' on up to OS X or Permission of the Instructor Cost: Current Members: \$50, Others: \$75

iPhoto—So Easy!

Apple has made a digital photo applicaion for the rest of us! Come learn how to organize and edit your photos in this great free application available only to OS X users. Learn upload your photos to web pages, make photo scrapbooks and order prints online. Instructor: Pat Fauquet Prerequisites: Four Part New User Series or Permission of the Instructor Cost: Current Members: \$50, Others: \$75

Digital Video Camera Topics

Video Camera Fundamentals Irrespective of the camera you use, the basic skills needed to get great footage are the same. Bring your camera along if you have one. We will begin by discussing the needs of the two different components of successful video - the image and the sound to go with it. This is an overview course that will get you a good understanding for : framing a shot, shooting for the edit, lighting principles (available light and supplied light), microphone choice and placement. The instructor will be using a standard broadcast television camera to demonstrate these principles, but you will find the information translates easily to the equipment that you decide to use for your next shoot. If there is sufficient interest from the class members, we will look at how a story is built with a sequence of shots. You will be supplied with a recommended reading list to take you to the next level by way of self-development exercises. This class will be taught in the evenings. Instructor: Grant Peacock Prerequisites: None Cost: Current Members: \$50, Others: \$75

Inspiring Lighting

We will quickly review the very basic lighting concepts introduced in Camera fundamentals' and then move straight into setting up lighting exercises. Think of this as a problem solving clinic, and one where you



will begin to develop a good relationship between what your eye (brain) reads and what the lens (video camera) interprets the scene to be. You will be surprised how simple it can be to create beautiful and interesting images with your video camera. The course assumes that you will want to make at least a small investment in some basic lighting tools - you will learn what you can achieve with both minimal and intermediate expenditures. For the upcoming professional, we will provide some ideas for assembling an excellent basic lighting kit. Bring along any magazine samples or even your own sketches of lighting scenes that you have enjoyed and would like to replicate. We will delve into indoor lighting, outdoor lighting, lighting faces (interview lighting), high contrast shots, dealing with windows, background lighting, key and fill lights, and finally backlights. There are now some excellent books available to help keep the momentum going - a reading list will be offered to you. This class will be taught in the evenings. Instructor: Grant Peacock Prerequisites: None Cost: Current Members: \$50, Others: \$75

Sounds Great

The best video images in the world won't hold interest unless excellent sound goes with them (NASA still has an excuse, maybe). We will start with a brief overview of the vital importance of crisp clean sound. Most of the workshop is going to focus on learning some basic techniques in the use of microphones - how to choose the right mic for the task, how to place it near the sound source, gathering sound for tight vs.. wide shots, wireless sound ('radio mics') vs. cabled microphones, correct techniques for recording the sound. We will also study the different categories of sound - 'natural' vs 'dialog' and how our techniques will adjust for them both. You will be given recommendations for a basic equipment list to take you one step beyond relying on the camera microphone as your only source of recorded sound. Bring along whatever equipment you have - camera included - and we will record and play back some samples. You will also leave the workshop with a reading list to help keep you on the learning curve. This class will be taught in the evenings. Instructor: Grant Peacock Prerequisites: None Cost: Current Members: \$50, Others: \$75

JUST NEAT

Lets Burn Some CD's - (M)

Learn the finer points of making music, data and video CDs in this three hour class. Learn all about Roxio Toast and the Apple Disc Burner software. Learn how prepare data, optimize files and make labels too.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Lets Go Wireless - Network Your Macs - (M)

Do you dream of surfing the web without wires from your lawn chair, printing to that printer downstairs without plugging into it, sharing one internet account on all your computers? That's called networking! In this three hour class we will cut through the technobabble, show you examples of hardware, cables and software that make all your computers work together and share resources.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00.

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

My Crafty Mac - (G)

Computers and printers are great for more than letters, web surfing and e-mail! Come spend the day with the Washington Apple Pi folks and let's do a few projects. Our crafting days will be held once each month and Pat promises to have ideas and techniques to get your creative energy flowing. Each month a variety of new materials, software and media will be available for your use in making items to take home for decorating and gifts. Below is a schedule of coming craft days:

- September—Back to School and Halloween
- October—Fall and Thanksgiving
- November—Christmas and Hanukkah
- December—Holiday Gifts and Calendars
- January—President's Day, Valentine's Day, Martin Luther King Day
- February—Scrapbooking, St. Patrick's Day
- March—Easter, Passover, Spring



April—Graduation and Patriotic Projects
 May—Summer Fun

There will be a \$5.00 material fee in addition to the class fee for each session. Bring money and we will order in from one of the area restaurants or bring a sack lunch.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: Full Day

Price: Standard Members: -Standard Members: \$70.00, Associate Members: \$100.00, Non-Members: \$100.00

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

On the Road with Your Mac - (G)

The recent introduction of highly portable, highly capable, and economical laptop computers makes it more of a pleasure than ever before to enjoy the company of your favorite computer when traveling. This course discusses the things one needs to think about before packing the computer to go to some exotic (or not so exotic) destination. Electricity supplies, modem and IP connections, Internet Cafes, file backup, multimedia adapters for use with digital still and video cameras, and physical security are some of the issues that will be discussed.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Sessions: 1

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Have iBook (or PowerBook), Will Travel - (G)

There are a lot of things to think about before you take your favorite "toy" on the road—power, Internet connections, file backups, critical software, adapters, cases and computer security are just a few. Apple's Location Manager will also make trips easier. Come learn how to make your trip a "computing success."

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

NEW USERS SET

Mouse Mousse - (Intro to New User Set) - (G)

Your new pet needs care and training. This two hour class with one hour lab session will teach you how to tame the little beast! Tricks such as clicking, double clicking, pointing and dragging will be taught along with hints for care and feeding. If you own an iBook and would like to use that during the class, please bring it to class with you. This class may be retaken for free by members if further training is needed.

Prerequisite: None.

Number of Sessions: One (2 hours of class time and 1 hour of lab time)

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Pat Fauquet

Note: Since most members can use the mouse effectively, this class is not required before taking Write It! - Save It! - Print It! and is only run when the office has enough students to schedule a class.

Write It! - Save It! - Print It! - (Part 1 of 4 Part New User Set)- (G)

This introductory class will focus on using AppleWorks to write, print, and save your first computer documents. Write It! will include elementary text formatting skills. Save It! will help you learn to save documents in a central location and then find them again. Print It! will help you set up your printer, preview your document, make choices about color, and paper quality.

Prerequisite: None.

Number of Sessions: One (2 hours of class time and 1 hour of lab time)

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Finding Your Way Around the Finder - (Part 2 of 4 Part New User Set)- (G)

Your computer desktop fills with windows and icons quickly! Learn the secrets of the Finder to deal with them!

Prerequisite: None.

Number of Sessions: One (2 hours of class time and 1 hour of lab time)

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00



Instructor: Pat Fauquet
Scheduling: M-W-F either Morning or Afternoon

Surfing 101 - (Part 3 of 4 Part New User Set)- (G)

Learn how to catch your first Internet wave! This class will give an introduction to the browser window, show you some great Internet sites, teach you how to make bookmarks to find your way back and send your first e-mail messages.

Prerequisite: None.

Number of Sessions: One (2 hours of class time and 1 hour of lab time)

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Simplify Your Computer Life - (Part 4 of 4 Part New User Set)- (G)

Are you tired of having to open so many folders to get to AppleWorks or the Internet? Do you save things only to lose them? Can you throw something away when the trash can is covered? This class will teach you how to make your computer easier to use!

Prerequisite: None.

Number of Sessions: One (2 hours of class time and 1 hour of lab time)

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Some Specifics

Who—Standard members are those who have paid the standard membership dues and includes all family members living within the household of a standard member. Associate members are those who have only paid the associate membership dues.

What—The tutorial program of Washington Apple Pi is hands-on training for our members in the use of Macintosh computers. The tutorial room is furnished with computers so that each student has the use of a computer during class.

When—Classes are no longer scheduled months in advance. You need to contact the office via snail mail, email or by phone to tell the office what classes you are interested in taking and what times you are available to take the classes.

Where—Unless otherwise stated, all tutorials sponsored by Washington Apple Pi are given at the office located at 12022 Parklawn Drive in Rockville, Maryland. A map to the office may be found on the web site at <http://www.wap.org/info/about/officemap.html>.

How—After enough students have stated their interest in taking a specific class the interested students will be contacted and the class will be scheduled. If you would like to inquire about the current level of interest for a specific class please either call the office during business hours or send email with the classes you wish to know about along with a daytime phone number. The office will get back to you either by email or by telephone.

Fees—Class fees vary due to the level of the class. Please see the specific class description for the fee for that class. Pre-registration and Pre-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 canceled by the instructor, all students will be notified of the cancellation. Please check your home answering machine and email if you have not given a work number for notification.

Student Cancellation—A student cancellation must be received 72 hours prior to the scheduled class time. Student Cancellations may only be made via telephone during Washington Apple Pi's business hours or via email to the email address of office@wap.org. The office does not have an answering machine - only an announcement machine.

Office Information

Washington Apple Pi
 12022 Parklawn Drive
 Rockville, MD 20852
www.wap.org
 email: office@wap.org
 Office Hours:

Monday - Wednesday - Friday (10 am - 6 pm)



UNDERSTANDING THE MAC

Brush Up Your Mac Skills- (G)

This class is meant for the new user as well as the user who has just upgraded to a new computer and wants to learn more about the basic operation of the Macintosh. This class is also recommended for Macintosh owners who are new to Mac OS 8.0 and above or those who have never really learned all the things that the Mac OS has to offer to the computer user. In addition to start up, sleep and shutdown procedures, the student will learn how a computer works and common Macintosh terminology. The Finder and its basic operation will be fully covered. This discussion will include the menu bar, Apple menu and the Application Switcher. Students will learn how to access and use the built-in help application on the Macintosh. Error messages, dialog boxes, icons, folders, and view options will be discussed. You will learn the basics of word processing and text formatting. Copying, cutting, pasting, dragging and dropping will also be covered. Basic system and mouse maintenance will be included. The fundamentals of searching for files will also be covered.

Prerequisite: 4 part New Users Set or a good general understanding of the Mac OS.

Number of Sessions: Two.

Price: Standard Members: \$70.00, Associate Members: \$100.00, Non-Members: \$100.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

The Mac—Digging a Little Deeper- (M)

The Mac—Digging a Little Deeper will follow up on the concepts taught in Brush Up Your Mac Skills. You will learn more advanced Macintosh skills and terminology including contextual menus and advanced Finder options, the custom installation of software and updating software applications. Students will learn about memory error messages and how to deal with them. Hard drive organization, archiving and backup strategies will be discussed. An introduction to managing system extensions and control panels will be covered along with virus protection, system enhancements and Macintosh “housekeeping” philosophies. Students will learn how to use Disk First Aid, how to deal with system crashes and what causes them. They will also learn to use Sherlock to find files on the computer, to find text phrases in saved data, and to find items on

the Internet.

Prerequisite: Brush Up Your Mac Skills

Number of Sessions: Two

Price: Standard Members: \$100.00, Associate Members: \$150.00, Non-Members: \$150.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

Making your Mac Sing- (M)

Making your Mac Sing will follow up on the concepts taught in The Mac—Digging a Little Deeper. In this hands-on class students will learn how to back up the essential data and settings files, then how to install, update and upgrade system software. They will learn the difference between clean and dirty system installations and when to use them. They will learn how to remove installed software, manage system conflicts, and troubleshoot crashes. Software such as Norton Utilities, Tech Tool Pro, Conflict Catcher, Spring Cleaning, and Disk Warrior will be demonstrated and used to fix computer problems. Hard drive initialization, partitioning, defragmentation and optimization will be discussed and demonstrated. Students are encouraged to bring their Macs to use in class to actually troubleshoot and update their own computers. iMac owners should bring their computer, keyboard and mouse. All others should bring only their CPU and modem. If students own Zip drives or Super Drives they should also bring those to back up important data.

Prerequisite: The Mac—Digging a Little Deeper

Number of Sessions: Two

Price: Standard Members: \$100.00 Associate Members: \$150.00, Non-Members: \$150.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Hanging Ten

Now that Apple’s state-of-the-art operating system is pretty much ready for prime time, OS X is the place to be. With its outstanding stability, robust software, seamless multitasking, clean program development environment, and many other features, X is the way to go if your computer can support it. This class provides tips gathered from experienced OS X users and “hands on” experience with the new environment and applications that live within it. Learn the distinctions between Cocoa, Carbon, and Classic. Learn how to set up OS X and Classic on your own (qualifying) machine. Tour some of the new and upgraded applications.

Prerequisite: Digging Deeper



Sessions: 1

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00.

Handout Fee: \$5.00

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Using Shareware and Freeware that no Mac should be Without- (M)

What is shareware and freeware and why do you need to know about it? What are all the neat files and programs that make your Mac more user friendly? Learn how to find these files and software on the Internet, how to download them, how to install and use them. How susceptible is the Mac to viruses, and how do you combat them? This one session class is for students who want to learn more about the various software resources such as graphic reader/converter software, fonts, plug-ins, Applescripts, and system resources.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

WHY APPLEWORKS

Exploring AppleWorks- (G)

Now that you can type a report or letter, learn more about margins, indents, tabs, dictionaries, sections and columns. Learn how to add graphics, tables, graphs and spreadsheets to your basic AppleWorks document. Learn how to use the templates and assistants included in the program.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

AppleWorks Can Do That?- (M)

In addition to word processing functions AppleWorks contains presentation, database and

spreadsheet modules. Learn to use these tools for slideshows, mail merging, certificates, and labels in this three hour class.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00.

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

AppleWorks and Newsletters- (M)

Learn how to use the newsletter assistant in AppleWorks to easily produce newsletters for a variety of audiences. In this class participants will produce a basic newsletter, then learn how to use the Mac OS stationery pad function to speed the production of future newsletters. Basics of graphic design, layout, typography, writing style and suggestions for economical reproduction will also be covered. This class is not an introduction to AppleWorks.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills. In addition Exploring AppleWorks class or a good working knowledge of another word processing application is suggested before attending this class.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

GENERAL GRAPHICS

We Need a Picture Here- (M)

Calling all people who don't want to be graphic professionals, but who would like to be able to put Photos, Clip Art, Draw, Paint, Vector, and Bitmap into an e-mail, flyer or newsletter. In this three hour class students will be introduced the secrets of drawing and paint programs for the computer. They will learn how to use graphics from computer programs, clip art CDs and the Web to enhance their documents. They will learn how to re-size and re-color graphics that are "just about right" to make them "just right." Elementary retouching of photos will also be covered.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00



Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Fun with Your Scanner- (M)

Bring your scanner, its software, cables and power supply and explore what you can do with it. Bring a few pictures that you would like to fix, some printed material you would like to convert to text and bring a few small items you would like to have "pictures" of. We will have a "scanning" good time!

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

USING THE INTERNET

Ride the Internet Wave- (G)

This three hour class, intended for users of all Internet browsers, will introduce you to the World Wide Web. Learn what the various buttons on the browser window do. Learn to customize the browser window to meet your visual needs. Learn how an Internet address works and how to deal with error messages that appear. You will learn how to use Sherlock, search engines, directories and metasearch sites to find the information you seek. Learn how to capture pictures and text from the Internet and how it print web pages. This class is appropriate for all users of the Internet including America Online customers. It is suggested that all participants enroll in one of the e-mail courses to complete their introduction to the Internet.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

E-mail with Netscape Communicator- (G)

Anyone can send and receive e-mail, but some would like to do more like attach and download files, send documents that anyone can read, import their Palm data into their address book or perhaps export their address book to their Palm. Some would like to

know how archive e-mail, search it, and perhaps even dress it up. Are you one of those people? Come learn how to really use Netscape for e-mail!

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

E-mail with Microsoft Outlook Express- (G)

Anyone can send and receive e-mail, but some would like to do more like attach and download files, send documents that anyone can read, import their Palm data into their address book or perhaps export their address book to their Palm. Some would like to know how archive e-mail, search it, and perhaps even dress it up. Are you one of those people? Come learn how to really use Outlook Express for e-mail!

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

E-mail with America Online- (G)

Anyone can send and receive e-mail, but some would like to do more like attach and download files, send documents that anyone can read. Some would like to know how archive e-mail, search it, and perhaps even dress it up. Are you one of those people? Come learn how to really use AOL for e-mail!

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

WEB PAGE CREATION AND DESIGN

Web Pages with Apple's iTools- (G)

Want a web page, but don't want to have to buy



new software, learn HTML, learn about FTP, and find a page host? Let Apple do it for you! In this three hour class you can make a web page and publish it on the web! Use that page to show off family pictures or items you want to sell on eBay, post a family newsletter, put your resume online for all to see, post an invitation to a party or even make a place to share files with other people. The techniques used in this class require Mac OS 9 OR X if you plan to continue your pages at home. Bring a few photos to scan and leave with your pages on the Web!

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: One

Price: Standard Members: \$35.00, Associate Members: \$50.00, Non-Members: \$50.00.

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

Web Pages-The How To Dos- (M)

When your web page grows to more than two pages, its time to get organized!

Learn how web pages differ from printed documents, what you can and can't control in web page design. Learn how to organize your files to make it easier to update your pages. Learn how to register a domain, upload pages to a web server and how to get people to visit your site. Learn about graphic types and when to use them. This class replaces Web Page Work-

shop and is the prerequisite for all other web page classes at Washington Apple Pi.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Making Web Pages with Free or Inexpensive Software- (M)

Learn how to make web pages, format the text, add pictures and link pages together. Learn about tables and how to and use them. Learn about the site management features of these programs and how to upload your pages to the web server.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Web Pages-The How To Dos or the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$100.00, Associate Members: \$150.00, Non-Members: \$150.00.

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Web Page Decoration- (M)

In this all-day workshop students will learn how to make and prepare backgrounds, headlines, clip art,

Washington Apple Pi Tutorial Registration Form www.wap.org		Washington Apple Pi 12022 Parklawn Drive Rockville, MD 20852 301-984-0300 Office@wap.org	
Name _____	Please fill in the name(s) of the class(es) that you wish to attend.		
Address _____	Class #1 _____		
City/State/Zip _____	Class #2 _____		
Phone (day) _____ (Evening) _____	Class #3 _____		
Member Number _____ Non-member _____	Class #4 _____		
Email address _____	Class #5 _____		
Times when your are available for classes _____	Class #6 _____		

Type of class wanted _____			
Mail registration and payment to the above address.			



buttons, rules, dividers and animation's for web pages. They will also learn how to construct graphic sets. Students will learn about the GIF, JPEG and PNG formats and when to use them. If you want to use these projects in an actual web page, please sign up for a web page class in addition to this class.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Web Pages-The How To Dos or the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$100.00, Associate Members: \$150.00, Non-Members: \$150.00.

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Adobe GoLive 1: Introduction- (H)

This class will cover the first three lessons in the Adobe GoLive Classroom in a Book. Students will learn to start a page, add and format text and pictures, use tables, and link pages together. They will learn about dynamic components, templates, and image maps. They will also learn elementary site management.

Prerequisite: Web Pages-The How To Dos OR Making Web Pages with Free or Inexpensive Software OR the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$150.00, Associate Members: \$250.00, Non-Members: \$250.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Adobe GoLive 2:, Frames, Animation and Site Management- (H)

This class will cover lessons four, five and eight in the Adobe GoLive Classroom in a Book. Students will learn how to build a web page using frames. They will learn how to use rollovers and floating boxes to add interest to their web pages. They will also learn how to use the site management tools in Adobe GoLive to convert old site and update sites easily.

Prerequisite: Adobe GoLive 1: An Introduction OR the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$150.00, Associate Members: \$250.00, Non-Members: \$250.00

Book Price: same book as for Adobe Go Live 1.

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Adobe GoLive 3: Editing QuickTime Content- (H)

Adobe GoLive has a great QuickTime editor built into the program. This class will cover its use in making and editing QuickTime movies. Instruction will also be given for how to add QuickTime VR scenes, panoramas, and objects to web pages

Prerequisite: Adobe GoLive 1: Introduction OR the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$150.00, Associate Members: \$250.00, Non-Members: \$250.00

Book Price: same book as for Adobe Go Live 1.

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

OFFICE AND HOME PRODUCTIVITY SOLUTIONS

The Enterprise Mac (M)

Many mom and pop businesses, craft workers, one-person consultancies, or small offices use Macintosh computers to support their income-producing activities. This tutorial is designed to provide such users with a basic overview of Macintosh applications and hardware suitable for such business uses. The tutorial will also present security procedures and disaster recovery methods so that enterprise users will have access to their valuable data whenever and wherever they need it. The knowledge gained in this course will help save money on service calls and help users to build integrated IT strategies for their small businesses.

Prerequisite: Brush Up Your Mac Skills

Sessions: 1

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00.

Handout Fee: \$10.00

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Microsoft Word for Office 2001- (M)

This class will introduce the student to the funda-



mentals of the Microsoft Word software package. The course is designed for those with very limited or no previous knowledge of Word. Topics that will be covered include: reviewing the screen elements of a basic new Word document (the standard and formatting toolbars and the menu bar); setting default options such as spell checking and document editing choices, paragraph formatting (fonts, type styles, etc.); creating, editing, saving and deleting a simple Word document; using the on line help function; simple formatting using tabs and setting margins; creating a simple table; and reviewing predefined templates such as the letter template that are included in Word.

The classroom emphasis will be on Word 2001. Differences between Word 2001 and Word 98 may be discussed if students' needs warrant.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: 1

Textbook: To Be Determined by Instructor

Price: Standard Members: \$50.00, Associate Members: \$100.00, Non-Members: \$100.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Microsoft Excel for Office 2001- (M)

This class will introduce the student to the fundamentals of the Microsoft Excel software package. The course is designed for those with limited or nonexistent knowledge of spreadsheet software. Topics that will be covered include: an overview of spreadsheet applications, designing and creating a new worksheet, calculations; editing, saving and deleting a simple Excel document; using the on line help function; creating a simple table; adapting predefined templates, and data importing and exporting.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills and

Access to Microsoft Excel application on an office or home computer

Number of Sessions: One (2 hrs class time, 1 hr lab time)

Textbook: To Be Determined by Instructor

Price: Standard Members: \$50.00, Associate Members: \$100.00, Non-Members: \$100.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Microsoft PowerPoint- (M)

This class will introduce the student to the funda-

mentals of the Microsoft PowerPoint software package. The course is designed for those with very limited or no previous knowledge of presentation software. Topics that will be covered include: designing a presentation using the outline, slide viewer and slide show modes, the use of page masters (title and slide masters), importing pictures and charts. Transitions, timing, and control of presentations will also be covered. Design assistants and predefined themes will be discussed as aids to effective design. Preparation of transparencies,

notes, and handouts will also be discussed.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills and

Access to Microsoft PowerPoint Application on an office or home computer

Number of Sessions: One (2 hrs class time, 1 hr lab time)

Textbook: To Be Determined by Instructor

Price: Standard Members: \$50.00, Associate Members: \$100.00, Non-Members: \$100.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Spreadsheet - Why Do I need to Use One?- (M)

While optimizing the use of a Spreadsheet can make our work life less stressful and more productive, Spreadsheets aren't just for work anymore. Come learn the different parts of our lives that can be made more productive through the use of spreadsheets. From learning the basic spreadsheet concepts, to setting up a spreadsheet, entering and editing numbers and words, entering basic formulas and make basic charts and graphs. Come find out how to sort data and how to print the whole spread sheet or only a portion of it. Class will show concepts that can be used in either the spreadsheet module of AppleWorks (ClarisWorks) or Excel. This class is not meant for persons who are intermediate or advanced users.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Jim Ritz

Scheduling: T-TR either Morning or Afternoon AND Evenings

Introduction to FileMaker Pro- (M)

This course covers what a database is, database terms, how to plan a database, and create database fields and layouts. Searching, sorting, printing and



editing information in a database will also be covered.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Advanced FileMaker Pro and Clinic- (M)

This class is for those who have some experience with FileMaker Pro and need to learn more for specific projects. Questions are welcome and students specific problems will be discussed. The class will be explanations with a strong questions and answer format. You should bring along on floppy/zip a sample of things you would like help.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

CAMERAS AND VIDEO

Digital Video Cameras and iMovie- (M)

Join with other Pi members as we explore the world of digital video cameras. Learn shooting, composition and lighting techniques. Learn how to upload footage to your computer, how to edit it, add music tracks from CDs, MP3s or midi files, how to add narration, still clips and special effects. The class will conclude with uploading the edited video to the camera or rendering. Bring your camera, music, video and still images you might like to include in your project

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills

Number of Sessions: Full Day

Price: Standard Members: \$100.00, Associate Members: \$150.00, Non-Members: \$150.00

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Fun with Your Digital Camera- (M)

Bring your digital camera and accessories to class and learn how to use it. Learn about media types, batteries, card readers, flash units, accessory filters and lenses and tripods. Learn shooting, lighting and manipulation tips, how to print photos, how to attach them to e-mail, and how to put them on web pages. If you do not have a digital camera, come anyway and learn how to choose one. Several digital cameras will be available for student use during class.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

Using Photo Elements to Improving Digital Photos and Scans- (M)

Now that you have scanned that photo, taken a picture with a digital camera, or had photo disks made, learn how to improve your photos using inexpensive programs like Adobe PhotoShop Elements and GraphicConverter. Learn to lighten, darken, crop, and combine pictures to make them ready for printing, emailing and putting them in web pages.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$50.00, Associate Members: \$75.00, Non-Members: \$75.00

Instructor: Pat Fauquet

Scheduling: M-W-F either Morning or Afternoon

QuickTime VR—Making a Panorama- (H)

They're showing up everywhere—tours of homes, museums, businesses and scenic spots. Learn how to shoot a panorama, how to stitch one together, and what software and equipment is needed. This class will include the use of freeware shareware and commercial software. Students will use a range of digital cameras to produce several panoramas that will be stitched into tour with nodes linking the panoramas. Pan heads and leveling devices will be used and discussed. Adding panoramas to web pages will complete the day.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Web Pages-The How To Dos or the permission of the instructor.



Number of Sessions: Full Day

Price: Standard Members: \$150.00, Associate Members: \$250.00, Non-Members: \$250.00

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

QuickTime VR—Making a Virtual Object— (H)

Imagine being able to manipulate a picture of a three dimensional object! Rotate it, turn it, bring it closer. Learn to produce object movies that can be placed on web pages. This class will include the use of freeware shareware and commercial software. Students will use a range of digital cameras to produce several VR objects. Adding these object movies to a web page will complete the class. This is a three hour class. -suggest it is offered at higher price level.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Web Pages-The How To Dos or the permission of the instructor.

Number of Sessions: Full Day

Price: Standard Members: \$150.00, Associate Members: \$250.00, Non-Members: \$250.00

Instructor: Pat Fauquet

Scheduling: M-W-F Full Day

*This class has a break for lunch. Please either bring your lunch or money for take out.

Beginner Final Cut Pro - (H)

This three hour beginning Final Cut Pro class is the jump off point for people who would like to start using this powerful program for making videos. Topic to be covered are listed below.

Hardware and Software Setup: System/Memory settings; Camera/Deck/Monitor connections; Scratch Disk setup; Final Cut Pro preferences.

Final Cut Pro — The Interface: Browser; Viewer; Timeline; Toolbar.

Logging and Capturing: Setting the log bin; Transport controls; Ins and outs of timecode; Selected capture; Handles.

Editing: Trimming clips; Keyboard shortcuts; Transitions; Dynamic previewing and rendering.

Titles: Title and action safe areas; Drop shadows.

Filters and Effects: Applying.

Audio: Importing from audio CD.

Final Output: Print to Video vs. recording from Timeline; Exporting QuickTime file.

Special Instructions: Students should bring their

Digital Video Camera, cables and software with them to class.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One.

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Instructor: Barrett Thomson

Scheduling: Evenings

GRAPHIC DESIGN

Fast Track to Dreamweaver (H)

Fast Track to Dreamweaver is a 3-session course that teaches Intermediate Macintosh users to build websites the Macromedia way. Some of the skills you'll learn include:

Topics

- Basics of site architecture and HTML
- Working with Graphics
- Creating Links
- Elements of Page Design
- Creating Frames
- Fireworks and Dreamweaver combined

Objectives

Upon completion of this course, you should be able to:

- Use the fundamental features of Dreamweaver and the basic skills of adding text, graphics, and links to your page, along with instantly adding Flash files.
- Create simple tables, insert text or graphics, and moving or sizing the box to get just the look you want.

Fast Track to Dreamweaver (H) Sessions 1: Learning the Basics

Organizing Your Site, Dreamweaver Basics, The Document Window, The Objects Panel, The Property Inspector, Dockable Panels, Defining a Local Site, Specifying Preview Browsers, Saving Your File, Naming an HTML File, Giving Your Page a Title, Specifying a Background Color, Specifying the Default Font Color, Specifying Link Colors, Using a Background Graphic, Placing Text on a Page, Adding Text in Dreamweaver, Indenting Text, Making Lists, Ordered Lists, Unordered Lists, Definition Lists, Nested Lists, List Tips, Character Formatting, Positioning Text, Changing Font Properties, Changing the Font Face, Changing the Font Size, Changing the Font Color, Cleaning Up Word HTML, HTML



Styles, Switching Document Views, Adding Horizontal Rules, Adding E-mail Links, Adding a Date Automatically.

Prerequisite: Digging Deeper and Experience using the World Wide Web

Sessions: 1

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00.

Instructor: Mahmoud El-Darwish

Scheduling: Evenings

Fast Track to Dreamweaver (H) Session 2: Working With Graphics

Placing Graphics on the Page, Wrapping Text Around Images, Modifying the Space and Adding a Border Around Images, Aligning Images and Text, Image Alignment Options, Adding Flash Objects.

Prerequisite: Digging Deeper and Experience using the World Wide Web

Sessions: 1

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00.

Instructor: Mahmoud El-Darwish

Scheduling: Evenings

Fast Track to Dreamweaver (H) Session 3: Creating Links

Creating Hypertext Links, Targeting a Link, Creating Image Maps, Linking to Named Anchors, Using Tables for Page Design.

Prerequisite: Digging Deeper and Experience using the World Wide Web

Sessions: 1

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00.

Instructor: Mahmoud El-Darwish

Scheduling: Evenings

Adobe Photoshop Part 1- (H)

Learn the basic fundamentals of Adobe Photoshop, the most widely used graphics program. Learn the proper way to configure the Photoshop preferences and how to use the tool, info, channel and color palettes. Also learn how to use each of Photoshop's tools, create new documents, define colors and manipulate text and images. Also covered will be the proper format to save your image in, and what compression will or won't do to your image.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Paul Schlosser

Scheduling: Evenings

Adobe PhotoShop Part 2- (H)

Learn how to isolate different parts of an image or layers. Edit layers as discrete artwork with unlimited flexibility in composing and revising an image. Create more complex effects in your artwork using layer masks, clipping groups, and adjustment layers. This class includes both layer basics covered in the Photoshop tutorial and advanced layer techniques covered in the Classroom in a Book, Lesson 8.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Adobe PhotoShop Part 1 or a knowledge of the topics covered in that class

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Blake Lange

Scheduling: Evenings

Adobe InDesign 1- (H)

Work through a demonstration of Adobe InDesign providing an overview of the key features. Get to know the navigation features for using the drawing, layout, and editing capabilities. Learn the work area including the document window, the pasteboard, the toolbox, and the floating palettes. This class covers "A Quick Tour of Adobe InDesign" (the same as Chapter 1 in the User Guide) and "Lesson 1: Getting to Know the Work Area" from the Adobe Classroom in a Book.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Blake Lange

Scheduling: Evenings

Adobe InDesign 2- (H)



Learn to use the tools for setting up pages to ensure a consistent page layout and to simplify your work. Learn how to set up master pages and use columns and guides. Work with frames to hold either text or graphics. Learn how InDesign gives you flexibility and control over your design. This class covers "Lesson 2: Setting Up Your Document and "Lesson 3: Working with Frames from the Adobe Classroom in a Book.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Adobe InDesign 1 or a knowledge of the topics covered in that class.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: Same book as used with Adobe InDesign 1.

Instructor: Blake Lange

Scheduling: Evenings

Adobe Illustrator: Mastering the Bezier Curve- (H)

Illustrator has become so feature laden that current tutorials are just overviews of the product; they do not present the fundamental workings of the program in depth. The Bezier curve, otherwise known as a vector graphic, is the primary building block of Illustrator (and many other drawing programs). Mastering its use will fundamentally change your view of the power of the program. The way the Bezier curve works, however, may seem alien at first with its points and vectors, an approach to illustrating many find counter-intuitive. This class will start with creating and editing the simplest lines and curves and build up to the creation of complex illustrations. By the end of the class you should feel comfortable editing any illustration based on the Bezier curve, for example, all clip art that has the eps extension in its file name. This class serves as both a good introduction to the program and as a help for the more advanced user to become adept in its use.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Blake Lange

Scheduling: Evenings

Introduction to Quark XPress- (H)

Learn the basic fundamentals of Quark Xpress, the most widely used page layout program. Learn the proper way to configure the Xpress preferences 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 colors, create master pages and manipulate text and graphic objects. 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: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Instructor: Paul Schlosser

Scheduling: Evenings

Quark Xpress Clinic- (H)

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 question and answer format and you should bring along on floppy a sample of things for which you would like help. Prerequisite: Introduction to Quark XPress or a good working knowledge of QuarkXpress and its interface.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Instructor: Paul Schlosser

Scheduling: Evenings

Introduction to PageMaker- (H)

Using the basic commands, tools, and palettes, you will import, format, and position text and graphic elements needed to assemble a single-page, black and white flyer. This project will cover the following topics: Restoring default PageMaker settings. Changing the view of a publication. Creating a new publication. Opening an existing publication. Setting up the horizontal and vertical rulers. Displaying and hiding guides. Positioning the zero point. Using the pointer tool, the text tool, and the zoom tool. Specifying multiple columns. Locking the guides. Creating, placing formatting, and positioning text and graphic elements. Creating a drop cap. Applying a tint to text. Specifying a hanging indent. Creating ruler guides. Drawing circles, rectangles, and lines. Adjusting the stacking



order of elements on the page. Range kerning text. Using the Snap to Guides option.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: \$10.00 to be paid with class registration.

Instructor: Blake Lange

Scheduling: Evenings

PageMaker Clinic- (H)

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 for which you would like help.

Prerequisite: 4 Part New User Set or Brush Up Your Mac Skills along with Introduction to PageMaker or a good knowledge of the basics of PageMaker and its interface.

Number of Sessions: One

Price: Standard Members: \$75.00, Associate Members: \$125.00, Non-Members: \$125.00

Book Price: Same book as used with Introduction to PageMaker.

Instructor: Blake Lange

Scheduling: Evenings

BEGINNING PROGRAMMING

Beginning AppleScript - Teaching your Mac to "Stay" and "Sit"- (M)

AppleScript is the Macintosh technology for automating repetitive tasks. It comes preinstalled and is available to any Mac user who wants to teach his/her Mac to do simple chores. This 1 session course starts by introducing the concepts behind AppleScript. We then use the Script Editor to explore the scripts that Apple provides. Users then create simple Finder scripts using the "record" feature of the Script Editor. Finally, students are provided with more complex scripts to use as starting points for developing their own solutions to simple system maintenance problems.

Prerequisite: Demonstrated advanced Mac OS user skills, 5-part New User Set, or Brush Up Your Mac Skills

Number of Sessions: 1

Price: Standard Members: \$50.00, Associate Members:

\$100.00, Non-Members: \$100.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings

Intermediate AppleScript - Teaching your Mac to Fetch the Newspaper- (H)

Building on the knowledge gained in "Beginning AppleScript", this 2 session course, helps the user develop AppleScripts to automate workflow in more complex environments. We learn to exploit the scriptability of major Mac applications. Advanced AppleScript programming environments are used develop full-blown applications. Examples include AppleScript applications for system maintenance, database management, desktop publishing, and similar tasks in work environments.

Prerequisite: Beginning AppleScript

Number of Sessions: 2

Textbook: To Be Announced

Price: Standard Members: \$100.00, Associate Members: \$150.00, Non-Members: \$150.00.

Instructor: John Barnes

Scheduling: M-T-W-TR-F either Morning or Afternoon AND Evenings ■

Other Educational Opportunities

Apple Computer Inc.

Reston, VA 703-264-5100 or

www.seminars.app.com

MacBusiness Solutions

301-330-4074 or

www.mbsdirect.com

MacUpgrades

301-907-0300

Micro Center 703-204-8400

or www.microcentereducaton.com

Piwowar & Associates 202-223-6813

or www.tjpa.com

*Coming up
in the next
journal—the
election issue.*

*Remember to
VOTE!!*

*Write for the
journal. Share
your computer
experiences!!!*

*Part of a SIG?
Help by sending
copies of your
minutes to the
journal.*

Classifieds

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.

Services

Waterfront property

—Are you interested in a second home or a retirement home on the water but not too far from DC? Within 2.5 to 4 hours of the District is the Northern Neck of Virginia. Located between the Potomac and Rappahannock Rivers this area has an extensive selection of waterfront properties either in communities with amenities or in more secluded settings. If you are interested in learning more about properties in the Northern Neck please call Kathryn Murray at 804-580-2366 or email her at KAM129@aol.com (Realtor® with Barnes Real Estate Inc.)

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A General Practice of Law
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Employment, Labor & Civil Rights
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Fed. Courts

First consultation free and discount
rates with valid Pi membership
(202) 530-0100

—**Mac Tutoring and troubleshooting help.** Arlington area. \$50/hour. Phil Shapiro. Contact pshapiro@his.com

For Sale

—Computers on Demand

Used Macs, Powerbooks & Peripherals. We Buy, Sell, Trade, Repair & Upgrade all Mac Equipment. Call for Quotes. All Major Credit Cards Accepted (301) 718-0822

—**ClarisWorks Users Group Discount.** Loyal WAP members receive a \$5 a year discount on their CWUG (ClarisWorks

User Group) membership and renewals as a benefit of their WAP membership. WAP Members must identify themselves as such and then deduct \$5 from the regular \$39 (printed ClarisWorks Journal) or \$34 (electronic ClarisWorks Journal) membership dues when they join or renew. Contact the ClarisWorks Users Group directly at Box 701010, Plymouth, MI 48170; toll-free at (888) 781-CWUG; Fax: (734) 454-1965; Email: <membership@cwug.org> or web site <http://www.cwug.org>.

Help Wanted

—**Senior Software Engineer:** V-ONE Corporation is looking for a Senior Software Engineer for Mac Client. Please refer to our website at www.v-one.com, or e-mail HR at paige@v-one.com

—**Idactix, LLC Consulting** - Expert Mac solutions and troubleshooting. Services include networking, AirPort, FileMaker databases, AppleScripting, PC/Mac integration, and data backup. Prompt on-site service. 301-530-2607 or info@idactix.com.

—**Volunteers Needed:** Recording for the Blind and Dyslexic of Metro Washington is looking for volunteers who can read technical books (currently working on data structures in c++ for example). We are located in Chevy Chase at the Friendship Heights Metro, 5225 Wisconsin Ave. NW (at Jennifer Street- across from Mazza Gallery). We need computer literate folks willing to volunteer for 2 hours a week, to help read textbooks onto tape. The tapes are used by students borrowers. Interested folks can come by on Wednesday evening, January 20th, between 6-8pm for an open house orientation. Else, they can call Laurel after 3pm at 202-244-8990 and get more info. Evening sessions start at 5:30 and 7pm, Monday-Thursday. ■

Membership Application

New Member **Renewal**

Please print or type:

Name _____ Company _____

Address _____

City _____ State _____ Zip _____ Email _____

Home Phone _____ Work Phone _____

(Must have for the TCS)

Occupation _____

Please answer a few questions for us regarding your computer use. Check the computers/equipment that you use on a regular basis.

- | | |
|---|--|
| <input type="checkbox"/> Apple II | <input type="checkbox"/> IBM, PC clone |
| <input type="checkbox"/> Apple II GS | <input type="checkbox"/> PowerBook |
| <input type="checkbox"/> Apple III (SARA) | <input type="checkbox"/> Centris (all) |
| <input type="checkbox"/> Mac Plus, SE | <input type="checkbox"/> Quadra (all) |
| <input type="checkbox"/> Mac SE30, Mac IIfx | <input type="checkbox"/> Power PC/Mac |
| <input type="checkbox"/> Mac LC (series) | <input type="checkbox"/> G3 |
| <input type="checkbox"/> Mac II | <input type="checkbox"/> iMac |
| <input type="checkbox"/> Performa (all) | |
| <input type="checkbox"/> Other _____ | |

WAP has many Special Interest Groups (SIGs) and Regional Groups (SLICES). Please check each group you would be interested in.

- | | |
|---|---|
| <input type="checkbox"/> Annapolis Slice | <input type="checkbox"/> Graphic SIG |
| <input type="checkbox"/> Columbia Slice | <input type="checkbox"/> NOVA/Educators SIG |
| <input type="checkbox"/> Delmarva Slice | <input type="checkbox"/> Game SIG |
| <input type="checkbox"/> Frederick Slice | <input type="checkbox"/> QuickTime SIG |
| <input type="checkbox"/> Disabled SIG | <input type="checkbox"/> Retired SIG |
| <input type="checkbox"/> Excel SIG | <input type="checkbox"/> Stock SIG |
| <input type="checkbox"/> FileMaker SIG | <input type="checkbox"/> Women's SIG |
| <input type="checkbox"/> Genealogy SIG | |
| <input type="checkbox"/> I can serve as a Hotline contact for _____ | |

Enclose check or money order payable to Washington Apple Pi, Ltd. If you are using a credit card please remember that we only accept VISA and MasterCard.

- Check/Money Order VISA MasterCard

Card Number _____

Exp. Date _____ Signature _____

(Required)

- 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)

- Mac 400k
- Mac 800 k
- Mac 1.44 k
- Mac CD

Please circle Yes or No for the 2 items below.

1. 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

2. My name, address & phone number may be published in the membership director.

Yes No.

Applicant signature and date

Bethesda Computers and Networks, Inc.

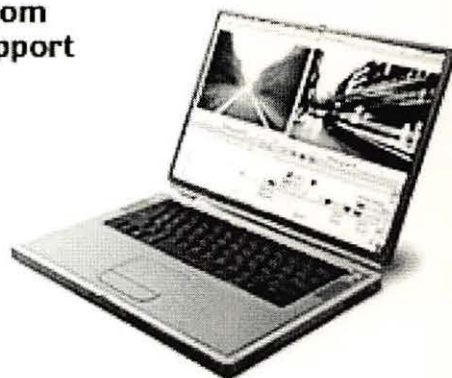
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iPod: \$399



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600MHz/128MB/20GB/DVD/CD-RW/56k \$1,699

Titanium PowerBook G4

(all ship with 56k & DVD):

550MHz/120MB/20GB \$2,199

667MHz/256MB/30GB/AirPort \$2,999

667MHz/256MB/48GB/AirPort \$3,299



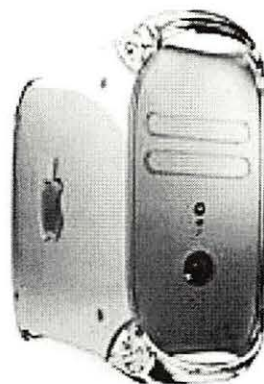
iMac (all models contain 56k modem):

500MHz/64MB/20GB/CD-ROM \$799

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X

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733/128MB/40GB/CD-RW

\$1,699

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Dual 800MHz/256MB/60GB

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