

The Journal of Washington Apple Pi, Ltd.

WASHINGTON APPLE PI

Volume 19, Number 6

Welcome to WAP —17

An Interview with
Dennis Dimick —19

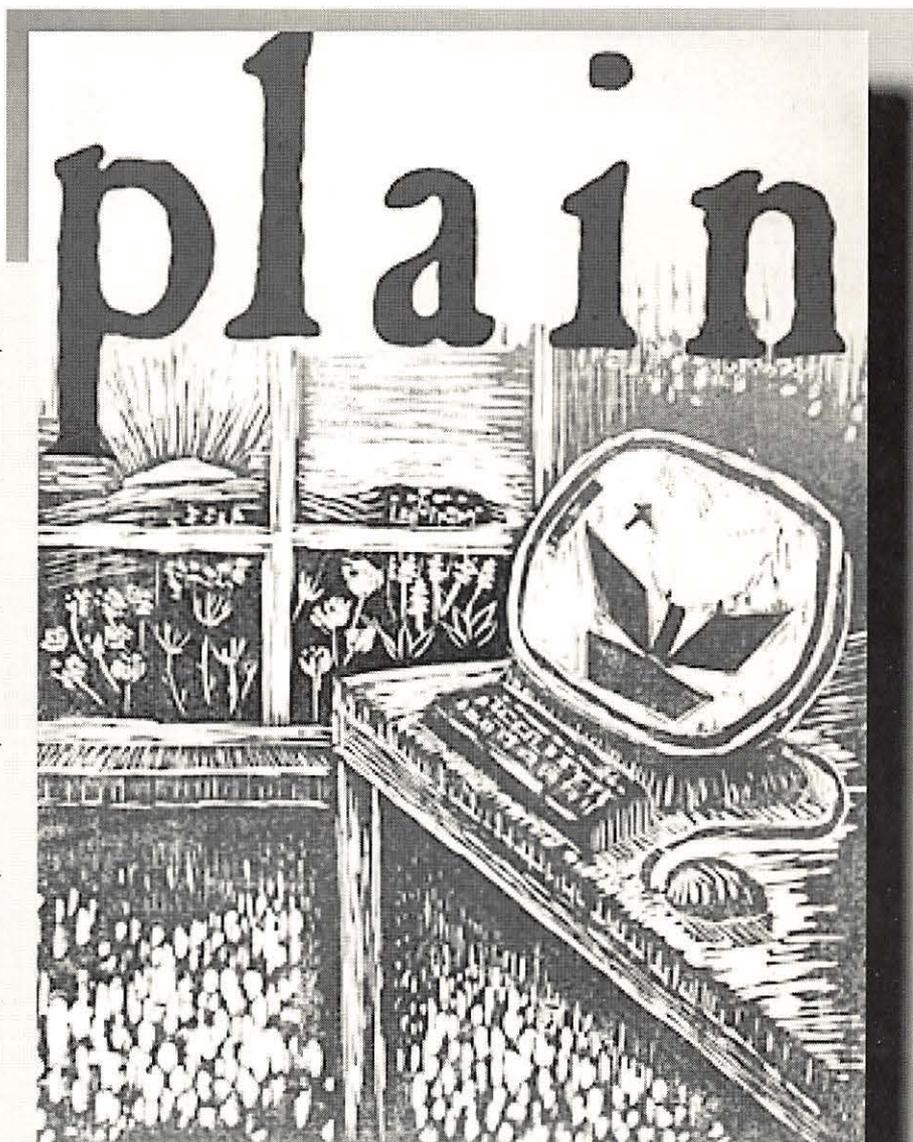
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“Do I Really Need a
Spleen?”—32

The Luxury of Quicken
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Graphic Design 101 for
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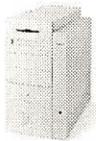
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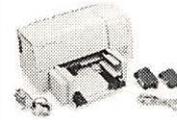
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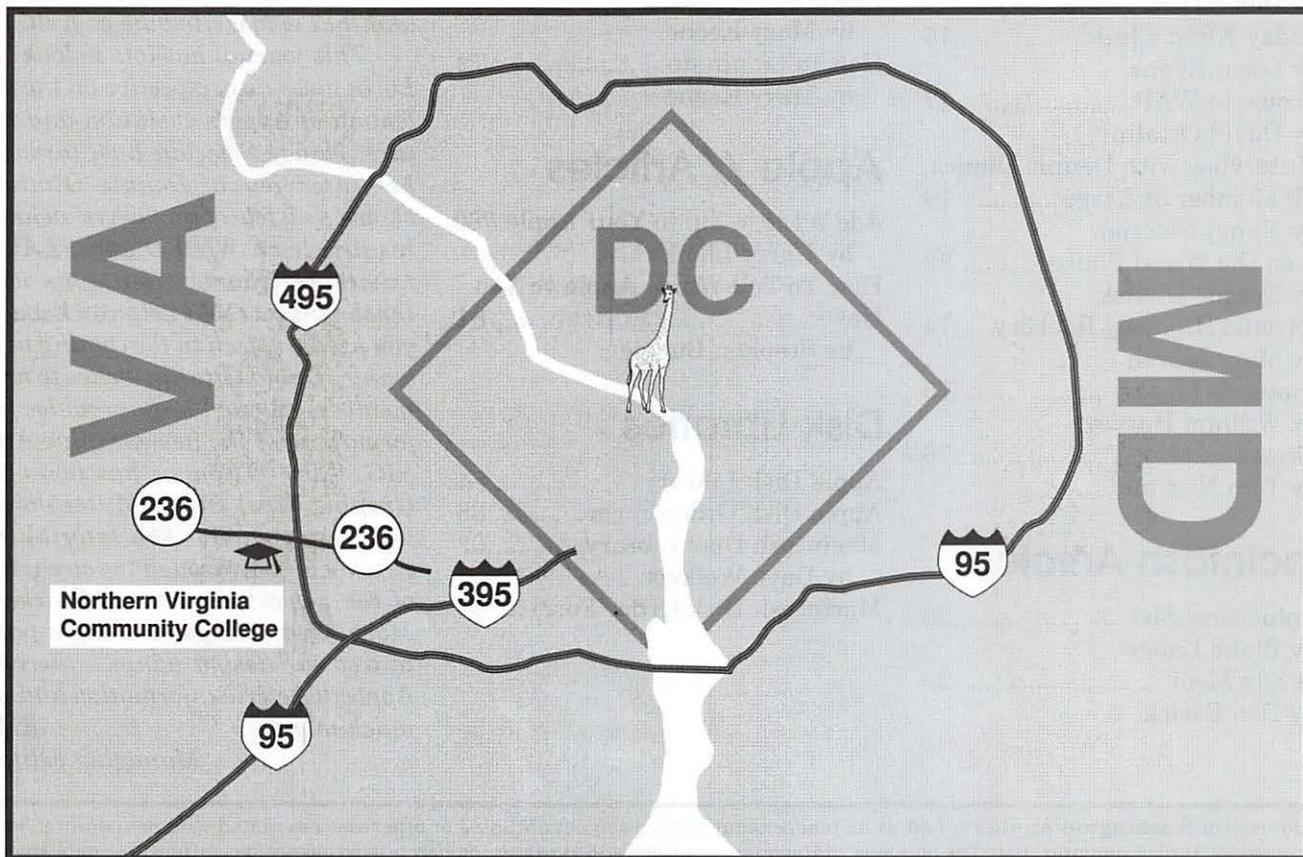


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Journal Moments

No one is marking this anniversary—or even knows it exists, I suspect. It isn't really important in the scheme of things, but I wanted to take the opportunity to thank the WAP community for helping me with a transition—a big transition—moving out to the sticks.

This journal marks the beginning of the fifth year I've been working with you to put out the magazine. In the beginning I was learning the ropes—how to get the files from the TCS and how to manage a project from the boondocks. With no messengers and only one delivery or pickup by FedEx each day, I had to develop a whole new way of working. I hope by now I have it a little under control.

To those of you who wrote, or commented over the years—thanks. And for those of you who hesitate to get involved—try joining with your peers at WAP—they are a good group and a generous group. But don't forget what David Ottalini asks you, and that is to contribute as well.

This journal has lots to look at. Lorin gives us perspective on the dilemma of Apple's evolution and future. Nancy Seferian has, through her interview of Dennis Dimick, shown us a few of the "whys" behind his article on WIRED and PLAIN. Lawrence Charters with his wry sense of humor will help you know if you need a spleen in the coming millennia. David Ottalini writes to new members, Blake Lange provides information on the new Graphic Arts SIG, Carol O'Connor has two new Graphic Tips, Henry Miller-Jones (our very own Quicken tutorial instructor) sorts through the strengths of the newest versions of Quicken, Mary Keene brings us along a path to test our design wings... there is Apple disketeria information and..... much more.

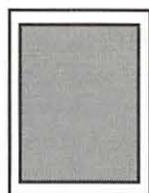
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Managing Editor

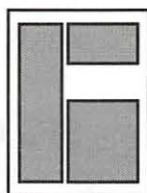
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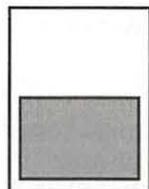
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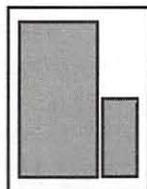
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Icon Guide



Macintosh



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General Interest

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No Free Lunch Here

LAST WEEK, I was asked to speak to a group about my experiences at MacWorld. You are fortunate; you got to stay home and read a book or surf the Net because you read about the show in the last issue of the Journal. I thought of sending them copies of that article, but it seemed tacky. Besides, it is the Q&A afterwards that I enjoy. Most of the questions centered on clones (err, Macintosh compatibles), the CHR (Common Hardware Reference Platform) motherboard, and the price of computers. I am not sure they liked my questions.

One of the questions I asked was: "What is the essence of the Macintosh experience? Is it the hardware, the operating system, the way you interface with the applications you use, the esthetics of the container, or the synergism that these many pieces bring to the

whole?" We know that the Mac is easier to set up, easier to use and simpler to learn. Yet, they don't sell well. One of the reasons given is price. The creation of each of those components has a dollar price which is reflected in the price we pay when purchasing a Mac. If you don't like the price, which component(s) are you willing to see altered to lower that price — and at what point do you not have a Macintosh? We already know about the cost of developing an operating system and how many scribes labored to create OS8 and are now working on the follow-on systems. So, I switched to the topic of hardware; like cases, keyboards and the like.

When is the last time you really looked at the box that encloses your Macintosh? Try comparing it with one from PowerComputing, for example. The former was custom made for the motherboard it en-

closes. The latter is a generic PC box with assorted pop rivets and aluminum strips to hold it together. The former uses real metal for the anchor studs that hold your external cables to the case. The latter uses chrome-plated plastic. I know because we replace the many broken ones with real metal studs from old Apple II computers. The custom design of the Mac case makes it more costly. Do you care? Is that the essence of the Macintosh experience? Was that dollar difference enough to cause you to purchase a clone?

Hardware: Keyboards & Mice

Beginning with the Mac SE, all keyboards and mice connect to, and work seamlessly with, all Macs. They connect via something called the ADB bus. That methodology was developed by Apple as a better and more flexible way to attach input devices than was in use back then. Apple is said to have offered this methodology to the rest of the computer industry. NeXT used it. With the exception of the membrane keyboards (Apple Keyboard II and the AppleDesign keyboard) all use real key switches which are interchangeable from one keyboard to another.



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The extended Mac Keyboard costs \$150ish new; the AppleDesign is \$85. Used, the original SE keyboard is \$40ish. Leaving aside the not insignificant difference in touch and feel, the cheapest clone ADB keyboard I can find is \$35.00. If you have ever disassembled a Mac and a clone keyboard, you can see where the money went. There are good clones out there, but their price is similar to the Apple version. Many people can't tell the difference between the two or are not willing to pay for it. I always recommend that a person try different keyboards before purchasing one. I do a lot of touch typing and can tell the difference!

Any day of the week, a DOS user can purchase a keyboard for under \$20.00. If it goes south, (and obviously lots do!) they just buy another one. In general, a failed membrane key can't be repaired, or the cost is greater than the replacement. If the key switch on a Mac keyboard stops working, it can be repaired or replaced. The Pi does it for members all the time.

An Apple ADB mouse is \$75.00. A clone version is \$50ish. A DOS mouse is \$15.00. The weakest link in the mouse is the microswitch. The same microswitch can be found in an Apple ADB SE or PowerMac mouse. They are replaceable and, again, we do it for you. The DOS mouse goes into the round file and another is acquired.

But do you care? When your faithful toaster burned its last English muffin, did you get it fixed or replace it? And was the replacement a Braun or a Brand-X?

The SCSI Chain

Data is moved between various devices in or attached to your Mac via the SCSI bus. It has been this way since the Mac Plus. The DOS machines move data between those devices via a methodology known as

IDE. SCSI is a faster and more elegant way to move data than is IDE. You can also attach more external devices via SCSI. But, it costs more to implement and costs more to manufacture — and we don't seem willing to pay for it any longer. Why, asks a buyer today, can the IDE world buy a CD-ROM or hard drive for less than the SCSI equivalent. After all, the data gets where it has to go, doesn't it?

Saturday Computer Shows

Ever go to one? I get invited to them by companies that would like us to rent space at their show. I go and ask people what they are doing there. Some are replacing their dead floppy drive or buying a replacement for the sound card that does not work with their new CD-ROM drive. Others are buying SCSI cards to take advantage of the faster data transfer rates available via SCSI than IDE (hmm). DOS folks, at least the ones at these shows, are parts swappers and incremental upgraders.

We don't see much of either in the Mac world. Our computers were designed as one part of a whole system: OS, internal hardware, peripherals and applications. We take compatibility for granted and, with the exception of some recent models of monitors, the quality of such hardware as floppy or hard drives, keyboards and power supplies. And as for processor upgrades, it isn't until the advent of the daughter CPU card that you see much interest in that.

Off To School

One of the Fall rituals in which I participate is the reopening of computer labs in schools. I was reminded of the value of the Macintosh again and again as I visited the several schools where I update the computers and install new applications. If you want to test

something for longevity in automobiles, give it to cabbies to try. If you want to test computers, give them to schools. There is nothing like running a computer eight straight hours a day with eight different operators each of whom knows just how to tweak a Mac to see how well it will last.

I was looking at Mac LC, IIsi and 550/575/580 labs. I have replaced the RAM and hard drives, but other than that they are original. They still have the original mice and keyboards, same floppy drives, monitors, and power supplies. Many of the components in those machines are interchangeable. Each of those machines can run all but the very latest PowerPC educational software. Where those same schools have a DOS lab, there are no machines of a comparable generation. The 286 and 386 machines had been replaced with Pentium series machines. Now you can focus in on the newness of the equipment in those DOS labs, or on the need to replace more frequently those computers in order to run the applications used by the DOS side of the school. Please don't tell me that those applications are newer or better than those for the Mac; in the vast majority of cases, those programs are derivatives of the original Mac version! Schools get significantly greater life out of their Macintosh assets than with that other platform. Now think about how better those moneys could have been spent for other school needs.

So What?

One of the unheralded features of the Macintosh is the robustness of the component hardware found in the machine. Another is quality of hardware integration. A third is the beauty (smugness) that comes from having one company write the operating system, design the hardware, manufacture in-house or have made to specs the components, and tell

third-party hardware companies what is expected from their peripherals. My concern is that we have taken for granted what those three things contribute to the Mac. We have taken them for granted for so long, that we have forgotten that they cost money to develop and implement. They cost and we are told that people are no longer willing to pay that additional amount. Something has to give.

CHRP To The Rescue?

The Common Hardware Reference Platform was designed to address two frustrations with the Macintosh: its closed operating system and hardware architecture. If only you could run multiple operating systems on the Mac and use generic parts, you could grow the installed base and the press would like us again. The Apple-IBM-Motorola alliance (AIM) was to do just that. Apple agreed to move the proprietary coding off ROM chips on the motherboard and into the MacOS. Microsoft and IBM said they would write code so that their operating systems would run on this new board. Hardware integrators like UMax, Motorola, Tatung, PowerComputing, and others were interested because it meant that they could use generic parts to assemble low cost computer that would be compatible with this new MacOS. IDE drives, non-ADB components, parallel or serial printers, cheap floppy drives, and all that other stuff in the DOS catalogues would be yours to buy. Well, at least that was the original dream.

At MacWorld you could have what was said to be the fruits of that effort. Seriously fast CHRP Macs roared through applications as if they were all written in native PowerMac code. Forbidden fruit it now turns out. First, and long before the MacWorld demonstrations, Microsoft and then IBM walked

away from adapting their operating software to work on this platform. Then came a change in management at Apple and Mr. Steve Jobs decided that the bastardization of the Mac would not happen on his watch. Mr. Jobs remembers the value a seamless integration of hardware and operating system can bring to a computer. But, has the market changed such that its reason for being is no longer operative?

What is important here is that the speed demons that we saw at

“We know that the Mac is easier to set up, easier to use and simpler to learn. Yet, they don’t sell well. One of the reasons given is price. The creation of each of those components has a dollar price which is reflected in the price we pay when purchasing a Mac. If you don’t like the price, which component(s) are you willing to see altered to lower that price — and at what point do you not have a Macintosh?”

MacWorld are NOT a CHRP-dependent phenomenon. The increase speed of the bus, the fast CPU chips and the new faster cache methodologies assembled for the demonstration in Boston are all available to be incorporated in any new Mac. Faster CPU speeds, faster cache, faster data transfer rates, and faster data bus speeds are NOT re-

stricted to the CHRP board. Each of those methodologies can be assembled on Mac proprietary boards and sold tomorrow. Here is a factor that many members tell me drives their purchasing decision.

The onus is now on Steve Jobs to deliver to the Macintosh consumer those capabilities that we saw in Boston and soonest. Historically Apple has been an incremental upgrader of CPUs. The clones proved that they had more market savvy, were more attentive to what caught the fancy of the consumer, and more agile in their ability to juggle their production mix. None of those skills is apparent at Apple, Inc. Dr. Amilio began to implement a more flexible production process while he was there. It is important that Steve Jobs see it through, whether he introduces direct marketing of computers, continues with retail marketing or allows a mix of compatibles and proprietary machines to coexist.

Yet Another Comparison

As a general statement analogous comparisons have a flaw somewhere. The Sony Betamax vs. VHS marketing contest is offered as the operative example for Apple not to emulate. I am not so sure. If you recall, Betamax and VHS battled for your video allegiance with completely non-interchangeable formats. Beta was the smaller, more elegant, but shorter running tape. Sony created the format and was reluctant to license it to others. The consortium that brought you VHS licensed most anyone to make the machines, and gave you more viewing time in a larger container. And the winner? At the consumer level, VHS won. But in the television studio and newsroom, Beta won. The option was never to merge the better video quality and smaller package of Sony with the long running time of VHS. I like to compare the

“Schools get significantly greater life out of their Macintosh assets than with that other platform. Now think about how better those moneys could have been spent for other school needs.”

plight of Apple with that of Western Electric. Anyone remember them?

Western Electric was the manufacturing arm of Ma Bell (American Telephone and Telegraph Company). Western made practically all operating equipment for AT&T. I am interested only in their telephone business — you know, your telephone. Back then you, supposedly, only used phones that Ma Bell issued. Oh yes, you could get others, and they were interoperable, but you had to put them away if Ma Bell’s repair person came to visit. A Western Electric instrument was designed to be seen once by the installer — when wired into your house. After that, you could drop it, use it for a hammer, or throw it across a room and it worked just fine. You could even understand what the person was saying at the other end of the line. Try one of those measures with an instrument you buy from a phone store. Western Electric equipment was well up there on the bullet-proof scale. It was backward compatible, forward compatible and worked equally well from sea to shining sea. Well Judge Greene knew better than we did what was good for us, and started the telecommunication devolution which is still ongoing. (We can talk

about Judge Greene another time.) What happened is that Bell Labs, Western Electric and some other components were formed into a spin-off called Lucent Technologies. But the real questions are:

- can you buy a new Western Electric telephone today? Why not?
- can you tell the difference between a WE unit and the others? Do you care?

I believe Apple Computer and Western Electric have too much in common. And at a time when something can be done about it, too many don’t see the value or don’t care.

The question I asked was: “What is the essence of the Macintosh experience? Is it the hardware, the

operating system, the way you interface with the applications you use, the esthetics of the container, the synergism that the many pieces bring to the whole?” If you say all of the above, but are unwilling to pay for it, then:

- you believe that Apple really can sell a Mac for less than they are today *and* continue to fund the development and marketing of new innovations, or;
- you are willing to see some facet(s) of the totality that is Macintosh jettisoned to lower the cost of acquisition, *and* believe that their removal will not destabilize the installed base, or;
- you believe there is a free lunch.

—Lorin



Board of Directors Notes
Meeting—July 9, 1997

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

Members present: Henry Ware, Nancy Seferian

Directors absent: Ron Evry, Tom Witte

Old Business:

Pi positions filled at the meeting:

- Jim Ritz: Tutorial Coordinator
- Blake Lange: Desktop Publishing SIG
- Dave Ottalini: Publicity (fax, radio, TV)

—David Harris: Publicity (Web, TCS, Usenet)

It was also suggested that Gerry Wright be offered the position of Apple II editor.

New Business

The Board entered Executive Session to discuss personnel issues.

Misplaced Old Business

A new interface has been created for VendorDA. Not only does it list vendors, but also allows you to contact vendors via URLs. The current work centers on creating the database and other details. ■

Washington Apple Pi

Board of Directors Notes

Meeting—August 13, 1997

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

Directors absent: Ellen Baniszewski, Jon Thomason, Ron Evry, Tom Witte

Merlin Time: for reasons unclear, the meeting was held Merlin-like, starting in the future and working its way to the past. After a chaotic period of anguish over the lack of a quorum, the meeting started without being called to order at 7:35 p.m., but there *was* a quorum.

“A wide-ranging, free-spirited, and essentially random discussion was held on MacWorld Boston 1997. It was generally agreed that it was much smaller, slightly smaller, or possibly just configured differently than last year.”

New Business:

Someone recently discovered that the lease expires at the end of the month. Beth Medlin, the Office Manager, *insists* that the lease be renewed because “I’m not moving all this stuff again!” After a brief discussion of obscure but pertinent business matters (“We have a lease? How much do we pay?” “How much did we pay before?” “Before what?”), Dave Ottalini moved, with a second by Dale Smith, that the lease be extended for three years. The motion passed.

Old Business:

A wide-ranging, free-spirited, and essentially random discussion was held on MacWorld Boston 1997. It was generally agreed that it was much smaller, slightly smaller, or possibly just configured differently than last year. The number of attendees was definitely down, with “only” 50,000 showing up, compared with a quarter million this spring at MacWorld Tokyo.

There was either “nothing new” or “lots of new toys,” depending on the speaker. One definite change: aside from a Boston rock radio station, there were virtually no “non-computer” vendors — no encyclopedia salesmen, no aluminum siding vendors, no time-share condo booths. Everyone seemed to think this was an

improvement.

Steve Jobs, everyone agreed, was a much more interesting keynote speaker than anyone Apple has had for, say, five or ten years. There was no agreement — nobody was sure — on the question: is he good or bad for Apple?

Dave Ottalini discussed the idea of an advertising alliance with local computer newspapers. After a confusing discussion that suggested no support for the initiative, everyone eventually admitted that yes, it was a good idea, go for it.

Hurriedly inserted at the end: the minutes to the previous meeting were approved as corrected. ■

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Washington Apple Pi

Board of Directors Notes

Meeting—Sept. 10, 1997

[Preliminary; the Board had not approved the minutes as of this writing.]

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

Members present: Henry Ware

Directors absent: None

The meeting was called to order at 7:38 p.m. Minutes to the previous meeting were approved after correcting the date of the meeting.

Old Business:

Blake Lange requested that the

Tutorial Coordinator link on the Web site be updated to indicate Jim Ritz as the coordinator.

New Business:

A group of members petitioned to be recognized as a Washington Apple Pi Genealogy SIG. As befits a genealogy SIG, all their records were in order, and the request was approved.

Two individuals requested refunds of Explorer fees. After a brief discussion, the Board decided to handle these in accord with existing policy.

Tom Witte moved, with a second by Dale Smith, that the meeting be adjourned. The motion passed at 8:05 p.m. ■

that some of the folks who came to look at used rental cars in the parking lot were also Mac users!

This month we were pleased to welcome Stefan Zauchenberger and Todd Taylor of IISC, makers of *Wingz* and *HyperScript Tools*. I remember using *Wingz* several years ago when I was tasked to build a gigantic spreadsheet analysis tool for my employer. We were looking for a tool that would put our entire model on a single spreadsheet and at just about the same time, *Wingz* appeared. I had finally found something which would persuade my employer to buy me a Mac! Well, everything worked out fine and I was so impressed, I even purchased my own copy. Great graphics and easy to use. More powerful than Excel for the Mac using much less memory.

Now, years later, after a checkered past at Informix, who bought the product and didn't know what to do with it or how to position it, it is back. *Wingz* and its companion application development tool, *HyperScript Tools*, are now a development tool for building complete desktop applications. *HyperScript Tools* provide interface element goodies, a project manager, a help builder, SQL access tools and a debugger. *Wingz* is available for Unix and Windows as well as the Mac. Applications developed on one platform are binary compatible on the others.

The *Wingz* spreadsheet can contain 32,768 rows by 32,768 columns. That's over a billion cells (assuming, that is, that you have *lots* of RAM on your machine!) The spreadsheet is a math maven's dream, containing over 140 built-in functions, an integrated database with up to 256 sort levels and the capability to write your own external functions in *HyperScript*, Pascal or C++. Once you've analyzed your data, you can present it in one of the 20 built-in chart types with almost unlimited

August General Meeting Report

by Don Essick, Vice President, Macintosh

WHAT HAPPENED to the dog days of August? Low 80's and sunny is **not** August in DC! Maybe it was the super weather, maybe the fact that Congress is in recess and just about everybody is

gone on vacation, but the turnout was rather light this month. The good news is that we had some new faces, thanks to the fact that we made the "e-vents" box in the Post's *Fast Forward* section and the fact

customization options.

Once you've decided what you want to accomplish, you can then develop a front end using *HyperScript Tools* that will allow you to add buttons, dialogs and other interface elements to "package" your application. To those of us propeller heads who write software and develop applications, the ease of doing this with *Wingz* is exciting. Admittedly, this product is aimed at the power spreadsheet user, but if you are looking for a good cross-platform solution, *Wingz* is a winner.

Stefan ran *Wingz* and *HyperScript Tools* through its paces in an impressive demo. Current *Wingz* customers (any version) can upgrade to *Wingz* 2.1 for \$89 or to *HyperScript Tools* with *Wingz* for \$179. The Mac version goes for \$179/\$249 on a competitive upgrade basis for those of you who use other spreadsheet products. See their web site: <http://www.wingz.com/> for details.

Next, we were pleased to welcome back Apple Computer to give us an update on the MacOS and *Mac OS 8* in particular. I received a big surprise when Jack Quattlebaum of the Atlanta office arrived. When I attended the *Mac OS 8* briefing last month at the Apple Reston office, Jean David Mankovski told me that he would be doing the presentation. I also heard that Kelly Marbury, the Reseller support person may be there. It was good to see Jack again and we welcome Kelly and J.D. to our meeting.

First the good news: *Mac OS 7.6.1* and *Mac OS 8* delivered on time as advertised. There's been a lot of griping in the press that MacOS isn't Copeland. So what. Apple at least delivered the promised upgrades on time when promised. Did you hear that Mr. Gates? I understand Office 97 is now Office 98. In fact, I heard rumors that you are abandoning the practice of naming releases after years altogether.

Before the presentation, Kelly Marbury gave us an update on the PowerBook 3400. There is a new, lower price and you now get 32 MB of extra RAM and an extra battery at no extra charge. If you are a registered Apple owner, you should be have gotten the word by the time you read this. If not, browse on over to <http://www.apple.com/> for more information.

J.D. started off with a product update. The Performa line is gone, replaced by the 6500, which comes pre-configured in several flavors, for home, office and multimedia. Many include a built-in Zip drive. Most of the lines have been beefed up with faster processors topping out at an impressive 300 MHz. There is a new "sub-notebook" model of the Powerbook, the 2400, weighing in at a little over 4 pounds, it is a hot seller in the Pacific Rim and should be available here by now.

As far as MacOS goes, everything still appears on schedule. Rhapsody should be by early 1998. *Mac OS 8.1* is due in late November. Allegro and Sonata are supposed to ship in 1998 and 1999 respectively. Expected in 8.1 are the new HFS+ Finder. HFS+ is the mechanism which the Mac uses to store and locate files on disks. Due to the increasing size of newer hard drives, you can now fill up the file system long, (especially if your files are fairly small) long before you fill up the hard disk. I'm not exactly sure, but I think the capacity of the current system is 64K files. Also the larger the drive, the larger the allocation unit. That is, on a 20 MB drive space is given away in smaller chunks than on large drives. This is because it divides the available space on the drive by the number of entries in it's allocation table and the allocation unit is the result.

I remember a friend telling me that her data got fatter when she upgraded from a 20 MB to a 2 GB

drive. She used a backup program to save everything and then restored to her new hard drive when it was installed. Suddenly she had 80 MB of data, yet she had all of it on a 20 MB drive before. Where did the extra stuff come from? The answer is the allocation units on the 2 GB drive are much larger. Each file takes up a minimum of 1 allocation unit. HFS+ is supposed to have a larger allocation table and many other improvements which will enable it to handle huge hard drives and also be more compatible with the Unix underpinnings of Rhapsody. The bad news is that you *must* reformat your hard drive to use it. TANSTAAFL. Along with HFS+ are lots of other great things like new versions of QuickTime, QuickTimeVR and something called Apple Data Detectors.

J.D. then proceeded into a demo of *Mac OS 8*. There are lots of nice interface improvements and cosmetic changes in *Mac OS 8*. First of all, everything looks more "3-D" than before. There is an Appearance control panel that lets you change how things look. The menu bar has been re-done. The yellow box with a question mark in it is gone, replaced by a Help menu item. Also, a la Windoze, menu items now stay open when you click on them. This takes some getting used to. The Apple in the upper left even looks more 3-D. You no longer need to play games to change your desktop to a picture. There is now a control panel which allows you to set your desktop to any pattern or picture. A bunch of patterns and pictures come with the CD in the CD Extras folder.

Another great convenience is "spring loaded folders" (not "spring loaded olders" as the announcement in last August's MacWorld described them). If you drag an item over a disk or folder, it will pop open. You can keep doing this for as many levels as you want. When you release

the mouse button, the item and its container will stay open and all of the other folders will pop shut. There is now a window shade button to the far right of each window. Clicking this button will roll up a window just as double clicking on the title bar does. Windows now feature "active scrolling." There is no re-draw wait after scrolling. The View menu is improved with nicer look in the list view and the sort sequence at the top of the screen is highlighted. You can also keep your icon views arranged in the same order and you can turn everything into buttons a la Launcher.

Dragging a window to the bottom of the screen turns it into a tab. You can click on this tab to open up the window to full size again and it will collapse back again when you are finished with it. To get rid of the tab just pull the window away from the bottom of the screen and it reverts to a normal window. Click the close box and it's gone.

The Finder is now PowerPC native and multi-threaded. You can be copying many files while surfing the net. There are lots of other goodies too numerous to mention. 1.2 million copies flew off the shelves in the first two weeks of availability. I like it and I think you will too!

JD then launched into some demos of emerging technologies. *QuickTimeVR* has come a long way. We were treated to a *QTVR* tour of the Atlanta Market Center in which you could jump from room to room. We also saw a demo of *Numbers and Charts*, an OpenDoc spreadsheet product from Adrenaline Software (<http://www.adrenaline.ca/>) which allows you to create some impressive 3-D charts and use rendered objects or even QuickTime movies as bars. Makes you kind of sad that OpenDoc is going the way of the dodo bird.

Next came *J-Press*, a Java implementation of a platform inde-

pendent document architecture similar to Adobe's *Acrobat*. Unlike *Acrobat*, the document is not "mummified." It is also much smaller, usually about 10 times smaller, than the original. The viewer is so small that it is routinely imbedded in the document.

Finally, we were given the "first ever live demonstration" of *Rhapsody*. There it was in living color. You saw it here first. What we saw will definitely not be what will be delivered by Apple next year. Yet there it was and Mac OS ran just fine, thank you. (Well there was a little tiny crash, but a quick restart and it worked the second time. Mac OS crashed, that is, *not* *Rhapsody*. One of the benefits of *Rhapsody* is protected memory. If an application crashes, it doesn't bring the everything else down with it.)

Next Month: Corel, featuring *CorelDraw* and *WordPerfect*. In Oc-

tober it is *Aladdin* and Symantec and November 22 may again feature Apple showing off *Mac OS 8.1*. This is not yet definite, stay tuned.

We had our usual drawings for door prizes at the end of the meeting. Two lucky people walked off with *Mac OS 8* CD-ROMs and several books, bags and other goodies were given away. Unfortunately, one of the many people who were helping to clean up, cleaned up the prize winner forms. I found the blank ones, but the completed ones have vanished, maybe to the Pi office somewhere. You winners know who you are. How about writing a review for the *Journal* if you won software or a book?

Thanks once again to our presenters and to Beth and all of the Pi volunteers, especially Tom and Lawrence who do such a great job on the Q & A as we finish setting up every month. See you next month! ■

September General Meeting Report

by Don Essick, Vice President, Macintosh

THE SEPTEMBER General Meeting of the Washington Apple Pi was held on September 27, 1997 at the Northern Virginia Community College in Annandale Virginia. This month we were pleased to have Corel Corporation with us to demonstrate *WordPerfect 3.5* and *Corel Draw 6*.

The meeting got underway with the usual question and answer session. The questions were many and varied. An informal poll taken during the session indicates that almost half of the 160+ attendees had up-

graded to MacOS8. Of those that hadn't most indicated that they lacked the requisite 68040 or PowerPC processor.

Corel Corporation sent one of its *WordPerfect* product specialists all the way from Ottawa, Canada to demonstrate the capabilities of their software. Jeremy was a real product enthusiast. It is unusual to see someone get excited over a word processor early on a Saturday morning, but Jeremy did it.

Of course, *Word Perfect* has been around for quite some time. It has

gone through three changes of ownership. Novell bought it some years ago and didn't quite know what to do to the product other than change the splash screen. Corel has made and is making many changes to move the product forward and improve one of the things that always frustrated me, integration of graphics into a word processing document.

One of the things I like best about Word Perfect is that unlike the other widely used word processor from Redmond, the Word Perfect interface is decidedly Macintosh. It doesn't look like something poorly ported from Windoze. As with any tool, some will prefer one brand over another, but I definitely like the feel of this one. Jeremy informed us that the newest versions of Corel Draw and Word Perfect are on the very near horizon. Hopefully, we'll have them back in a few months to show

them off.

The demo of Word Perfect proceeded smoothly with a quick overview of the toolbar, tools and major features. One of these, the ability to quickly and easily add a table of contents and index to a large document, is one of the major reasons I like this product. As a software developer, I am required to produce documentation of the software we develop. Since I like to write software and hate to write prose, anything which makes the job easier is appreciated. To create a table of contents, you simply insert an "anchor" at the front of your document and then highlight and mark the topics you want in your table of contents as you go, or as you are editing your document. Push the generate button on the toolbar and it's done.

Similarly, the index is generated by defining a list of keywords

you wish to have indexed. You can develop this manually, or use a software program to create a concordance file which you can edit and use to generate the index.

Jeremy also demonstrated the building of hot links within documents (similar to the links used on WWW pages) and the ability of Word Perfect to export HTML documents for web publishing, styles, the ability to create a table from imported text and many other features too numerous to mention.

After a short break while we had questions and answers on general topics and WordPerfect, Jeremy launched into a demo of Corel Draw 6 for Macintosh. He admitted up front that he was not a graphic artist but did a credible job of demonstrating many of the features of the product. Of course, he was stumped by some of the questions from the

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artists in the crowd and apologized profusely. Hopefully, the questioners contacted him after the meeting to give him a chance to gather e-mail addresses to get those queries answered.

I have had a chance to use Corel Draw on both the Mac and the dark side. While I am also not an artist, I have used it to customize graphics and scanned art for documents I was creating. Once you've mastered the artistic lingo and figured out where all of the tools are located and how they work, you can get good results even if you aren't an artist.

Jeremy took us through a prepared demo which demonstrated most of the major features of the product. First he took some text and a picture and used the ability to edit Bezier curve points to distort the text and a picture. He then proceeded to demonstrate other "filters" which magnify, posterize, false color and otherwise distort your artwork. He then took a picture of a acrobatic skier and removed the blue sky behind him using a bitmap color editor. I have used this technique before and it does work, as long as the colors in your image are highly contrasted. If the blue in the sky matches closely the blue in your subject's eyes, you can get some really interesting results.

Corel generously provided user group discount forms to those in attendance to order Corel products at substantial discounts. The also provided a copy of Corel WordPerfect 3.5 for our door prize drawing.

Door prize winners for this month are:

- Corel Word Perfect 3.5—Stuart Bonwit
- Apple Compatible trackball—Mary Keene
- Wrist Rest—Patsy Crouch
- Cyberstudio 30-day trial CD—Margaret Culbert, Robert Langer, Peter Colm and Attila Horvath

- Voice Director Headphone and Microphone—C. Campbell David
- Ram Doubler 2—Joy Gwaltney
- Cyber Finder—Margaret Davison
- Hand Excerciser —Roger Hirschy
- Mac 3-D Handbook (Book & CD)—Bill Wydro
- Canvas Tote Bag—Robert Wilbur
- Running Microsoft Excel 5—Charles A. James
- Web Publisher's Design—John Hyland
- Sonata Amplified Speakers—Mark Zolenas

Sincere thanks to Corel for sending Jeremy all the way from the Canadian Capital to the U.S. Capital to visit us. Thanks also to all of the vendors and members who donated door prize items. And finally thanks to Beth, Bill, Lorin, Tom and all of the people who help make these meetings come together every month. Next month: TOOL TIME with Symantec and Aladdin. See you there. ■

Genealogy SIG **First Meeting (September)**

THE FIRST MEETING of the Genealogy SIG was held at the WAP office on September 9, 1997. Although the only announcement of the meeting was in the Journal of the Washington Apple Pi, 17 people attended. Ed Jordan presided and Mary Jordan acted as secretary and photocopier. All 17 people chose to petition the Board of Directors to authorize us as an official WAP SIG.

Because few of us had met previously, we went around the room giving our names and our interests in genealogy and in the use of computers to facilitate our research and

record keeping. We found a variety of software programs already in use: Reunion, Family Tree Maker, Family Gathering and the Personal Ancestral File (PAF). The group has varied geographical interests, too, from the United States to Germany to Norway. The group had members with little experience in genealogical research and other members with extensive experience; there was an atmosphere of willingness to learn as well as willingness to teach.

We agreed that we were interested in hearing about research techniques both with and without computers, Internet access to genealogical research, and generally how the group members use their Macs.

The suggestion was made that we have a Board on the TCS. That is being explored and requested because it reaches a larger number of Pi members.

There was also a suggestion that we meet with other genealogy groups and perhaps arrange field trips to places such as the Library of Congress, the Mormon Family History Center near the LDS temple, the DAR Library, the National Genealogical Society Library and the National Archives.

When the discussion turned to the time and place of meetings, it was agreed that, so far as possible, monthly meetings should be held at the same place and at the same time. The second Tuesday of the month appealed to the group but, due to the Columbus Day long weekend causing absences, the consensus was that the October meeting should slide to the third Tuesday. We agreed that we would deal with the question of summer meetings later.

The next meeting will be presentations by members and discussions of available Mac software with demonstrations of any available demonstration discs. The second half of the meeting will be dedicated to books we have found helpful in our



“We agreed that we were interested in hearing about research techniques both with and without computers, Internet access to genealogical research, and generally how the group members use their Macs.”

genealogical research. Participants are encouraged to bring a sandwich so that informal discussion can continue after the meeting over lunch.

The October meeting will be held at the WAP office, 10 am to noon, on October 21. Starting with the November meeting the date, place and time should all be in the Journal and, starting with the October meeting, posted on the TCS.

After the meeting Ed and Mary realized that the second Tuesday in November is Veterans' Day. Since there was no time for consultation, the two of us have scheduled the November meeting for the 18th of November, the third Tuesday, same place, WAP office, and same time, 10 am to noon. In December and subsequent months, we should be sticking with the second Tuesday of the month. As with most other volunteer organizations, meetings will be canceled when the Montgomery County Schools are closed and will not be rescheduled; if the schools open late, we will go ahead with the meeting.

Note: Subsequent to its first meeting, the Board of Directors approved the Genealogy SIG as an official SIG of Washington Apple Pi. A Genealogy Board was also requested and approved by the TCS Crew. It is Conference 2, Board 12. ■

Tuesday Night Technical Assistance

by Lorin Evans

TUESDAY NIGHT is more than just making happy endings out of little messes. It is also a chance for the crew to explain how things work in your computer. We get to discuss how the many changes in both the operating system and hardware will make PowerPC performance more impressive. And, we get to talk about which, if any of these new features, may have utility for you if installed in an older machine. One of the topics we are always being asked about is something called cache. It all began with IICI when

Bottlenecks and Constricted Pipes

With the demand for greater processing speed, we have become aware of how the various components — the hard drive, SCSI bus, CPU clock speed, motherboard bus speed, and video — affects the rate at which our computers perform the functions we request of them. We are also learning how increasing the speed of one component can result in a bottleneck appearing elsewhere.

You know that one of the easiest ways to increase the speed of an older Mac is to install a newer hard drive. New hard drives access their data, and supply it to the central processor, much faster than the ones that came with early computers. That is because, among other things, they rotate much faster and have a larger amount of dedicated memory inside the hard drive (called cache

memory).

You know that your SCSI devices hold prodigious amounts of data. However, your ability to access that data is slowed by the size of the SCSI 'pipe' down which the data flows from a CD-ROM drive, ZIP drive, or internal hard drive. This problem is being addressed by the computer industry which is trying to agree on one of several new methodologies for moving data faster from external devices into your com-

“Your computer has lots of different types of memory located in it.

You have your main memory pool called RAM. While RAM can store large amounts of data, it is very slow when compared to the speed of other kinds of memory in your machine. You have dedicated video RAM which was mentioned earlier. I also mentioned a small amount of fast memory that resides inside your hard drive. That is called cache.”



puter.

You have noticed that you can now add additional amounts of dedicated video RAM to many models that run the MacOS which results in a speed-up of video signal processing in your computer. Dedicated video RAM is faster. The result is a nominal increase in speed by not relying on slower memory RAM to do that work.

We also know that the speed at which that data can flow around the motherboard (bus speed) is a constricting point in the process. The system bus is the pathway on the computer's main logic board for all data. Every request for and return of data must travel this pathway. The speed of the system bus is determined by two things. First is the speed at which the processor chip

itself operates. But whatever its speed, the maximum speed is limited by the design of the bus on the main logic board. Until recently, the speed of the bus on a Macintosh logic board was 40MHz. The system bus speed on machines like the 8600 is 50MHz. New motherboards will take this even higher. When you shop for a new Mac or compatible, always ask for this number. Here, faster is seriously better.

Different Kinds of Memory

Your computer has lots of different types of memory located in it. You have your main memory pool called RAM. While RAM can store large amounts of data, it is very slow when compared to the speed of other kinds of memory in your machine. You have dedicated video RAM which was mentioned earlier. I also mentioned a small amount of fast memory that resides inside your hard drive. That is called cache. Another small pool of fast memory resides inside the CPU chip in your computer. It is known in the trade as Level 1 cache. It varies in size among such chips as the original 601 PPC chip, the 603e and 604e series, etc. Data is read at the speed of the processor chip. The processor puts the most important pieces of data into its internal cache. There is not much room for data in there. Typically, Level 1 cache size has ranged from 16 to 64k. One of the big differences between the 603 and 604 series chips is the size of the Level 1 cache. To help the CPU chip process its internal data, a larger dedicated pool of fast RAM is needed. And they called it Level 2 cache.

Level 2 cache resides on the CPU bus somewhere between the processor and the main memory RAM. It uses a differ-

ent kind of chip which is much faster than the chips used in regular RAM. It is much faster than regular memory RAM, but not as fast as Level 1 cache. The speed at which Level 2 cache can move data is controlled, in part, by the speed of the system bus. While the processor may be fast, the system bus creates a chokepoint through which the data must travel. Level 2 cache is one of the easiest and least expensive ways to increase the performance of computer running the Mac OS. That is why we recommend that anyone with a PowerMac be sure they have a Level 2 cache card installed. In a standard installation, 256k is the minimum size to acquire. Note that as the speed of the CPU chip increases, the advantage of increasing the size of the Level 2 card increases with it. The IICI was the first Macintosh to have a separate cache card.

I mentioned that the Level 2 card is located along the system bus in current Mac architecture. Even though the speed of the bus is being increased, that is not such a great location. That same bus speed affects the speed at which your memory RAM operates. Significantly better performance could be achieved if the cache was relocated elsewhere so that it would be closer to the processor chip.

The English used in the trade to describe the current placement of a cache card is "Lookaside" cache. We now know that means that our existing cache card sits to one side of the data bus and swaps data at the speed of the bus. The next most interesting location is called "Inline" cache. Here the cache card is installed with a direct line to the CPU and memory RAM. UMAX has doubled the rate of data flow with this design over the conventional arrangement. The third design being employed is called "Backside" cache. The ability to use Backside cache

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Adjacent to Bennigan's

“Until recently, the speed of the bus on a Macintosh logic board was 40MHz. The system bus speed on machines like the 8600 is 50MHz. New motherboards will take this even higher. When you shop for a new Mac or compatible, always ask for this number. Here, faster is seriously better.”

comes with the introduction of the PowerPC 750 chip (AKA: the Arthur chip). This third-generation PowerPC chip has increased functionality in the ways in which it can handle Level 2 cache. Backside cache eliminates the need for the CPU to address the system bus at all when accessing Level 2 cached data. Instead, the cache has a dedicated cache bus that connects directly to the PPC 750 chip. In this type of system, CPU to Level 2 cache bus speed is limited only by the CPU clock speed. Therefore whatever the system bus speed, it does not degrade the Level 2 cache performance. Using this type of cache allows the machine to perform more than 50% faster than with Lookaside cache and 30% faster than Inline cache. However, we have been told that many of the technological improvements discussed here will appear first in the new mid-range computers which will be available this November.

Each component improvement contributes its share to the accelerated performance you will see in the next generations of Macintosh and compatible computers. These improvements typically appear in the high end models and trickle down quickly into the mid-range and consumer units. Understanding these new features will help you become a more intelligent shopper and get a greater computing return for you dollar. ■

Welcome To Washington Apple Pi!

by Dave Ottalini

This is my not-necessarily-every-issue attempt to say thank you to our new members and pass along some tidbits of information about your new club. Sometimes there's more of this and less of that. BUT it is our modest way to try and help you get over the shock of joining a computer user group that actually cares about its members.

One of the great joys of this organization is volunteering. It's something that, as a new user or member, you may not feel ready to do quite yet. I would ask, however, that you consider spending, say, an hour or two to help out at the office, write an article, help direct traffic at our Tuesday night repair events or perhaps teach a class.

All of us are busy. *I know* I am. *But* as a group where “members help members,” that now includes you! So we hope that even as we give by helping you with Mac or Apple questions, tutorials, etc. that you consider returning a bit as well.

NETWEEKEND 97

For those of us who live in Maryland, September 26th and 27th was “Netweekend '97.” As with the well-known Net Day nationwide event, this was the state's attempt at gathering volunteers to wire classrooms, install software, etc. in our schools. Talk about volunteering!

I'm the PTA Technology Liaison (fancy title!) at Forest Knolls Elementary in Silver Spring. FKES has been around awhile, but was torn down and completely rebuilt just a few years ago. Thankfully, it was wired for the Internet from the get-go. Good deal for parents who did NOT have to do any wiring! So instead of scraping our heads and hands, we celebrated by opening our media center and computer lab to parents and students to learn a little about how the school is integrating technology into the daily lesson plan.

For example, Kindergartners will be expected to know the different parts of a computer, how to use the pull down menu bar and even search for topics on a CD-ROM encyclopedia. The expectations get higher with each grade level, of course. But the idea is for these children to be completely familiar with computers as a tool once they graduate. And yes, most of these skills are the same whether you have our favorite or the other guy.

By the way, I remember that as an elementary student, I was expected to know how to use a hand-pulled manual calcu-

lator! And that was only a few years ago....

My purpose in telling you this is that my experiences with Washington Apple Pi over these many years has given me the knowledge and confidence to tackle things like Net Weekend. It was a lot of fun. A lot of work too, but a lot of fun. And I get to have the run of a computer lab and media center full of Macintoshes. Not too bad for someone from the high desert of Southern California.

Organizing Your Mac

We're all guilty of it. Big, huge, messy hard drives full of everything including the kitchen sink. What to do? Put your Mac on a diet! Clean it out. Get rid of the riffraff and retake control. This will get you started. In

future columns, we'll offer more suggestions:

1) CUSTOM INSTALL

Don't load everything when installing new software. Instead choose "Custom Install" and install only what's appropriate for your Macintosh.

2) THE APPLE MENU

Clean it out! IF you don't use a program (or alias pointing to a program) in your Apple Menu (located in your System Folder), then trash it, or at least put it into an "Unused Folder" on your Hard Disk.

3) CONTROL PANELS (CDEVS)

What do you absolutely need? Look carefully and remove those Control Panels your system doesn't need or use.

4) EXTENSIONS FOLDER

This Folder is probably HUGE! Start deleting easy files first like printer descriptions or ethertalk files. But be careful! Use Conflict Catcher or a similar program to help find out what each file does.

You can also use a program called "Spring Cleaning" from Aladdin Systems (about \$50.00) to help remove files you no longer need. And some applications allow you to "deinstall" them as well during the installation process.

Internet Website of the Month

Here's a great site for parents with children interested in the internet. The Librarian's Guide to Cyberspace for Parents and Kids is an on-line brochure from the American Library Association. Its main goal - to help parents understand the internet. You'll find safety tips, a short glossary and recom-

“One of the great joys of this organization is volunteering...consider spending, say, an hour or two to help out at the office, write an article, help direct traffic at our Tuesday night repair events or perhaps teach a class.”

mended sites. You can find it by going to: <http://www.ssdesign.com/parentspage/greatsites>

For a printed copy WRITE to:
ALA Public Information Office
Department P
50 E. Huron Street
Chicago, Ill 60611

FEEDBACK

As a new member, I'm sure you have lots of questions that I may never seem to address in this column, so here's your chance! Let me know what you'd like me to write about. E-mail to Dave.Ottalini@tcs.wap.org OR drop me a note in care of the WAP office and I'll promise to read— and try to act on—every letter sent in.

Finally

Because it was so much fun, I'm including this month the "scavenger hunt" I developed for our parents and students at Forest Knolls for Net Weekend '97. Our families seemed to enjoy it. I hope you will too! ■

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An Interview with Dennis Dimick— WAP Member At Large

by Nancy Seferian

DENNIS WAS vacationing on Cape Hatteras when I asked him if I could interview him for the Journal. Isn't e-mail great! Even though he was having fun in the sun he agreed to let me send him some questions to look at, and then we also got together one afternoon at the *National Geographic* building in downtown DC where he works.

You've probably met Dennis Dimick at a WAP General Meeting where he might have been giving a QuickTime presentation, or maybe you've met him on the TCS where

he volunteers as a Sysop on the QuickTime and Multimedia board on Conference 3 answering questions and participating in discussions on this topic. He has generously shared his knowledge and experience with WAP's members in these ways, and also as a well known and well enjoyed author for the WAP Journal. One of his first articles in 1992 was on the topic of Kodak's PhotoCD which he describes as, "A pretty cool technology where one could have their slides and negatives scanned to a CD-ROM."

Dennis has been a member of

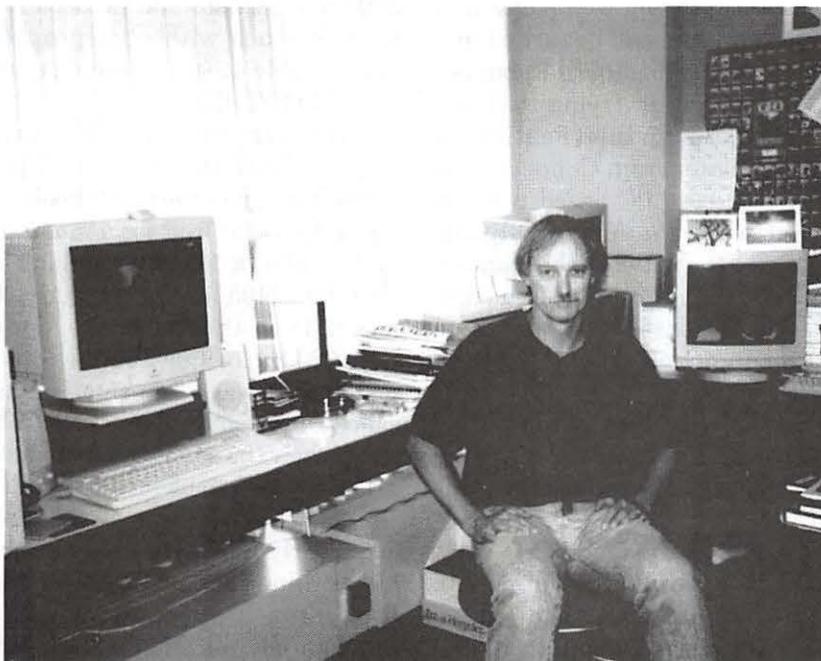
WAP since the early 1990's when he got his first Mac and a modem. He and his wife, Kim Kostyal, have two daughters who are continuous sources of photographic delight for Dennis and Kim and also for us when Dennis includes their pictures in the articles he writes for the WAP Journal. Kim is a freelance editorial researcher for books and other projects at National Geographic and works out of their home and uses a Mac.

Dennis was born in Portland, Oregon and grew up on the family farm, 80 acres of diversified crops and livestock. They raised purebred Suffolk sheep, beef cattle and some pigs, and also hay, and grains like oats, barley and wheat.

He earned money for college by running a custom hay baling operation, cutting raking and baling hay for other people who needed hay made. His undergraduate work was at Oregon State University in Corvallis where he earned a B.S. in Agriculture. The work for his Master's Degree was in agricultural journalism at the University of Wisconsin at Madison in 1974. Part of his graduate assistantship was hosting a daily half-hour farm radio program on the state public radio network, broadcasting from WHA in Madison.

His first permanent job after school was as sports editor of the *McMinnville News-Register* in Oregon, a twice-weekly paper, where he was also the farm writer. Dennis explained, "I had worked just before that as a temporary fill-in photographer at the *Gazette-Times* in Corvallis, Oregon. After I left McMinnville I worked in Pendleton, Oregon, and Walla Walla, Washington, as a staff photographer for the newspapers in each town, and then as a photo editor at the *Louisville Courier-Journal* in Kentucky from 1978 to 1980."

Dennis is now at *National*

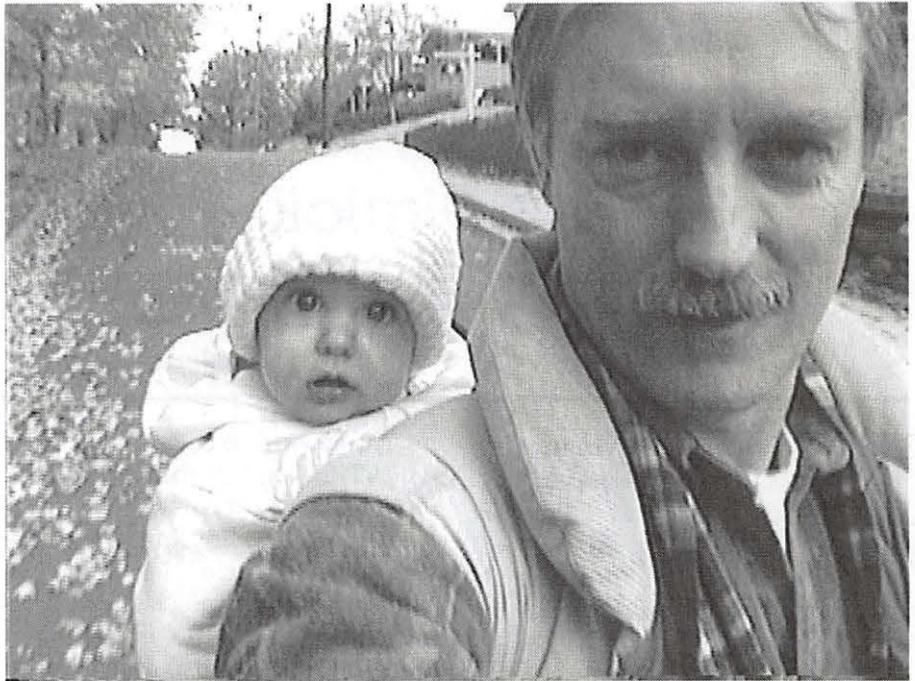


Dennis in his office at *National Geographic*

Geographic Magazine where he is a picture editor and assistant director in the Illustrations Division. His work involves the research and development of photo coverage of the magazine's stories. He researches environmental issues to develop stories that focus on natural resources, public land, national forests, endangered species and national wildlife refuges. He oversees the progress of the stories, edits film, and prepares carousel trays of slides with the photographers for presentation of pictorial themes in narrative form.

When I arrived at *National Geographic* Dennis showed me his office. I saw that his favorite photographic subjects, Claudia, age 5, and Sofia, age 2, were the desktop screens for two of his Macintoshes. I asked him how he uses these Macintoshes at work. "I use them for writing, outlining, project development, cost projections, and research. I've been here about 17 years, and for the past seven I've worked at the Society's Magazine. Before that I worked on a dozen books and also for their travel magazine.

"I asked about how his family uses computers. 'Computers are available for all, but we don't make a point of encouraging their use by the kids. We have offered the kids several of the Broderbund Living Books disks over the years. We spend time with the kids as they explore these.' "



Self portrait of Dennis and Sofia taken in the fall of 1995 when they were on a walk to the park. Both pictures were taken from Hi-8 videotape as frame grabs into his PowerMac 8500, then edited in Photoshop.

"Beyond this stuff I use the Mac at work for some R&D. I've been exploring the use of Adobe Acrobat as a tool for capturing web pages in a format that then can be turned into searchable, catalogable databases."

"I've also been trying to figure out Virtual PC (an Intel Pentium w/MMX emulator from Connectix) as a way to access PC-based net services at work. We have CD-ROMs online over the network that contain the *Washington Post* and *New York Times* for the past five years. These are PC-only services. I'm in the early phases of trying to see how this works. It needs a lot of computing horsepower: a PowerMac 8500/120 is actually too slow to achieve this goal."

I asked Dennis what his early experiences were with computers. The first computer he had experience with was a Radio Shack TRS 100 he used when he worked for

National Geographic's *Traveler* magazine as a photo editor. It had 32k RAM, a four-line screen and a 300 baud modem and he used it to keep in touch with photographers via an early 1980's telecom service called PHOTONET.

The first computer he owned was an Apple IIc. He said, "I paid \$1300 for it, just the box. I hooked it up to the TV at first for a monitor. I had wanted a Mac but couldn't afford the \$2495 for the original 128k model. I saw that ad for the Mac on the 1984 Super Bowl and was mesmerized. It was of no small significance to me that the January 24, 1984 date when the Mac was introduced also happened to be my birthday.

"My first Mac was an SE that I got in early 1990 as in-kind payment for working as a photo editor on a book project sponsored by Rick Smolan. He was friends with John Sculley and got at cost deals from

Apple. A lot of people I work with were introduced to computers, and the Mac, by working on the various 'Day in the Life...' and other book projects Smolan created."

Dennis has a wide variety of computer interests in addition to the way he uses his computers at work. "My favorite part of computing focuses on QuickTime. QuickTime is Apple's system level tool that allows us to synchronize in time all sorts of media: video, graphics, audio, and the like. What is so much fun is that an individual can become their own 'Hollywood Mogul' movie producer in the basement or wherever the computer is. I often will grab still frames from video tape (using an AV Mac) to use as snapshots to send to family and friends across the country.

I asked about how his family uses computers. "Computers are available for all, but we don't make a point of encouraging their use by the kids. We have offered the kids several of the Broderbund Living Books disks over the years. We spend time with the kids as they explore these. My wife uses a Mac in her work, and uses email a lot. We try to keep the computers in balance with other family activities.

"Like everyone else I've been taken up by the World Wide Web. I did quite a bit of web development work in 1996 when our company started a web site. I helped set up the framework for a web content area on national wildlife refuges. Also, for four months I was the one who took color photos and turned them into web-ready format. I suppose I did about 500 pictures to size format then. I became familiar with GIF, JPEG, and the reasons for using either or format when preparing photographs with and without type for web pages.

"I like the web to a point, but I use it for research and information. All the high-bandwidth graphics on the web I think are overkill. It's not

TV but somehow the powers driving web development these days think they're going to turn it into that."

Dennis' parting comment: "I sure hope Apple Computer Inc. stays in business." ■

Most used programs at work:

MS Word 5.1a, Netscape 3.0, FileMaker Pro 2.1, Adobe Acrobat 3.0, AOL 3.01.

Most used programs at home:

Word 5.1a, AOL 3.01, several programs from Adobe including Photoshop, Premiere and After Effects.

Favorite DAs and Utilities

Darkside of the Mac 4.2, Drag Thing 2.0, Stuffit Deluxe 4.0, Now 6.7.

Favorite URLs:

nytimes.com; macintouch.com; macweek.com; scripting.com; macnn.com; macsurfer.com; cnn.com; adobe.com; salonmagazine.com; slate.com; amazon.com; and bmug.org/Services/qt/. (The Little QuickTime page.)



Dennis' favorite photo subjects, Claudia and Sofia on Sofia's second birthday on April 13, 1997. Claudia turned five on September 23.

Out on the Wired Plains

©1997, Dennis R. Dimick

MY SCHIZOPHRENIC tendencies were recently confirmed. In the mailbox arrived two magazines on the same day that exemplify the extremes in my interests, and perhaps the polarity facing modern technological society.

One magazine, WIRED, as we are aware, serves as self-appointed bible to the so-called technologically astute "digerati." The other, PLAIN, comes from a group of mostly Amish Neo-Luddites in Ohio whose goals are largely to avoid technology, and whose readers are anything but wired.

I've read WIRED, or tried to, since the first issue (v. 1.01.) As an unquestioning cheerleader for triumph of technology, its superstars, and day-glo billboard for the latest microchip toys and geekware, WIRED for me has become a sort of legend in its own mind.

Just Like Being Plugged In

With its staccato layouts and tiny type on shimmering fluorescent backdrops, I can only imagine WIRED's editorial staff must wear (magnifying) sunglasses as they prepare and review the monthly page layouts. But do they read it?

Each year at renewal time I ponder whether to keep subscribing. Surely I don't read much of it, it's too difficult. (Oh, you old crank, they say, fix your glasses...) Most text in WIRED I swear is viewed as a graphic design tool and not something to communicate word-based

ideas with. I do look at WIRED, as it is some sort of feast to behold, certainly interesting when viewed as visual icon of an age.

My complete set of WIRED grows month-by-month. Maybe when histories of the late 20th century digital age are written (visualized?), value will accrue in antique stores to full sets of WIRED hieroglyphics: modern totems crafted by digerati wielding Apple's Power Macintosh computers and QuarkXPress.

It's not often a magazine points out via back-page colophon what tools were used to create the masterpiece. But this is the digital age, and maybe the medium itself is the message, as WIRED often quotes from Marshall McLuhan, its anointed patron saint.

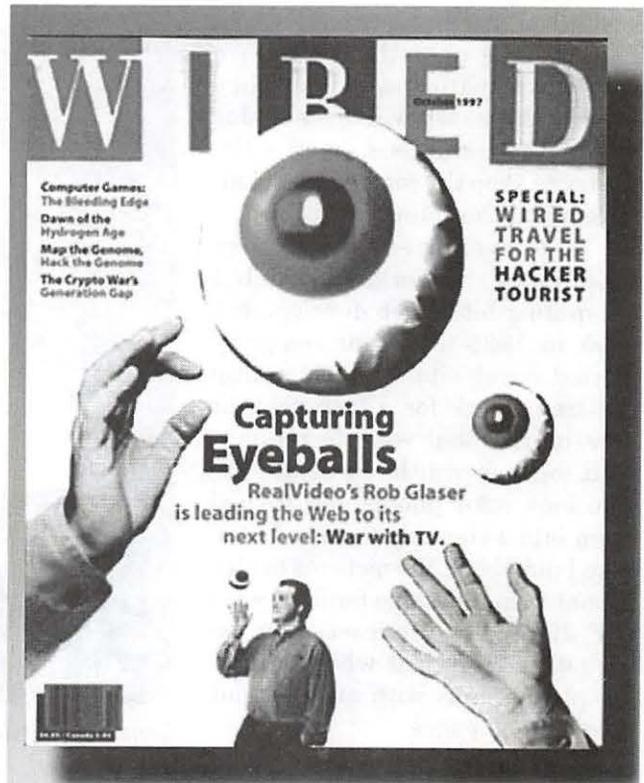
To be fair, once one gets beyond the multi-hued glitter, WIRED does offer articles of some length about digital culture,

economics, and a world dominated by technology. But still, there is lack of balance.

I just wish WIRED weren't such a relentless fan of a technology-driven present and future. After all, nearly two-thirds of the homes in America still don't have a computer. Why is that?

Interesting coverage about this would seem just as valid for WIRED's pages as one more glowing homage to inspired inventor, stylish designer, prescient venture capitalist, genius marketer of the latest multi-processor, water-cooled, 3-D, hand-held, self-propelled, got-to-have-it chip-gadget from Intel-Sun-Microsoft-Oracle-Sony-Motorola-IBM-Cisco-Apple-Hitachi-Whoever™.

But I suppose anything less than total technology optimism by WIRED's editors would adversely



WIRED: A cover story on WEBTV (a recent Microsoft acquisition) uses eyeballs as measure of the TV-based web medium's value.

“Both magazines are so busy preaching to the choir of the converted, they’ve forgotten there’s a vast middle out there looking for some guidance on how to keep from being overwhelmed by technology. People are looking for ways to make technology work for them in measured doses and not just becoming slaves to it.”

affect the number of advertising pages printed each month. And, as we know, making the most money is the real game.

Heading Onto the Plains

On the other side of the techno-magazine coin stands PLAIN. Almost shockingly in this era of computerized everything, these people have chosen the goal of eschewing modern technology with a vengeance. Advertisements rarely appear, if at all. I saw one once for horse-drawn plowing.

The magazine’s address labels are written by hand (though they do appear to have been run through a Xerox copier.) The latest issue arrived with this moniker on the contents page: “Produced completely computer-free.” This followed an earlier issue that proclaimed, “This issue 70 percent computer-free.” WIRED isn’t the only magazine that declaims production tools used.

PLAIN tries to publish every other month, but Editor Scott Savage admits a more realistic stance is to call it a quarterly, at least for now. The latest issue was hand-set

using metal type. Illustrations are hand-cut wood engravings. Print run was 5,000 copies on a sheet-fed flatbed 90-year-old press, recovered at scrap-metal market prices after readers donated to a “Luddite Press” fund overseen by PLAIN’S publisher, The Center for Plain Living. Next issue the plan is to run the press by hand and solar-power.

Calling itself “The Magazine of Life, Land, and the Spirit,” PLAIN’s editorial mix includes articles written by simple living devotees who have forsaken modern life, by those who wish they could abandon modern life for a more simple life, and by Amish who have never had a modern life to abandon. Essays mostly address the ways authors are living their lives instead of just being critical of the way others live theirs.

Each issue has pages for children, pages about domestic living, pages devoted to the religious life of the Amish. Every issue focuses on a topic, and the current issue’s theme deals with time and how it disappears.

Among the 15 issues to date have been topics devoted to kids without computers, localization of food production, exiting the information superhighway, abandoning money, reclaiming the ritual of death from specialists, agriculture and community, and health technol-



PLAIN: A cover story on “Kids Without Computers,” uses flowers as lure to take your eyeballs away from the screen.

ogy. Each issue has religious articles based on Amish perspective. Discussions of religion aside, serious technology-related topics and views remain.

In April of 1996, the Center for Plain Living sponsored “The Second Luddite Convention,” three days of discussions on ways to question technology and limit its effect in society. (The term Luddite comes from April 1812 when a General Ned Ludd unsuccessfully led a rebellious band of British textile workers against several mechanized textile factories that had displaced them from their work as weavers.)

Some Luddite convention speakers adamantly rejected computers, TV, movies and the like. Others, like Cliff Stoll, were more philosophical. Stoll, a Berkeley astrophysicist and also essayist for “The Site,” a cable

TV program bankrolled by NBC and Microsoft about computer culture, discussed whether computers in school had value. (Not necessarily.)

Another speaker, farmer-author Gene Logsdon pointed out, "I would not be here at the Second Luddite Congress if cars did not exist. Of course if cars did not exist, I doubt there would have been any reason for this meeting." The Luddite convention was covered in some depth by *The New York Times*.

Is There Commons?

It would be interesting if the editors of WIRED and PLAIN ever met. Each group so fervently believes in its own mission. One wonders if they could be open-minded enough to listen to each other, but that might not be possible. After all, the monthly Marshall McLuhan quote in the October 1997 WIRED says, "A moral point of view too often serves as a substitute for understanding technological matters."

Both magazines are so busy preaching to the choir of the converted, they've forgotten there's a vast middle out there looking for some guidance on how to keep from being overwhelmed by technology. People are looking for ways to make technology work for them in measured doses and not just becoming slaves to it.

To paraphrase Luddite convention speaker Stephanie Mills: we need to find ways to make everyday luxuries and conveniences a condiment on the plate of life, and not always just the meat, the main course.

WIRED would benefit to contextualize its pro-technology cheerleading with coverage on human costs of technology. Not everyone, for example, can spend 100 hours a week in front of a computer monitor, nor is it physically and psychologically healthy to do so.

Also WIRED, tell us what became of the many thousands whose

jobs disappeared because of computerization. Are their lives better or worse? What really became of the time we're supposed to have saved using computers? Did the fewer of us left just get asked to do more than before for less pay?

Does it really matter if kids use computers in schools? Do they learn anything useful? Or are computers just some sort of device to improve manual dexterity, and a way to keep teachers from having to spend time helping students?

"With its staccato layouts and tiny type on shimmering fluorescent backdrops, I can only imagine WIRED's editorial staff must wear (magnifying) sunglasses as they prepare and review the monthly page layouts. But do they read it?"

PLAIN's not going to get widely read at 5,000 press runs. Look beyond its religious tracts and PLAIN's ideas on technology compel equally as WIRED's. This perhaps sounds sacrilegious to the Center for Plain Living's goals, but they could use some more technology to increase readership. PLAIN ought to set up a web site.

This one concession could help many people worldwide gain access to their ideas on technology and how to get by with a bit less of it. (PLAIN does plan to produce a book based on the magazine in late 1997 or early 1998.)

If PLAIN's goal is only to reconfirm to current readers the rightness of their decisions and desires about

living, they should be more candid. After all, the Amish base their idealized lifestyle on having an acreage of productive farm land and working it with mostly manual labor. The idea of someone becoming a horse-drawn farmer, let alone any type of farmer, is rather outlandish these days.

Despite its glib and flippant tendencies, WIRED could try serious coverage on social and cultural impulses that created a magazine like PLAIN, and produce a movement of people as these Neo-Luddites. Obviously this expanding movement has tapped into needs unsatisfied by modern consumer society.

PLAIN's editors should realize what they also propose is rather an elitist way of life, available only to those who can inherit it, or can afford to buy into and want to farm by hand many acres of land. This is beyond the reach, desire, and ability of most who could benefit from PLAIN's thoughtful and cautionary views on rampant technology. ■

WIRED Magazine
4th Floor, 520 3rd Street
San Francisco, CA 94107-1815
Subscriptions Call 1-800 SO
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\$40 for 12 issues

PLAIN Magazine
The Center for Plain Living
60805 Pigeon Point
Barnesville, OH 43713
No Phone
Six issues for \$18

Dennis Dimick lives in Arlington, Virginia. This article was written using Microsoft Word on Apple Macintosh computers. His vegetable garden has been organic for more than a decade, and the compost pile in his backyard awaits this autumn's leaf drop from five oak trees. His daughters, Claudia and Sofia, began kindergarten and pre-school this fall.

washington pi general meetings

Nov. 15, 1997
General Meeting
(note date change!)

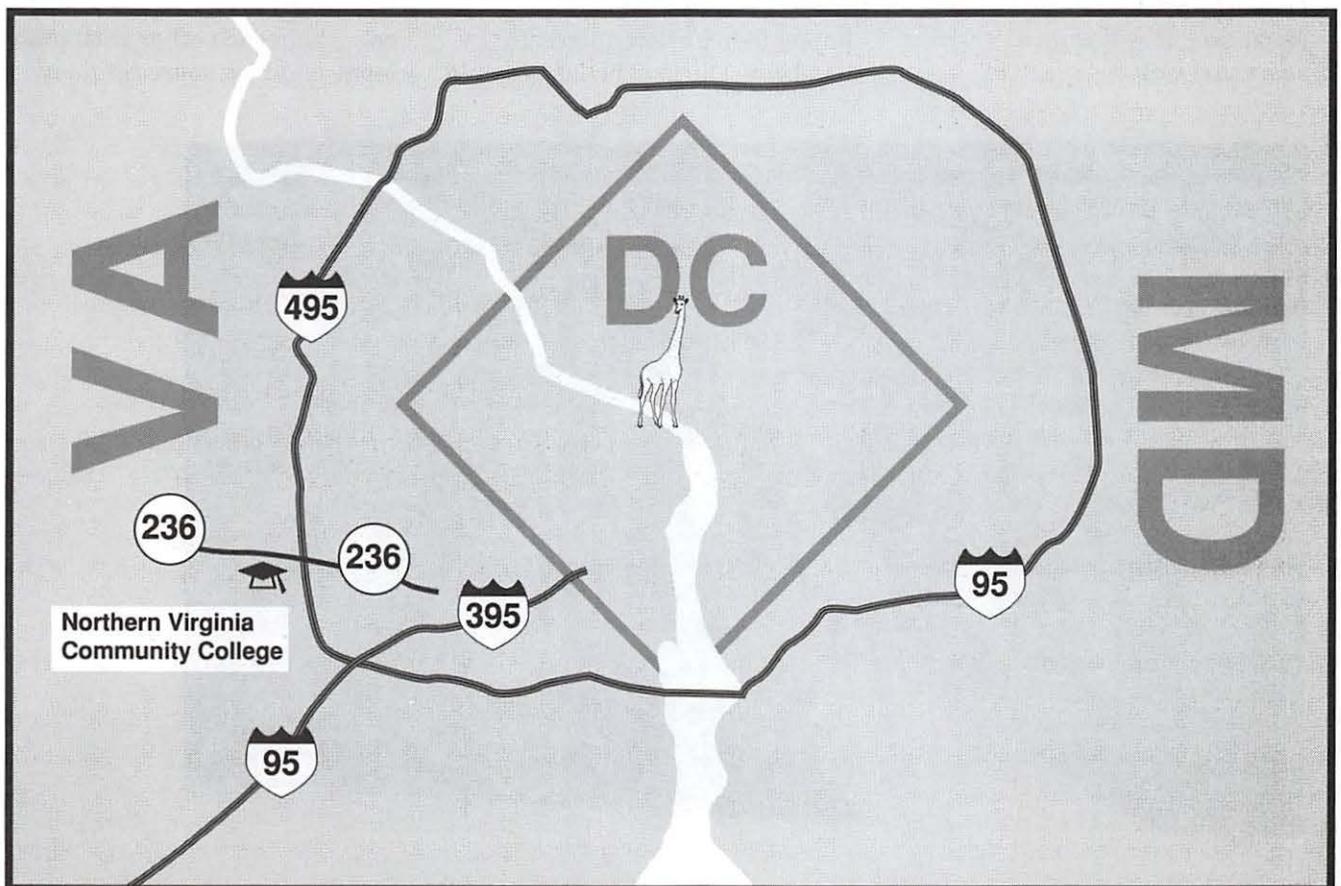
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For schedule changes check the TCS or the Pi's Website at <http://www.wap.org/>



Graphic Arts SIG Reborn

By Blake Lange

Directions: *Mac Business Solutions is located at 9057 Gaither Road, Gaithersburg, Maryland 20877. The phone number is 301-330-4074. From Interstate 270 and Shady Grove Road go East two lights, make a left onto Gaither Road, then turn into the second entrance on the right. Below you can see what the outside entrance to the business looks like. From the Shady Grove Metro stop it is just a short taxi ride.*

As was announced in the last issue of the *Journal* the Graphic Arts SIG (formerly the Desktop Publishing SIG) is beginning to meet again. To begin with we will be meeting from ten to noon, the second Saturday of the month, except when that conflicts with a major Pi activity such as the December garage sale.

Sonny Tahon, owner of Mac Business Solutions (MBS) in Gaithersburg has generously offered the use of his facility for our meetings. He is in the middle of expanding and remodeling. When the work is complete there will be a seminar room suitable for twenty persons, with a moveable wall to expand the space for up to fifty to attend.

In talking to Sonny I was happy to hear how successful he has been. During the last year, in

spite of all of the bad press, his business had grown 25%. In the first year of his business, 1990, he had sales of \$800 thousand. This year the sales are in the neighborhood of \$4.5 million.

There may be some debate as to which computer platform is better but in the graphics arts community Macintosh users are in the majority 9 to 1. Even so, those of us working in the graphic arts often find ourselves isolated, working as a one person business, or in WinOS environment with little support, or at a printing plant or graphics house that is steeped in its own procedures.

I have hopes that the Graphic Arts SIG will be an environment where we can create new horizons for ourselves, share our knowledge, help each other with problems, and be a source of many





new friendships. We need to supplement our virtual world of online relationships with some good old-fashioned real world ones.

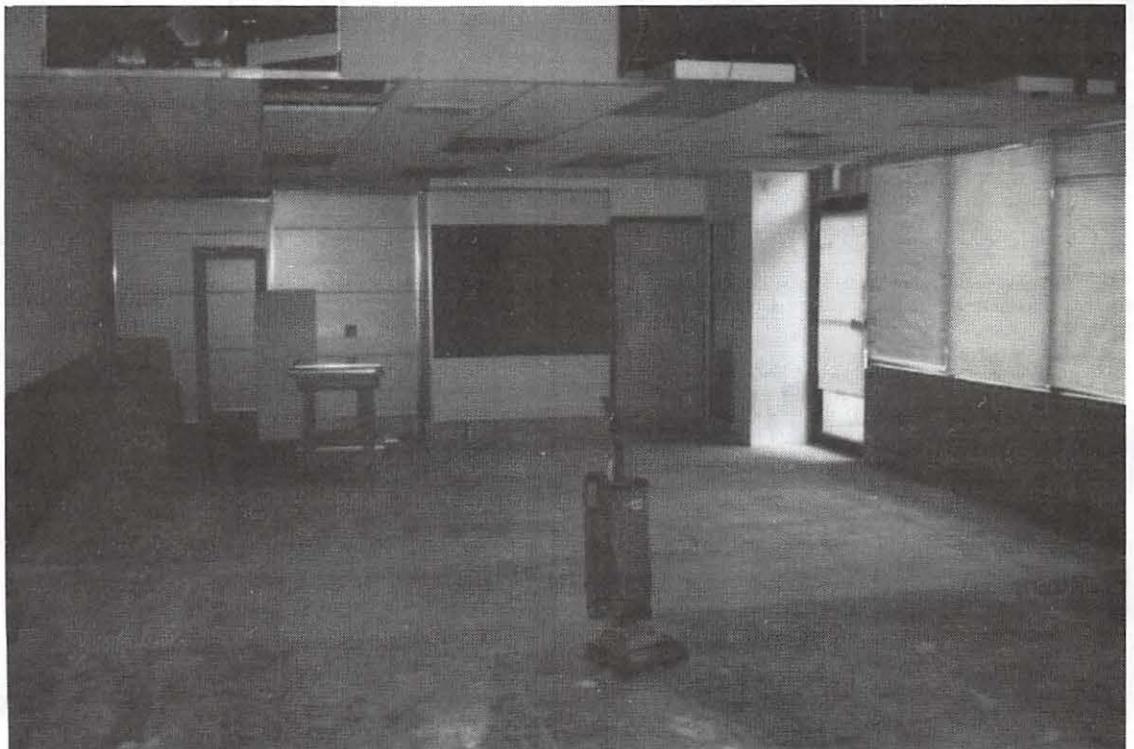
One frequently asked question is why change the name? After having several discussions I found out that many of the most accomplished graphic artists had objections to being called "desktop publishers." Why? Because it is seen as degrading; the implication being that anyone who has a computer and the right software can be a desktop publisher and all of the factors of personal development and enrichment that go into being a graphic artist don't count for much.

The term Graphic Arts, however, is widely respected. At universities one could be a Graphic Arts major. It is also

inclusive. It includes persons of a broad range of capabilities from those for whom art is a hobby to the successful professional fine artists. It also includes a range of mediums such as printing, drawing, painting, typography, design, sculpture, movies, and now web creation and multimedia.

One suggestion I heard more than once was that the activity should be democratic rather than a forum; that we meet as equals and share in that spirit. I hope that part of the program of each meeting will be someone showing what they have created. There are lots of things we could do. The 20th Anniversary of the Pi is coming up so the ambitious among us could create something for that, or have seminars, or run an awards contest...

Schedule: By the time this is published we will have had our first meeting in October. Following that, meetings are schedule for Saturdays November 8 and January 10. They will be from 10:00 AM to noon. As you can see in the photograph below the space for the meetings is not quite ready at the time of this writing. That is of no matter because I am confident that it will be the site of many golden memories in the future. See you there! --B



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Pick up your Entertainment® '98 book at the office of Washington Apple Pi between 10 AM and 6 PM, Monday, Wednesday or Friday or order a copy by calling the office at 301-984-0300. They will also be available for

purchase at the General Meeting.

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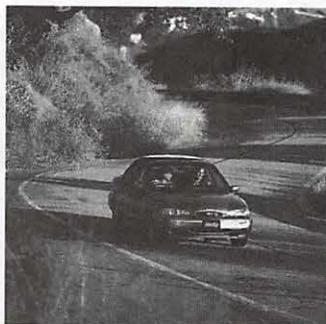
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Just Say Moof!

by Don Essick

WHEN I returned from MacWorld this year, the kids asked the usual question: "What did you bring me?" The answer this year was a bunch of game and educational software along with about 10 pounds of giveaways. My daughter was a bit downcast as she was hoping for something more like the Dogcow polo shirt she got last year. Which started me thinking about trying to explain the dogcow to a Windoze user.

I had an old Dogcow button that I kept pinned on my bulletin board at work. Many people would ask about its meaning. I told them about the print setup dialog, but many of them didn't really understand until Windows came along. Then all they got was something called Sample that looked like a page with words on it. Just for fun, I decided to do a little snooping and see if I could find out just where the dogcow came from, if it had a name, etc. Surprisingly enough, an Altavista search returned over two hundred hits! This had suddenly gotten interesting. I also e-mailed several contacts at Apple Computer to see if there was a sanctioned biography of the bovine beastie. Here's what I learned.

The dogcow was born, as were many of the Mac's interface features in the programming group led by Andy Hertzfeld in the 1980's. It seems the interface group wanted to develop some original art to make the Mac seem more user friendly and to take advantage of its rich

graphics environment. The Xerox Star model was OK, but it belonged to Xerox and it was "too suit." Andy contacted an artist friend named Susan Kare. It was Ms. Kare who created the sometimes whimsical often enlightening art we now know as icons.

The legacy of Susan Kare lives on in the soul of the Macintosh. Her personality is reflected in the Mac as much as any of the team of engineers who designed the hardware. You can see much of her work in the

"Just for fun, I decided to do a little snooping and see if I could find out just where the dogcow came from, if it had a name, etc. Surprisingly enough, an Altavista search returned over two hundred hits!"

font Cairo, which is nothing more than a collection of many of her favorite pieces of artwork done for the Mac. If you look at the glyph for the letter "z" you'll see a familiar symbol which bears a striking resemblance to our friend, the dogcow.

About the time Apple was preparing to ship the LaserWriter printer, the developers thought about presenting a simple graphic on the page orientation display of the Page Setup box. A design similar to the one now used in Windows, an outline of the Apple Logo and the "happy Mac" were all considered, but for some reason, the dogcow was the popular favorite. Unfortunately, by this time Susan Kare had left Apple to work for Steve Jobs again at NeXt. Somehow, something similar to the Cairo dog ended up in the Page Setup dialog but it still wasn't exactly the Dogcow nor did it yet have a name. It did, however, have a more bovine shaped head than the Cairo dog.

The dogcow designation was supposedly bestowed upon our friend by Mark ("The Red") Harlan and Scott ("ZZ") Zimmerman of DTS (Apple's Developer Technical Support group.) Unable to decide if the animal was a dog or a cow they decided it's both! Its a Dogcow! The dogcow soon became the subject of numerous memos each one more silly than its predecessor. At some point, the dogcow appeared with the word "Moof" below it. (Moo + Woof in case you couldn't figure it out.) At the 1988 Worldwide Developers conference, Dogcow buttons with a bilious Mountain Dew Green background and a system sound called MOOF were the hit of the show. It is said that then-CEO John Sculley wore a Dogcow button to his keynote speech.

In April, 1989 Apple Tech Note #31 provided even more information on the now famous dogcow including her name: "Clarus." Also included in Tech Note #31 were such mysterious phrases as "Enacku Naiimandu Kaanali" which supposedly means "I can't see the dogcow" in Tamil. It seems that in order to keep from offending Arabic sensibili-



ties, the Arabic version of MacOS displays a horse in the Page Setup dialog instead of the Dogcow. At the bottom of Tech Note #31 is this poem:

A dogcow is what I want to be.

Pictured in dialogs,
Running through the weeds,
In and out of advertisements,
Loving my naughty deeds.

Feeling in black and white.

Over the edge of cliffs,
Out with the tide in the sea.
Living life to the fullest,
Sweet survival in 2 D.

Did anyone spot the hidden message?

If you want to know more about Clarus the Dogcow, there are several

web pages devoted to her. (There are NO male dogcows obviously, as they would be dogbulls which is the same as bulldogs.) There is an Internet Church of the Dogcow whose URL I've lost somewhere but an internet search engine will surely find. Ross Hemphill's excellent Dogcow site is at <http://www.ctol.net/~ross/dogcow/>. There are several Apple Tech Notes dealing with Dogcow including #31 and #1031 which contains a link to a Dogcow Quicktime movie. (<http://devworld.apple.com/dev/dts/dogcow.html>). Enjoy!

(In case you missed the hidden message, look at the first letter of each line in the poem.) ■

About the Author

Don Essick's day job is that of a database specialist for Logicon Corporation. He has been working in the

computer business for almost 30 years (since the days when "programming" meant moving wires around on boards) and has been a member of the Pi since its earliest days. He works as a contractor for a government agency and is forced to use a Windows95 machine on a daily basis.

Genealogical SIG

Next meeting —
November 18.

Visit their new board
Conference 2,
board 12.

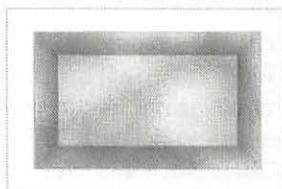
Photo EFFECT Quickstep

How to Bevel Anything Use the Lighting Effects Filter

Beveling refers to the practice, in sculpture, of refining the edges of raised type or objects. It is the edge treatment which creates attention grabbing results.



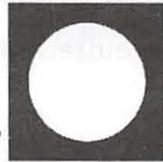
To put the effect into two dimensions is normally a time consuming process. Alien Skin filters do a marvelous job of complex beveling. But you can do great work without buying a filter set. This TIP is just a pointer as to how.



The variables are many, so you must take this TIP and experiment. If you like to play, you will have a good time.

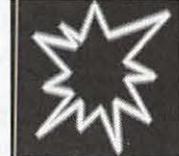


Begin with a textured surface. Mine is 3 inches by 2 inches.



Then you make two alpha channels. One channel contains the simple outline of the object (or type) you are working with. The second channel contains the border (Select>Modify>Border>Lighting Effects). This border will produce different results when sharp edged or feathered.

In the main channel, free of selection outlines, open Filters>Render>Lighting Effects. Choose a the Style: 2 O'clock. Choose Light Type: Spotlight. You must choose Texture Channel 5, Mountainous. Click OK. You may want to trim.



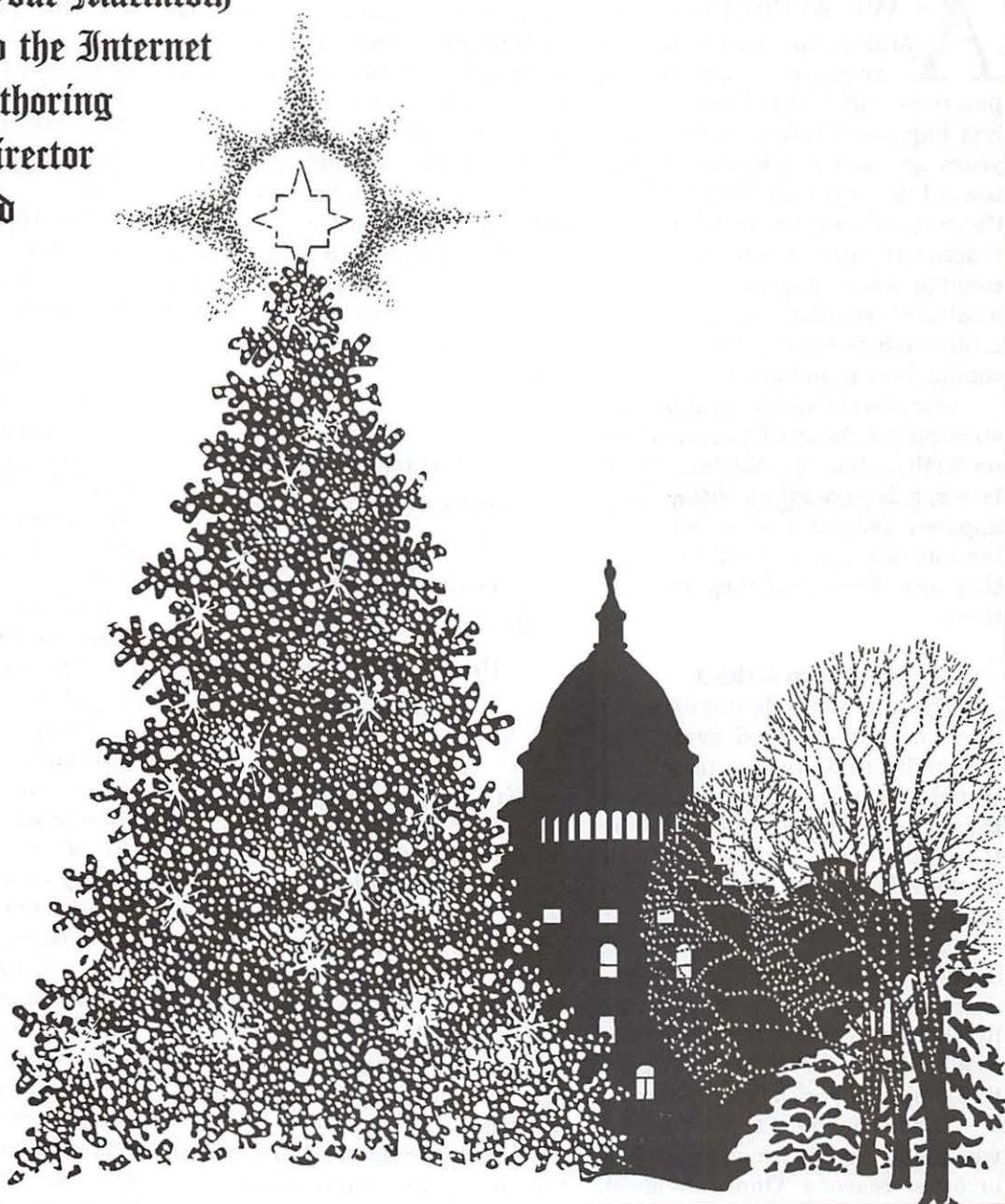
Carol O'Connor

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Tutorial

- EMail, Newsgroup, Chat, Web Browser
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- Introduction to the Macintosh
- Maintaining Your Macintosh
- Introduction to the Internet
- Web Page Authoring
- Macromind Director
- Microsoft Word
- Claris Works
- Infini-D
- Quicken
- And More





“Do I Really Need A Spleen?” Adventures In Millennial Computing

© 1997 Lawrence I. Charters

AS WE APPROACH the Millennium, bizarre tales of strange creeds, deeds and practices will become common. It has happened before; a thousand years ago, as the calendar lurched toward the uncertain Year 1000 AD (“uncertain” because calendars were inaccurate, and because few could count past ten), Europe experienced a cultural convulsion as apocalyptic millennialists brought forth tales of coming horror and doom.

Our current age does not lack for strangeness. As proof, you need look no further than the Machine Mutilators, a diverse group without any apparent geographical or social center, and only one cultural constant: they own Macs. And they mutilate them.

Hardware is Hard

The manner of digital dismemberment has changed over time. Originally, these tended to be frustrated Mac users who wanted more than a single 400K drive and more than 128K of RAM. They cut holes in their Macs and installed SCSI cables through battery ports, clipped in massive circuit boards that could double a machine’s memory (in some cases, bringing it up to a full megabyte!), and installed fans and other cooling devices. For the most part, this group met with some success.

Then there were the aestheticians, who made modifications for artistic or other reasons. One individual, impressed with a bright red

Macintosh SE shown on the cover of *MacWorld*, took spray paint in hand and soon had their own bright red Macintosh. For unknown reasons, this individual did not think to remove the case and spray paint just that; instead, they spray painted a fully functional Mac. After letting the paint dry, they flipped the power switch — and it promptly burst into flames as wiring, shorted by the paint, set the flammable paint afire.

“Another popular heresy is practiced by The Organizers. Not wishing to see a messy desktop, they put everything in the System Folder.”

Knowing that cleanliness is next to godliness, another individual decided to blow the dust off the vents on their Macintosh, using a can of compressed air normally used on photography equipment. Unfortunately, they neglected to turn the Mac off first, and the flammable propellant for the compressed air set the machine aflame. On the bright side, the dust was immediately vaporized.

Another individual, upset with the noise generated by their external hard drive, painstakingly crafted

a custom-made wooden box to hold the drive, with two small holes, one for the power cord and one for the SCSI cable. The result was a *very* quiet drive: it almost immediately overheated, and was then forever silent.

Hearing of this unfortunate incident, yet another individual decided that their drive was *not* going to overheat. They’d noticed the external case would get quite warm after extended use, so decided to create some extra ventilation holes with an electric drill. Not wishing to damage the case by removing it, they drilled holes into the case with the drive still inside — and metal shavings shorted the drive mechanism.

For the most part, this group has faded from the scene. It would be nice to think this is due to improved education in basic physics.

Hydra Headed

This decade has seen the rise of a new type mutilator: the System Folder slaughterer. Several distinct types have emerged, starting with The Geminis. Lacking any clear understanding of the System Folder’s purpose, Geminis see nothing wrong with having two System Folders. Or three. Or four. Or more.

The record — on a single 200 megabyte hard drive — stands at fourteen. This individual, a lawyer, also had a healthy collection of viruses. The combination of the multiple System Folders and multiple viruses made the hard disk completely unusable. A recommendation to reformat the drive and reinstall everything was rejected because they didn’t have originals of all the programs on the drive; most were pirated. The lawyer’s legal specialty: enforcing music copyrights...

The System Folder belongs to the Macintosh. It is used to store essential parts of the Macintosh operating system, the suite of programs that tells your Mac how to be



a Mac instead of, say, a control unit for a traffic light. You want to have only one set of these critical parts; multiple System Folders risk the possibility of the Macintosh using the *wrong* System Folder, or random bits and pieces of multiple System Folders, which could make the entire Mac unusable.

Two other maxims: (1) Never stick the System Folder inside of another folder. Apple never intended for it to be hidden; it isn't shy. And (2) Don't rename the System Folder. While the Macintosh isn't subject, for the most part, to the rigid restrictions of Other Machines regarding names and placement of folders and directories, most Macintosh programs assume the System Folder is called the System Folder, and not "Weird Looking Stuff."

All For One

Another popular heresy is practiced by The Organizers. Not wishing to see a messy desktop, they put everything in the System Folder. Everything: applications, utilities, word processing documents, QuickTime movies, games. Yes, the System Folder might be 920 megabytes in size, but their desktop is *spotless*.

Unfortunately, the Mac doesn't take kindly to this. When you boot a Mac, it checks everything in the System Folder to see if it needs to do something special with the files it finds; the more files you add (especially ones that don't belong), the longer it takes for the Mac to boot. In case you were curious, the Mac with the 920 megabyte System Folder took about twelve minutes to boot.

As a general rule, never put anything in the System Folder without explicit instructions from the software manufacturer. When you install the Mac's operating system, Apple's Installer puts things there. When you install applications, their installers might, possibly, put things

in the System Folder. But there should be *nothing* in the System Folder that a human being can use; the System Folder belongs to the Macintosh.

Some items, such as extensions and fonts, *are* supposed to be placed in the System Folder, and come with instructions on how to do so. Please read the instructions carefully. If the software comes with a folder called "Place Contents In System Folder," this means place the *contents* in the System Folder, not the folder itself. The Mac with the 920 megabyte System Folder, incidentally, had a number of interesting folders inside the System Folder, including, of course, "Place Contents In System Folder."

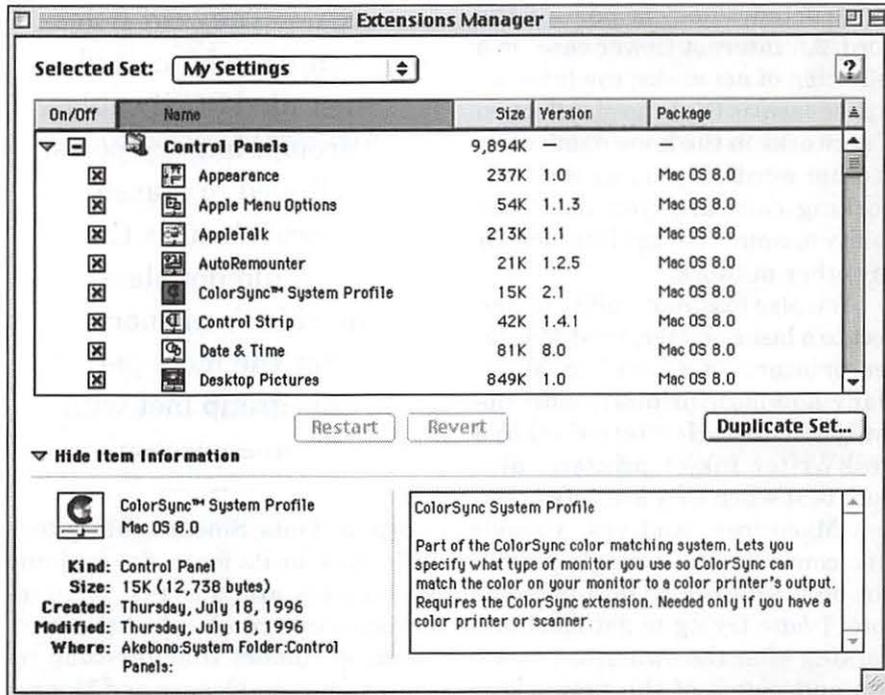
Biology Lab

Of all the odd cultists, the Vivisectionists are, perhaps, the most dangerous. In almost every case,

they take a perfectly healthy Macintosh and then, in small steps or large, remove vital pieces of the System Folder until the Mac fails to work. Invariably, they have good reasons: "I was trying to free up memory." "My hard disk was getting too full." "I didn't know what that stuff was for." "My brother-in-law told me to do it."

After giving it some time, you can probably come up with a fair list of body parts that, strictly speaking, you don't need in order to live. First off, you can remove all your body hair, including eyebrows and eyelashes. Most people have their wisdom teeth removed but, you have to admit, we really have *far* more teeth than we need; you could actually remove them all and live reasonably well on baby food. Who needs an appendix? And what, exactly, does the spleen do, anyway?

If you hesitate to remove unne-



The Mac OS 8 Extensions Manager is a superb tool for controlling System Folder clutter. In addition to allowing you to sort extensions by name, size, and version, you can now also sort by "Package," meaning a suite of interrelated files. Note that the new Extensions Manager can also provide detailed information about an extension; in this example, highlighting ColorSync displays information stating the extension is unnecessary if you don't have a color printer or scanner.



essary parts of your body, you should also hesitate at removing “unnecessary” parts from your computer, particularly from the System Folder. Just because you don’t know the purpose of the spleen (it promotes production of blood cells) doesn’t mean you should remove it. Similarly, just because you don’t know the purpose of some (or most) of the things in the System Folder doesn’t mean they should be tossed.

Words to live by: the Trash can is forever. It is not a temporary storage location.

The most common Vivisectionist target: the Mac’s networking software. “I just have a computer in my home; I’m not on a network” is the usual excuse for throwing away various bits and pieces of AppleTalk, Open Transport, MacTCP and TCP/IP. They then are baffled why they can’t print to their printer or dial up and connect to the Internet.

Note how the word “Internet” is constructed; “net” is part of the word. An internet (lower case) is a collection of networks; the Internet (upper case) is the largest collection of networks in the known universe. In other words, if you toss your networking software, you toss your ability to connect to the Internet. Or any other network.

You also toss your ability to connect to a laser printer; most Mac laser printers “network” to Macs. Many non-laser printers, most notably the Hewlett-Packard DeskWriter inkjet printers, also work best when they are networked to a Macintosh. And yes, a single Mac connected to a single printer can be a network. (On a personal note: I *hate* trying to get machines working after the owner has tossed bits and pieces of the networking software. The lack of this software, obviously, makes it impossible to connect to a network and grab a fresh copy of whatever is missing.)

Many Vivisectionists toss out

AppleScript. “I heard it is a programming language, and I don’t program, so I tossed it.” Unfortunately, the Mac OS itself uses AppleScript to do many things, and countless applications use AppleScript to talk to both Mac OS and to other programs. If you want to experience bizarre, seemingly random errors and crashes, tossing AppleScript components is an excellent idea.

Other Vivisectionists remove

“The manner of digital dismemberment has changed over time.

Originally, these tended to be frustrated Mac users who wanted more than a single 400K drive and more than 128K of RAM. They cut holes in their Macs and installed SCSI cables through battery ports, clipped in massive circuit boards that could double a machine’s memory

For the most part, this group met with some success.”

“surplus” fonts. Since the Macintosh is famous for its fonts, determining which fonts are “surplus” is an interesting exercise in rationalization. Hearing rumors that the Mac requires Chicago, Geneva and Monaco to work, some people remove everything else, and then wonder why everything — everything — looks funny. Writing a report written entirely in Chicago should be classified

as a crime against humanity.

An extreme example: one exceedingly clever Mac guru ordered a bunch of PowerBook 520 and 540 computers, all of which came with 4 megabytes of RAM. This guru forgot to order extra RAM and, faced with a horde of anxious users, decided to experiment: one piece at a time, parts of a System 7.5 System Folder were removed until the PowerBooks stopped working. Eventually the guru found a combination of things that could be “left out” that cut System 7.5 RAM requirements enough that you could actually launch Microsoft Word 5. Of course, you couldn’t print, connect to a network, or do much else.

This guru designed a special label for these custom-tuned PowerBooks, with a nice graphic and their name and address, and affixed it to the computers.

“Well, what do you think?”

“Ah, good: a warning label. Now they know who to blame.”

Thankfully, the guru decided more RAM was a better idea.

Alternative Realities

Q. Is it true that you used to sing “Daisy, Daisy” when you saw this guru tossing things from the PowerBook System Folders?

A. Yes.

Q. Did the guru get it?

A. Not until I installed a sound clip from *2001: A Space Odyssey* as a startup sound on their computer.

Q. But I really *am* short of RAM: I’ve only got 8 megabytes, and Mac OS 8 seems to want all of it. What should I do?

A. Buy more RAM; it is cheap. Plus, your computer will run faster and more reliably.

Q. But I really *am* short of disk space, and Mac OS 8 takes up *so* much room.

A. Buy a bigger hard drive. Hard drive prices are ridiculously low. You can either get a bigger internal drive



or, better yet (for desktop machines), purchase a high-capacity external drive. When you buy that new Power Mac model you've been lusting after, the external drive will plug right in.

Q. But there really *is* a lot of junk in my System Folder. I have drivers for an ImageWriter, a StyleWriter, a LaserWriter 300, and a bunch of other things I don't have.

A. Use the Extensions Manager Control Panel to turn these things "off." The Extensions Manager has been around since the very early days of System 7, and was greatly improved in Mac OS 7.6, and improved again in Mac OS 8. Unlike the Trash, the Extensions Manager allows you to "remove" things from active use, yet still re-enable them in case you need them.

Q. But the Extensions Manager still leaves them on the hard disk, and I'm running out of room.

A. This was covered four paragraphs back.

Q. Oh, sorry. But don't you have any suggestions that don't involve spending money?

A. Yes: you can go back to using the same version of the operating system and applications that you first used with your Mac; you probably didn't notice a lack of RAM or hard disk space back then. To use a car analogy, you bought a basic model (no matter what model Mac you purchased), and have since then added heated leather seats, a turbocharger, a larger engine, anti-lock breaks, a radar detector, a cell phone, a color TV in the dash, a refrigerator in the center console, a retractable roof that slides into what used to be the trunk, and lots of other trinkets. Yet you are still using the same battery and factory tires. You really need a bigger battery, some high-performance tires, and *definitely* a new trunk.

Ripping out pieces of the engine is *not* the answer. ■

Review: Corel Stock Photos, Volume 3, Reference Catalog and CD-ROM

by Paul Gerstenbluth (ARIEfound@aol.com)

HURRY. YOU have a assignment to put out your newsletter. The standard clip art graphics will not do. This is a special anniversary issue and you need sharp, quality pictures to grab your readers attention. What to do?

Relax. Pop in Corel Stock Photos, Volume 3 and you have over 20,000 photos to work with on your CD-ROM. Now the hard part, picking just one or two graphics per page for your special anniversary newsletter.

Using the Corel Photo Browser

When you open the Corel Photo Browser, type in first, second and third word choices. Your computer does the work of matching the database categories. Straightaway, you're able to plug in the graphics into your PageMaker or QuarkExpress application. At last, your work is done and you have the satisfaction of producing an exciting newsletter.

Starting the Corel Stock Photos CD-ROM

■ Open the application by inserting the CD into the CD-ROM drive. Open the Library folder and then double-click on Library3.dzi to open the application.

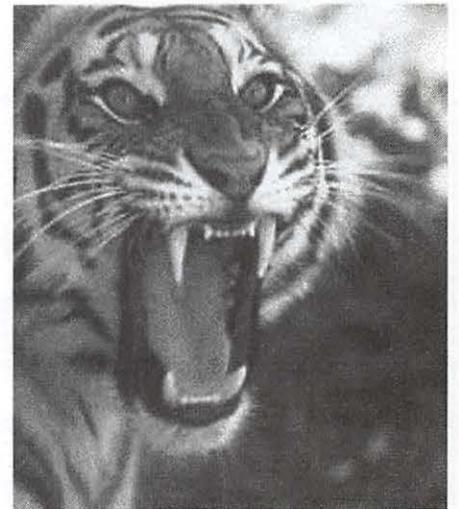
■ Start searching for images. Once the application is open, go to the menu and select "Find." Select the source for a word search using the

keyword or caption option.

■ Select the word search and type in a descriptive word and click the "Add" button. If you would like to search the catalog using only one word, click "Find now" and wait for the results of your search. If you would like to search the catalog using more than one work, select the operation for your search such as "and, or, but or not."

■ Type your second word and click "Add." Continue adding words to your search until you have as many descriptive words as you desire for your search, click "Find" and wait for results.

■ Select one or all of the images and select "Get info" from the images menu to view the image information. The Export menus are List, Pict,





JPEG and Alias. For further instructions, you can refer to the impressive Corel Stock Photo Library reference book.

Pro

The search engine is fast and effective. You have several choices in the menus such as Get Info, Preview, Remove from List and Slide Show.

When you type in the word "Tiger" you are rewarded with 413 photographs and pictures. Other categories such as "Dogs" had 200 pictures and "War" had 210 pictures. (I guess one always remembers the terrific Dogs of War saga.)

I enjoyed using the slide show module. By selecting all the photos, you can quickly review the photo images in their full screen size. I found that exporting in JPEG reduced the size of the saved file and was an excellent feature of Corel Stock Photos. In addition, you receive an outstanding Corel Book with all their stock color photos in thumbnail format. The Corel book is worth the price of the Corel Stock Photos, Volume 3, CD-ROM.

Con

Exporting the photo in a picture format was a problem on my Mac

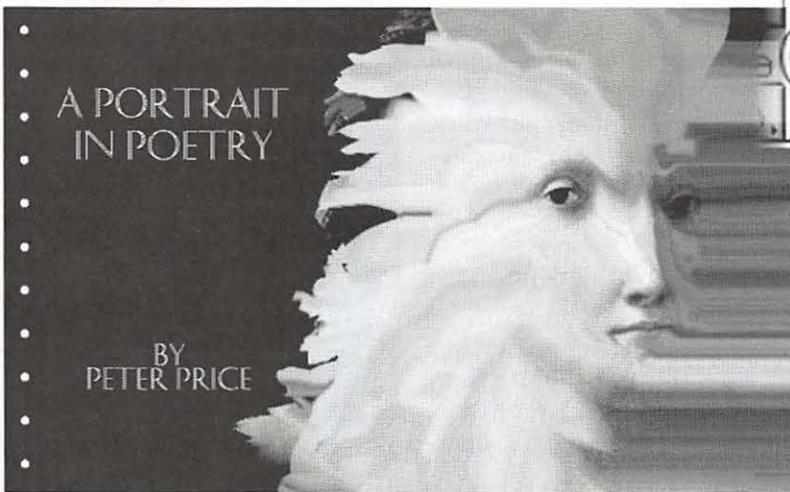
Performa 6200 CD with 32 Megs of RAM using System 7.5.3. The Corel photo name and number were in the center of the photograph. The JPEG export worked properly. One solution: You can take a snap shot of the screen by pressing the Command, Shift 3. This makes a picture in Simple Text. You can edit the Pict in ClarisWorks or Adobe Photoshop. The Corel photo name and number will *not* appear in center of the photograph.

Bottom Line

If your newsletter readers hunger for good photographs or pictures, use Corel Stock Photos, Volume 3, CD-ROM. It's preferable to clip art and easy to use.

Available from Corel Corp. 1600 Carling Avenue, Ottawa, Ontario, Canada. Cost: \$35, available by mail order. You can order directly from Corel Corporation's Web Site. ■

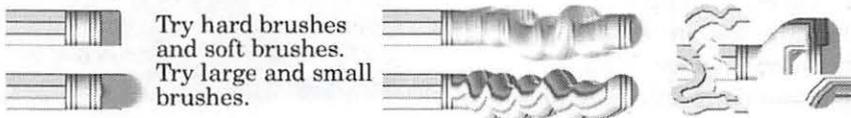
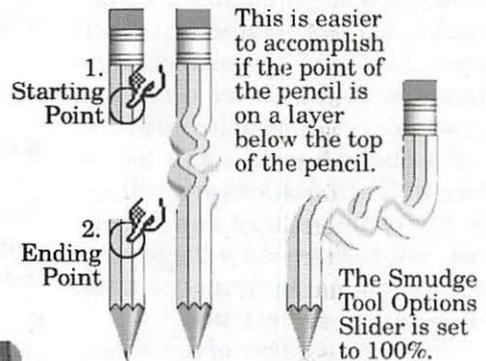
Photo EFFECT Quickstep



THE SMUDGE TOOL

The smudge tool is in the toolbox in the form of a finger.

The finger will push "paint" around differently depending on the position of the slider in the smudge tool options box.



Try hard brushes and soft brushes. Try large and small brushes.

◀ Experiment!

© Carol O'Connor



The Luxury of Quicken Deluxe

by Henry Miller Jones

FROM THE TIME I first grasped for straws to justify spending family money on a computer, I have argued (imagined, really) that here was a machine that could theoretically record all my annual finances, categorize them, and then at the end of the year, all I would need to do would be to push a button or two, and it would automatically fill out my IRS 1040. If I had had the capability 15 years ago to translate that concept into an ongoing quest to create such a program, today I would not need a computer or ever see a 1040: I'd be flush enough to hire a battery of accountants and lawyers to do it all for me. Even Uncle Sam would be the richer for it!

Note that I did not say a program would now do it for me. Alas, time, and a lot of computer programming since then, have never quite realized my dream. But, I continue to seek it, and Quicken (with its perennial companion, MacInTax) each year get closer and closer. Most frustrating, the missing pieces all belong to the Congress and the IRS — which until they jointly simplify the tax laws and regulations are responsible for creating such ambiguity and the need for such interpretive powers that even the most powerful *human* computer is often stumped by it. Hence that battery of accountants and lawyers.

Nevertheless, I have been using Quicken since it was first available for the Apple II, along with several

of that great machine's various attempts at automating April agonies since about 1987 (e.g., 1040Works). When I moved over to a Macintosh (as late as 1992) hoping for more integration, I moved to the Mac version and started with MacInTax. My quest for the holy grail of personal computing, completely auto-

“Finally, the biggest addition to, and really the justification for, version 7r6 is Online banking (OB) and bill paying (BP). OB was available in v6, of course, but BP was not. For early adopters like me with certain banks, this meant an annoying wait until Quicken for Mac caught up with Quicken PC, which incorporated BP in its v6 (still its latest version for the PC, by the way).”

mated tax preparation, continued to elude and disappoint. Although the program boasts of its ability to transfer directly into your Macintax 1040 relevant data to the correct

lines of the IRS form, and indeed, it can do this, it is not something any wise taxpayer is likely to do. It is just too easy to miss-categorize some items throughout the year and/or fail to interpret correctly where an item belongs as a deduction unless you are already a tax expert. Nevertheless, Quicken will give you the reports you need to prepare your taxes if you learn to use it properly — not always an intuitive effort. And, it goes a long way, and each year gets closer still, to making the ongoing chore throughout the year of recording your financial information that much easier. By tax time you should be able to print yourself a series of reports on tax related items which will allow you to quickly use MacInTax (or a pen) to fill out your 1040. For this, however, you do not need the Deluxe version, but it has other claims to your attention, nonetheless.

The Deluxe version is the only one so far published on a CD-ROM. The large capacity of this media has been used to make available online a full, keyword searchable version of the excellent paper manual which comes with every version of Quicken. Everything you need to know, except accounting itself, is in this manual. It is not hard to read, and it is well indexed. The online manual is exactly the same as the paper document which accompanies V.7.0, with a few minor additions to include the other features which Deluxe offers beyond what is available to 7.0 users.

These minor additions include the ability to do Net Worth Analysis (you may already have several of the dozens of shareware or giveaway programs which do the same with a spreadsheet program), a Retirement Planner (useful because it is integrated with your other finances so you have the data readily available; this is also true of the Net Worth Analysis), and a debt reduc-



tion planner (if you need this, you may not be able to afford Quicken Deluxe). If you have a modem, you can use Deluxe to obtain stock market quotations via Intuit's financial network market monitoring services or Dow Jones on the Internet, or use Morningstar and Callan associates data to evaluate your Mutual Funds again via the 'net.' A separate little program which enables you to track all your goods and chattels, a home inventory database, is also included on the CD-ROM. (Plain v7.0 will do somewhat less sophisticated versions of the budgeting and, of course, you can always track your investments via a variety of Internet or other online services, but not as integrally.)

The CD also has enough capacity to include about 7 Quicktime movies which do a brief, useless, but well-acted sound bite on each of Quicken's various basic abilities, such as keeping various accounts, reconciliation, doing budgeting, etc. The most annoying aspect of these additions-for-the-gimmick-starved is that each time you initiate one of the functions it describes, a pop up window asks if you want to see the movie. I have not discovered yet how to turn off this persistent pest. Having the CD-ROM, however, also makes installation that much easier since you do not have to swap floppies in and out. If you: are a close tracker of your investments, are close to, but not yet in, retirement, and a fanatic budgeter (I'm too lazy and undisciplined myself), hate paper manuals, delight in showing off multi-media conceits, or do a lot of installing, Quicken Deluxe is for you. If not, v7r6 will satisfy all but the foregoing needs.

You have to marvel at Quicken v7.0, the core program—especially, if you use it for what it clearly should be used to do: make it easier to document your income and spending and to prepare your taxes (as best as it

is able thus far). Even that is made easier now since data entry requires minimal typing if you use the new service offered by area banks in cooperation with Quicken online to pay your bills and download your bank statement without ever leaving your computer screen. Given the complexity of such an effort, even if it doesn't get you that final mile at tax time, it is a wonder of software engineering, and certainly the most sophisticated program for the price that any ordinary mortal is likely to use on his home machine. And un-

“Quicken is full of thoughtful little shortcuts, from the autorecord (Quickfill) function when entering data into the register or check forms to the ability to jump to the register from virtually anywhere else in the program where a view of the information in any given transaction appears.”

less you believe you really need to slice and dice every cent you make and spend, it is clear that the obvious reason for using Quicken is to get ready for using MacInTax (or another, slightly less-well-integrated-with-Quicken tax preparation program) once a year. But, if you want to see your financial income and outlay in great detail, and are willing to take the steps necessary to do so, then Quicken does its best to make that easier for you (not to say easy, however). And even if none of this is exactly fun except to compulsive accountants and com-

puter geeks, one is forced to admit that Quicken, year after year, has improved on its ability to make personal financial record keeping faster and easier.

So, what is new and different about either Q7 or 7 Deluxe? Intuit's own lists provides a straightforward answer:

Over 30 New Shortcuts & Improvements

- Streamlined design with customizable workspaces - designed for Macintosh users
- Account, category and date pop-ups speed register data entry
- Sorts your register by check number or date
- Print Preview for reports
- EasyAnswer graphs
- Simpler, faster splits
- Fits reports to one page in a click ...and more

Easier to Learn More Of Quicken

- Improved step-by-step guides help you learn more of Quicken
- On-screen help for frequently asked technical support questions

More Powerful Investment Tracking

- FREE quotes via the Internet*
- View a complete summary of any stock or mutual fund on one screen
- Price alerts warn when stocks exceed or fall below targets you set
- Tracks groups of stocks to better manage the capital gains impact of trades
- Asset Allocation Graph

Online Bill Payment & Improved Online Banking

- Get account information transfer money and pay bills in a single call
- Pay bills online with any checking account in the U.S.
*free for 1 year



Quicken Deluxe 7

- the Quicken Deluxe 7 CD-ROM (v. 7.0 alone comes on several 3.5 floppies)
- any Apple Macintosh or compatible with a 68030 processor or better a double-speed CD-ROM drive or faster
- 640 by 480 monitor resolution with 256 colors (includes 13-inch or larger monitors)
- system software version 7.0 or later
- 8MB of installed RAM
- 24 MB of free hard disk space before you install (18 MB after installation)
- Intuit checks and a printer, if you plan to print checks
- a 2400-baud or faster modem, if you plan to use any of Quicken's online features

Q7-Deluxe Adds:

Investor insight

More productive investing with 5 years of historical price quotes and current news from *Dow Jones*, *Business wire* and *PR Newswire*. FREE for 30 days.

Step-by-Step Retirement planner

Creates a personalized action plan to help you meet your retirement goals

Debt Reduction Planner

Evaluates your finances, then helps you get out of debt

Net Worth Analysis..

Compares your net worth to national averages. Prints a copy for loan applications

Home Inventory

Tracks what you own and shows if you have enough insurance

Mutual Fund Finder

Uses a database of over 4,400 funds to find the ones that best meet your needs

Intuit suggests you make your choice based on what your needs are, not a bad way to select any software. Below find their table for aiding your choice. But, note carefully what more you get with the Deluxe version because it determines the extra price you will pay (about \$39 vs. \$59 for

the CD.) The foregoing are recent MacMall prices. Oddly, I notice you cannot buy Quicken or Quick Books (the small business management software that is a close relative) from any of the other standard mail order houses: MacWarehouse, Club Mac, or Mac Connection anymore. But, you can certainly purchase it directly from Intuit and CompUSA, MicroCenter, etc. usually have Mac versions in stock.

Which Version of Quicken Is right for You?

	Quicken 7 floppy	7 Deluxe CD-ROM
Bank Account & Credit Card Tracking	x	x
Reports & Graphs	x	x
Budgeting & Loan Tracking	x	x
Investment Tracking	x	x
Tax Planning	x	x
Online Banking & Bill Payment	x	x
Step-by-Step Retirement Planner		x
Debt Reduction Planner		x
Net Worth Analysis		x
Investor Insight		x
Home Inventory Management		x
Mutual Fund Finder		x
Quicken Basics Videos		x

Macintosh

The only personal computer worth \$150 million



World Chess Champion

PowerPC Technology. Inside Deep Blue. Inside Power Macintosh.



As Seen On Mars

PowerPC Technology. Used by Sagan Station. Used by Macintosh.



(<http://www.wap.org/journal/killerads.html>)



And before you grab the phone and call Intuit or MacMall, make sure your choice is also based on your hardware capabilities. This is what you will need to run Q7 or Q7 Deluxe:

System requirements:

Quicken 7

- any Apple Macintosh or compatible with a 68030 processor or better
- 640 by 400 monitor resolution with 16 grays minimum; 256 colors required for color display
- system software version 7.0 or later
- 6MB RAM with System 7.0 or 7.1; 8MB RAM with System 7.5 or higher
- 12MB of free hard disk space before you install
- Intuit checks and a printer, if you plan to print checks
- a 2400-baud or faster modem*, if you plan to use any of Quicken's online features

Quicken Deluxe 7

- the Quicken Deluxe 7 CD-ROM (v. 7.0 alone comes on several 3.5" floppies)
- any Apple Macintosh or compatible with a 68030 processor or better a double-speed CD-ROM drive or faster
- 640 by 480 monitor resolution with 256 colors (includes 13-inch or larger monitors)
- system software version 7.0 or later
- 8MB of installed RAM
- 24 MB of free hard disk space before you install (18 MB after installation)
- Intuit checks and a printer, if you plan to print checks
- a 2400-baud or faster modem†, if

you plan to use any of Quicken's online features

† *author note: this is a ridiculous recommendation even as a minimum requirement. Nothing slower than a 28.8 modem will really provide any Internet access not totally frustrating*

* * *

If you have what it takes, and you want to do what the ads promise, then here is some further food for thought, positive and negative. We assume you already use an earlier version. If you don't, you should be able to read enough between the lines here to realize that there are even more basic features that justify using Quicken in the first place, perhaps even for those who resist keeping any level of accurate and consistent detail about their personal finances.

On the Shortcuts. Definitely some improvements. The ones I find most valuable are the drop down menus attached to all date fields (you get a pop-up calendar which lets you select the date you want in a click or two); the category windows on checks and in registers also has a drop down menu which provides the list of all categories you would otherwise have to grab from the Categories window. While the calendar is helpful because it assures you add 7/6/97 and not 6/7/97 if you want to enter 7 July 97 as your date, the category drop down can be less useful. With the standard method you can just keep the Category window open, click on it once make it live, type the first letter(s) of the category you want, jumping right to it, double click on it, and you enter it automatically. There are fewer key/mouse strokes with the drop down, but you have to hold down the mouse button and scroll a (sometimes) long list of categories looking for the one you want before releas-

ing the mouse button to enter it in its field. This offers more chances to make a mistake (releasing the mouse button prematurely, for example). But, sorting the register by either check number or date is a definite plus, and saves much time finding items or getting a better understanding of your transactions. Print previews are *always* valuable. The split process is better. The rest is pretty special, and while I would not say the design is "streamlined," it is neater and the fact that you can have a solid background separating all your open Quicken application windows from your Finder windows is a definite plus, providing a clearly defined environment focused only on your various accounting functions and uncluttered by desktop oddities you may have lying around.

(You can quickly get back to the Finder, too: the lower right corner of the backdrop is "folded back" allowing a peek at your Finder desktop. Click on this area, and the Finder is made live (optionally, drop down the application menu in the upper right of your menu bar, and select the Finder: the result is the same); but, Option-click on it, and the entire Quicken interface disappears but stays active, removing the Quicken clutter completely and allowing you to see any other program windows available on your desktop. This is very useful when you use a financial institution which allows online banking/bill paying, but requires you to use either their proprietary software to up/download, or a terminal program such as Proterm to access them. In these cases, the data you download is easily and quickly importable into Quicken, and you will often want to have both programs open simultaneously so you can check the dates on your register before selecting the range of transactions you wish to download from your Credit Union, bank, credit card company, etc.)



The more powerful investment tracking features may draw me into actually tracking my investments more closely — but, again, this is really a function of having the time and wanting to be your own broker. It takes more knowledge than Quicken can provide to do this, but if you enjoy managing your money and/or keeping tight rein on your broker (poor fellow), the basic tools to do so are here for you. I have not used this feature, but it would appear that Quicken now offers a crude form of automated trading. Set your upper and lower price thresholds, and Quicken will alert you that it's time to make a trade. Just be sure to check your computer more than once a day from 9-4pm! Realize that there is a note Intuit adds to FREE quotes via the Internet: only for 1 year after date of your first online transaction with the network.

The reports features of Quicken, including its rainbow of graphs, allow you to examine your finances from just about any angle and format, from the accountant's level of detail to the artist's colorful pie chart "Big Picture." The reports have not been easy to do, however, and require a great deal of navigating through a thicket of fields, and sometimes arcane selections requiring that you learn Quicken's own vocabulary of field descriptions and spreadsheet terminology or have an accountant's knowledge of the way you can slice and dice your money and how it is spent/acquired. So, the addition of a Quick Report feature is a godsend for people like me who just want a quick and dirty look at, say, all the transactions with Giant this year (or last month, or for the last x years, months, etc.). Short and sweet, it is about the only report I use until the end of the year when I need to sort everything that is tax related... More on this below. Love that Quick Report, though....

Finally, the biggest addition to,

and really the justification for, version 7r6 is Online banking (OB) and bill paying (BP). OB was available in v6, of course, but BP was not. For early adopters like me with certain banks, this meant an annoying wait until Quicken for Mac caught up with Quicken PC, which incorporated BP in its v6 (still its latest version for the PC, by the way). **Crestar** was my bank, so in order to have BP as well as OB, I needed to upgrade. Banks usually charge separate monthly fees for each service, but some are even free. The latter (which includes Citibank and the Northwest Credit Union locally) will also allow you to download your statement at any time and import the data into Quicken. However, these lack the convenience of setting up your Bill Paying inside Quicken with its easy Payee setup and the ability to take advantage of the marvelous Quickfill and Memorized transaction capability which saves enormous time typing. I can pay over 20 merchants in less than 7 minutes unless I have to enter a new Payee which then may add a minute or two. This is not so easy on other software, including proprietary soft-

ware provided by some financial institutions.

Quicken is full of thoughtful little shortcuts, from the autorecord (Quickfill) function when entering data into the register or check forms to the ability to jump to the register from virtually anywhere else in the program where a view of the information in any given transaction appears. E.g., from a report, you can click or double-click on a line item, and the program will take you to the source of the information in the appropriate register in any of the modules. Or, from the statement window used when downloading your bank's latest recorded data of cleared transactions, you can jump to the register item for that checking account by double-clicking on any of the transactions you downloaded — allowing you to make changes in the register without actually moving the data out of the statement window.

In spite of the statement that you can sort your register by date or check number, and several references to this in the manual, no where does it tell how to do this. In fact, you cannot do it in the tradi-

Macintosh

Because Half of Intel[ligent] Isn't Good Enough.



Macintosh

Yes, There Are More Cockroaches. But Does That Make Them Better?



Macintosh

You'll Easily Adjust To Their Envy.



(<http://www.wap.org/journal/killerads.html>)



tional Mac method of clicking on the column header, but it can be done by selecting your choice of sorts from the twisty at the bottom of the register window. Look down in the lower left hand corner of the register, and find the sort choice.

Some Problems

You may have trouble finding the online manual when selecting it from the ? drop-down menu. This problem may be the result of my having Quicken in one partition and the system folder on another (the manual itself is located on yet a third disc, the original CD-ROM which must be in the drive with its icon on the desktop (mounted)). If you have this problem, the solution is to open the window in which the icon for the online manual appears inside the CD-ROM window and open the Quicken folder itself. Next, drag the Apple Doc View Preferences file to the Trash. Then rebuild the desktop. This is supposed to fix the problem; I have found that it may fix it for one session, but for some reason it can return, and the above process must be repeated.

And you won't find this in the manual, either: You need to SEPARATELY memorize a transaction, even if it contains exactly the same basic data, if you intend later to enter it either as an electronic payment (with the lightning bolt) or as a printed check. Quicken will select the appropriate memorized item depending on the context in which it is invoked. Thus, if you sometimes send an electronic payment to *The New York Times* for \$25 and categorize it as a business subscription (tax deductible under miscellaneous business expenses), and at other times (for some reason, perhaps because you want to use up your paper checks left over after you went to online bill paying) you write a paper check, you must enter the information into BOTH the paper

check graphic AND the Electronic payment graphic (also a check, but with the Lightning Bolt icon on it with your financial institutes crest), and memorize each of these separately. If you do only one, and try to use this memorized transaction in the other, the program will not find it. You may be able to find it manually by scrolling through the list of memorized transactions, but if it was originally memorized from the paper check graphic, the payee will not be recognized later when you try to send it. If you originally entered it from the electronic check graphic

“I have argued (imagined, really) that here was a machine that could theoretically record all my annual finances, categorize them, and then at the end of the year, all I would need to do would be to push a button or two, and it would automatically fill out my IRS 1040.”

and are now trying to use the same info in a paper check, it will change the graphic to an electronic payment, and not allow you to print it. This is not mentioned in the manual, and can be very confusing. Just remember that while you may leave out certain information you enter when memorizing a transaction (such as the amount), the program automatically records the fact that the payment form is electronic vs. paper check. I would prefer that the program use the same memorized data for either the paper or electronic “check” but allow you to

notify the system in advance of which type of payment you are about to make; it could then fill in whatever additional info (mailing address or lightening bolt) appropriate for that session.

Selecting Notification of Duplicate Check Numbers (under Preferences in the Edit menu, under the General button) will not always notify you of the problem. It seems to be reliable only when you manually attempt to create a new transaction and use a pre-recorded check number. Duplicate check numbers can appear in your register, however, and merely editing one of them will not notify you that another transaction with the same number exists. This is a real problem, and is at the core of the worst anomaly in Quicken. If you do not use online Bill Paying or Online Banking, you need not worry about this one; but if you do—look out—a complicated set of activities is required to be sure the proper transactions are marked as cleared and can then be Accepted for your register so that the reconciliation process does not leave you with a bald spot from scratching your head trying to figure what went wrong....

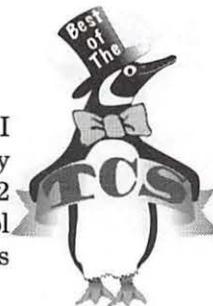
To explain the details of what happens at this point, and how to deal with it is far beyond the scope of this article. You will have to come to WAP's advanced Quicken user's course advertised elsewhere in this issue. Which is not a bad way of leaving this article; we teach Quicken once a month at WAP. I hope this review will give you a sober idea of its up- and down-sides. To get past the latter, which are really very few, and learn some tricks on how to use the program more effectively, come to the class... ■

Editor's note: come join the author for a class on Quicken at WAP. See schedule page 52-54.

Best of the TCS

by Nancy Seferian & John Ludwigson

Shirley Bergman. I think there may have been 1 or 2 others in the school system while I was in it.



HY: It wasn't PE 6-5000, it was PA 6-5000. Sorry 'bout that. Pennsylvania 6-5000 was the name of a song.

LD: Yup. A Glenn Miller hit, and part of the Glenn Miller Story soundtrack.

Jimmy Stewart played Miller, and Harry Morgan played the sidekick (as usual).

JT: And Transylvania 6-5000, naturally, was the name of a B movie in the 80's.

RK: Are you maybe thinking of "Young Frankenstein"? There was a joke in that movie about Transylvania 6-5000.

JT: No, the title of this movie really was as stated. They'd have done well to have cribbed all the best parts from Young Frankenstein, but...

P.S. I might not have picked up the reference in YF—to this day, I'm not sure I've ever heard the original song, either. My parents readily admit to not listening to popular music even in their own era. Might have slipped by.

JL: And I thought the B movie of the 80's was in 1600 PA AVE. NW!!!

RK: Does anyone know the predecessor to the current 22 9 exchange in Bethesda? Perhaps BA- or CA- (something)?

JH: It never had a name. I have a copy of a 1968 phone book listing that shows that it existed then, but only about half of the exchanges

Ah, memories.

LC: This I've gotta see. Rotary dial pop history, digitized.

LD: >What was AX 9 in Rockville/Potomac? Axminster. PO 2 was POplar. GA 4 was Garden (also Rockville/Potomac). Don't remember the others... Oh yeah—EM 5 was Emerson (Bethesda).

JH: Axminster? Made people think twice before going to church, I bet. Great. Remaining to be ID'ed are: HA 7 and WH 2 & 6 (Kensington/Wheaton), a whole series of "Department of Defense" exchanges starting with OX, and Gaithersburg's WI 8 (among others).

P.S. EM 5 in Bethesda was EMpire. EMerson 2 & 3 were in NW Washington (near Cleveland Park).

TF: I lived in Riverdale as a kid and I think UN was for Union. Who could forget Pennsylvania 6-5000?

JH: Union. Check.

> Who could forget Pennsylvania 6-5000?

Huh? There was no PE exchange in the Washington area. There was RE 6 and RE 6 in Suitland, which I haven't identified yet. But the big one was REpublic 7...often mentioned in radio ads. (Remember Bergman Laundry?)

LS: Sure, I went to Montgomery Blair High School with Lois and

T HIS COLUMN usually highlights some of the best questions and answers found on the TCS. This month features one of the entertaining and lively discussions we thought you would enjoy. Don't forget, if you want quick answers to your most pressing computer questions, the TCS is the place to ask them.

Dial T for Trivia

JH: Among the more bizarre web sites I stumbled across over the weekend was

<<http://www.scruznet.com/~rcrowe/TENproject.html>>.

In a nutshell, this is a project to compile the names of the telephone exchanges in effect before Ma Bell went all-numeric in the early '60s. For example, the 65x Bethesda exchanges were "OLiver...", and the 58x Silver Spring exchanges were "JUniper..."

One learns, for example, that there was an "allowed" list of names, compiled by the human factors people at AT&T. Nevertheless, some exchanges used names not on the regular list. Also, no exchanges were allowed that began "95x" or "97x". Can you guess why? (It's not as simple as "no words.")

Anyway, who here can contribute to the project?

What was AX 9 in Rockville/Potomac? What was WI 8 in Gaithersburg? Paul... what was CL 3 in Damascus? Was UN 4 in Hyattsville, UNiversity (as in Maryland)?



listed have al-
p h a b e t i c
equivalents.

Then again, you
are free to go to
the web site and
pick a name

from Ma Bell's approved list—and
just use it.

JL: In Rockingville 424 was GArden
for the 42 and 762 was POplar 2. I
remember the first number my dad
got on moving to Falls Church—
2298W. No dialing in those days. A
live person answered and directed
the call. FC was a village of around
1800 people. Segregated schools. 11
grades in the school system. Also no
kindergarten. As a midwesterner I
had KG and grade 1 when I enrolled
in Miss William's second grade
class!! Only one of the class who had
2 years in school.

JH:C&P had JUniper, POplar,
CYpress, and EVergreen as ex-
changes in nearby, suburban Mary-
land. (SPruce too, I think.) So I'm
not about to go out on a limb [groan]
and guess that WH was the name
of a city (and Civil War General)
rather than a tree.

LD: I seem to remember "White
Hall". You've got me on the tree and
general - what did you have in
mind?

JH:To spell it out, CYpress,
JUniper, EVergreen, etc. are all
trees (or industrial strength
bushes).

Wheaton is named for (Civil War
Union) General Wheaton, who re-
pulsed General Jubal Early's at-
tempted raid on Washington, after
they marched down from Frederick,
on July 11, 1864. The invasion route
was MD-355 to Rockville, Viers Mill
Road to what was then called
Leesboro, and down Georgia Avenue
to a point near Fort Stevens (near

Walter Reed Hospital in DC), where
they got their asses kicked.

The retreating rebels left their
dead along what is now Georgia Av-
enue, many of which are now bur-
ied in the confederate cemetery **in-
side of the Beltway** at what is now
Grace Church (Georgia Avenue and
Grace Church Road).

The grateful citizens of Leesboro
thought that Wheaton would hence-
forth be a more suitable name for
their hamlet.

P.S. The Confederate Cavalry,
by the way, continued south along
Rockville Pike / Wisconsin Avenue

"Imagine Georgia
Avenue as a dirt
path through the
forest. According to
some accounts, the
confederates buried
their dead in shallow
trenches along the
road on their north-
erly retreat. A six
lane paved Georgia
Avenue is much
wider than that
original dirt path.
Imagine what's been
paved over."

until they were turned back at Fort
Reno, near Tenleytown. They re-
treated out what is now River Road,
eventually crossing the Potomac
back into Virginia.

LD: I remembered Gen. Early,
but forgot who whupped 'em.

> They retreated out what is now

River Road, eventually
> crossing the Potomac back into
Virginia.

Could that have been at White's
Ferry [where they retreated at what
is now River Road]? The ferry boat
there is named for Early.

Can anyone tell us the meaning
of Axminister?

LC:Gen. Early whupped himself—
he wasn't supposed to be there, and
was grandstanding.

Until this string of messages ap-
peared, I had only a vague idea of
the exact location of this raid. Ap-
parently the key events took place
within just a couple blocks of where
I work in Silver Spring. It is hard to
see the Metro, the skyscrapers,
paved roads, and wall to wall busi-
nesses and imagine this as a back-
ward rural area at the outskirts of
DC, and a war zone. Educational
and sobering, at the same time.

JH:On the contrary...according to
common wisdom, he [General Early]
almost succeeded. The plan was
good—sneak up the Shenandoah
Valley, and invade from the poorly
defended north. However, he called
a bit too much attention to himself
as he followed the railroad from
Hagerstown to Frederick. That al-
lowed Union forces to mobilize for
the Battle of Monocacy, a real Civil
War battle on a real battlefield, just
south of Frederick. (The field and
the monuments are still there,
where the Monocacy River crosses
MD-355.) While Early won that
battle, it delayed him a day (not to
mention what it did to his troupes).
It was that one critical day that al-
lowed Union troupes to come up to
Washington to defend it.

Well, the confrontation hap-
pened about a mile and a half fur-
ther south, but you're right—and



take it a step further. Imagine Georgia Avenue as a dirt path through the forest. According to some accounts, the confederates buried their dead in shallow trenches along the road on their northerly retreat. A six lane paved Georgia Avenue is much wider than that original dirt path. Imagine what's been paved over.

JH:It's Axminster (a word on the AT&T recommended name list). According to Webster's: a type of carpet with cut pile, woven in various colors and patterns, named after a town in SW England where it was first made by hand.

- > Could that have been at White's Ferry?
- > The ferry boat there is named for Early.

Yes—White's _Ford_.

I have a map from the Montgomery County Historical Society that shows the major troop movements through the County in 1961-1864. White's Ford was the busiest point of crossing for Confederate troops—in both directions. Early did indeed cross back there after his failed raid. However, the cavalry that I mentioned in the last message seems to have used Rowser's Ford, near Darnstown, or Conrad's Ford (south of White's). (The map is unclear on this.)

RK: Fascinating! Does it show anything interesting happening at or near Fort Sumner?

JH:In Montgomery County? No.

RK: Too bad there's nothing on Fort Sumner. It was one of the circle of forts built to protect Washington; maybe it just never saw any action. There a tiny piece of it left, near the recreation center south of Mass Ave.

Internet Address Detectors

review by Jim Kelly

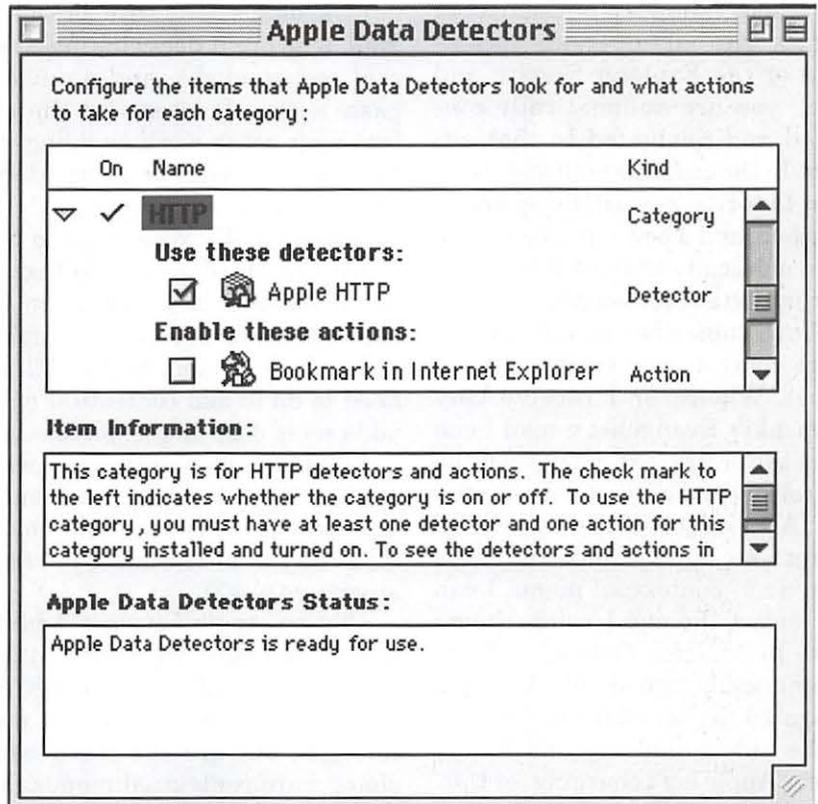
NOW THAT the initial hoopla surrounding System 8 has died down, let's unwrap the package and take a closer look at one of the enhancements that came with the package.

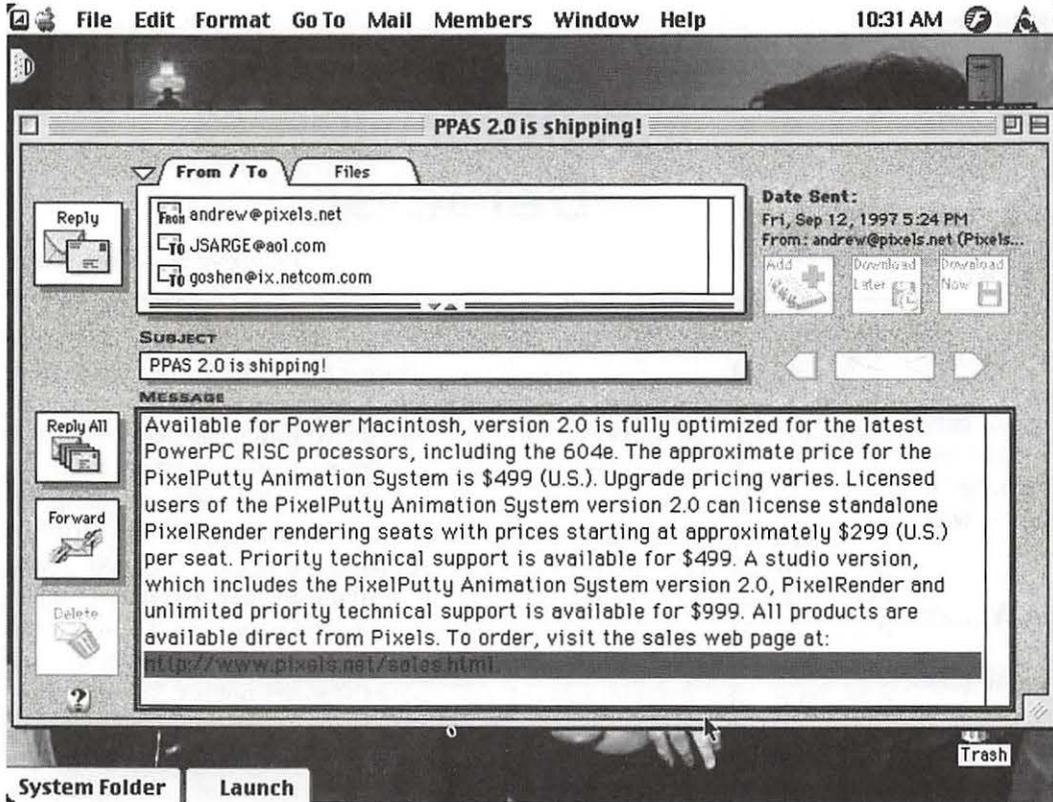
Contextual Menus allow the user to hold down the control key and click on an application, folder, document etc. and drop a menu in the middle of the screen to execute commands and thereby avoid having to continually go to the top of the screen all the time.

Big deal, sounds like something in Windows 95 right? Well not ex-

actly. Both Apple and third party share ware authors are able to write additional contextual menu commands to enable the user to customize their use of contextual menus.

One of the most exciting enhancements is Apple's new Internet Address Detectors. Say you got an e-mail message, a text document, or even a web page which shows an e-mail, url, ftp or host address. Suppose these are not hot linked to their respective addresses. Well by selecting the address, holding down the control button and clicking on the address you can drop a contextual





can find them at <http://seconn4.yoda.com/~anakin/archive.shtml>

My favorite from this list is Pop-Menu. You Control Click the desktop and select finderpop and it opens a folder in which you can put aliases of all your frequently used applications. The next time you select finderpop you get a sub menu of all these applications which you can select/launch.

Compression Plug-in by Chris DeSalvo which is a very reasonable \$5 share ware fee. How many times do you download something from the internet and then find out you have

menu, select the View or Connect in your favorite online service (such as AOL) or the Explorer Service and voila!, you are automatically connected and navigated to that address. In the case of e-mail addresses your favorite e-mail program is launched, and a new e-mail message is automatically addressed awaiting your important message.

I'm a subscriber to AOL, (ok, ok try to control your snickering out there). Whenever I receive Guy Kawasaki's Evangelist e-mail I can select the entire text, hold down the control key and click on the selected and IAD extracts every url, e-mail address, etc., that it finds and drops them as a contextual menu. I can then select the one I want, choose "View in America Online" and I'm automatically signed onto AOL and navigated to that address! Way cool as the kids would say and I can't believe Apple isn't charging for this.

Ok, ok it's not a cure for cancer. Well, true but it does eliminate several mouse clicks, and a cut and paste action. It integrates the web into your other work enabling you to drive your windoze using friends of fits of envy.

Additionally keep in mind that there are third party contextual menu add-ons. New to System 8 is the Contextual Menus Items folder inside your system folder. All you need to do to add contextual menu add-ons is drop these "pieces" onto a closed system, and click yes when it asks if you want to put them in the contextual menu items folder. (Like why would I want to put them anywhere else?).

To get Apple Internet Address Detectors go to url: <http://www.macos.apple.com/macos8/iad/>

The next thing you might want to check out are the third party share ware contextual menus. You

to go dig up your copy of Stuff it Expander to decompress it. Well no more. Now all you have to do is do the Select/Control/Click thang and select decompress and bingo bango you're done.

Check out these urls and try them out. I've made up a disk of all the contextual menu packages from this archive and it's available in the disketeria.

I'd be happy to hear from anyone who finds any more on the internet. Just e-mail me at globedc@aol.com (hey, HEY I told you no snickering) ■

Hotline

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

Name	Telephone	Heading	Subjects	Name	Telephone	Heading	Subjects
Apple General				Dave Jernigan	540-822-5137		3.5" Super Drive (before 9 PM)
Bob Sherman	305-944-2111	Communications	DBMaster	Dave Jernigan	540-822-5137		SCSI Drives (before 9 PM)
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	Steve Truax	304-263-5749		Stemspeller
Bernie Benson	301-951-5294	Miscellaneous	Ile Card for the LC	Dave Jernigan	540-822-5137		Stemspeller (before 9 PM)
Harvey Levin	301-299-9380	Programming	Apple Script	Carey McGleish	313-332-8836		Word Juggler (evenings)
Eric Sheard	908-782-6492	Spreadsheets	Advanced Visicalc (eves) 908-782-6492 (days) -2242	Cross Platform			
Allan Griff	301-654-1515	Spreadsheets	Apple Works	Ken DeVito	703-960-0786	Transfers	MS/DOS-Apple-Mac
Eric Sheard	908-782-6492	Spreadsheets	Visicalc (eves) 908-782-6492 (days) -2242	IBM/Compatibles			
Ken DeVito	703-960-0786	Telecomm		Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Apple //				Etana Finkler	301-891-2821	Illustration	General best to call 9 PM to Midnight
Bernie Benson	301-951-5294	Accounting	Apple SSC (Super Serial Card)	Louis Saunders	301-648-7332	Network	Connectivity
Neil Laubenthal	703-691-1360	Apple IIGS	General	Louis Saunders	301-648-7332	Printers	Connectivity
Allan Griff	301-654-1515	Apple Works	General	Tom Cavanaugh	301-627-8889	Printers	General
Ken DeVito	703-960-0786	Apple Works	General	Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Paul Campbell	313-255-6497	Apple Works	General	Internet			
Ray Settle	410-647-9192	Apple Works	General	Dan White	301-843-3287	General	
Allan Griff	301-654-1515	AppleWorks	General	Walt Francis	202-966-5742	General	
Ken DeVito	703-960-0786	Beagle Buddies		Will DeKrone	410-626-7716	General	
W. T. Cook	410-995-0352	Beagle Buddies		Curt Harpold	301-762-0887	Programming	JAVA
Don Avery	202-362-1783	Beagle Buddies		Craig Contardi	410-674-2752	World Wide Web	Netscape Navigator
Allan Levy	301-340-7839	Communications	ProTerm	Seth Mize	410-766-1154	World Wide Web	Sailor
Dale Smith	301-762-5158	Communications		Jaque Davison	703-644-7354	World Wide Web	Web Site Builder
Allan Griff	301-654-1515	Database	Apple Works	Macintosh			
Morgan Jopling	410-721-7874	Database	Apple Works	Nancy Seferian	202-333-0126	Art & Video	General
Milt Goldsamt	301-649-2768	Database	Apple Works	Robert Sambolin	787-841-1641		General
Guy Durant	202-575-0414	Epson Printers		John Enberg	301-262-9347 or 301-604-8348		Basics
Ron Evry	703-490-1534	General		Tho. Snowberger	410-757-4656	Contact Managers	Now Contact/UTD
Harold Polk	301-662-6399	General		Mort Greene	703-522-8743	Database	File Maker Pro
Ken DeVito	703-960-0786	General		Tom Parrish	301-654-8784	Database	File Maker Pro
Dave Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Bill Waring	410-647-5605	Database	Filemaker Pro
Joan Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Rick Shaddock	202-321-2110	Database	FoxPro
Guy Durant	202-575-0414	Hard Drives		Harvey Levin	301-299-9380	Database	Helix
Guy Durant	202-575-0414	Hardware		Mort Greene	703-522-8743	Database	MS-File
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	Tom Parrish	301-654-8784	Database	Overvue
Bob Sherman	305-944-2111	Laser Printing		Elizabeth Mangan	703-750-2710	Database	Pro-Cite
Dave Jernigan	540-822-5137	Operating Systems (before 9 PM)		Dave Weikert	301-963-0063	Databases	Panorama
Joan Jernigan	540-822-5137	Operating Systems (before 9 PM)		Blake Lange	301-942-9180	Desk Top Pub.	PageMaker
Joan Jernigan	540-822-5137	Word Processing	Apple Works II (before 9 PM)	Mort Greene	703-522-8743	Desk Top Pub.	PageMaker
Ron Evry	703-490-1534	Word Processing	AppleWriter	Eric Grupp	410-315-8331	Desk Top Pub.	Quark Xpress
Allan Griff	301-654-1515	Word Processing		Paul Schlosser	301-831-9166	Desk Top Pub.	Quark Xpress
Apple // e				Ron Johnson	410-315-8764	Drawing/Graphics	Adobe Illustrator 3.0
Morgan Jopling	410-721-7874	Upgrade		Nancy Seferian	202-333-0126	Drawing/Graphics	Aldus Freehand
Apple // GS				Tom Parrish	301-654-8784	Drawing/Graphics	Canvas
Rich Sanders	703-450-4371	Drawing/Graphics	Deluxe Paint II	Lloyd Olson	410-544-1087	Drawing/Graphics	ClarisDraw
Dick Grosbier	301-898-5461	General		Etana Finkler	301-891-2821	Drawing/Graphics	Freehand (best to call 9 PM to Midnight)
Eric Grupp	410-315-8331	General		Nancy Seferian	202-333-0126	Drawing/Graphics	General
Seth Mize	410-766-1154	General		Neil Laubenthal	703-691-1360	Drawing/Graphics	General
Rich Sanders	703-450-4371	Word Processing	Multiscribe GS	Etana Finkler	301-891-2821	Drawing/Graphics	General (best to call 9 PM to Midnight)
Apple // GS				Blake Lange	301-942-9180	Drawing/Graphics	Illustrator
Ken Carter	301-834-6516	General		Etana Finkler	301-891-2821	Drawing/Graphics	Illustrator (best to call 9 PM to Midnight)
Apple ///				Tom Parrish	301-654-8784	Drawing/Graphics	MacDraw
Dave Ottalini	301-681-6136	General		Mort Greene	703-522-8743	Drawing/Graphics	Photoshop
Paul Campbell	313-255-6497	General		Blake Lange	301-942-9180	Drawing/Graphics	Photoshop
Seth Mize	410-766-1154	General		Mort Greene	703-522-8743	Drawing/Graphics	SuperPaint 2.0
Robert Sambolin	787-841-1641	General Repair		Dave Jernigan	540-822-5137	Foreign Languages	FlashWorks (before 9 PM)
Steve Truax	304-263-5749	Integ. Packages	3 Easy Pieces	Dave Jernigan	540-822-5137	Foreign Languages	Greek Tutor (before 9 PM)
Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces (before 9 PM)	Dave Jernigan	540-822-5137	Foreign Languages	Hebrew Tutor (before 9 PM)
Paul Campbell	313-255-6497	Repairs		Dave Jernigan	540-822-5137	General	(before 9 PM)

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

November 1997

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30		Genealogy SIG (call)				1
2	3 <i>Intro to the Mac- Part 1</i>	Clinic 4 <i>Intro to Illustrator</i>	5 <i>Intro to Photoshop</i>	6 <i>Intro to Quicken</i> Columbia Slice	7	8 Frederick Slice Graphics SIG
9	10 <i>Intro to the Mac- Part 2</i>	Clinic 11 <i>HTML-Part 1</i> QuickTime SIG	12 WAP BoD	13 <i>Intro to Filemaker Pro</i> Stock SIG	14 <i>Intro to ClarisWorks</i>	15 <i>Intro- ClarisWorks DB</i> <i>Intro-ChrisWrks Draw</i> Annapolis Slice
16	17 <i>Intermed. Mac- Part 1</i>	Clinic 18 <i>Internet-Part 1</i> Genealogy SIG (call)	19 Retired SIG Excel SIG	20 Women's SIG	21	22 <small>NOVA CarCoL</small>  WAP General Meeting
23	24 <i>Intermed. Mac- Part 2</i>	Clinic 25 <i>Internet-Part 2</i>	26	Office Closed 27	Office Closed 28	29

December 1997

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

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Genealogy SIG (call) GraphicArts SIG (call)	1 <i>Intro to the Mac- Part 1</i>	Clinic 2 <i>Intro to Pagemaker</i>	3 <i>Intro to Photoshop</i>	4 <i>Intro to Mac-P 1</i> Columbia Slice	5 <i>Intro to Mac-P2</i> <i>Intro to Filemaker Pro</i>	6 Frederick Slice (call)
7	8 <i>Intro to the Mac- Part 2</i>	Clinic 9 Genealogy SIG QuickTime SIG	10 <i>HTML-Part 2</i> WAP BoD	11 <i>Intermed Mac- P1</i> Web Graphics Stock SIG	12 <i>Intermed Mac- P2</i> <i>Web Animations</i>	13 <small>NOVA CarCoL</small>  WAP Garage Sale
14	15 <i>Intermed. Mac- Part 1</i>	Clinic 16 <i>Internet-Part 1</i>	17 Excel SIG Retired SIG (call)	18	19	20 <i>Intro- ClarisWorks DB</i> <i>Intro-ChrisWrks Draw</i> Annapolis Slice
21	22 <i>Intermed. Mac- Part 2</i>	Clinic 23 <i>Internet-Part 2</i>	24	Office Closed 25	Office Closed 26	27
28	29	Clinic 30	31			

UPCOMING GENERAL MEETING DATE —

NOVEMBER 22
AND THE GARAGE SALE—DECEMBER 13

Meeting Notices

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

Annapolis Slice

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

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

Apple III SIG

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

Columbia Slice

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

DataBases (Mac) SIG

Volunteers needed to restart this SIG

Excel SIG

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

Frederick Slice

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

Game SIG

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

Genealogy SIG, *November 18 (see SIG meeting article).*

10 AM to noon. At the WAP office.

Graphic Arts SIG

First meeting—Nov. 8 10 to noon. No meeting in December because of Computer Show & Sale.
Call office for future details.

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—coming December 13th!!

WAP General Meeting

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

Women's SIG

Upcoming meeting: Nov. 20. At the Pi Office at 6:00 PM dinner (\$2) followed by 7:00 PM meeting/presentation. Call SIG chair, Kathleen Charters at 410-730-4658 for details.

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

Name	Telephone	Heading	Subjects
Joan Jernigan	540-822-5137	General	(before 9 PM)
Allan Levy	301-340-7839	General	
Dan White	301-843-3287	General	
Dick Grosbier	301-898-5461	General	
Russell Robinson	301-739-6030	General	
Neil Laubenthal	703-691-1360	General	
Tom Cavanaugh	301-627-8889	General	
Tom DeMay	410-461-1798	General	
Tom Witte	703-683-5871	General	
Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Joan Jernigan	540-822-5137	Hypermedia	HyperStudio (before 9 PM)
Jerry Iler	410-987-5432	Ilsi	General
Bill Geiger	703-237-3614	Integ. Packages	ClarisWorks
Sandy Kowalczyk	410-268-3149	Integ. Packages	ClarisWorks
Ray Settle	410-647-9192	Integ. Packages	Clarisworks
Joan Jernigan	540-822-5137	Integ. Packages	ClarisWorks (before 9 PM)
Jim Ritz	301-770-1405	Integ. Packages	MSWorks
Ray Settle	410-647-9192	Integ. Packages	MSWorks
Tim Childers	301-997-9317	Integ. Packages	MSWorks
Dave Weikert	301-963-0063	MacDisketeria	Disk Library
Dave Jernigan	540-822-5137	Mail List Manager	My Mail List Manager (before 9 PM)
Mort Greene	703-522-8743	Miscellaneous	File Transfer & Backfax
Sandy Kowalczyk	410-268-3149	Miscellaneous	HyperCard
Blake Lange	301-942-9180	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypertalk
Jeff Dillon	301-434-0405	Miscellaneous	MX-80
Dave Jernigan	540-822-5137	Miscellaneous	Online Bible Mac
Dave Jernigan	540-822-5137	Miscellaneous	Soft Windows Mac
Rick Chapman	301-989-9708	Miscellaneous	Hypercard
Tom Witte	703-683-5871	Miscellaneous	Hypercard
Peter Combes	301-445-3930	Multi Media	Director
Peter Combes	301-445-3930	Multi Media	Language
Mort Greene	703-522-8743	Multimedia	Image Studio
Mort Greene	703-522-8743	Multimedia	Macro Mind Director
Stuart Bonwit	301-598-2510	Multimedia	Quicktime
Tom Witte	703-683-5871	Multimedia	Quicktime
Mort Greene	703-522-8743	Multimedia	Video Works
Jerry Iler	410-987-5432	Older Claris	General
Jerry Iler	410-987-5432	PB180C	General
Lester Morcerf	410-987-0685	Performa 550	General
Tho. Snowberger	410-757-4656	Performa System	General
Rick Shaddock	202-321-2110	Pers.Contact Mgr.	ACT
Mel Benson	410-647-6873	Personal Finance	Dollars & Sense
Bill Geiger	703-237-3614	Personal Finance	Manage Your Money
Mel Benson	410-647-6873	Personal Finance	Manage Your Money
Clarence Goldberg	410-263-5189	Personal Finance	Quicken
Henry Miller-Jones	703-478-3721	Personal Finance	Quicken
Louis Saunders	301-648-7332	Printers	Connectivity
Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Tom Cavanaugh	301-627-8889	Printers	General
Walt Francis	202-966-5742	Printers	General
Michael Hartman	301-942-3717	Programming	C
Michael Hartman	301-942-3717	Programming	General
Harry Erwin	703-758-9660	Programming	General (e-mail at herwin@gmu.edu)
Michael Hartman	301-942-3717	Programming	Pascal
Charles Schindler	410-437-4624	Spreadsheets	Excel
Lloyd Olson	410-544-1087	Spreadsheets	Excel
Walt Francis	202-966-5742	Spreadsheets	General
Roger Burt	301-424-6927	Spreadsheet/Chart	ClarisWorks
Mark Pankin	703-524-0937	Spreadsheet/Chart	Excel
Dick Byrd	703-978-3440	Spreadsheet/Chart	Excel
Mort Greene	703-522-8743	Spreadsheet/Chart	Excel
Rick Shaddock	202-321-2110	Spreadsheet/Chart	Excel
Tom Cavanaugh	301-627-8889	Spreadsheet/Chart	Excel

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

Macintosh & Apple

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

Networking

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

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

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

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

Telecommunications Help Sheet

A quick reference sheet for use while on the TCS

TCS Phone Numbers:

—301-984-4066
(for 300, 1200, 2400 bps)
—301-984-4070
(for 9600, 14400, 28800 bps)

Main Menu

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

File Transfer Menu

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

File Area Menu

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

Editor Menu

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

Change Conference Menu

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

Conference Menu

<A> Adjust Pointers
<C> Change Conference

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

Bulletin Board Menu

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

User Preferences

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

Electronic Mail Menu

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

Please see page 50 for the TCS Help Hotline phone numbers.



Macintosh Tutorials

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

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

Some Specifics

- **Where:** Unless otherwise stated, all tutorials sponsored by Washington Apple Pi are given at the office located at 12022 Parklawn Drive, Rockville, Maryland.
- **When:** unless otherwise stated, all tutorials are three hours in length and begin at 7:00 P.M. on the date listed. The office building is secured at 6:00 P.M..
- **Fees:** \$35.00 per class for members and \$50 per class for non-members. Pre-registration and payment must be made to hold a seat.
- **Class Size:** Class size is limited to 6 students per class.
- **Instructor Cancellation:** If a class is cancelled by the instructor, all students will be notified of the cancellation. Please check your home answering machine if you have not given a work number for notification.
- **Student Cancellation:** A cancellation must be received by the office 72 hours before a class is scheduled. The only exception to this is a cancellation due to illness.

Macintosh Tutorials

The Macintosh tutorials are two two-part classes, Introduction to the Macintosh and Intermediate Macintosh, designed for beginning users or those desiring to brush up on their skills. The primary focus of these courses will be on the System, Desktop, Icons, Windows, and basic concepts in System 7, but System 6 hangers-on are welcome and encouraged to participate. Their issues and

concerns will be addressed. Please try to take all four parts; this is the most beneficial arrangement.

Introduction to the Mac Part 1

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

Introduction to Mac Part 1 11/3/97
7-10 p.m.

Introduction to Mac Part 1 12/1/97
7-10 p.m.

DAYTIME DATES

Introduction to Mac Part 1 11/6/97
9:30 a.m. - 12:30 p.m.

Introduction to Mac Part 1 12/4/97
9:30 a.m. - 12:30 p.m.

Introduction to the Mac Part 2

Part II will continue the exploration of the basic components of your Macintosh system, hardware and software. You'll learn more of the dos and don'ts; the finer points of the Menu Bar; and Error Messages, Dialog Boxes, Icons, Folders, Keyboard Shortcuts, Scrapbook and Clipboard will be discussed. You'll learn the basics of installing software, as well as use of the Chooser and peripheral devices, and how they are connected to the Macintosh. This is part two of a two part class. Both parts of the class must be taken in the same month. The price is \$70 for both parts (\$100 for nonmembers).

Introduction to Mac Part 2 11/10/97,
7-10 p.m.

Introduction to Mac Part 2 12/8/97,
7-10 p.m.

DAYTIME DATES

Introduction to Mac Part 2 11/7/97
9:30 a.m. - 12:30 p.m.

Introduction to Mac Part 2 12/5/97



9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 1

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

Intermediate Mac Part 1 11/17/97
7-10 p.m.

Intermediate Mac Part 1 12/15/97
7-10 p.m.

DAYTIME DATES

Intermediate Mac Part 1 11/13/97
9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 1 12/11/97
9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 2

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

price is \$70 for both parts (\$100 for nonmembers).

Intermediate Mac Part 2 11/24/97
7-10 p.m.

Intermediate Mac Part 2 12/22/97
7-10 p.m.

DAYTIME DATES

Intermediate Mac Part 2 11/14/1/97
9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 2 12/12/97
9:30 a.m. - 12:30 p.m.

Introduction to ClarisWorks

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

Introduction to ClarisWorks 11/14/97
1 pm - 4 pm

Intermediate ClarisWorks

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

Intermediate ClarisWorks 12/4/97
1 pm - 4 p.m

Intermediate ClarisWorks 12/20/97
12:30 pm - 3:30 p.m.

ClarisWorks Database: Introduction

This course covers basic principles of using a database to organize information, defining fields, discussion of field types, how to use multiple Layouts, entering data into fields, use of online Help function, and searching for information in the database. The class is appropriate for versions 2, 3, or 4 of ClarisWorks.

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

Introduction to ClarisWorks Database 11/15/97
9 am - Noon

ClarisWorks Database: Intermediate

This class will focus on modifying a database to provide ease of use; improving the appearance of a database by importing graphics; integration with other ClarisWorks modules (for example, the Draw and Word Processing modules); importing and exporting data from ClarisWorks; recording and using Macros; and the use of formulas. The class is appropriate for versions 2, 3, 4 or ClarisWorks. **Prerequisite:** ClarisWorks Database Introduction, or equivalent experience. The price is \$35 (\$50 for nonmembers).

ClarisWorks Database: Intermediate 11/15/97
12:30 pm - 3:30 pm

ClarisWorks Drawing: Introduction

This course covers an introduction to the basic drawing tools, the integration of draw documents with other types of documents, and the showing of how to integrate graphics in a brochure/newsletter.

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



Introduction to ClarisWorks Draw
12/20/97 9 am - Noon

Introduction to FileMaker Pro

This course covers the following topics: what FileMaker Pro does, what a database is, database terms, using a database, creating a new database, entering and editing information in a database, and formatting and printing. **Prerequisite:** Introduction to the Macintosh Part 1 and 2, or a general knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Introduction to Filemaker Pro
11/13/97 1 pm - 4 pm

Introduction to Quicken

Course will be an introduction to Personal use of Quicken v6.0 or 7.0, and will cover the following: Entering Accounts, Use of Quickfill, Split Transactions, Categories, Writing Checks, Preferences, Passwords, Help, Reconciling Accounts, Reconciliation Report, Credit Card Accounts, Transferring Money. If time permits, or the class prefers to emphasize it, we will demonstrate online banking and bill paying. An experienced general user of Quicken will introduce the program to anyone already at ease with using a Macintosh. The instructor is not an accountant, and is terrible at math (which is why he uses such software), but has been using the program successfully since it first was available for the Apple II. His principal use has been to maintain records for tax purposes and to aid in doing the latter with MacInTax. He is now up to v7.0 on a Powerbase 180 and an established online bill payer having used both CheckFree and Crestar Bank. Please have played a bit with the program and made some attempt to use it before class; bring your questions well prepared in advance; the class will be taught using Quicken 7 (not the deluxe version) The instructor will try

to answer all questions as long as they are within the curriculum outlined above.

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

Introduction to Quicken
11/6/97 7 p.m. - 10 p.m.

Making Quicken really useful as an interface to your Bank

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

Call office for Dates

NEW OFFERINGS!

See descriptions of Quicken & Quark XPress

Internet

A thorough introduction to the features and services of the Internet. The primary focus will center around detailed demonstrations of the major Internet applications for the Macintosh. (2 parts) **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 for both parts (\$100 for nonmembers).

Internet Part 1 & 2 11/18/97
and 11/25/97 7 p.m. - 10 p.m.

Internet Part 1 & 2 12/16/97
and 12/23/97 7 p.m. - 10 p.m.

Using the World Wide Web

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

Call office for dates

Email to the Max

Class members will explore the configuration options and features of stand-alone applications (Eudora, Claris) versus email functions in Web browsers. Topics include using



mail filters to manage multiple mailboxes, configurations for more than one username or account, and sending and receiving attachments to email, with a relevant discussion of compression, encoding, and virus protection. You will learn how to find, subscribe to and unsubscribe from Listserv and majordomo mailing lists, and how to set up and maintain a mailing list. We will also look at a new direction in email: HotMail, a free Web-based emailer. **Prerequisite:** Internet tutorial or equivalent experience. The price is \$35 (\$50 for nonmembers).

Call office for dates

Usenet News and Interactive Relay Chat (IRC)

Class members will explore the configuration options and features of stand-alone newsreaders (Newswatcher, Nuntius, YANewswatcher) versus news functions in Web browsers. Topics include subscribing to and unsubscribing from newsgroups, and searching Usenet through AltaVista. We will also explore the configuration options and features

of IRC applications (ircle, Homer, Netscape Chat) and the use of different IRC networks (EFFnet, Undernet, DALnet, Anothernet) as well as Web-accessible channels. Topics include choosing and registering your nick, floods, bots, netsplits, security considerations and channel configuration for privacy. **Prerequisite:** Internet tutorial or equivalent experience. The price is \$35 (\$50 for nonmembers).

Call office for dates

HTML Part 1-The basics

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

site: Internet tutorial or equivalent experience. The price is \$35 (\$50 for nonmembers).

HTML Part 1 11/12/97
2 p.m. - 5 p.m.

HTML Part 2-Beyond the basics

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

Prerequisite: HTML Part 1. The price is \$35 (\$50 for nonmembers).

HTML Part 2 12/10/97
2 p.m. - 5 p.m.

Making Web Graphics without PhotoShop

This class is for those who would like to make images for the Web without the expense or learning curve of Adobe PhotoShop. Students will learn about the image file types used on the Internet. They will learn how to resize images, reduce the number of colors in image and make transparent backgrounds. They will

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



learn about the various graphic formats used on the Web and when and where to use each type. They will learn how to use programs like ClarisWorks to edit images. The use of the shareware program Graphic Converter will also be covered. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Making Web Graphics without PhotoShop 11/6/97 1 pm - 4 pm

Making Web Animations

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

Making Web Animations 11/7/97 1 pm - 4 pm

Learn how to use the TCS! (The Pi's legendary bulletin board)

Learn how to configure ZTerm (a telecommunications program); and how to log on to the TCS and send and receive Internet e-mail. You'll also learn how to navigate around the TCS's conference system, and both read and enter messages and download files. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Call office for dates

Introduction to Adobe PhotoDeluxe

This inexpensive program is fun and easy to learn. It can be used to edit images for the web. It also can be used to make calendars, posters, and cards. The only major drawback to the program is a poorly written manual with lots of neat examples but few detailed instructions. In this class students will learn how to use this program to accomplish many tasks that normally require Adobe PhotoShop. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Introduction to Adobe PhotoDeluxe 12/5/97 1 pm - 4 pm

Introduction to HyperStudio

Schools everywhere are using HyperStudio to make multimedia projects and slideshows. The school licensing permits each student to take home a copy of the program for use on a home computer to work on their stacks. This class will cover the basics of how to make cards and add graphics, sounds and buttons to produce HyperStudio stacks. It is appropriate for people who would like to learn a simple multimedia program, teachers who would like an introduction to HyperStudio and parents who would like to learn a little about the program to be able to help their children at home. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Introduction to HyperStudio 12/12/97 1 pm - 4 pm

Introduction to PageMaker

This course is for new users of PageMaker. It will cover using the various tools in the tools palette, the commands in the pull-down menus, and the control palette. You will learn how to create pages, bring in various types of text and graphics and do page layout. **Prerequisite:**

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

Introduction to PageMaker 12/2/97 7 p.m. - 10 p.m.

Introduction to Quark XPress

Learn the basic fundamentals of Quark Xpress, the most widely used page layout program. Learn the proper way to configure the Xpress defaults and how to use the tool, measurement, color and documents palettes. You'll learn how to properly create new documents, define four-color process and spot color, create master pages and manipulate text and graphic objects. Also covered will be style sheets, hyphenation and justification settings, tabs, fonts, and checking document spelling. Learn how to correctly use Xpress font and picture usage windows and how to configure the document for the laser printer or high-resolution imagesetter. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).

Call office for dates

Introduction to Adobe Photoshop

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

Introduction to Adobe Photoshop 11/5/97 7 pm - 10 pm

Introduction to Adobe Photoshop 12/3/97 7 pm - 10 pm

Intermediate Adobe Photoshop

This class will cover use of the plug-in filters, scanning, exporting files for use in other applications, and more on layers, channels, and paths.



Prerequisite: Introduction to Adobe Photoshop or a knowledge of the topics covered in that class. The price is \$35 (\$50 for nonmembers). Call office for dates

Introduction to Adobe Illustrator
 This course will cover the basics of vector graphics, drawing straight lines, curves, and shapes, tracing images, using paint tools, working with layers, and creating and editing text. **Prerequisite:** Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for nonmembers).
Introduction to Adobe Illustrator
 11/4/97 7 pm - 10 pm ■

Macintosh
 It Doesn't Make You Register 

Macintosh
 Designed To Make Your Life Richer. Not Some Billionaire's. 

Macintosh
 Because 2001 Is More Interesting Than 95. 

Macintosh
 Because You Deserve Better Than C:, D:, or F: 

(<http://www.wap.org/journal/killerads.html>)

Other Educational Opportunities

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

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

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

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

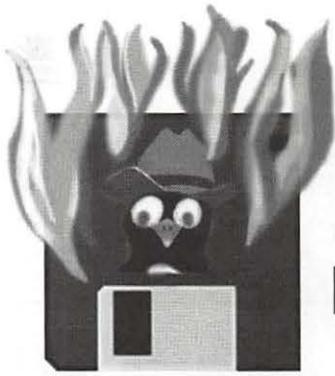
- **Carol O'Connor**
 703-430-5881
 (Photoshop Special Effects and Photoshop for Web Graphics)

Please note!!!

Computer Show & Sale
 December 13th

Genealogy SIG
 November 18th
 December 9th
 (new board on the TCS—
 Conference 2, Board 12)

Graphic Arts SIG
 (Started in October. Call for
 information. No meeting
 in December)



Hottest Downloads

by Nancy Seferian

THIS NEW LITTLE column is intended to keep you up to date about which are the most popular downloads on the TCS. Our revered Head Programmer, Jon Thomason wrote the code that lets us keep track of this information, and our esteemed Web Master, Lawrence Charters, keeps me filled in about the goings on with the download statistics. I learned all kinds of interesting things when he sent me some of the information. For instance, guess how many downloads there were from January 1,

1997 to September 1, 1997. 20,402! And these stats do *not* include files transferred via the Web server, which accounts for many, many megabytes of stuff.

And what do you think are the most popular File Transfer Areas during that period? FTA 2, 3, and 7 with the most downloads from area 2 at 2,811 to 1,703 from area 7.

Now for what you've been waiting to hear—the Most Popular downloaded file for that period was...Ta dah!

“Our revered Head Programmer, Jon Thomason wrote the code that lets us keep track of this information, and our esteemed Web Master, Lawrence Charters, keeps me filled in about the goings on with the download statistics. I learned all kinds of interesting things when he sent me some of the information.”

TCSEXOTPPP.SIT

What, you say, is *that*? Well, it's the file that easily and thoroughly walks new Explorer users through the steps of setting up Open Transport/PPP and the TCS Explorer Service. OT/PPP is the software from Apple that helps your computer get connected to the Internet. And, of course, Explorer Service is WAP's Internet service. This is file number 53 in File Transfer Area 18, Explorer Essentials. This file has been downloaded 2,811 times since January, which is pretty amazing because everybody gets it anyway when they subscribe to Explorer.

What do you think is the *next* most popular download. Watch for this column in the next Journal to find out. ■

The screenshot shows a document window with the following content:

TCS Explorer and OT/PPP

Configuring Apple's Open Transport PPP Networking Software For Use With TCS Explorer Service

The WAP TCS Committee, 11/12/96
©1996 Washington Apple Pi, Ltd.

Setting up Open Transport and Open Transport PPP for TCS Explorer Service is quite easy, compared to using older software in Mac OS or other platforms. This document will guide you step-by-step through the following tasks.

- 1) Identifying your modem to the **Modem** control panel
- 2) Describing TCS Explorer Service to the **TCP/IP** control panel
- 3) Describing TCS Explorer Service to the **PPP** control panel
- 4) Personalizing your settings in the **PPP** control panel
- 5) Connecting to TCS Explorer Service

Prerequisite: Open Transport 1.1.1 or greater, Open Transport PPP 1.0 or greater

You must have first installed **Open Transport PPP 1.0** or later (hereafter known as "OT/PPP"), and restarted your Macintosh. Refer to the attached instructions for help identifying, obtaining and installing Open Transport and OT/PPP.

Step 1: Identify your modem to the **Modem** control panel

Inside your "**Control Panels**" folder under the "**Apple**" menu item is a control panel named "**Modem**". Open that control panel.

The hottest, most often downloaded file on the TCS



Review: Claris Em@iler 2.0

by Paul Gerstenbluth
(ArieFound@aol.com)

Technical: Converter, Recovery and Norton Disk Doctor

• What is the AOL Address Converter? For those who are already using AOL version 3.0 software, a separate address book converter is available from the Claris Em@iler support page at www.claris.com.

• How do I use the Mail Database Recovery Option?

Holding down the Option key as you launch Claris Em@iler will provide the option of rebuilding the database. This feature will repair any damage and compact the file to reclaim unused space. A backup copy of your current mail database will be saved automatically in the Mail folder in the Claris Em@iler Files folder. (Note: For larger databases, this process may take some time.)

• Problems with Norton Disk Doctor.

Do NOT run Norton Disk Doctor while Claris Em@iler 2.0 is running. This can result in a damaged mail database and lost data. No problems will occur if Claris Em@iler 2.0 is not running when Norton Disk Doctor checks the drive.

Pro

• Available from the Claris Em@iler site is an expanded version of the Claris Em@iler 2.0 User's Guide in PDF format, with over 100 pages of additional information. For access to the Claris Em@iler Web Site just type in www.claris.com/ClarisEmailer on the World Wide Web.

• It took me five minutes using a Performa 6200 (Power Mac) with a slow 14.4k modem to download 22 files from three screen names on America Online. AOL connections were opened and closed from these three screen names within the five minute period. Note: Faster modems such as 28.8K and greater will ac-

PROBLEM: It's 8:27 P.M. and someone just called to say that you have an urgent email message with several attachments. All AOL modem lines are busy. You become frustrated — you can not get your email messages.

Solution: Put Claris Em@iler to work. Claris Em@iler opens the small trap door in the AOL impregnable wall, goes in and extracts your email and attachments quickly.

Question and Answers on using Claris Em@iler:

Online Service and Email Recipient

• Do I need to be a member of a service to use Claris Em@iler on it?

You will need to have a single account on either AOL, CIS, AppleLink, RadioMail, or with a POP/SMTP account with an Internet Service Provider to use Claris Em@iler.

• Several people use my computer. How do I set up Em@iler so that each person can have a separate Email environment?

Open your system folder and find the Claris folder. Move the Em@iler Preferences file into the Claris Em@iler folder (the same folder as the Em@iler application). Select this folder in the Finder, and duplicate it (choose Duplicate in the File menu). Create as many copies of this folder as you need for the number of people who will be using Em@iler on this computer.

• Now that I have these separate folders set up, how do I keep one user from downloading another's email?

In each account setup, if you leave the password field blank, each time you launch, Claris Em@iler will ask you for the password the first time you connect to that account. However, once email is downloaded to the computer, it can be accessed by anyone who uses that machine. Use the same security procedure for the Emailer Database and Database Index files as you would for any other sensitive documents you have on that computer.

Mechanics: Formats, Sorting and Text Selection

• What encoding formats does Claris Em@iler support?

BinHex, UUencode, and Base64 (AKA MIME). It also supports the encodings specific to the online services.

• How do I view my messages from newest to oldest?

Sort by the date column and then click the sort pyramid in the top right of the list so the pyramid points down.

• How do I select all the text of a found message?

First, select some of the text and then you can use the Select All menu item. You can also use the Copy Entire Message menu item if you want to include all the message's headers in your copy.



cess your email much faster.

- Fog City Software makes add-on utility programs for Claris Em@iler. Check their web page for freeware and shareware add-on utility programs. You can also download these files directly from the Fog City Software ftp site. If the server is busy, you can also try the Fog City Software mirror site that is hosted by Foresight Technology.

Con

- **IMPORTANT:** The installation instructions in the printed Claris Em@iler Getting Started guide are inaccurate. For updated installation instructions for using Mac OS8, download the PDF version of the Getting Started manual located on the Claris Em@iler Web site.

- My friends and business associates not on AOL had troubles reading my attaching files that I send to them on Claris Em@iler. There were no problems with fellow AOL members receiving and reading my attachments.

Bottom Line

“Industrial-strength” Claris Em@iler works well in receiving and sending email messages from AOL. Claris Em@iler is a valuable tool for receiving email messages during prime time when America Online and other online services are clogged up.

Claris Em@iler is available by mail order from Apples’ Claris Corporation, Santa Clara, CA. Cost: \$44.98.

The Anal Retentive Macintosh

by Jim Kelly: globedc@aol.com

THIS IS THE first installment of what I hope will be a regular column for the Washington Apple Pi Journal. It is intended to be a series of tips and tricks to make using your Macintosh efficient, optimized and fully tweaked. Suggestions (by e-mail) for future columns would be greatly appreciated.

Realize that these suggestions are only my ideas. They aren’t carved into stone anywhere (as far as I know) and they are only intended to give you a starting point.

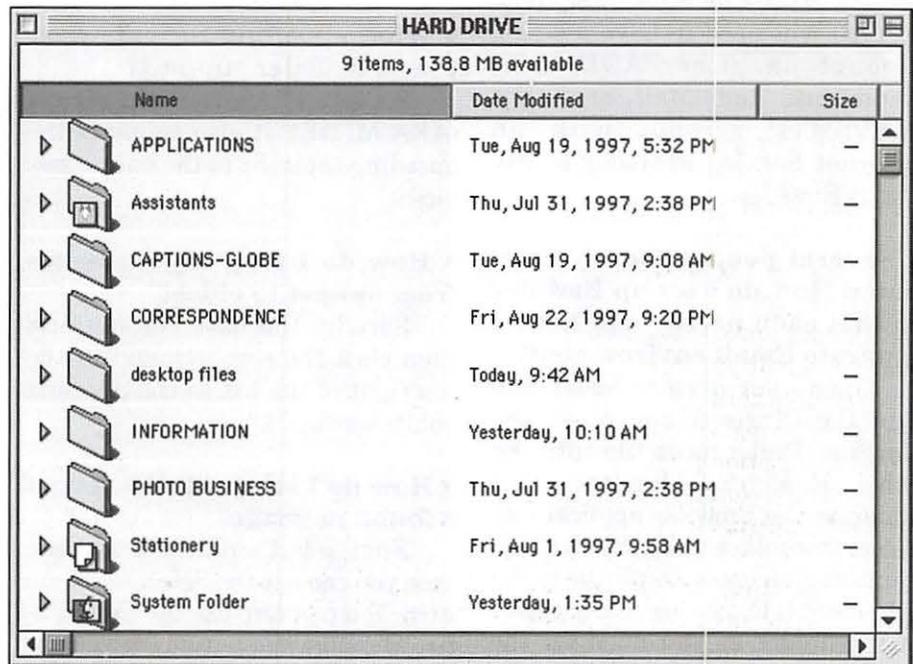
Most of all remember the Mac is a personal computer, be as anal

or non-anal as you want to be.

Organize your hard drive

If you are like me, you have a lot of stuff on your hard drive. Seems like stuff on my hard drive breeds like hyperactive rabbits in spring. Finding my stuff seemed to take longer and longer as time went by. Finally I remembered what my mom taught me, “A place for everything and everything in it’s place.”

Lets look at the window that opens when I click on my hard drive icon:





As you can see I have one folder where I keep all my application folders. Assistants was installed by System 8. I figure I'll keep this folder until I figure out how I'm going to use these assistants. Captions-globe... I'm a photographer and I shoot for an agency in New York called Globe so here is where I keep the caption sheets I fill out on each roll of film I use. I keep this folder at the root level of the hard drive so I can get at it quickly. Correspondence... well again I keep it here to get at it quickly. (See first figure, right.)

Information is a folder of stuff I might want to refer to later, that I've downloaded from the internet... sort of a misc. catch all. Photo Business is where I keep the documents I'll need for various photo assignments I might get. Stationary, well that's what came with Opendoc...I figure I'll eventually get rid of that because I don't have any Opendoc applications and well Opendoc is...shall we say "la morte."

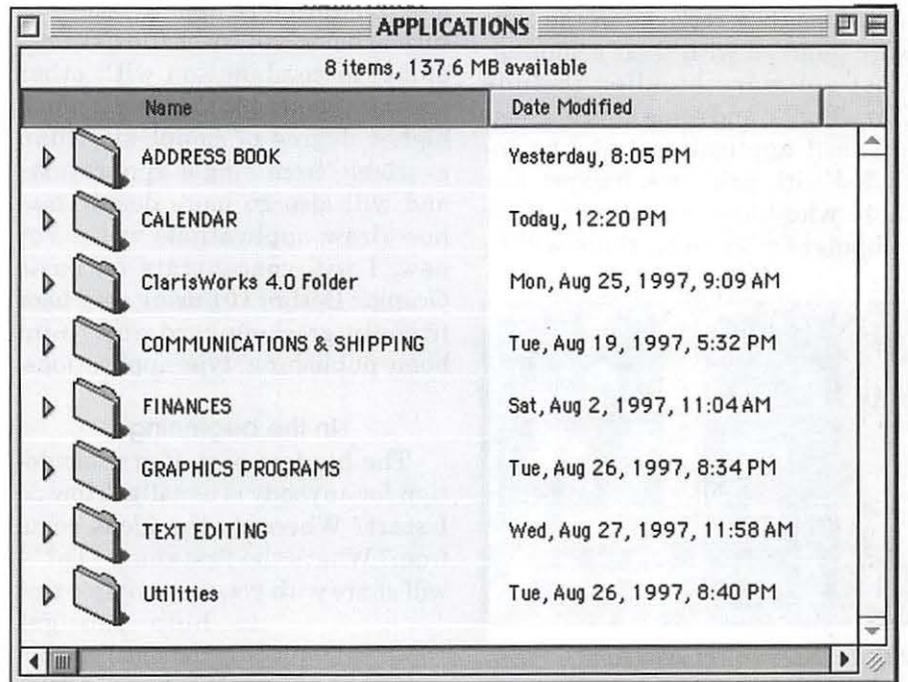
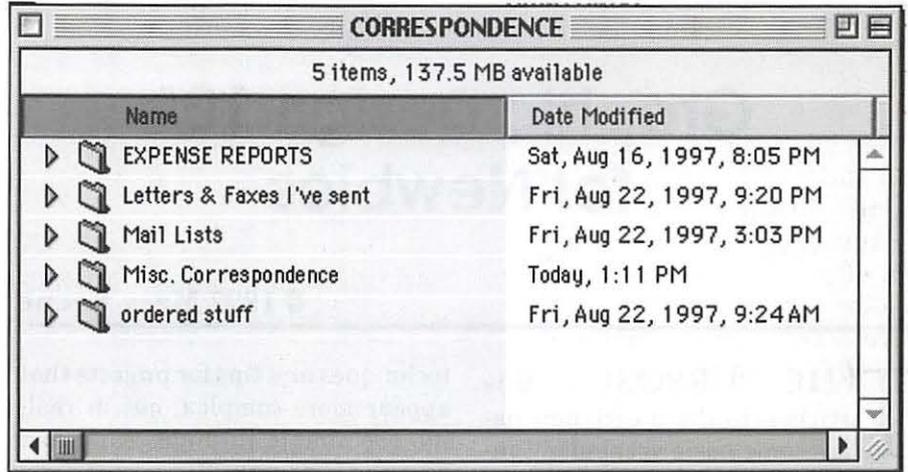
OK this is the "root" or first level of your hard drive. How you subdivide each of these folders is where it gets interesting.

I divide up my Applications folder by the function I'm doing. (See figure below, right.)

Again I try to have the minimum number of "sub folders" in each folder for a reason that will become obvious later. I think most of these folders are obvious....in Utilities I put the small programs like Stuff it, Adobe Acrobat Reader, and generally anything that don't fit neatly in and of the category folders I set up under Applications.

You could subdivide the folders inside "Applications" if you want but don't.

The last thing I do is put an alias of my hard drive in my Apple Menu Items folder of my system file. The easiest way to do this is click once on the hard drive icon and then pull



down the apple to "Automated Tasks" and over to "Add Alias to Apple Menu." Be patient, if you have a lot of stuff on your hard drive this may take a while. As an added flourish I would open up the apple menu items folder in your system folder, click once on the name and stick a couple of blank spaces at the beginning and close all the windows. What this does is force the Hard drive alias to the top of the list under the apple and make it easy to

get to. Once you've done all this, you can pull down the apple to Hard Drive and over to Applications and over to xyz application folder and over to xyz application and release to launch that application. Presto....you are using Hierarchical menus to organize your stuff!

Please keep in mind that how you divide and subdivide the stuff on your hard drive has to make sense to you...the Mac is after all, your personal computer. ■

Graphic Design 101 for Newbies

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THE PURPOSE of this article is to share with new users some basic vocabulary, information, tips, and techniques about the simple graphic design applications they received in the software bundled with their computer. Most software bundles include *ClarisWorks*, and some kind of greeting card application (may be included with printer software). For those who have played with their computers a bit more, there will be

techniques and tips for projects that appear more complex, but in reality, are simple to understand and easy to make.

This article will concentrate on greeting card type applications. Future articles will cover *ClarisWorks* alone, in combination with other software to permit the user a much higher degree of complexity than available from single applications and will also go more deeply into how draw applications work. For now, I will concentrate on basic Graphic Design 101 using very user friendly greeting card and "mini home publishing" type applications.

In the beginning

The hardest part of graphic design for anybody is usually, "How do I start? Where do the ideas come from? What's the first thing I do?" I will share with you some simple tips

to help you get started until you develop your own methods and formulas. For the artistically inclined, you probably already have developed some methods to "get you in the mood" to create. Use what you need from my suggestions and forget the rest.

For those who have little or no formal creative experience, the first step

for you, is to realize that you do, in fact, have creative experience that you may not be acknowledging or taking credit for; consequently you may feel hesitant.

Forget all of that stuff! You have been creating all your life. Remember the last time you wanted to say "No" to a friend but you didn't want to hurt feelings? Remember how carefully you worded your reply? That was creativity at work. When you got dressed today, you chose a shirt or dress and pants or accessories to complete your outfit. That was creativity, especially if the stuff you usually combine with it was in the dirty laundry. The last time you selected napkins or paper towels to complement your home, that too, was creativity in action.

Getting started

Okay, let's get started. Double click on your greeting card application. If you are asked to choose a project, select greeting card. (Fig. 1) The opening window will differ somewhat depending on which application you have. All of them will have some kind of arrangement to show each page of the card. I am using screen shots from *Print Shop Deluxe 1.1.1 (PSD)* and *CardShop Plus! 1.0 (CSP)*.

Print Shop and I are old friends from my Apple 2e days upgraded now for a PMac. *CardShop Plus!* was bundled with my Color Stylewriter 2500. As you will see from the introductory screens, both applications lead you gently by the hand, step by step.

CardShop Plus!

CardShop Plus! (CSP) opens a window that has everything you need laid out for you. (Fig.2) This somewhat busy window can be confusing. Those of you who begin to panic, need to close your eyes, and breathe deeply a few times. With your eyes still closed, visualize a

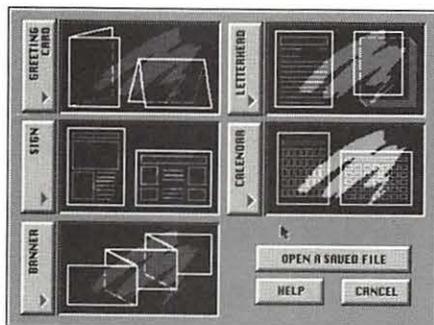


Fig.1 PSD project selector

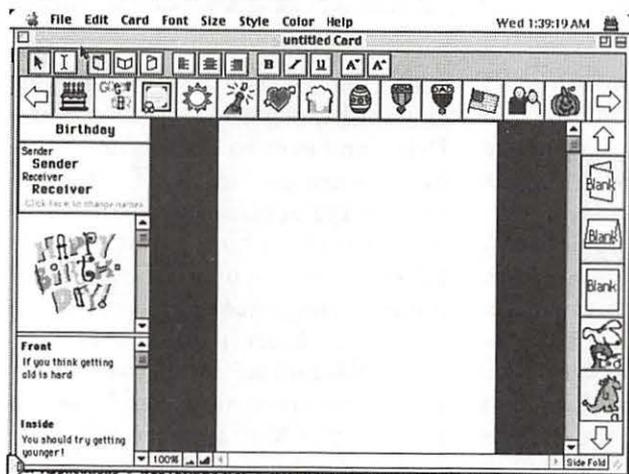


Fig.2 CSP blank desktop

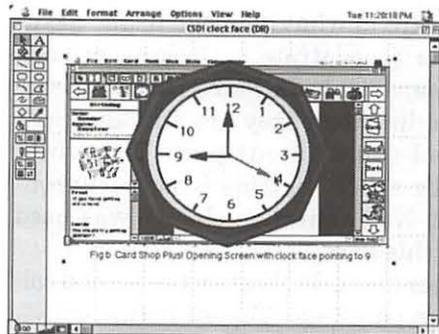


Fig.3 Clock face superimposed on CSP desktop

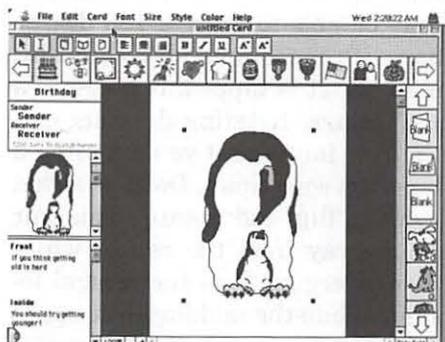


Fig.4 CSP penguins front page

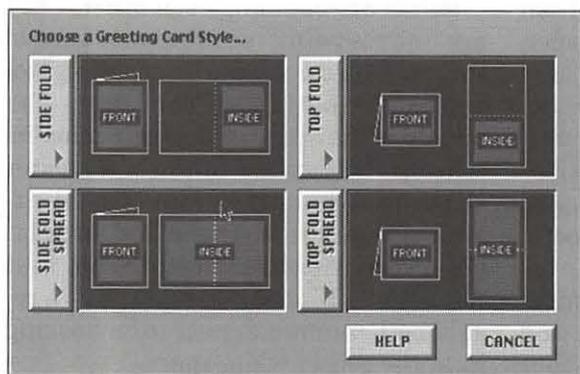


Fig.5 PSD orientation selector

clock face; mentally look at each numeral in turn & pick your favorite number. When you open your eyes, “see” the computer screen as a clock face, find the number you picked.

As your eyes focus on that spot, look at what you see there. (Fig.3, “looking at 9”) The “mini window” has a scroll bar on the right side. Change the picture in the mini window by dragging the scroll bar. Drag a picture you like into the large cen-

ter window. Congratulations! You just created the front page of your card. (Fig. 4) Continue to explore all the windows, buttons, and icons. Drag things around; change sizes by pulling and pushing on the black boxes in the corner of each graphic. If you find something you like, give it a name and save it. By giving each design a different name when you save it, you will be able to sift through the designs later to choose the one you like best.

After you have made a few cards and become more familiar with the commands, tool bar and menu choices, you will be able to remember where to find things (or write it down if you need to); then you won't have to save so many “versions”. While you are first learning an application, I strongly recommend saving each thing you create with a different name; that eliminates the frustration of trying to remember where you saw that elusive eel or the cute little kitty, etc. When your card is finished, you can toss the leftovers in the trash or keep them as a “quick start file” of cards to finish some day.

Print Shop Deluxe

PSD starts by asking you to make creative choices, icons

prompt intuitive choices; none of which can be wrong (Fig. 1, 2-14). The first time you play with this kind of application, click on every button until you've exhausted its options. Get a “feel” for the things that are included in each button category. (Fig. 6, 7) Notice that you can change libraries to further expand your options.

On the layout menu page, click through the various options to see if one of the layouts appeals to you or

triggers ideas. (Fig. 7) Personally, I find the best option, for me in PSD, is to start with a blank “page” (Fig. 8). Then I go to the tool palette, click on the “option” icon and “surf” through the list, selecting graphic, row and column “place holders” as starters. (Fig. 9-14 Next, I surf the library browser. As I see graphics I like, I collect them on the desktop until an idea gets triggered or I don't like it any more. (Fig.15, 20)

Another technique that works for me, especially when I have no clue about a project, is to add a bunch of graphic place holders to the screen, I then go to the libraries or menus and select pictures to sample. (Fig. 15, 16-19) I scatter them over the desktop and move them around. Taking some of them “out of the picture”, placing others in the picture, deleting some and adding some until something “clicks” (technical word;—see glossary). (Fig. 19) This technique works great in PSD and any application that works on the “clean desktop” concept. (Fig. 15, 18) With “cluttered desktop” applications (i.e., CSP) the desktop may get crowded and confusing. (Fig. 20). Try out both techniques or develop one that works for you.

Now that you have enough basics to begin your project, let's run through a few loose rules for troublesome spots.

Loose Rules

•Focal Point Positioning

Determine where you want the focus of each page to fall and have all graphic elements “point” in that direction., i.e., on the front page you may want to draw attention to the inside pages of the card. If so, “point your elements towards the open edge of the card (or where the open side is). If you want to keep attention focused on the inside of the card, have the elements point towards the opening, leading the reader to the inside pages. On the back page, you

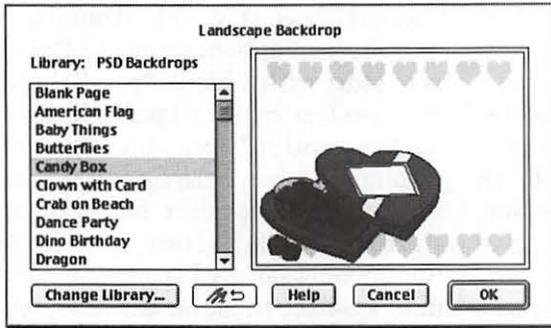


Fig.6 PSD backdrop selector showing library button

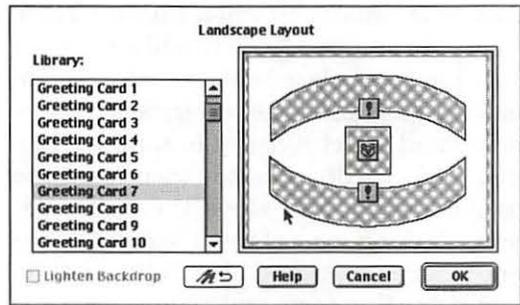


Fig.7 PSD layout selector

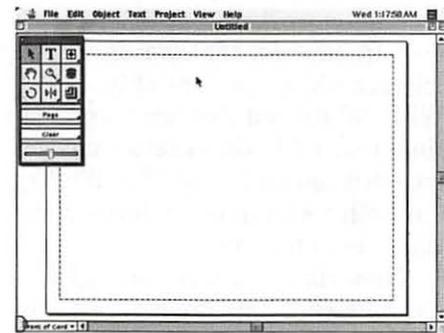


Fig.8 PSD blankdesktop / toolsubmenu

may want to draw the viewer back into the middle or around to the front again; “point” the elements in the desired direction.

Examine the pairs in Fig. 21 and observe what happens to the spaces around the elements; watch how your eyes wander based on which pair you are looking at. It may help to place a piece of white paper on each side of the pair you are observing. For observational accuracy, all elements in Fig. 21 are identically placed and sized so that all appearances are caused by the directional

pointing done by the elements themselves.

•Dynamic Focusing

Fig. 21, Pair 1 — when viewed as a whole element, Pair 1 looks somewhat chaotically organized and “balanced.” You are aware of your eyes scanning horizontally and in a zig-zag pattern. There is a slight list to starboard overall. This leaning to the left becomes more prominent when white paper is used to isolate the pair. It also appears more to the left at the bottom of the columns.

Fig. 21, Pair 2 — this pair appears to be irregularly spaced horizontally but still symmetrically balanced. Isolated from the other pairs by white paper, it retains this integrity. There is a slight emphasis on the outer edge of the columns as if to direct your gaze to the sides but you are still pulled back to the center in a gentle, smooth, flowing way.

Fig. 21, Pair 3 — this pair is gentle, smooth, flowing, and symmetrically balanced. Your gaze is channeled to the center and it appears that the white space narrows at the bottom— sort of a funnel effect accentuated by isolating the pair with white paper on the sides

•Directional focusing

Have you discovered the mechanism in Fig. 21 that changes the graphic’s appearance and “channels” your gaze? Look at all three pairs again and pay special attention to the direction in which they point. Also

be aware of what happens to your eyes as you concentrate on looking at each pair separately. In Pair 1, both face the same direction; they are an identically cloned (duplicated) pair. The white middle space remains irregularly constant. No orientation change was used with this pair.

After being duplicated, the second column in pair 2 was “flipped horizontally”. If you do not have a “flip” option, you can rotate in ninety degree increments until the object is correctly positioned or you may be able to order a 180 degree rotation with one command. Technically, when an object is flipped, it becomes a “mirror” image. Rotating does not create a mirror image, but you may find a similar effect sometimes. Don’t be afraid to play with “flip” and “rotate”. This pair is facing away from the center white space or diverging from the central focal point. While the middle white space appears to be constant, it also “suggests” a slight widening outward away from the center space.

Pair 3 are opposing each other. They are “mirror twins”, sending your gaze to the center and downwards, “pointing” towards the bottom of the page. The middle white space in this pair remains constant but you are aware of a greater sense of dynamically directional attempts to pull your gaze in and funnel it downward. After duplicating, the first column was flipped horizontally as a result, both columns appear to be “looking into” the center white space.

•White space

White space is your best friend. Get to know it well. In art there are two basic states, positive and negative space. Positive space refers to that part of the graphic project which comprises the “picture”. Negative space refers to the empty space around the “picture”. It is the skillful use of negative space to paint “pictures” that many people don’t understand, including me. It is too complex to go into at this point. The important “loose rule” to remember about white space is to use lots of it. Anytime a

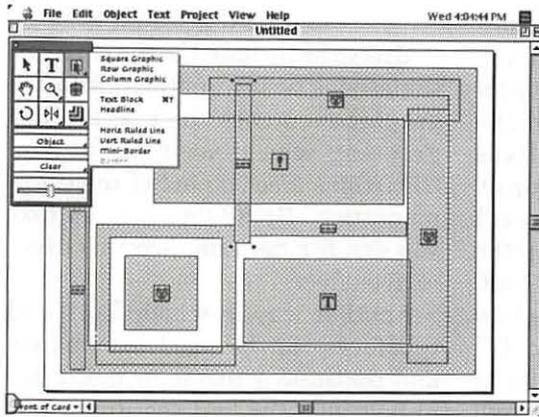


Fig.9 PSD placeholders w/options menu

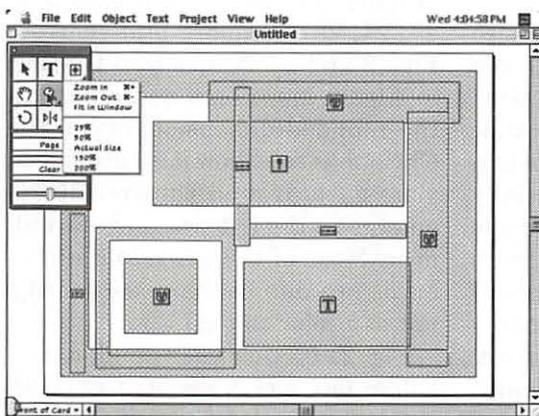


Fig.10 PSD placeholders w/zoom menu

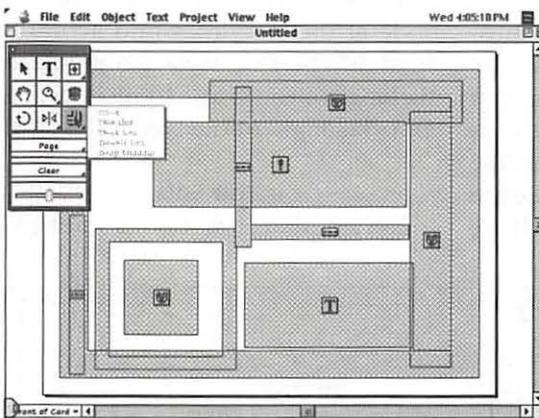


Fig.11 PSD placeholders w/borders menu

graphic doesn't look right, try reducing its size to see if that helps. If it doesn't, try reducing the size of other elements and moving them away from the problematic element.

Shift the positions of the elements. This will change the shape of the white space and affect the "look and

feel" of your design. Print out draft copies of the graphics to see how they look at various perspectives, you may discover that the monitor is too close to you to convey an accurate picture of your picture (sorry, had to do it).

If you have a really bothersome problem area, print it out, and use a black marker to outline the picture boundaries (positive space) then see what shape the negative space takes; make whatever changes are needed to create better looking white (negative) spaces.

Sometimes all you need is some color in your white space. Experiment with using a background color if your application will permit this. If it doesn't, try printing your design on colored paper and see what happens. If you decide to go with a colored background, use that color on your screen to compose the design. Just before printing, revert to a white background and print on colored paper to save ink costs.

•Perspective

Perspective is suggested by size, position and color. If you want things to look farther away, put them higher or lower on the page, use small sizes and washed out or milky colors.

The object you want to have the most impact on the reader should be the largest, in the center of the screen, the most intensely colored or all of the above.

In the Middle

By now you should have the front

page of a card designed. Now go to the inside pages. You can be traditional here or you can create a unique style of your own for messages. To get started towards creating a personal style, play around with your fonts. Find one you really like a lot that suits who you are and designate it as your "signature font". This is the font that you will use to sign the back page or credit line of all your projects. Experiment with size and style until you get something you like.

It could be a "handwriting style", a decorative style, an encrypted signature, or a graphic signature. For a fun thing, try writing your signature line in one of the "ding bat" or ornamental fonts. See how the mini ornaments look; do they create a pretty picture that you want to use? What about some of the cartoon type "dingbat" or ornamental fonts to create a funny signature?

For solemn or formal occasions, try an elegant script font or maybe one of the "engraved" fonts. If you have a font utility that will let you create a sample book of your fonts, do that. It will save you a lot of time and grief when you need to design something in a hurry. If you don't have a font sampler utility, it easy to create your own and you can customize it to the text sample of your choice.

Open a *ClarisWorks* or other word processing document and type out a few lines; include capital letters, lower case letters and common punctuation marks. It can be as long or as short as you wish. After you have the sample written, skip a few spaces and copy it as many times as you need to test the fonts you have selected. Now go to each text sample, highlight and apply a test font. Go to the next sample and continue with the next test font. Continue this way until you have created samples for all the fonts you want to test. You may want to vary the

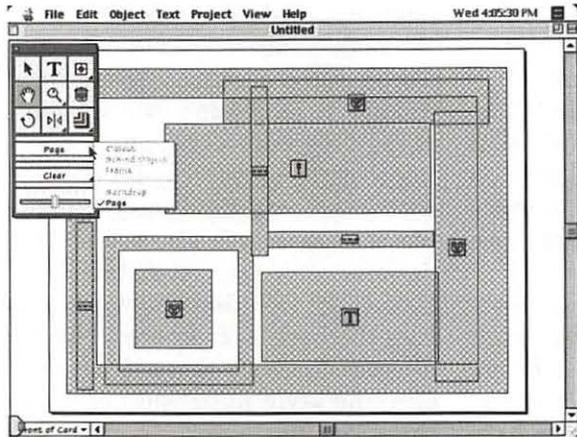


Fig.12 PSD placeholders w / page menu

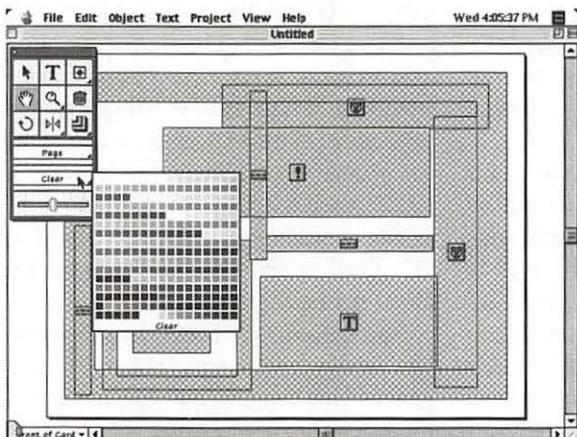


Fig.13 PSD placeholders w / color menu

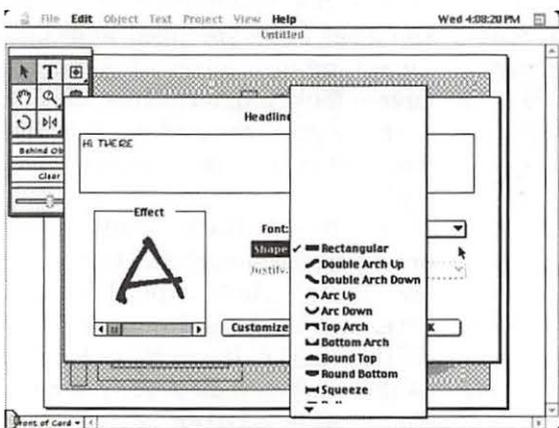


Fig.14 PSD headline options menu

ness, slant, style, readability, etc. of fonts. If you are still undecided between several, write an identical message in each font and shrink it. (Fig. 22)

size of the fonts also. I use Arial or some similar utility font to document the name of the font, where it lives (what CD or floppy), what size and face I used. I prefer using the same size for each font. That way I can see how the size varies also. If I find something that is too small to be seen well at my chosen size, I will duplicate the small sample in a larger size and document the size.

Something else that can be done to create a font sampler, especially if you are in a hurry, is to use the inside pages of your card template. If your application has a message feature, select several different messages that appeal to you and place them on the inside pages using a different font for each message. Then "shrink" the page small enough so you can't read the message but you can see the shape of the font. Do you like the "picture" it makes? If so,

you will probably like the font at readable sizes also. This is a quick, fast way to thoroughly analyze the bold-

Text as a graphic

Text to be included in the card can sometimes be incorporated into the graphic elements. In Fig. 23, the greeting was placed inside the Christmas tree as part of the ornamentation. By adding colored text you can further enhance this decorative effect.

Another way in which fonts and typefaces can be used to enhance and continue a theme or mood lies in how well the font coordinates or interacts dynamically with the graphic elements in the project (Fig. 23, 24, 25) Compare and contrast Fig.23 and 24. Notice how the font in Fig.23 maintains and enhances the rounded dimensionality of the Christmas tree; how it seems to spin your gaze around the tree to re-emerge on the left side and start all over. Most of the grayscale differences are due to the pixel density, not to a color change.

Fig. 24 on the other hand, uses a bolder face which results from both increased pixel density and denser color. The font characteristics in this illustration are much closer to the style of the tree lines and actually "match" the tree style too much to "belong" to the tree as much as the font "belongs" to the tree in Fig. 23.

In the End

Notice also how the "signature

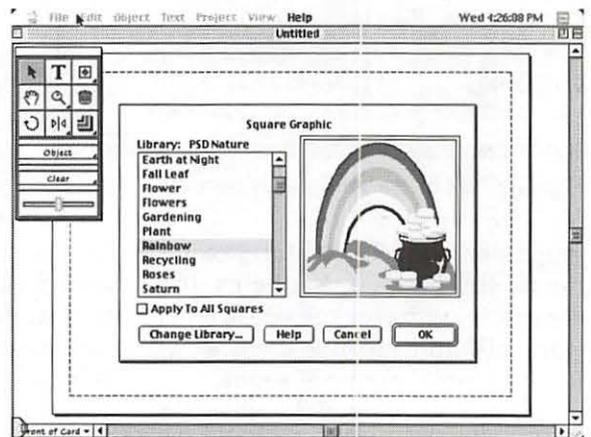


Fig.15 PSD.desktop with image samples

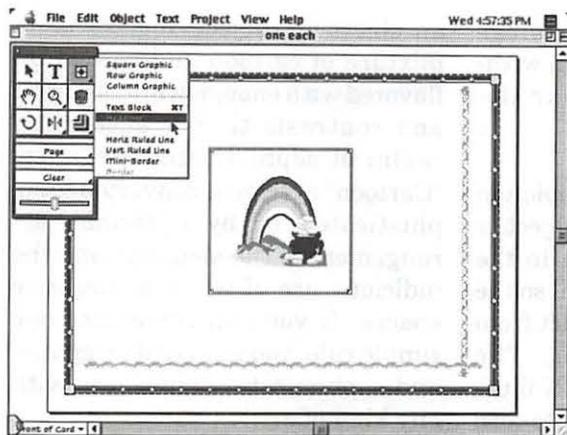


Fig.16 PSD graphic selector showing preview of selection

line” in Fig. 23 is an integral part of the graphic, suggesting the table top, floor or the Christmas tree’s skirt. It is the bold typeface which creates this illusion. In Fig. 24, the darker, denser text is more angular, suggesting a very pregnant or an obese tree rather than the softly rounded one in Fig. 23.

OK, true confessions time, the Christmas tree stuff is pure serendipity. I played, it worked, I liked, I analyzed why and wrote this paragraph after the fact. I did not design and intentionally create this particular “lesson”. Make friends with play and serendipity follows.

Fig. 25 shows all the handles for the various elements that compose this graphic. Giving each word its own text box permits greater flexibility positioning the text in your design. Fig. 23 clearly shows how someone with minimal skills but a willingness to play can create very sophisticated projects using very basic applications and simple artwork.

It is more important to learn the way your application works than for you to be a great designer. It is more important that you have an irreverent attitude towards what goes where or how things are supposed to work than how skilled you are. Skill is the result of observation, experimentation and evolution. Irrev-

erence and curiosity create serendipity. Serendipity stumbles into success on the path to skill.

Use text or a mixture of text and graphics to convey your message in the middle or inside pages of the card. The back page is a whole new “canvas” at your disposal. Create your own “signature” here. PSD

has a wonderful graphic of a hippie artist. Sometimes I use this and the “leftover” fun images I didn’t have a place for on the front or inside. Sometimes, I want a soft caring message to continue around to the back page. Sometimes, I create a “double card”—the front page and the back page will be funny. The inside pages are a secret place to hide a warm, loving, more private message. One thing that **must** be included on every project is your signature. (Fig. 23-25).

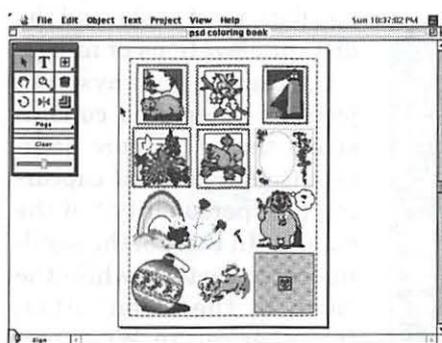


Fig.17 PSD desktop showing a graphic and several border for trial

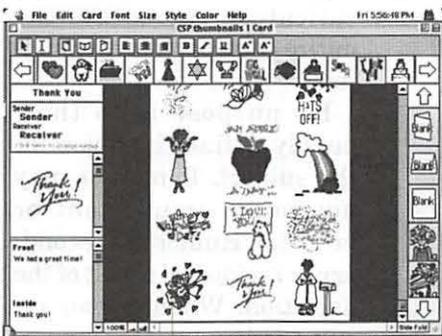


Fig.18 PSD assorted graphic thumbnails on the desktop

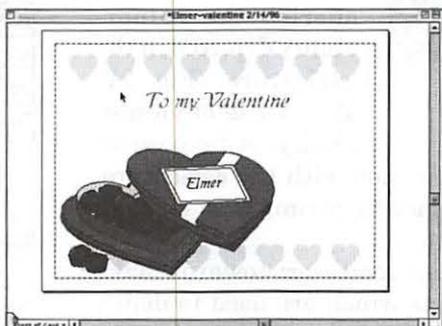


Fig.19 PSD Valentine backdrop selected for front page

Envelope Graphics

Okay, the card is done. Now it’s envelope time. Some applications have an envelope template included and some don’t. Templates can be as bare bones basic as a graphic box the size of the required envelope with text boxes for the return address and for the recipient’s address. You provide a suitably sized envelope, the address information and the software will enter and send it to the printer for you.

In higher priced applications, you may find an envelope template complex enough to print the outline of an envelope pattern on a flat, blank piece of paper. (Fig.39) This type of template may also have approved Postal Service layouts for the address placements and may even be complex enough to permit graphic placement to “announce” your greeting card to the recipient. (Fig. 26) If you would prefer not to use the same theme, have fun with the envelope; play with it, give free rein to your imagination. Remember, you are a Mac person!

Graphic styles defined

•**Cartoon** is basically a simplified, comfortable, drawing style which creates amusement or laughter in its audience. The mice in Fig.26 are an example of cartoon style. Cartoons may it easy for us to see “faults, defects and flaws”. The lack

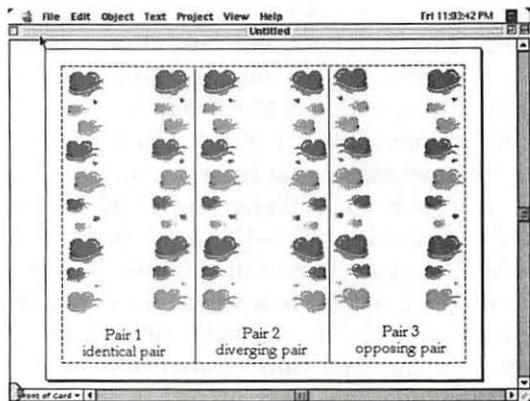


Fig. 21 3 pairs of hearts to illustrate directional and dynamic focal point

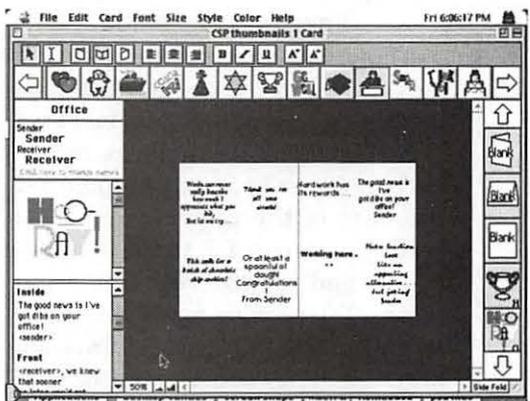


Fig. 22 CSP Middle pages of card with text and font samples reduced for visual effect analysis

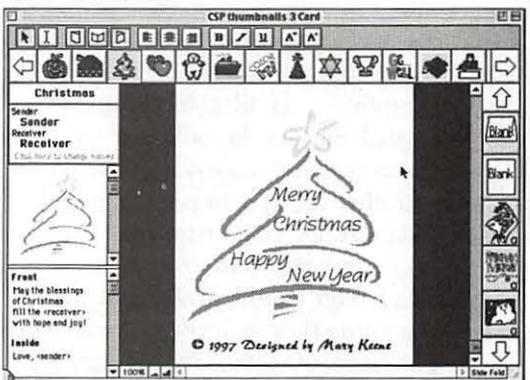


Fig. 23 Xmas Tree with Nadianne font ornamentation and bold signature

create a sense of “bonding” or identification with the caricature. The bonding creates a safe enough place to permit this sense of identification with the subject or object.

Caricature deals with reality. Cartoons tend more towards make believe, fantasy and exaggerated effects which are used to depict “reality”.

•**Sophistication and elegance** use a minimum of well chosen, well placed lines and details to portray the suggestion of reality in

of realism in the drawings permits identification without threatening our defenses.

•**Caricature** is a depiction of the essence of an object or subject’s soul drawn in the least amount of detail so the details do not subtract from the essential being. The “townhouses” in Fig.27 illustrate this quality. Note also how the logo’s font suggests the flatness of a lake and the distant elevations of hills.

Caricature portrays subjects or objects so conclusively that it is more accurate than a photo at capturing the “personality” of the subject. In Fig. 28, the pig illustrates cartoon while the “man in the moon” illustrates caricature. When portraying generic objects or generic categories of people, caricature represents the entire class of objects or subjects.

Its purpose is to thoroughly define the object or the subject. It may or may not cause amusement or laughter. Humor is a secondary or accidental result of the depiction. When humor results, it is a warm, embracing kind of humor. One that wants to cradle and cherish the vulnerability depicted in the caricature. (Fig. 27)

This sense of vulnerability, of “exposure”

an object or subject. Fig. 29 is an mixture of cartoon and caricature flavored with enough white margins and contrasts that it enters the realm of sophisticated elegance. “Cartoon” art can be converted to sophisticated art by a “formal” arrangement of the elements and the judicious use of white or negative spaces. If you can remember one simple rule, you can create elegance and sophistication anywhere with any kind of art.

Reduce and Arrange

Remember this one simple rule and you can create elegance and sophistication anywhere with any kind of art. You can even make a silk purse out of a sow’s ear by adhering to this rule.

Always add lots of white space to any design you want to appear elegant. At the very least, add a white margin around each element; that forces the “framed” element to the forefront giving it more prominence as a result.

Fig. 29 illustrates the use of white space margins around each element forcing the element into greater prominence. Notice how the specific images that contain the most white space also capture more of your interest. “White space” can be part of “positive” space. In the iris columns at the left and right of the card, white space is included within the design. The row graphics on the top

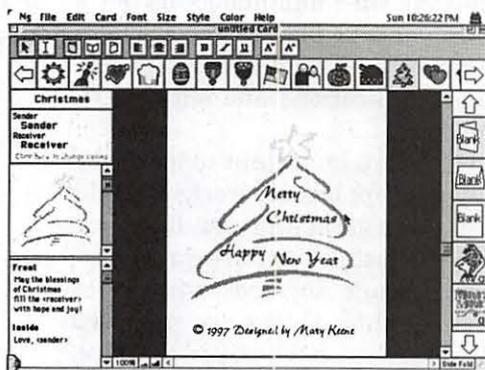


Fig. 24 Xtree with New Berolina font ornamentation and light signature

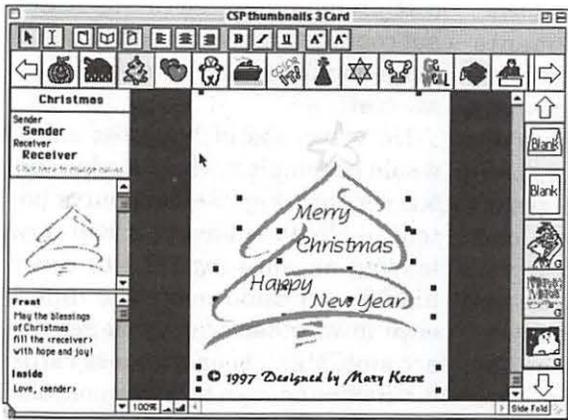


Fig. 25 Xmas tree showing the graphic handles to indicate how the font elements are placed within the tree

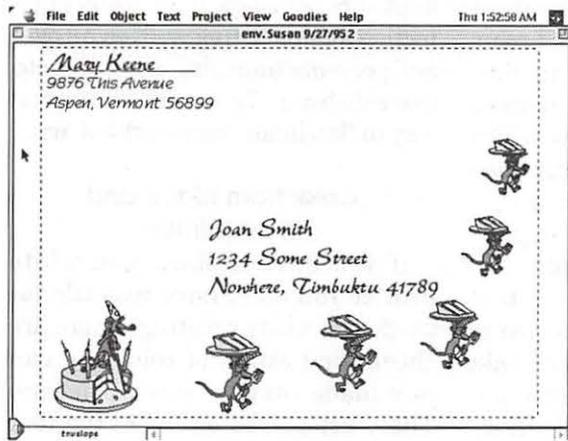


Fig. 26 Use of decorative elements to indicate perspective and add interest to the envelope

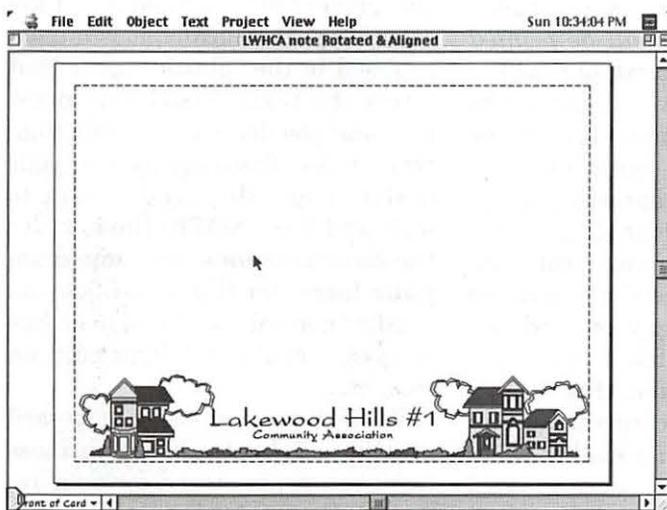


Fig. 27 Elegant Notecard logo for Community Association

and bottom have little white space and most of that is colored space which negates its effect in this instance. However, if you look closely at the row graphics you will see that the preponderance of white space is used at the very outside, topmost and lower corners thus maximizing the illusion of white space. By suggesting a circle, the arc suggests a lot of white space which does not actually exist.

Another interesting component of this design is the use of those two dark row graphics within the center area. The dark areas contrast with the "whiteness" and keep your eyes pretty well centered in the design. The contrasting and reversed elements actually create cohesion and unification among a bunch of disparate items. If you carefully examine this design, you will find

stained glass irises, cartoon frogs on lily pads in a cartoon pool, winged pigs flying over a caricature moon in a dark night sky with fluffy clouds all bordering a "stamp" image of a generic bird sitting on a dogwood branch singing and a bunch of butterflies fly-

ing to a bunch of fern type leaves (something no self respecting butterfly would ever do) in the middle of another "stamp".

Nevertheless, it all works to suggest an illusion of complex, expensive and elegant stained glass art. The use of grayscale further enhances the illusion of sophistication and elegance. Behold: yet another example of play, irreverence, curiosity and a large measure of serendipity.

Those same elements are used in Fig. 30 with a totally different effect. This example comes across as more cluttered than elegant. It has a completely different look and mood—more of a "charming" look versus elegant, more whimsical and less sophisticated. Yet in both illustrations the same exact elements were used in the same number. Only the size and placement of the elements differed.

Fig. 27 shows an example of reducing the element size and bathing it in white space. All that white space conveys an illusion of sophistication in what is really a caricature style graphic. Would you believe that simple, elegant graphic contains 114 different shapes and lines? If you now look carefully, you will begin to see the complexity in the image. Before I called your attention to it, you were able to assume and presume all the right things were there because it "felt" right. You had no need to really examine or count all the pieces.

Lower priced applications and easy to use applications provide a simplistic style of clip art, cartoonish even in some cases. If you need a modern, sophisticated art style, don't despair. Careful graphic choice plus good layout can overcome many of these "defects". As you have seen in the examples, good design not good art is required to create terrific products.



Fig. 28 Whimsical business card

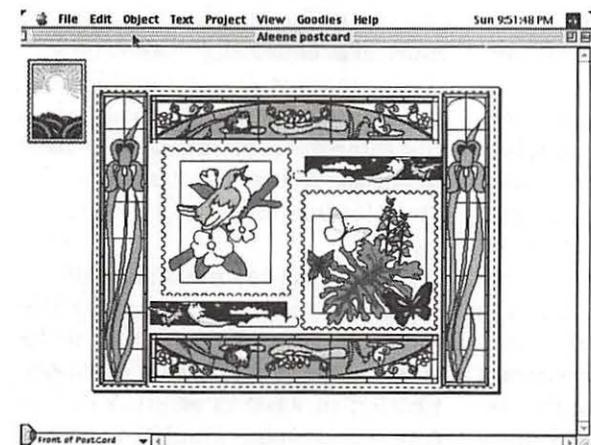
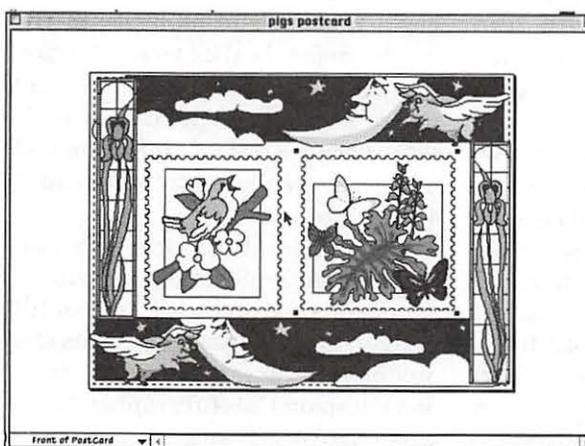


Fig. 29 Sophisticated faux "stained glass"



•Business cards

On business cards, fonts can be used to great advantage in creating the illusion of graphics. If you are going to have your business cards

printed in bulk, graphic elements can significantly increase the cost. If you want to print the cards in color, both the color and graphics will have a cost impact even if you print them on an inkjet yourself. One way to manage the cost factor is to have a "wardrobe" of business card designs. *ClarisWorks*, some of the mini publishing programs like *Print Shop Deluxe* and some of the "label" applications have business card templates which makes designing business cards a snap.

Basic Black

A basic black text card that is low cost to produce can be bulk printed and given out freely especially in social or random encounters. (Fig. 33) (*Editor's note: the remaining figures and this concluding portion of Mary's article will be printed in the next journal.*)

A "wow" card can be designed for those times you want to really impress someone with your skill, cleverness or you want to influence their decision to keep your card versus pitch it in the circular file. (Fig. 28, 31,

33-37) The "wow" card should pull out all the stops, break all the conventional rules and be drop dead gorgeous—too gorgeous to be tossed out. This degree of gorgeous will be

cost prohibitive in large quantities but could be produced in small quantities on a color ink jet at a moderate cost.

No wardrobe of business cards would be complete without a humorous version. (Fig.28) If a client or potential client is having a bad day, leaving an amusing card to cheer him/her up could make the difference in whether or not you get the account. Make your business cards distinctive enough to be memorable. Make clients feel guilty if they even think about throwing out your card.

Laminating these works of art increases the probability they will be kept versus tossed. It also offers protection against being written all over and prevents smudging, smearing, etc. (see side bar, p. 72, on simple, low cost way to "lamine" your works of art).

Color from black and white printers

If you have a black and white printer you don't have to settle for black and white printing. There are sheets and strips of color you can buy made just for laser printers. These are placed on top of the text or graphics you want colored or foiled and the color sheet is run through the laser on a NO print setting. The heat from the laser bonds the color or foil to any text under the color strip (technically, it is melted or fused to the "plastic" toner that forms the text). Embossing pens, inks and powder are available from craft stores. Trace lightly over your design, apply the powder, heat to melt and fuse. **NOTE:** the heat for this technique **does not come from your laser**; for this technique you need a "normal" source of heat like an oven, a heat gun, a light bulb, an iron, etc.

Voila! A professionally embossed greeting card, letterhead, business card, etc. personalized for your recipient. Embossing ink is tinted pale blue so you know where you put it

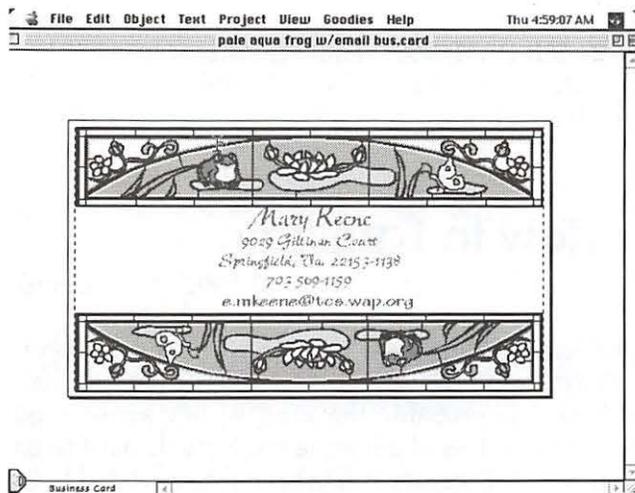


Fig. 31 Faux "stained glass" business card

and dries clear. The embossing powder that goes over the ink determines the color of the finished work.

Black and white inkjets are the hardest to coax color out of but it is not impossible. Buy a few soft pastel chalks from an art supply store or raid your teenage daughter's discarded makeup for eye shadow, foundation powder and blush powder. Using a cotton swab, a wisp of cotton wound on a skewer, an eyeliner brush or even a real artist's brush, stroke the makeup or pastels with the implement of your choice and lightly brush it on your graphic images. You will end up with a softly colored pastel drawing. The waxy type of colored pencils will also work. Be sure to invest in a good pencil sharpener made just for these pencils so you can get sharp points.

Card, gifts, etc.

If you're going to make a card, go a little further and it becomes a gift—

- Place all text messages inside the card.
- Buy a precut picture mat in a color to blend with or complement your card.
- Apply a thin strip of double-sided tape to the open edge of the card.
- Leave one side of the tape covered to prevent adhesion at this time.
- On the back page, instruct the receiver to remove the strip covering the tape and seal the open side closed after reading the card. Secure the card to a mat, frame it and you have an original wall hanging. You could even include a mat and frame with the card already mounted and left unsealed. Enclose instructions to seal the open side.

With these examples, your greeting card and artistic endeavors are recycled to be appreciated for a

very long time. It's a great gift for people on budgets (either receiver or sender). If your receiver is on a tight budget but loves art and can't afford much of it, you can furnish his/her walls at a reasonable cost and have the art coordinate in color, mood, style, etc. For cheap frames, use the decorative moldings from the building supply stores and paint or stain it to complement your artwork.

This would also be a wonderful grandparent (or parent) gift from children. Each year as the child's art ability blossoms, the grandparent (or parent) would have an addition to a visual album documenting the child's artistic evolution. The child could do a computer card or a computer "painting" to be used or an actual piece of art done in any media could be scanned in and printed as the card.

Once you start expanding your concept of how to mix and match cyber and real, the sky's the limit. Your imagination will get stretched to new heights.

In future articles, I will discuss how to use *ClarisWorks* to create art projects and electronic templates for letterhead, fax cover sheets, personal note cards, etc. I will also detail how to combine the greeting card software with *ClarisWorks*

to expand the repertoire of projects you can play with. If this article and ones like it appeal to you, send me an email listing topics, techniques, and projects you want more articles about. If you prefer, you may email the Pi office with this info. If you have more recent information than what I use in my articles, please let me know that also. I welcome critiques, criticism and all comments, pro or con, about my articles.

My goal is to help you learn new things you

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can do with stuff you already have. While it would be great if all of us could afford the latest and best software, many of us not only don't need it, we also lack the time commitment required to learn this software. That may not stop us from wanting to do professional looking projects using software we already own. My goal is to help us do that.

Software used to produce this article

•Print Shop Deluxe 1.1.1

Mac 68020 or higher, PMac
1.44 floppy drive or CD-ROM
6.3 MB Hard Disk free
4MB of Application RAM (in addition to system RAM)
100% Apple Macintosh compatible monochrome or color monitor

•CardShop Plus!

Macintosh LCII series or higher with at least 4 MB RAM
Hard drive with 12MB free
Macintosh System 7.1 or higher
Apple or 100% Apple Macintosh compatible printer (grayscale or color)

•Kudo Image Browser v1.1.1LE

The manual got a great deal on a deeply discounted airlines fare and took off unexpectedly for parts unknown. However, I used it with System 8 on my PMac and I've used it on a MacII. It has a very small footprint and is very powerful.

•ClarisWorks 4.0

Mac 68029 or higher, PMacs
4MB RAM
System 7.0 or higher
1 MB HD or Macintosh minimum installation
2MB HD for PMac minimum installation
14MB HD for full installation

•Microsoft Word 5.1a

Mac+ or higher, PMac
1.44 floppy drive
2MBRAM with System 6
4MB RAM with System 7
10MB HD space

Computer used

Macintosh 6115, 24 MB RAM, 350 MB internal HD, 2GB external HD, 2X CD-ROM, ColorStylewriter 2500 ■

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How to Laminate

© 1997 Mary Keene

The simplest, easiest and cheapest way I have found to "lamine" paper is with one of the clear plastic "contact" adhesive products. "Contact Paper" is probably the most widely known and maybe the oldest of this class of adhesive products. It used to be very difficult to manage. Recently, it has been reformulated to be more user friendly. While this is true, I personally don't like the new contact. I find it harder to get all the bubbles out. While the adhesive permits repositioning in case of errors, it doesn't seem to "bond" as well with the paper or other surface.

There is a relative newcomer to this field—Kittrich. I find their brand of "clear contact adhesive" products to give superior results. You may find them marketed under the names "Clear Cover" or "Magic Cover".

Simply lay your surface to be "laminated" out flat, cut the "Magic Cover" to fit with a slight margin for adjustment. Peel a narrow strip of the paper covering the adhesive side and position it on the surface you are laminating with a thin edge overhanging the edge of your project.

Use both hands or a cake icing spreader (large white pieces of plastic) or a rounded edge credit card to "burnish" the Magic Cover in place. Then peel back another strip and continue until the entire surface is covered, burnished and well bonded. Trim off the margins. If your project needs to be cut apart, do it after bonding and then go over the edges one more time with the credit card or burnishing tool.

That's it! My personal favorite product is the matte surface. It really bonds with and becomes part of the project, waterproofing and sealing it against damage. If desired, the reverse side can be laminated also. Great way to make "killer" business cards that are really rugged and defy ordinary means of damage. ■

Glossary

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■ **Placeholders** — an object that occupies space until the appropriate content is inserted. The most common type of placeholder is a grayed box or shape roughly corresponding to the graphic or text box that will finally occupy the place. The use of placeholders allows the designer to "sketch" the layout to get an idea of how the various parts will relate to each other. Another use for placeholders is to have an empty shape into which you can drop text or graphics when testing the size and fit of text or graphics in a given space.



In the case of text, you can then play with fonts, font size and style to get exactly the right look **without** affecting the look or placement of other elements already placed permanently. Each “element” is totally contained within its place holder. Any editing or changes made are made to that isolated section only. Placeholders can also be used to design templates for recurring documents to indicate where to place changeable data.

■ **Palette** — a type of menu or sub menu that offers an expanded or additional array of options. Palettes and sub menus in some applications may be “tear away”. To “tear away” a palette, position the cursor arrow in the header. Drag the palette away from it’s current location; the cursor’s new position on the desktop becomes the palette’s new position. This is handy when you need to refer to the palette frequently but you don’t want it to interfere with your view of the work in progress or other tools you need to access. Feel free to relocate or tear away palettes placing them where they are convenient to you. Remember you are using a Ma. Go ahead and change things; Maws like being individuals. Take charge of your Ma; make it **your** Ma!

■ **Clicks**— “highly technical term” which in general usage changes its definition quixotically and frequently. It is used in the context of this article to indicate “the precise point at which you successfully fake out the argumentative and judgmental left brain so it no longer interferes with the free and easy creative fluidity of the right brain.”

■ **Focal Point**—The central point to which all attention turns. The “center of attention”. The primary area of **intended** interest. Ideally, graphic design insures that the

focal point is, in fact, the intended center of interest and not an unintended site.

■ **Handle** — a small, solid, **black box** located at the points of graphic elements to permit and assist with re-sizing objects. In most graphic applications, select the “pointer” tool, usually an arrow, click on or in the graphic area to be changed and the “handles” appear. Click on a handle and drag or push it to the size you want. A temporary “box” will shape itself to the inside borders of the handles to let you see what is included in the element being change.

After you are satisfied with the new shape, size or location, click again or click outside the element to de-select the handles at which point they “disappear” again. Now you are protected against casual movement of the object. If you see “outlined” boxes with empty centers, this indicates a “locked” element which can not be changed unless it is first unlocked. The more handles you see, the more number of points can be changed. Play freely with the handles, using “undo” or “revert” to “erase” stuff you don’t like.

■ **Pointer tool** — This is an icon, usually an arrow of some type, located in the tools palette of graphic applications. The pointer is the “normal” cursor. It used to select and de-select items, drag items to new sizes, shapes, locations, etc. If you click on an item while using the pointer, little black boxes or “handles” will appear at each site in an element that can be changed.

■ **Black boxes** — These black boxes are the ones that appear at graphic intersections when a graphic element is selected by the pointer tool. They assist the user to change an element in whatever ways the application permits. When

you click on one of the boxes or place the pointer within the graphic while the boxes are present, “temporary” thin, black lines appear to “connect the dots” (boxes) which inform the user what parts of the graphic will be affected by the selected changes. See **handles**.

■ **Boxes** — Another kind of box found in graphic applications is the box composed of thin, black lines which “outline” the selected element. If you see “outlined” boxes with empty centers, this usually indicates a “locked” element which can not be changed unless it is first unlocked. Locking guards against accidental or casual unintended changes to elements that are already “set in stone” and should not be moved.

■ **Pixels** — The dots that create all the images on a computer screen. For the easiest way to understand what a pixel is, open a text document and a graphic document in a word processor. Click on the zoom or magnification feature until the magnification is high enough to let you see the dots. Each dot is 1 pixel. Pixel stands for “picture element”.

■ **Density** — How much stuff is stuffed into a space. The higher the density, the more stuff is stuffed. In the article there are references to pixel density and color density. Pixel density is the number of pixels in a specified space. The greater the density, the greater amount of pixels in the space, and in order to do that, each pixel has to get smaller. An example of this is monitor resolution. The “smaller” the dot pitch, the smaller the pixel, the greater the actual number of dots in a given space, and the higher the screen resolution. The higher the screen resolution, the better the screen image. A .26 dot pitch is a better screen image than .28 dot pitch (all things being even). ■

Electronic Highway Robbery

Reviewed by Mary Marsh

COPYRIGHT LAW has long been an issue of concern to librarians. Most of us have a good understanding of fair use and what can and can't be copied in the print and non-print world that we have been dealing with. But growing access to the world wide web and the availability of scanners and other computer equipment has brought us a new digitized demon to contend with.

Electronic Highway Robbery by Mary E. Carter seeks to provide answers to many of the questions about the legality of using copyrighted images that have been downloaded from the web and other electronic resources. The author presents this information from her viewpoint as an artist, graphic designer and The Chicken Lady of The WELL, a BBS in Sausalito, CA.

The book is geared to artists and the concerns they have, or may develop, after putting their original art work out on the web. The book begins with a general overview of the copyright law, discusses what has been considered "fair use" in the past, and then sums up what are some of the main concerns for artists in the digital age. Images can now fly over the web, be downloaded, altered, and ultimately resold by someone other than the person who owns the copyright. And, what can you, or should you do, when you find your copyright has been electronically infringed?

Artists aren't the only ones who

are concerned with copyright. The next segment covers the White Paper published by the U.S. government on intellectual property rights, the "technocentrists," as the author refers to them, who look on copyright law as just about extinct and unenforceable in the digital age, and the lawyers who will battle for or against you in cases of copyright infringement.

"Images can now fly over the web, be downloaded, altered, and ultimately resold by someone other than the person who owns the copyright. And, what can you, or should you do, when you find your copyright has been electronically infringed?"

The author provides a section of case histories of copyright law infringement. To see how well you've been following the copyright issue, she presents the cases and gives the reader an opportunity to come to their own conclusions as to whether or not the law has been violated. After you've had your chance, you can then go through what were the actual results of the cases. If you are in doubt about downloading or using a graphic, reading this section

would be an excellent legal point of reference. Discussion on detecting illegal usage and financial considerations for prosecuting copyright violators is also covered.

Running throughout the book are sidebars of the author's thoughts as a counterpoint to the legal aspects of copyright. The author sometimes seems torn between what is legally allowed and how the spiritual needs of artistic expression fit into the law. Bibliographies of pertinent books and articles follow each chapter. The appendices provide answers to frequently asked questions dealing with copyright law, a list of two dozen things artists can do to protect their copyrights, organizations that provide information on all aspects of copyright protection and enforcement, further readings on this topic for graphic artists and others, online sources of copyright information, software products that can be used to protect unauthorized access to images on the web, and sources for royalty free images.

The book certainly provides a lot of food for thought. It is directed at the professional artist and graphic designer, but would probably be a good source book for high school, college and public libraries who have to deal with the thorny questions of the legality of what their patrons have downloaded. People who are setting up web sites would also benefit from this book as it deals with the issue of linking to other sites on the web.

Electronic Highway Robbery

by Mary E. Carter

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About the reviewer:

Mary Marsh is a twenty-five year veteran of the ever changing library world. When not curled up with a good book, or clamped to a keyboard, she devotes her time to her family and pets, cooking, and scouring antique shops for reamers, three spouted measuring cups and ball pitchers. She is also the editor of the National Reamer Collector Quarterly Review. She is actively involved in community service projects and was a founder of Camp

COMPASS, a math and science career camp for middle school girls sponsored by the Milford Area Branch of the American Association of University Women. You can reach her at Milford Middle School, 33 Osgood Road, Milford, NH 03055, (603) 673-5221. Internet: amherst993@aol.com.

From the March 1997 issue of the Apple Library Users Group Newsletter.

put in the three eighth note "Gs," select the eighth note tool, and click on the appropriate line on the staff.

Here is where the real beauty of Mosaic comes in. You don't have to line notes up perfectly. If you were writing a measure full of sixteenth notes and didn't want to take the time to painstakingly move the mouse across the measure, you can simply keep it at the very end of the bar, changing the vertical position of the mouse only. Another fun advantage is that you can leave certain measures in a score empty if the muses haven't yet communicated to you with regards to the third bassoon part. When inspiration hits, come back, fill it in, and the other parts will be unchanged, lining up perfectly with each other.

Back to our Beethoven's Fifth example: after putting in the eighth notes, you will want to put in the half note "Eb." Select the half note tool, and click on the appropriate line on the staff. Then, to add the fermata, select the fermata tool in the Articulations palette. Articulations, Ornaments, and Dynamics are dubbed by Mosaic "note-specific" symbols: symbols that are attached to a certain note. So you click the fermata directly on the "Eb."

It takes a while to get used to this process of selecting a tool and clicking on the staff, followed by selecting a tool and clicking on the staff, but after a while, you will instinctively learn where all the tools are so you can quickly access them.

As you can see, the process is quite easy. For those who have confidence in their electric keyboard prowess, you can step-enter the notes or record in real time. Either way the result is professional.

There are a few little annoyances, however. Doing a tremolo between two whole notes in 4/4 time is extremely difficult, for Mosaic is completely unwilling to allow 8 beats where only 4 should go (one

Composer's Mosaic

Review by William Harvey

HOW BEETHOVEN would feel about his image being exploited by a composition program we will never know, but the cover of *Composer's Mosaic*™ version 1.5 (by Mark of the Unicorn, Inc.) proudly bears his image, presumably to make the connection between the program and potentially great composing. This is ironic, considering that Beethoven had a reputation for sloppy notation, and since the main strength of Mosaic is the professional quality of the final product. It is also quite easy to get to know and to use.

To begin with, installing Mosaic is breathtakingly simple: You just insert the series of disks in order. I had never installed a program before and did not realize it was so easy.

Basically, the principle behind Mosaic is a group of palettes, which you put at your fingertips simply by finding the one you want in the Palettes menu and clicking on them. These include Articulations, Dynamics, Notes, Text, etc.: everything

the composer needs to produce all kinds of music. There are even Jazz and Guitar Tablature palettes.

When you first open the program, you will get a system consisting of a treble staff and a bass staff, with the word "Inst-1" in front. However, unless you are writing an unaccompanied sonata for Inst-1, you probably want something else. To do this, you create a new format and set the instruments used, title, composer, tempo, etc. When you go back to the view, a term Mosaic uses for the score and parts as they appear on the screen, you can set other characteristics such as key, meter, and spacing. All of these steps are explained in the comprehensive reference manual.

The process of actually putting music on the program couldn't be simpler. Let's say you were writing Beethoven's Fifth. After setting the meter to 2/4 and the key to c minor, you will first put in the eighth rest by selecting the eighth rest tool in the Rests palette. Then you click anywhere in the first measure. To

enters the two notes before the tremolo). You can get around this by entering the two notes as half notes and then changing them to whole notes by clicking with the whole note tool on them.

Multi-voice writing, which crops up in any piano piece of even the mildest difficulty, is very hard on Mosaic, for, if the notes are not lined up properly, Mosaic may think you're trying to put too many notes in one bar, instead of a whole note "G" played by the fifth finger of the left hand executed at the same time as four quarter note "Ds" played by the first finger.

Composer's Mosaic version 1.5 retails for \$595, but is simply invaluable to budding composers such as myself owing to the wonderful legibility and neatness of the printed copy. Even Beethoven might have found it handy.

William Raccoli Harvey is 14 years old and started Suzuki violin at age three. He won the Carmel Symphony Orchestra Young Artist Competition, junior division, in 1992, and the New World Young Artist Competition, junior division, in 1994. He won second place in the 1993 CPP/Belwin State Composition Competition. He joined the New World Youth Symphony Orchestra in 1993 and in fall 1995 was named principal second violin. In 1996, he won the MTNA Junior High School Performance Competition in Strings for Indiana and was also the state winner for the MTNA Student Composition Competition. William traveled to Europe with New World Youth Symphony Orchestra in July. He is now a freshman at North Central High School. ■

(From the September 1997 issue of *Apple Pickers*, newsletter of the Central Indiana Association of Microcomputer Users.)

Cookies

by Tom Negrino
from the *LAMG Digest*

"CLICK." A thousand miles away, a Web server responds. Electrons flow through the phone lines, arranging themselves on my screen as words, sounds, pictures.

"Click." A different server this time halfway around the planet. More information appears. I smile.

"Click." Yet another site, but there is something very different about this one. Along with what I see on my screen, a snippet of data has been written to my hard disk, without my knowledge and beyond my control.

I have just been handed a cookie.

So what's a Cookie?

A cookie is a unique nugget of information that a Web site server gives to your browser when the two first meet and which they then share with each return visit. The remote server saves its part of the cookie and the information it contains about you; your browser does the same, as a plain text file stored on your Macintosh's hard disk, usually in the Preferences folder.

Most Web sites don't use cookies, although a growing number are beginning to. And not all browsers support them, although the two most popular browsers, Netscape Navigator (version 1.1 on) and Microsoft's Internet Explorer, do. The most commonly used browser that doesn't support cookies is America Online's, at least up to version 2.7.

The information that this mirrored cookie holds can include a

number of things. With sites that require registration, the cookie can hold your user name and password. Cookies usually store some information about where you've been in the site in past visits, and this can be updated with each visit. A cookie usually includes the address of the server that sent it. That's the primary idea behind cookie technology: identification. Think of it as Caller ID for the Web, with variations on the theme—each Web site gives you a personalized ID of some sort so that it can recognize you on the next visit.

When you return to the Web server that first passed you a cookie, the server has the ability to query your browser to see if you are one of its many cookie holders. If so, the server can then retrieve the information stored in the cookie the two of you originally exchanged. It's important to note that your browser will only share its cookie with the server that originally passed it along. That's a tight bond between an entry in your cookie file and the server that created it: other servers can't rifle through your cookie file.

There's been a fair amount of disinformation about cookies, so it's worth mentioning what cookies can't do. Since a cookie is just a small text file, not an application, it can't search your hard drive for information. It can't upload any information to a Web server that the Web server didn't put there in the first place. It can't make a profile of your documents and applications. And it can't act like a computer virus.

At best, a cookie makes for a user-friendly Web world; like a doorman or sales clerk who knows who you are, a cookie provides entry and service based on your ID. At worst, cookies represent a potential for a loss of privacy. Individual cookies can be programmed not only to identify who you are but what you do, page by page, as you cruise through a site.

It's this potential for Web surveillance that concerns people like Scott Wyant, a Los Angeles-based information systems analyst and designer. "There's probably not a whole lot of user profiling going on right now," Wyant says, "but the potential for abuse is enormous."

That Said, Why Do We Need Cookies Anyway?

Since cookies are designed to collect a limited amount of information and pass it back and forth between you and the server, they can be used for lots of helpful reasons. For example, a site that lets you order goods or services could store your shopping list in your cookie file as you make your selections. If your shopping session was interrupted for some reason, you could return later and pick up where you left off.

Some sites let you personalize what they have to offer, based on your interest. Your preferences are then stored, like the shopping list above, in a cookie file. A useful example of this is search.com, which offers links to dozens of searchable Web sites and search engines. Search.com lets you choose your 20 favorite search places; the next time you visit the site, you'll see a new link called "Your Page," which is just that: a personalized page that displays what you chose as your top 20 picks.

Cookies are making the sometimes irritating process of logging-in passé.

Many sites require visitors to register with both a user name and a password. In the old days, say a whopping six months ago, visitors had to sign in each time they came back to these sites. Not only did that take time, it meant that you had to keep track of all your passwords. Cookie technology has streamlined the registration process. At places like the New York Times and HotWired, cookies are used as entry IDs. Once the server recognizes you as a local cookie holder, you just slide

"While the site is sending you its home page, it is also connecting to Doubleclick "behind your back," so to speak. What that means is that you are, for a moment or two in cybertime, connected to Doubleclick. You didn't choose to go there, yet while you are, Doubleclick checks its database to see if your browser is in its database. If not, it passes you one of its cookies."

in the door. Once you're inside, cookies can be used to track which pages you visit. That watchful cookie eye is good news for the site's designer/administrators and its advertising/marketing department. By tracking a visitor's motions through a site, the designer can determine which parts of the site are most popular and

which lead users to bail out. The same is true for the advertising crew: Popular pages are the ones advertisers will want to post their banners on.

So far, cookies appear rather harmless. Let's turn up the heat.

Keeping Things Private

The idea of servers writing information to your hard disk vis-a-vis a seemingly innocent tool like a Web browser, and not even letting you know the deed has been done, is enough to raise anyone's hackles, let alone those of privacy advocates.

It's a legitimate concern: just what kind of data can a cookie contain? You certainly wouldn't want a remote server to have the ability to reach in, snatch your stored e-mail or be able to read the contents of your hard disk. As it turns out, cookies alone cannot provide servers with those capabilities. But cookies can have partners who may be able to discover more personal things about the user.

It's possible, for example, to embed within a given Web page a program written in JavaScript, Netscape's built-in scripting language, that can get the user's e-mail address... but only if the user has configured Netscape to send and receive mail. The e-mail address can then be written to the cookie file and retrieved by the server that placed the cookie.

JavaScript programs are included with the HTML code that make up a page, and the Netscape browser interprets and runs the JavaScript program as the page loads. Page designers can use JavaScript to do all sorts of things, from animated banners, to live digital clocks on the page, to opening new windows when you click on a link. That's the cool part.

The not-so-great thing about JavaScript is that it is still very much a work in progress, and it has

a number of well-known bugs. One of these bugs was a security loop-hole which allowed JavaScript to snatch the email address from within Netscape's mail module and then write it to the cookie file. Netscape says that they have closed the loophole in Navigator versions 2.01 and later, but sources report that JavaScript is still far from bug-free, and it's possible that other security problems are yet to be discovered.

One consequence of e-mail retrieval is obvious: you could become part of a direct mail marketing list, which means your electronic mailbox could pile up with junk e-mail. Yes, even more than it does already.

And once someone has your e-mail address, it's easy to discover more about you. The most direct way is by querying one of the many Internet white-page databases. These freely available Web databases store millions of people's names, addresses, phone numbers, and e-mail addresses. Try a quick search, using yourself as a guinea pig, on the Internet Address Finder, Four 11, or Switchboard. You might be surprised to find out how much information is already available for the asking.

Possible Intrusions

E-mail is just one piece of your private life that could be affected by cookies. A profile of your buying habits is another.

DoubleClick, a New York City-based ad placement service, is designed to eventually provide clients with the information needed to send targeted advertisements to people surfing the Web. "Target" is the key word here; the idea is that if I'm interested in buying a car, and you're a photographer, we can go to the same site at exactly the same time, and I'll see a Honda ad and you'll see a Nikon ad. Of course, Doubleclick charges advertisers for

providing them this profile-rich advertising scheme.

Here's how it works, in brief. Say you're on your way to a site that happens to be a Doubleclick client (there are many, including the Web magazine Salon and the Quicken Financial network). While the site is sending you its home page, it is also connecting to Doubleclick "behind your back," so to speak. What that means is that you are, for a moment or two in cybertime, connected to Doubleclick. You didn't choose to go there, yet while you are, Doubleclick checks its database to see if your browser is in its database. If not, it passes you one of its cookies.

Once this cookie is shared, Doubleclick begins to log information on what ads you are seeing as you blithely cruise the site. Each time you load a new page, the invisible handoff to Doubleclick occurs; with each handoff your cookie is updated with information on the new page or new ad you're checking out

If you've already been to the site before, Doubleclick will recognize your cookie and send an ad to the page you're on that's tailored just for you, based on information previously saved in your cookie. It all happens in a blink of the eye. Sometimes.

If you happen to have a slow connection to the Web, and you keep your eye on the status line at the bottom of the Netscape window, you can sometimes see the request to Doubleclick.

At the moment, the main thing that Doubleclick is selling to its customers is the ability to prevent a particular cookie holder from seeing the same ad too many times. It turns out that a big problem with Web advertising is that people get bored and annoyed if they see the same ad banner again and again. By tracking how many times you've seen a

particular banner, Doubleclick can promise to show you an ad a specified number of times, hopefully preventing banner burnout.

DoubleClick isn't targeting people, it's targeting the browser that has a particular cookie, and the company claims that it isn't interested in personal information. "We have no way to correlate cookies with people's names," says Doubleclick CEO Kevin O'Connor. "I'm totally opposed to grabbing e-mail addresses. We provide frequency control for advertisers. We're logging the total number of clicks on an ad within a site so we can tell advertisers which ads are getting good responses, but we don't correlate those clicks with individual cookies. I see the use of cookies as a three-way win. Advertisers know that their ad budget is well spent. Web sites get the money they need to survive. And users don't have to see the same ads over and over."

Big Bang Theory

Once advertising hit the Web, it was expected that advertisers would try to get the most bang for their ad buck. Nothing new or sensational about that.

Mike McCarthy, publisher of JavaWorld and SunWorld magazines, plans to implement cookies on the magazines' web sites in the near future. He'll use cookies to bypass the log-in process for registered users; people who don't want to register will still be able to read the magazines online. McCarthy sees cookies as essential tools for his business. "I need to track my users so that I can tell my advertisers who's reading the magazine," he says. "This helps me make money, which lets me invest in the magazines and provide my users with a better product."

For people like LAMG member Scott Wyant, the idea of a storehouse of information on individuals inno-

cently surfing the Web is an Orwellian nightmare. He ponders the scenarios, especially if such information stored in these profile databases begins to be seriously correlated and disseminated.

"Imagine if you browsed a site promoting an AIDs conference, and then you bought plane tickets over the Web to the city the conference was being held," he asks.

"If those two bits of information were sold to your health insurance company, you could find yourself deemed a high risk, and your insurance could be cancelled."

This scenario is chilling, but how likely is it to occur, and is the danger greater with cookies and Web than it is with other online media? Consider the online services, such as American (sic) Online and CompuServe. For years, they've had the ability to track, in intimate detail, the paths taken by every one of their users throughout their service. And the online services know a lot more about you than a Web site does, including your full name, address, phone, and even a credit card number, because you had to give all that information to the service when you first registered. So, presumably American (sic) Online knows if you've spent three hours in the "Ready to Cheat on My Spouse" chat room, and CompuServe knows when you've been hanging out in the Bungee Jumping forum. Theoretically, the services could sell this information, and you could receive pitches for divorce lawyers and life insurance. However, there's no evidence of that happening.

On close examination, cookies just don't seem that threatening. But if you're worried about your privacy, there are ways to keep your cookies to yourself. The easiest way is to simply trash your cookie file (MagicCookie in Netscape, cookies.txt in Internet Explorer) after each Web surfing session. Or you can automate

the process by using Cookie Monster 1.5. This shareware program dumps the cookie file for you.

Additionally, if you're using Netscape 3.0 [or later] there's a preference that will alert you whenever a cookie is handed to you. You'll get a dialog box that tells you that the site wants to set a cookie, and you can allow or deny the server the privilege. If you don't care if you get cookies or not, you can turn off this notification. You can also turn off

"It's this potential for Web surveillance that concerns people like Scott Wyant, a Los Angeles-based information systems analyst and designer. 'There's probably not a whole lot of user profiling going on right now,' Wyant says, 'but the potential for abuse is enormous.'"

Java and JavaScript in this version of Netscape. Of course, if you turn off these features, you'll have to weigh the value of more privacy versus the loss of the positive things you can get from Java and JavaScript. Java applets can enrich the surfing experience by adding animation or special features to a site, and JavaScript is often used by Web designers to let the user open extra windows or create a palette of con-

trol buttons.

Another way to avoid cookies is to use a service called The Anonymizer, which insulates you from cookies by redirecting all of your page requests through the Anonymizer server. Here's how it works. After you activate the Anonymizer, every time you click on a link, the request goes first to the Anonymizer site. It takes your request and adds it to the end of its own URL. So if you wanted to go to Macworld Online after anonymizing yourself, the request would look like this

http://www.anonymizer.com8080/http://www.macworld.com

As far as the server you're hitting knows, it's sending all of its pages to <www.anonymizer.com>, which then passes the pages along to you.

One Last Bite

On balance, cookies turn out to be more help than harm, more of a convenience than a pillaging of privacy. In the end, the user will still be in control. If you're unafraid of the small chance that cookie information could come back to haunt you, you can take advantage of cookies to make your Web browsing easier. If you have your paranoia level ratcheted just a bit higher, you can use the feature in Netscape Navigator 3.0 [or later] to approve or deny servers whenever they want to hand you a cookie.

And if you're adamantly against your cookie information being shared, you can use programs like the Cookie Monster to toss your cookies before the data exchange takes place. The Internet is all about choice, and the tools are now available to let each of us choose for ourselves. ■

From the August 1997 issue of *MacRamblings* (North Coast Macintosh Users Group, CA)



Add a Little ZIP to Your Apple //

by Harry Lienke

AT THE June Apple II Main Meeting we explored adding a Zip Drive to Apple II computers. The Zip Drive is a small, high capacity, removable media magnetic storage device (try to say that three times without stumbling!). It has become a very popular device with Mac and PC owners because it is relatively inexpensive, yet stores up to 100 megabytes of data onto removable disks.

The Zip disk housing is similar in size to a 3.5 inch floppy disk but is about three times as thick. Because the Zip's disk spins much more rapidly than that of a 3.5 inch floppy, the Zip disk housing is considerably more sturdy than that of the 3.5 inch floppy. The Zip Drive also protects the magnetic medium by stopping the disk's rotation during long periods of inactivity.

The Zip Drive comes with an external power supply (a brick), a cable with DB-25 connectors on both ends, a Tools Disk with programs for both Mac and IBM compatible computers, installation disks for both Mac and IBM compatible computers, Installation Guides for both Mac and IBM compatible computers, and a User's Guide. Each of the documents consists of one big piece of paper (approximately 11" x 17") with the basic information needed to hook up and begin to use the Zip Drive.

Other hardware and software is needed to use a Zip Drive with an Apple II. Because an Apple IIe or GS computer does not have a SCSI controller built in, a SCSI controller

card must be added. Apple produced Rev C and High Speed SCSI controller cards; these cards may be available at swap meets and garage sales and from used equipment dealers like Shreve Systems or Sun Remarketing. The RAMFast SCSI controller card is being manufactured by Sequential Systems and is available from the manufacturer and from Alltech Electronics. The Apple cards can probably be found at a lower price; the RAMFast transfers data much more quickly and has a number of features not found on the Apple cards.

A cable is used to connect the controller to the SCSI chain. If the Zip Drive is the first device on the chain, the cable that comes with the drive may be used to attach the drive to the controller; the remainder of the chain is then attached to the Zip Drive. If the Zip Drive is attached later in the SCSI chain, a cable with a DB-25 connector on one end and a Centronics 50 pin connector on the other must be purchased.

The software needed to drive a Zip Drive is available as part of the standard Apple II operating system. For an enhanced Apple IIe, ProDOS 8 is used to access the ZIP Drive. For a GS, GS/OS has the drivers and utilities to transfer data to and from the Zip disks and to format disks when needed. The RAMFast card comes with its own driver and utilities to handle SCSI devices.

When a Zip Drive is attached to a SCSI chain, its SCSI address must be set to a unique value so that the

controller card can distinguish between the various devices. Most SCSI equipment has the capability to be set to any value from 0 to 6; the Zip Drive can only be set to 5 or 6 so it is particularly important to make sure there are no address conflicts.

If a SCSI cable is needed, make sure it is a good one. In general, good SCSI cables are thick and short and are not the least expensive cables available at places like Best Buy. You can avoid some of the "black magic" of SCSI equipment by making sure you have good cables.

Every SCSI chain should be terminated at the end of the chain and only at the end of the chain. If the Zip Drive is not at the end of the chain, its internal termination is turned off with the switch on the back of the drive. If the Zip Drive is the last device on the chain (this makes it much easier to disconnect and take with you to mini'apples meetings), use the switch to enable the internal terminators so you don't need an external terminator.

The Zip Disks come formatted for IBM compatible or Mac computers. If you use ProDOS to store data on them, they must be reformatted. If you are running on an Apple IIe using an Apple controller card, you must get a friend to format the disks if you want to store more than 32 megabytes of data (and you do, since the disks hold three times that much data). With a GS, you use the Advanced Disk Utility to do the formatting. If you have a RAMFast, you can use its built-in formatting utility.

The Mac formatted (HFS) disks can be used on a GS if the HFS file system translator (FST) is present in the computer's System folder. You need to tell the operating system to ignore the driver (non-data) partitions on the disk, but, otherwise, can store data on the Mac disks.

If you have IBM formatted disks that you wish to reformat as Mac



disks, you should format them using the MacOS so you make sure that a MacOS machine can read them. At this point in time, there is no way to use an Apple II to recover data from an HFS disk; if the disk can be read on a MacOS machine, you may be able to use MacOS-based utilities to repair a bad disk.

I have formatted Zip Disks on a Mac using the third party FWB Hard Disk Toolkit. Disks formatted with this software have no partition on them that is unrecognizable to the Apple II.

Why would you want a Zip Drive on an Apple II? The Zip can be used as your primary data storage device if you don't already have a hard drive. You boot from a Zip Drive as easily as from a hard drive; attached to an Apple II, the Zip Drive transfers data nearly as rapidly as a hard drive. If you do have a hard drive, the Zip serves as a secondary drive. The Zip also provides an excellent back-up capability. Back up your every day files on Zip disks so that if something happens to your primary data, you can recover it from the Zip. Those large font and graphic files that you only need once in a while can be kept on Zip disks so they don't require hard drive space that you need for other, more valuable files. Older data files that you aren't using currently but are afraid to throw away can be stored on Zip disks.

One Zip disk holds as much data as 66 3.5 inch floppies! Think of all the disk shuffling that you avoid by using a Zip Drive.

My experience with a Zip Drive has been very positive. I have had no problems with the Zip hardware or the Zip disks. The RAMFast controller seems to be completely compatible with the Zip. I have had two minor problems with the Zip when using an Apple High Speed SCSI card. I either have to unplug the Zip's power supply when it doesn't

have a disk in it or leave a disk in it constantly; the operating system polls the empty drive incessantly when there is no disk in it. A few programs sometimes hang up when the Zip has gone into its power down mode; the programs seem to require data immediately and sometimes won't wait for the Zip to come back up to speed.

Zip Drives are available from many local stores and from mail or-

der companies. The drive costs about \$150. The disks cost from \$12 to \$18 depending on the quantity you purchase. The RAMFast SCSI card is available for \$110 (256kb cache) or \$130 (1Mb cache).

Try it; you'll like it! ■

(From the August 1997 issue of *mini'apples newsletter* (from minnesota apple computer users' group, inc.)

How to Tell Which Apple //c You Have

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FOUR MODELS OF Apple IIc were made from mid-1984 through 1989. Some models can be identified by the color of the external plastic casing but mainly they are distinguished by special features.

ORIGINAL IIC: (1984-85) White casing; does NOT operate an external Unidisk drive; has NO internal self-test. Most numerous type made. Has 16K of internal ROM. ROM code: 255 This model has a defective timing crystal, which limits its modem use to the slower baud speeds (300 baud, or, if lucky, 1200 baud). **FREE MOTHERBOARD UPGRADE** of the original Iic has been available for many years at Apple dealers (Linzmayr, 1989). The free motherboard upgrade is definitely worthwhile! The keyboard was made by Atlanta

Photocircuits Co.; its keys are prone to "stickiness" which slows typing speed. An improved keyboard was introduced for the Unidisk 3.5 Iic.

UNIDISK 3.5 IIC: (March to Sept 1986) White casing; externally identical to ORIGINAL Iic. Can operate 800K Unidisk 3.5 from drive port; can also operate faster modem speeds faster). Has built-in SELF-TEST: firmly, then turn on power switch; checkerboard display pattern fluctuates for two SYSTEM OK in center of screen. (Any defective ICs will be identified by a displayed code.) Has 32K of ROM. ROM code: 0 If PR#7 <return> is typed on this model, then the screen message, "APPLETALK OFFLINE" will be generated in response.

MEMORY EXPANSION IIC: (1986-87) Platinum grey plastic cas-



ing; has all features of the Unidisk IIc, plus special feature that there is a motherboard RAM-connector socket so that a one megabyte RAM memory board can easily be installed (Pre-owned Electronics (MA) offers these Apple ram board for \$39. Two subversions of the Memory Expansion IIc were made: ROM 03 and ROM 04. There are no important differences in performance between ROM 03 and ROM 04; the shift to ROM 04 was done to repair an arcane bug in the ROM firmware of ROM 03. Most users will not notice the difference between ROM 03 and ROM 04. NOTE: RAM memory boards can be installed in the Original IIc or in the Unidisk 3.5 IIc, but installation is complicated. Fitting extra RAM in either of the two earlier IIc models requires removal and reinstallation of two large 40-pin IC chips: the 65C02 microprocessor and the MMU memory management unit. The socket-connector inside the Memory Expansion platinum IIc is much more convenient (Statt, 1987).

APPLE IIC+: (1987-89) This was the last version of the IIc family. It is easily identified externally: platinum grey plastic casing; power supply is fully internalized in the computer (i.e., no "brick on a rope" power supply as in all earlier models); internal 3.5" 800K disk drive (5.25" external drive can be connected as an option); built-in 4 MHz accelerator (all earlier IIc computers operate at the standard Apple II speed of 1 MHz). Speaker volume control moved to top panel, above the keyboard. Back panel serial port connectors were changed from the 5-pin DIN sockets used on previous IIc models to the mini-8 connector used on the IIgs or the Imagerwriter II printer.

Most IIc models can be identified by external appearance: The external

plastic casings of the Original IIc or the Unidisk 3.5 IIc are white, while the casings of the Memory Expansion IIc or the IIc+ are platinum grey. The IIc+ is the ONLY IIc model with the 3.5" disk drive built into the casing.

The only two models that are externally IDENTICAL in appearance are the Original IIc and the Unidisk 3.5 IIc. The quickest way to identify which model you have is to activate the "self-test": Hold down the two Apple keys, then turn on the power. If you get wavy lines scrolling downward, then you have the Original IIc (too bad!); but if the checker-board pattern of the "self-test" appears, then you have the Unidisk IIc! (The free motherboard upgrade for the original IIc will enable the computer to do the self-test.)

IDENTIFYING THE IIC MODELS VIA ROM TESTS:

These are two simple keyboard tests by which the motherboard type is identified conclusively by checking its "identification byte" at ROM location 64447, known also as location \$FBBF in hexadecimal notation. You type in the following coded messages, then note the computer's response. The response tells you the model of IIc you have. Either test is sufficient; both tests will give identification results that match. (ROM identifier tests are unnecessary with the IIc+ because the IIc+ differs noticeably in external appearance from all IIc models.)

(1) First, get the "Basic Prompt" symbol,], by holding down and releasing these two keys: <CONTROL> <RESET>. At the Basic Prompt], type PRINT PEEK (64447) followed by <return>. How does the computer respond? If it responds with "255", then you have the Original IIc; if it responds with "0", then you have the Unidisk 3.5

model; if it responds with "3" or "4", then you have the memory expansion IIc.

(2) The second ROM identifier test is similar to the first. Again, get the Basic prompt by holding down and then releasing the <CONTROL> and <RESET> keys. Then type CALL -151 followed by <RETURN>. The computer will respond with an asterisk *, indicating that you are in the "system monitor." Then type FBBF followed by <RETURN>. If the computer responds with FBBF-FF then you have the Original IIc; if it responds with FBBF-00 then you have the Unidisk 3.5 version, and if it responds with FBBF-03 or FBBF-04, then you have the memory expansion version.

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APPLE II & APPLE IIGS DISK LIBRARY

By John B. Ruffatto

WELCOME TO the Apple II & Apple IIGS Disk Library section of the Journal, as you can see there is always room for improvement. In this issue there are now Disk Order Forms for the Apple II, Apple IIGS, and the Apple III.

I would also desire your comments in regard to Public Domain software you would like to see included in our Disk Libraries. Since we no longer publish the titles of the disks in the library, it is advisable to order the Disk Library Catalog Disks for the machine you are using.

Each month we will endeavor to provide information on new additions to the libraries or feature disks currently in the libraries. Some of the disks in the Apple Disk libraries contain SHAREWARE. If you use any Shareware program, please send the shareware fee to the author. By submitting the fee we encourage the author(s) to develop more software.

Special Note: All Apple II, Apple III, and Apple IIGS Catalog Disks may be exchanged for most current edition of the Disk Catalog series - free of charge - if exchanged at the office. For exchanges by mail, please be certain to include your old disks and \$1.00 per disk to cover shipping and handling. Thank you.

Disk #GSIN-01 GS.INTERNET.01

PUBLIC.DIALUPS (Directory) :
Some great places to start your Internet searchings!

VAPEN.NETINFO

CAPACCESS (Directory)
REGISTRATION, MENUS, and CAPTALES

SAILOR

GETTING.STARTED (Directory) :
A number of files that are aimed at Apple II and /// users who want to use their machine to surf the Internet. Don't miss the FAQ Directory (Folder) on Disk 2!

INET.STARTUP,
NET.FOR.NAUGHT,
NEWBIE.BOOKS,
HIKERS.GUIDE,
BEST.A2.SITES,
GROOVY.TERMS, and GS.PPP

COMMUNICATIONS PROGRAMS:

SNOWTERM V. 2.05
Z-LINK

Disk #GSIN-02 GS.INTERNET.02

INET.HISTORY : A comprehensive history of the Internet

ZEN.AND.INET (Directory) : "Zen and the Art of the Internet" - Another great tutorial about the Internet.

ZEN.PART1, ZEN.PART2,
ZEN.PART3, ZEN.PART4, and
ZEN.PART5

FAQS.1 (Directory) : A series of "FAQs" - Frequently Asked Questions files - about the World Wide Web, the Apple II and ///, Getting Information by Using Email Only, and much more.

WWW.FAQ, A2.FAQ.PT1,
A2.FAQ.PT2, INET.BY.EMAIL,
IRC.FAQ, INET.BY.FAX,
A3.INET.FAQ, A3.FAQ.2.0,
and K.12.INET.FAQ

GS SHRINKIT V. 1.1

Disk #GSIN-03 GS.INTERNET.03

BIGSURF.GUIDE1 (Directory) : A tremendous resource of World Wide Web sites you can surf for all kinds of great information. Note that addresses change - sometimes often - so while this is a pretty good compilation as of October, 1995 - some listings have likely gone away or already changed.

BIGSURF.NOTES,
BIGSURF.INTRO, EDUCATION,
HEALTH.ETC., GENERAL.REF,
FOOD.DRINK, ENVIRONMENT,
EDU.REF2,
ART.GRAPHICS2, ALT.SITES2,
ALT.SITES1, ART.GRAPHICS1,
EDU.REF1, CHATS.ETC., and
GOVERNMENT'

BIG.DUMMY.GUIDE (Directory) : The Big Dummy Guide to the Internet is a tad outdated - but still contains some great information about the Internet and how to get the most out of it.



BD.PT1, and BD.PT2

MODEM.TERMS : A listing of terms you should know about your modem.

**Disk #GSIN-04
GS.INTERNET.04**

BIGSURF.GUIDE2 (Directory) : We continue our surfing guide to the WWW!

TV.MOVIES, WOMEN, USENETS, TRAVEL1, TRAVEL2, SPACE, SCIENCE, WWW.SITES, WWW.HTML.TOOLS, ONLINE.PUBS1, MUSIC.SOUND2, ONLINE.PUBS3, ONLINE.PUBS2, INET.INFO1, INET.INFO2, K.12.EDU, LAW.LEGAL, MUSIC.SOUND, HOBBIES.SPORTS1, HOBBIES.SPORTS2, BUSINESS1, BUSINESS2, and CLOSING.WORDS

URLS (Directory) : "URLs" are the "pathnames" the Internet needs in order to send you to the location you want to go. They actually stand for "Universal Resource Locators." This directory (Folder in GS parlance) lists tons of great URLs - a compliment to the BIGSURF Guide listings.

URLS.A, URLS.B, URLS.C, URLS.D, URLS.E, URLS.F, URLS.G, URLS.H, URLS.I, URLS.J, URLS.K, URLS.L, URLS.M, URLS.N, URLS.O, URLS.P, URLS.Q, URLS.R, URLS.S, URLS.T, URLS.U, URLS.V, URLS.W, URLS.X, URLS.Y, and URLS.Z

**Disk #GSIN-05
GS.INTERNET:05**

JARGON.INFO (Directory) : Information about all the Internet Jar-

gon you'll find on this disk!

INFORMATION

JARGON.A.M (Directory) : Ever wonder what all those Internet words REALLY mean? Here's your guide! On this disk we take you from A to M. Disk 6 goes from N to Z.

JARGON.A, JARGON.B, JARGON.C, JARGON.D, JARGON.E, JARGON.F, JARGON.G, JARGON.H, JARGON.I, JARGON.J, JARGON.K, JARGON.L, and JARGON.M

**Disk #GSIN-06
GS.INTERNET.06**

JARGON.N.Z (Directory): We complete our Internet definitions from N to Z.

JARGON.N, JARGON.O, JARGON.P, JARGON.Q, JARGON.R, JARGON.S, JARGON.T, JARGON.U, JARGON.V, JARGON.W, JARGON.X, JARGON.Y, and JARGON.Z

JARGON.OTHERS

JARGON.APNDX (Directory)

JARGON.APPENDIX

FAQS.2 (Directory) : More Frequently Asked Question files for you to look at.

CSERVE.INET.FAQ, LEGAL.FAQ, and A2.EMULATE.FAQ

**Disk #GSIN-07
GS.INTERNET.07**

USENET.GROUPS (Directory) : There are thousands of "Usenet" Discussion groups on the Internet where you can discuss just about

anything you ever imagined - or cared to imagine. We offer you some of those places here. NOTE that we also have a number of Apple II/Mac/Newton/etc. Usenet files you can read and respond to on the WAP TCS (Boards 6, 7 and 8).

NEWS.ALT.01, NEWS.ALT.02, NEWS.DESC.01, NEWS.ALT.03, and NEWS.DESC.02

MORE.GROUPS (Directory) : Just when you thought you'd had enough - here are even more Usenet Usergroup listings.

Usenet.Overview, and Mod.Usergroups

BOOKS (Directory) : A list of recent books about the Internet you might be interested in. NOTE that this is NOT up-to-date - but is a good representation of what's out there.

INET.BOOK.LIST

HTML (Directory) : HTML or Hypertext Markup Language is what is used to develop WWW Home pages. Files may sometimes also be written in HTLM and you'll see a file include ".html" at the end. This directory includes some info about HTML and shows you how A2 VP Ron Evry's WWW Home page was written in HTML (on his Apple II!).

HTML.LIST, HTML.HOW.TO, EVRY, and EVRY.HTML

HTML.3.0 : Information about the upcoming 3.0 version of HTML

INET.PRIVACY (Directory) : A six part discussion about privacy on the Internet.

Privacy.Part1, Privacy.Part2, Privacy.Part3, Privacy.Part4, Privacy.Part5, and Privacy.Part6



KIDS.INET : A little info about the wealth of information on the Internet for Kids.

Disk #GSIN-08
GS.INTERNET.08

Read.Me.First: A compilation of the files on this disk.

INET.BBS.LIST : Zamfield's Wonderfully Incomplete, Complete Internet BBS List

INET.FUN.LIST : These are ftp, telnet and email sites all over the world having all kinds of neat resources available, and can mostly be accessed from any internet node.

LIBRARIES.INET : This is a collection of internet electronic libraries where some of them may require authorizations for use.

USENET.PRIMER : This document is not intended to teach you how to use USENET. Instead, it is a guide to using it politely, effectively and efficiently.

LYNX.GUIDE : A users guide to Lynx - a program that allows Apple II and /// users to access the Internet. Lynx is accessed on the host computer upon dialup into your "host" computer - for example, for Apple II & /// subscribers to the Explorer Service offered by WAP or to CapAccess or Sailor.

LYNX.FAQ : A short info sheet about Lynx and its latest version.

ROADMAP.READ.ME: Information about the Roadmap Internet Tutorial by Don Crispin

POPQUIZES (Directory):

PQ.1, PQ.1.ANSW, PQ.2, and PQ.2.ANSW

ROADMAP (Directory):

EXTRA.ADVERTS :Advertising on the Internet, **EXTRA.NEAT.STUF** :Neat Stuff to Check Out, **EXTRA.GUEST** :Guest Lecture

MAP01 WELCOME, MAP02
LISTSERV FILE SERVER COM-
MANDS, MAP03 LEVELS OF
INTERNET CONNECTIVITY,
MAP04 E-MAIL, MAP05
LISTSERVS, MAP06 OTHER
MAIL SERVERS, MAP07
NETIQUETTE, MAP08
USENET, MAP09 SPAMMING
AND URBAN LEGENDS,
MAP10 INTERNET SECURITY,
MAP11 TELNET (PART ONE),
MAP12 TELNET (PART TWO),
MAP13 FTP (PART ONE),
MAP14 FTP (PART TWO),
MAP15 FTPMAIL, MAP16
FTP FILE COMPRESSION,
MAP17 ARCHIE, MAP17B FTP
SITES, MAP.18 Gopher
(part 1), MAP.19 Gopher
(part 2), MAP.20 Bookmarks
and Booklists, MAP.21 Veronica,
MAP.22 Gophermail,
MAP.23 WWW (World Wide
Web)(part 1), MAP.24 W W W
(World Wide Web)(part 2), MAP.25
Address Searches and Finger,
MAP.26 IRC/MUDs/MOOs
and Other "Talkers", and MAP.27
The Future...

SURFING.INET (DIRECTORY) : A wonderful 2-part guide to the Internet by Jean Armour Polly. We provide a number of guides in these series of disks - but this one is well written and easy to understand.

CYBERSURF.1 :Introduction, etc., and **CYBERSURF.2** :WWW and more

SMITH.INET (DIRECTORY) : A series of selected tutorials by Prof. Richard Smith called "Navigating The Internet - an Interactive Work-

shop."

TOUR.INFO : Information about the entire Smith Internet Series, **MANUALS** : How to find manuals for information already retrieved, **LISTSERVES** : How to subscribe to the Navigating Listserve, **INET.GUIDE** : How to go to another machine to, kix, mb Internet Guide, **CARL** : How to access libraries through the CARL system, **TOMER.1** : A brief look at resources available via remote login., **TOMER.2** : Part 1 continued, **MUSIC** : How to find music and music lyrics on the Internet, **UNIX.1** : Part one of two parts looking at the Unix OS (used by many host computers for Internet access), and **UNIX.2** : Part two of two part tutorial on the Unix OS.

GScii Plus V. 2.31 ■

APPLE II FAMILY INTERNET STARTER'S KIT

WELCOME TO the WAP Apple Family Internet Starter Kit!

We've attempted to compile literally a ton of information for you about the Internet and how you can use it with your Apple II or /// computer. That's right - literally ALL Apple II's - from the Plus on up to the GS and any version of the /// - can and do have the ability to surf the Internet.

It's not as pretty as the Macs and PCs can do these days with their Web Surfers, etc. BUT computers were accessing the Internet for years before these latest software goodies ever showed up. And besides - you don't need the memory or special software that the newer machines need.



These disks are a work in progress - please let us know how we can improve them for you. IF you would like to contribute more to them, or make some adjustments here and there, please let us know. We want these disks to be a wonderful resource to the entire Apple II family!

—Dave Ottalini
WAP /// SIG

**Disk #INTE-01
INTERNET.01**

This disk contains the software you'll need to surf the Internet. It also includes some basic information about telecomputing on your //.

SIDE ONE

READ.ME.FIRST: What you'll find on this disk.

Z-Link - Documentation

Shrink-It 3.4 - Documentation

SIDE TWO

Z-Link - Apple II Communications Software

In the //I.Internet.01/Communications/ZLink/ folder:

Z-Link is a Telecommunications program for the Apple // by David Whitney. It includes everything you'd expect from a good modem program including a text capture buffer, robust terminal emulation, and split-screen person to person chat mode.

Z-Link can transmit and receive files using several protocols including XMODEM/Checksum, XMODEM/CRC-16, YMODEM/CRC-16, and YMODEM/Batch and it is compatible with Ascii Express: The Professional and MouseTalk. The program runs on an Apple //c, //c+, enhanced //e, or //GS under ProDOS 8. Apple //GS users can now

push the baud rate up as high as 57,600 baud. Z-Link is shareware, \$25 fee.

SHRINK-IT 3.4

In the Internet.01/Shrink-It 3.4 Folder:

SHRINKIT FOR THE APPLE II

Program by Andy Nicholas
Documentation by Karl Bunker

Send comments/suggestions on ShrinkIt to:

Andy Nicholas
1180 Reed Ave., Apt. 12
Sunnyvale, CA 94086

Electronic Addresses:

GEnie or America-Online: shrinkit
CompuServe: 70771,2615
Internet: shrinkit@apple.com

Send comments/suggestions on this documentation to:

Karl Bunker
GEnie: k.bunker

What is ShrinkIt?

ShrinkIt is a utility program for archiving files and disks. "Archiving", in this usage, refers to the process of placing files on disks "within" another file — the archive file. Archiving is usually done to prepare the files/disks for transmission via modem, or for storage purposes. Thus, an archive file, whether created with ShrinkIt or another archiving utility, will be a file which serves as an envelope, containing one or more other files, or complete disks. There are a number of reasons for archiving files before transmitting them with a modem. The principal reason is that an archive provides a means of sending the "attributes" of a file — its filetype and other information — along with the file itself. An archive also allows several related files (or an entire disk) to be packed together into a single file. True archiving

utilities will also have the capability of compressing the files they contain to minimize the transmission time and disk space the archive requires.

ShrinkIt uses a highly efficient compression algorithm known as Ziv-Lempel compression, and creates archive files with a format called NuFX. ShrinkIt and ShrinkIt-GS are currently the standard archiving utilities for Apple II telecommunications. ShrinkIt can unpack files which have been archived with ShrinkIt, as well as those which have been packed with certain other file-packing utilities, such as BLU and ACU.

**Disk #INTE-02
INTERNET.02**

SIDE ONE

READ.ME.FIRST : What's on this disk (this file)

GETTING.STARTED (Directory) : A number of files that are aimed at Apple II and /// users who want to use their machine to surf the Internet.

A3.INTERNET.FAQ : Frequently Asked Questions about using your Apple /// on the Internet

NET.FOR.NAUGHT : Cheap ways to surf the Internet

NEWBIE.BOOKS : Some books about the Internet you might like

GROOVY.TERMS : Internet terms you need to know

INET.HISTORY : A comprehensive history of the Internet

Editor's note: the conclusion of these disk selections will be run in the January/February 1998 journal.



Apple // Disk Order Form

APPLE II - 3-1/2" DISKS:

System Disk
___ 2APS-01 #6

Apple Disk Catalog
___ 2ADC-01A #7
___ 2ADC-02A #7

Appleworks
___ 2AWK-01

Communications
___ 2COM-01
___ 2COM-02
___ 2COM-03

Education
___ 2EDU-01

Utilities
___ 2UTL-01
___ 2UTL-02A

(#6) - System Disk - V. 4.0.2 - \$3.00
(#7) - Apple Disk Catalog - 2 Disk set - \$4.00

Note: Some disks may contain Shareware. Please send a remittance to the author of the program if you use it.

5-1/4" DISKS:

System Software
___ APSD-01 #1
___ APSD-02 #2

Apple Disk Catalog (DOS 3.3)
___ 3 disk set #3

Apple Disk Catalog (PRODOS)
___ 4 disk set #4

Appleworks
___ 2 disk set = \$3.00
___ APWK-01
___ APWK-02

Communications
___ 10 disk set = \$15.00

___ COMM-01
___ COMM-02
___ COMM-03
___ COMM-04
___ COMM-05
___ COMM-06
___ COMM-07A
___ COMM-08
___ COMM-09
___ COMM-10A

CP/M
___ 11 disk set = \$16.50
___ CP/M-01
___ CP/M-02
___ CP/M-03
___ CP/M-04
___ CP/M-05
___ CP/M-06
___ CP/M-07
___ CP/M-08
___ CP/M-09
___ CP/M-10
___ CP/M-11

Eamon Adventures
___ 24 disk set = \$36.00
___ EAMN-01
___ EAMN-02 #5
___ EAMN-03
Eamon Master
___ EAMN-04 #5
___ EAMN-05 #5
___ EAMN-06 #5
___ EAMN-07 #5
___ EAMN-08 #5
___ EAMN-09 #5

___ EAMN-10 #5
___ EAMN-11 #5
___ EAMN-12 #5
___ EAMN-13 #5
___ EAMN-14 #5
___ EAMN-15 #5
___ EAMN-16 #5
___ EAMN-17 #5
___ EAMN-18 #5
___ EAMN-19 #5
___ EAMN-20 #5
___ EAMN-21 #5
___ EAMN-22 #5
___ EAMN-23 #5
___ EAMN-24 #5

Education
___ 20 disk set = \$30.00

___ EDUC-01
___ EDUC-02
___ EDUC-03
___ EDUC-04
___ EDUC-05
___ EDUC-06
___ EDUC-07
___ EDUC-08
___ EDUC-09
___ EDUC-10
___ EDUC-11
___ EDUC-12
___ EDUC-13
___ EDUC-14
___ EDUC-15
___ EDUC-16
___ EDUC-17
___ EDUC-18
___ EDUC-19
___ EDUC-20

Forth
___ 3 disk set = \$4.50
___ FRTH-01
___ FRTH-02
___ FRTH-03

Games
___ 13 disk set = \$19.50
___ GAME-01
___ GAME-02
___ GAME-03
___ GAME-04
___ GAME-05

___ GAME-06
___ GAME-07
___ GAME-08
___ GAME-09
___ GAME-10
___ GAME-11
___ GAME-12
___ GAME-13

Internet
___ 15 disk set = \$22.50
___ INTE-01
___ INTE-02
___ INTE-03
___ INTE-04
___ INTE-05
___ INTE-06
___ INTE-07
___ INTE-08
___ INTE-09
___ INTE-10
___ INTE-11
___ INTE-12
___ INTE-13
___ INTE-14
___ INTE-15

Logo
___ 2 disk set = \$3.00
___ LOGO-01
___ LOGO-02

Miscellaneous
___ 25 disk set = \$37.50
___ MISC-01
___ MISC-02
___ MISC-03
___ MISC-04
___ MISC-05
___ MISC-06
___ MISC-07
___ MISC-08
___ MISC-09
___ MISC-10
___ MISC-11
___ MISC-12
___ MISC-13
___ MISC-14
___ MISC-15
___ MISC-16
___ MISC-17
___ MISC-18
___ MISC-19
___ MISC-20
___ MISC-21
___ MISC-22
___ MISC-23
___ MISC-24
___ MISC-25

New Print Shop
___ 31 disk set = \$46.50

___ NWPS-01
Graphics
___ NWPS-02
Graphics
___ NWPS-03
Graphics
___ NWPS-04
Graphics
___ NWPS-05
Graphics

___ NWPS-06
Graphics
___ NWPS-07
Graphics
___ NWPS-08
Graphics
___ NWPS-09
Graphics
___ NWPS-10
Graphics
___ NWPS-11
Graphics
___ NWPS-12
Graphics
___ NWPS-13
Graphics
___ NWPS-14
Graphics

___ NWPS-15
Graphics
___ NWPS-16
Graphics
___ NWPS-17
Graphics

___ NWPS-18
Graphics
___ NWPS-19
Graphics
___ NWPS-20
Graphics
___ NWPS-21
Graphics
___ NWPS-22
Graphics
___ NWPS-23
Graphics
___ NWPS-24
Graphics
___ NWPS-25
Graphics
___ NWPS-26
Graphics
___ NWPS-27
Graphics
___ NWPS-28
Graphics
___ NWPS-29
Borders
___ NWPS-30
Borders
___ NWPS-31
Fonts

Pascal
___ 8 disk set = \$12.00

___ PASC-01
___ PASC-02
___ PASC-03
___ PASC-04
___ PASC-05
___ PASC-06
___ PASC-07
___ PASC-08

Pilot
___ PILT-01

Utilities
___ 24 disk set = \$36.00
___ UTIL-01
___ UTIL-02
___ UTIL-03
___ UTIL-04
___ UTIL-05
___ UTIL-06
___ UTIL-07
___ UTIL-08
___ UTIL-09
___ UTIL-10
___ UTIL-11
___ UTIL-12
___ UTIL-13
___ UTIL-14
___ UTIL-15
___ UTIL-16
___ UTIL-17
___ UTIL-18
___ UTIL-19
___ UTIL-20
___ UTIL-21
___ UTIL-22
___ UTIL-23
___ UTIL-24

(#1) System Disk V. 4.0.2 - \$1.50
(#2) DOS 3.3 System Master - \$1.50
(#3) Apple Disk Catalog (A) (DOS 3.3) - 3 disk set - \$3.00
(#4) Apple Disk Catalog (A) (ProDos) - 4 disk set - \$4.00
(#5) Requires EAMN-03

Apple /// Disk Order Form



5-1/4" DISKS:

Accounting

___ 3 disk set =
\$4.50
___ 3ACT-01
___ 3ACT-02
___ 3ACT-03

Apple Software

___ 3 disk set =
\$4.50
___ 3APL-01
___ 3APL-02
___ 3APL-03

AppleWorks/3

Easy Pieces

___ 15 disk set =
\$22.50
___ 3AWZ-01
___ 3AWZ-02
___ 3AWZ-03
___ 3AWZ-04
___ 3AWZ-05
___ 3AWZ-06
___ 3AWZ-07
___ 3AWZ-08
___ 3AWZ-09
___ 3AWZ-10
___ 3AWZ-11
___ 3AWZ-12
___ 3AWZ-13
___ 3AWZ-14
___ 3AWZ-15

Bloom Programs

___ 27 disk set =
40.50
___ 3BLM-01
___ 3BLM-02
___ 3BLM-03
___ 3BLM-04
___ 3BLM-05
___ 3BLM-06
___ 3BLM-07
___ 3BLM-08
___ 3BLM-09
___ 3BLM-10
___ 3BLM-11
___ 3BLM-12
___ 3BLM-13
___ 3BLM-14
___ 3BLM-15
___ 3BLM-16
___ 3BLM-17
___ 3BLM-18
___ 3BLM-19
___ 3BLM-20
___ 3BLM-21
___ 3BLM-22
___ 3BLM-23
___ 3BLM-24
___ 3BLM-25
___ 3BLM-26
___ 3BLM-27

Business Basic

___ 20 disk set =
\$30.00
___ 3BSB-01
___ 3BSB-02
___ 3BSB-03
___ 3BSB-04
___ 3BSB-05
___ 3BSB-06
___ 3BSB-07
___ 3BSB-08
___ 3BSB-09
___ 3BSB-10
___ 3BSB-11
___ 3BSB-12
___ 3BSB-13
___ 3BSB-14
___ 3BSB-15
___ 3BSB-16
___ 3BSB-17
___ 3BSB-18
___ 3BSB-19
___ 3BSB-20

Disk Catalog (ASCII TEXT)

___ 4 disk set =
\$4 or \$1 per disk
___ 3CAT-01 -
Disk 1
___ 3CAT-02 -
Disk 2
___ 3CAT-03 -
Disk 3
___ 3CAT-04 -
Disk 4

Disk Catalog (3 EZPC's)

___ 3 disk set = \$3
or \$1 per disk
___ 3CAT-05 -
Disk 1
___ 3CAT-06 -
Disk 2
___ 3CAT-07 -
Disk 3

DA -

Datasystems

___ 11 disk set =
\$16.50
___ 3DAD-01
___ 3DAD-02
___ 3DAD-03
___ 3DAD-04
___ 3DAD-05
___ 3DAD-06
___ 3DAD-07
___ 3DAD-08
___ 3DAD-09
___ 3DAD-10
___ 3DAD-11

Emmulation

___ 9 disk set =
\$13.50

___ 3EMM-01
___ 3EMM-02
___ 3EMM-03
___ 3EMM-04
___ 3EMM-05
___ 3EMM-06
___ 3EMM-07
___ 3EMM-08
___ 3EMM-09

Fonts

___ 6 disk set =
\$9.00
___ 3FNT-01
___ 3FNT-02
___ 3FNT-03
___ 3FNT-04
___ 3FNT-05
___ 3FNT-06

Games

___ 6 disk set =
\$9.00
___ 3GAM-01
___ 3GAM-02
___ 3GAM-03
___ 3GAM-04
___ 3GAM-05
___ 3GAM-06

Graphics

___ 35 disk set =
\$52.50
___ 3GRX-01
___ 3GRX-02
___ 3GRX-03
___ 3GRX-04
___ 3GRX-05
___ 3GRX-06
___ 3GRX-07
___ 3GRX-08
___ 3GRX-09
___ 3GRX-10
___ 3GRX-11
___ 3GRX-12
___ 3GRX-13
___ 3GRX-14
___ 3GRX-15
___ 3GRX-16
___ 3GRX-17
___ 3GRX-18
___ 3GRX-19
___ 3GRX-20
___ 3GRX-21
___ 3GRX-22
___ 3GRX-23
___ 3GRX-24
___ 3GRX-25
___ 3GRX-26
___ 3GRX-27
___ 3GRX-28
___ 3GRX-29
___ 3GRX-30
___ 3GRX-31

___ 3GRX-32
___ 3GRX-33
___ 3GRX-34
___ 3GRX-35

Information

___ 15 disk set =
\$22.50
___ 3INF-01
___ 3INF-02
___ 3INF-03
___ 3INF-04
___ 3INF-05
___ 3INF-06
___ 3INF-07
___ 3INF-08
___ 3INF-09
___ 3INF-10
___ 3INF-11
___ 3INF-12
___ 3INF-13
___ 3INF-14
___ 3INF-15

Internet

___ 15 disk set =
\$22.50
___ 3INT-01
___ 3INT-02
___ 3INT-03
___ 3INT-04
___ 3INT-05
___ 3INT-06
___ 3INT-07
___ 3INT-08
___ 3INT-09
___ 3INT-10
___ 3INT-11
___ 3INT-12
___ 3INT-13
___ 3INT-14
___ 3INT-15

Miscellaneous

___ 12 disk set =
\$18.00
___ 3MSC-01
___ 3MSC-02
___ 3MSC-03
___ 3MSC-04
___ 3MSC-05
___ 3MSC-06
___ 3MSC-07
___ 3MSC-08
___ 3MSC-09
___ 3MSC-10
___ 3MSC-11
___ 3MSC-12

Pair Software

___ 2 disk set =
\$3.00
___ 3PAR-01
___ 3PAR-02

Pascal

___ 20 disk set =
\$30

___ 3PCL-01
___ 3PCL-02
___ 3PCL-03
___ 3PCL-04
___ 3PCL-05
___ 3PCL-06
___ 3PCL-07
___ 3PCL-08
___ 3PCL-09
___ 3PCL-10
___ 3PCL-11
___ 3PCL-12
___ 3PCL-13
___ 3PCL-14
___ 3PCL-15
___ 3PCL-16
___ 3PCL-17
___ 3PCL-18
___ 3PCL-19
___ 3PCL-20

Repairs

___ 12 disk set =
\$18.00
___ 3REP-01
___ 3REP-02
___ 3REP-03
___ 3REP-04
___ 3REP-05
___ 3REP-06
___ 3REP-07
___ 3REP-08
___ 3REP-09
___ 3REP-10
___ 3REP-11
___ 3REP-12

Shareware

___ 9 disk set =
\$13.50
___ 3SHR-01
___ 3SHR-02
___ 3SHR-03
___ 3SHR-04
___ 3SHR-05
___ 3SHR-06
___ 3SHR-07
___ 3SHR-08
___ 3SHR-09

Source Code

___ 3 disk set =
\$4.50
___ 3SRC-01
___ 3SRC-02
___ 3SRC-03

System Software

___ 7 disk set =
\$10.50
___ 3SYS-01
___ 3SYS-02
___ 3SYS-03
___ 3SYS-04

___ 3SYS-05
___ 3SYS-06
___ 3SYS-07

TeleCommunications

___ 13 disk set =
\$19.50
___ 3TEL-01
___ 3TEL-02
___ 3TEL-03
___ 3TEL-04
___ 3TEL-05
___ 3TEL-06
___ 3TEL-07
___ 3TEL-08
___ 3TEL-09
___ 3TEL-10
___ 3TEL-11
___ 3TEL-12
___ 3TEL-13

Utilities

___ 6 disk set =
\$9.00
___ 3UTL-01
___ 3UTL-02
___ 3UTL-03
___ 3UTL-04
___ 3UTL-05
___ 3UTL-06

WAP Articles

___ 10 disk set =
\$15.00
___ 3WAP-01
___ 3WAP-02
___ 3WAP-03
___ 3WAP-04
___ 3WAP-05
___ 3WAP-06
___ 3WAP-07
___ 3WAP-08
___ 3WAP-09
___ 3WAP-10

Word Processing

___ 8 disk set =
\$12.00
___ 3WDP-01
___ 3WDP-02
___ 3WDP-03
___ 3WDP-04
___ 3WDP-05
___ 3WDP-06
___ 3WDP-07
___ 3WDP-08

Note: Some disks may contain Shareware. Please remit to the author of the program the requested amount if you use that program.



Apple //gs Disk Order Form

3-1/2 DISKS:

System Software

- ___ GSAS-01 (*1)
- ___ GSAS-02 (*2)
- ___ GSAS-03 (*3)
- ___ GSAS-04 (*4)
- ___ GSAS-05 (*5)

Communications

- ___ 7 disk set = \$21

- ___ GSCM-01E
- ___ GSCM-02C
- ___ GSCM-03B
- ___ GSCM-04C
- ___ GSCM-05B
- ___ GSCM-06
- ___ GSCM-07

DAs, CDevs, FExts, Dvrs, and Inits

- ___ 16 disk set = \$48

- ___ GSDA-01C
- ___ GSDA-02D
- ___ GSDA-03E
- ___ GSDA-04C
- ___ GSDA-05C
- ___ GSDA-06B
- ___ GSDA-07C
- ___ GSDA-08B
- ___ GSDA-09A
- ___ GSDA-10A
- ___ GSDA-11A
- ___ GSDA-12A
- ___ GSDA-13A
- ___ GSDA-14A
- ___ GSDA-15B
- ___ GSDA-16B

Demos

- ___ 35 disk set = \$35 or \$1 per disk

- ___ GSDM-01
- ___ GSDM-02
- ___ GSDM-03
- ___ GSDM-04
- ___ GSDM-05
- ___ GSDM-06
- ___ GSDM-07
- ___ GSDM-08
- ___ GSDM-09
- ___ GSDM-10
- ___ GSDM-11
- ___ GSDM-12
- ___ GSDM-13A
- ___ GSDM-14
- ___ GSDM-15
- ___ GSDM-16
- ___ GSDM-17A
- ___ GSDM-18
- ___ GSDM-19
- ___ GSDM-20A

- ___ GSDM-21A
- ___ GSDM-22
- ___ GSDM-23
- ___ GSDM-24
- ___ GSDM-25
- ___ GSDM-26
- ___ GSDM-27
- ___ GSDM-28
- ___ GSDM-29
- ___ GSDM-30
- ___ GSDM-31
- ___ GSDM-32
- ___ GSDM-33
- ___ GSDM-34
- ___ GSDM-35

Developer

- ___ 20 disk set = \$60

- ___ GSDV-01
- ___ GSDV-02
- ___ GSDV-03
- ___ GSDV-04
- ___ GSDV-05A
- ___ GSDV-06A
- ___ GSDV-07
- ___ GSDV-08A
- ___ GSDV-09
- ___ GSDV-10A
- ___ GSDV-11A
- ___ GSDV-12A
- ___ GSDV-13
- ___ GSDV-14A
- ___ GSDV-15A
- ___ GSDV-16
- ___ GSDV-17A
- ___ GSDV-18
- ___ GSDV-19
- ___ GSDV-20

Disk Catalog

- ___ 2 disk set = \$5
- ___ GSDC-01L
- ___ GSDC-02L

Education

- ___ 10 disk set = \$30

- ___ 7 disk set = \$21 (*6)

- ___ GSED-01A
- ___ GSED-02A
- ___ GSED-03A
- ___ GSED-04A
- ___ GSED-05A
- ___ GSED-06A
- ___ GSED-07A
- ___ GSED-08A
- ___ GSED-09

- ___ GSED-10

Fonts -

BitMapped

- ___ 27 disk set = \$81

- ___ GSFT-01
- ___ GSFT-02
- ___ GSFT-03
- ___ GSFT-04
- ___ GSFT-05
- ___ GSFT-06
- ___ GSFT-07
- ___ GSFT-08
- ___ GSFT-09
- ___ GSFT-10
- ___ GSFT-11
- ___ GSFT-12
- ___ GSFT-13
- ___ GSFT-14
- ___ GSFT-15
- ___ GSFT-16
- ___ GSFT-17
- ___ GSFT-18
- ___ GSFT-19
- ___ GSFT-20
- ___ GSFT-21
- ___ GSFT-22
- ___ GSFT-23
- ___ GSFT-24
- ___ GSFT-25
- ___ GSFT-26
- ___ GSFT-27

Fonts - TrueType

- ___ 30 disk set = \$90

- ___ GSTT-01
- ___ GSTT-02
- ___ GSTT-03
- ___ GSTT-04
- ___ GSTT-05
- ___ GSTT-06
- ___ GSTT-07
- ___ GSTT-08
- ___ GSTT-09
- ___ GSTT-10
- ___ GSTT-11
- ___ GSTT-12
- ___ GSTT-13
- ___ GSTT-14
- ___ GSTT-15
- ___ GSTT-16
- ___ GSTT-17
- ___ GSTT-18
- ___ GSTT-19
- ___ GSTT-20
- ___ GSTT-21
- ___ GSTT-22
- ___ GSTT-23
- ___ GSTT-24
- ___ GSTT-25
- ___ GSTT-26
- ___ GSTT-27
- ___ GSTT-28
- ___ GSTT-29

- ___ GSTT-30

Games

- ___ 64 disk set = \$192

- ___ GSGM-01B
- ___ GSGM-02B
- ___ GSGM-03
- ___ GSGM-04
- ___ GSGM-05
- ___ GSGM-06A
- ___ GSGM-07A
- ___ GSGM-08
- ___ GSGM-09A
- ___ GSGM-10
- ___ GSGM-11
- ___ GSGM-12A
- ___ GSGM-13
- ___ GSGM-14
- ___ GSGM-15
- ___ GSGM-16
- ___ GSGM-17A
- ___ GSGM-18A
- ___ GSGM-19A
- ___ GSGM-20
- ___ GSGM-21
- ___ GSGM-22
- ___ GSGM-23A
- ___ GSGM-24B
- ___ GSGM-25B
- ___ GSGM-26A
- ___ GSGM-27
- ___ GSGM-28
- ___ GSGM-29
- ___ GSGM-30
- ___ GSGM-31
- ___ GSGM-32
- ___ GSGM-33
- ___ GSGM-34
- ___ GSGM-35A
- ___ GSGM-36
- ___ GSGM-37A
- ___ GSGM-38
- ___ GSGM-39
- ___ GSGM-40
- ___ GSGM-41
- ___ GSGM-42A
- ___ GSGM-43
- ___ GSGM-44
- ___ GSGM-45
- ___ GSGM-46
- ___ GSGM-47
- ___ GSGM-48
- ___ GSGM-49
- ___ GSGM-50
- ___ GSGM-51
- ___ GSGM-52
- ___ GSGM-53
- ___ GSGM-54
- ___ GSGM-55
- ___ GSGM-56
- ___ GSGM-57
- ___ GSGM-58
- ___ GSGM-59A
- ___ GSGM-60
- ___ GSGM-61

- ___ GSGM-62
- ___ GSGM-63
- ___ GSGM-64

Graphics

- ___ 68 disk set = \$204

- ___ GSGX-01
- ___ GSGX-02
- ___ GSGX-03
- ___ GSGX-04
- ___ GSGX-05
- ___ GSGX-06
- ___ GSGX-07A
- ___ GSGX-08A
- ___ GSGX-09B
- ___ GSGX-10A
- ___ GSGX-11
- ___ GSGX-12
- ___ GSGX-13A
- ___ GSGX-14
- ___ GSGX-15
- ___ GSGX-16
- ___ GSGX-17
- ___ GSGX-18
- ___ GSGX-19
- ___ GSGX-20
- ___ GSGX-21C
- ___ GSGX-22B
- ___ GSGX-23
- ___ GSGX-24
- ___ GSGX-25
- ___ GSGX-26
- ___ GSGX-27
- ___ GSGX-28A
- ___ GSGX-29
- ___ GSGX-30
- ___ GSGX-31A
- ___ GSGX-32A
- ___ GSGX-33
- ___ GSGX-34
- ___ GSGX-35
- ___ GSGX-36
- ___ GSGX-37
- ___ GSGX-38
- ___ GSGX-39
- ___ GSGX-40
- ___ GSGX-41
- ___ GSGX-42
- ___ GSGX-43
- ___ GSGX-44
- ___ GSGX-45
- ___ GSGX-46
- ___ GSGX-47
- ___ GSGX-48
- ___ GSGX-49
- ___ GSGX-50
- ___ GSGX-51
- ___ GSGX-52
- ___ GSGX-53
- ___ GSGX-54
- ___ GSGX-55
- ___ GSGX-56
- ___ GSGX-57
- ___ GSGX-58
- ___ GSGX-59

- ___ GSGX-60
- ___ GSGX-61
- ___ GSGX-62
- ___ GSGX-63
- ___ GSGX-64
- ___ GSGX-65
- ___ GSGX-66
- ___ GSGX-67
- ___ GSGX-68

HyperCard

- ___ 6 disk set = \$18

- ___ GSHC-01
- ___ GSHC-02
- ___ GSHC-03
- ___ GSHC-04
- ___ GSHC-05
- ___ GSHC-06

HyperStudio

- ___ Demo Ver. (1-10) = \$10

- ___ GSHS-01
- ___ GSHS-02
- ___ GSHS-03
- ___ GSHS-04
- ___ GSHS-05
- ___ GSHS-06
- ___ GSHS-07
- ___ GSHS-08
- ___ GSHS-09
- ___ GSHS-10

- ___ 66 disk set (11-76) = \$198

- ___ GSHS-11
- ___ GSHS-12
- ___ GSHS-13
- ___ GSHS-14
- ___ GSHS-15
- ___ GSHS-16
- ___ GSHS-17
- ___ GSHS-18
- ___ GSHS-19
- ___ GSHS-20
- ___ GSHS-21A
- ___ GSHS-22
- ___ GSHS-23
- ___ GSHS-24
- ___ GSHS-25
- ___ GSHS-26
- ___ GSHS-27
- ___ GSHS-28
- ___ GSHS-29
- ___ GSHS-30
- ___ GSHS-31
- ___ GSHS-32
- ___ GSHS-33
- ___ GSHS-34
- ___ GSHS-35
- ___ GSHS-36
- ___ GSHS-37
- ___ GSHS-38
- ___ GSHS-39
- ___ GSHS-40

Apple //gs Disk Order Form



- ___ GSHS-41
- ___ GSHS-42
- ___ GSHS-43
- ___ GSHS-44
- ___ GSHS-45
- ___ GSHS-46
- ___ GSHS-47
- ___ GSHS-48
- ___ GSHS-49
- ___ GSHS-50
- ___ GSHS-51
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- ___ GSHS-62
- ___ GSHS-63
- ___ GSHS-64
- ___ GSHS-65
- ___ GSHS-66
- ___ GSHS-67
- ___ GSHS-68
- ___ GSHS-69
- ___ GSHS-70
- ___ GSHS-71
- ___ GSHS-72
- ___ GSHS-73
- ___ GSHS-74
- ___ GSHS-75
- ___ GSHS-76

Icons

- ___ 12 disk set = \$36
- ___ GSIC-01B
- ___ GSIC-02B
- ___ GSIC-03B
- ___ GSIC-04B
- ___ GSIC-05B
- ___ GSIC-06B
- ___ GSIC-07B
- ___ GSIC-08A
- ___ GSIC-09A
- ___ GSIC-10A
- ___ GSIC-11A
- ___ GSIC-12A

Internet

- ___ 8 disk set = \$24
- ___ GSIN-01
- ___ GSIN-02
- ___ GSIN-03
- ___ GSIN-04
- ___ GSIN-05
- ___ GSIN-06
- ___ GSIN-07
- ___ GSIN-08

Miscellaneous

- ___ GSMS-01A

Music

- ___ 83 disk set = \$249
- ___ GSMU-01C
- ___ GSMU-02
- ___ GSMU-03
- ___ GSMU-04
- ___ GSMU-05
- ___ GSMU-06
- ___ GSMU-07
- ___ GSMU-08
- ___ GSMU-09
- ___ GSMU-10
- ___ GSMU-11
- ___ GSMU-12
- ___ GSMU-13C
- ___ GSMU-14
- ___ GSMU-15
- ___ GSMU-16A
- ___ GSMU-17
- ___ GSMU-18A
- ___ GSMU-19A
- ___ GSMU-20A
- ___ GSMU-21A
- ___ GSMU-22
- ___ GSMU-23A
- ___ GSMU-24A
- ___ GSMU-25A
- ___ GSMU-26A
- ___ GSMU-27A
- ___ GSMU-28A
- ___ GSMU-29A
- ___ GSMU-30A
- ___ GSMU-31A
- ___ GSMU-32A
- ___ GSMU-33A
- ___ GSMU-34A
- ___ GSMU-35A
- ___ GSMU-36A
- ___ GSMU-37A
- ___ GSMU-38A
- ___ GSMU-39A
- ___ GSMU-40A
- ___ GSMU-41A
- ___ GSMU-42
- ___ GSMU-43A
- ___ GSMU-44A
- ___ GSMU-45
- ___ GSMU-46
- ___ GSMU-47
- ___ GSMU-48
- ___ GSMU-49
- ___ GSMU-50
- ___ GSMU-51
- ___ GSMU-52A
- ___ GSMU-53A
- ___ GSMU-54A
- ___ GSMU-55A
- ___ GSMU-56A
- ___ GSMU-57A
- ___ GSMU-58A
- ___ GSMU-59
- ___ GSMU-60
- ___ GSMU-61
- ___ GSMU-62
- ___ GSMU-63A
- ___ GSMU-64

- ___ GSMU-65
- ___ GSMU-66
- ___ GSMU-67
- ___ GSMU-68
- ___ GSMU-69
- ___ GSMU-70
- ___ GSMU-71
- ___ GSMU-72
- ___ GSMU-73
- ___ GSMU-74
- ___ GSMU-75A
- ___ GSMU-76
- ___ GSMU-77
- ___ GSMU-78
- ___ GSMU-79
- ___ GSMU-80
- ___ GSMU-81
- ___ GSMU-82
- ___ GSMU-83

Sounds

- ___ 20 disk set = \$60
- ___ GSSN-01A
- ___ GSSN-02A
- ___ GSSN-03
- ___ GSSN-04
- ___ GSSN-05
- ___ GSSN-06
- ___ GSSN-07
- ___ GSSN-08
- ___ GSSN-09
- ___ GSSN-10
- ___ GSSN-11
- ___ GSSN-12
- ___ GSSN-13
- ___ GSSN-14
- ___ GSSN-15
- ___ GSSN-16
- ___ GSSN-17A
- ___ GSSN-18
- ___ GSSN-19
- ___ GSSN-20
- ___ GSSN-21
- ___ GSSN-22
- ___ GSSN-23
- ___ GSSN-24
- ___ GSSN-25
- ___ GSSN-26
- ___ GSSN-27
- ___ GSSN-28
- ___ GSSN-29
- ___ GSSN-30
- ___ GSSN-31
- ___ GSSN-32
- ___ GSSN-33
- ___ GSSN-34
- ___ GSSN-35
- ___ GSSN-40

Sounds - CDev rSounds

- ___ 20 Disk Set = \$60
- ___ GSSN-17A
- ___ GSSN-18
- ___ GSSN-19
- ___ GSSN-20
- ___ GSSN-21
- ___ GSSN-22
- ___ GSSN-23
- ___ GSSN-24
- ___ GSSN-25
- ___ GSSN-26
- ___ GSSN-27
- ___ GSSN-28
- ___ GSSN-29
- ___ GSSN-30
- ___ GSSN-31
- ___ GSSN-32
- ___ GSSN-33
- ___ GSSN-34
- ___ GSSN-35
- ___ GSSN-40

Utilities

- ___ 18 disk set = \$54
- ___ GSUT-01C
- ___ GSUT-02
- ___ GSUT-03C
- ___ GSUT-04B
- ___ GSUT-05C
- ___ GSUT-06A
- ___ GSUT-07B
- ___ GSUT-08D
- ___ GSUT-09B
- ___ GSUT-10B
- ___ GSUT-11B
- ___ GSUT-12
- ___ GSUT-13B
- ___ GSUT-14
- ___ GSUT-15B
- ___ GSUT-16
- ___ GSUT-17
- ___ GSUT-18

Best of The Apple IIGS

- ___ 25 disk set = \$56.25
(save \$6.25 - normally \$62.50)

Best of The Apple IIGS Disk Catalog

- ___ 1 disk set = \$2.00
(free w/Purchase of 25 Disk Set)

Best of Communica- tions

- ___ 1 disk set = \$2.50

Best of DA's, CDevs, FExts, Dvrs, & Inits

- ___ 1 disk set = \$2.50

Best of Bit-Mapped Fonts

- ___ 2 disk set = \$5.00

Best of Games

- ___ 5 disk set = \$12.50

Best of Graphics

- ___ 2 disk set = \$5.00

Best of Icons (Finder)

- ___ 1 disk set = 2.50

Best of Music

- ___ 4 disk set = \$10.00

Best of Sounds

- ___ 2 disk set = \$5.00

Best of True Type Fonts

- ___ 5 disk set = \$12.50

Best of Utilities

- ___ 2 disk set = \$5.00

The Best of the Apple IIGs may be purchased as a 25 disk set or as individual sets as listed above.

- (*1) System 5.0.4 - 2 Disk Set = \$6.00
- (*2) Hyper Mover v1.1 - (Macintosh & IIGS) 2 Disk Set = \$6.00
- (*3) GS Bug & Debug Tools v1.6 = \$3.00
- (*4) System 6.0.1 - 6 Disk Set = \$18.00
- (*5) HyperCard IIGS - 6 Disk Set = \$18.00
- (*6) Astronomer - 7 disk set (GSED-01 to GSED-07) \$21.00

Note: Some disks may contain Shareware. Please send the requested remittance to the author if you use the program. Most of the programs on these library disks may require a IIGS with a minimum of 1.25 megs of memory.



REMINDER!!!

*Computer
Show & Sale
December 13th*

*Genealogy SIG
November 18th
December 9th*

*Graphic Arts
SIG (see article
pages 26 & 27)*

*Tutorials
include:*

*Quark XPress,
Quicken,
FileMaker Pro*

*daytime
Intro to Mac
&
Intermediate
Mac*

Macintosh Disketeria

by Dave Weikert

New Disks

WE FEATURE 7 disks this month including the first part of the completely revised Internet disk series. This is considerably fewer disks than normal but I am going on vacation and that eliminated the two weeks until deadline which is usually my most productive time. Single disks are available for \$4.00 each and quantity purchases are priced at \$3.50 for five or more.

Disketeria Catalog Update

Our Disketeria Catalog—in Easy View viewer format—permits fast browsing of the contents of our Disketeria collection. You can search for specific file names or disk numbers. The three Easy View windows make it easy to see the overall organization of the Disketeria collection as well as see the detailed descriptions of the contents of each folder or archive. The catalog disk costs \$4; you can trade in an older version of the Disketeria Catalog disk for the current version for \$1 (plus postage if by mail).

“Please honor authors’ requests for shareware fees if you decide to add shareware programs to your software library....it is important to encourage authors to use this channel by paying them for their efforts.”

Internet--18.XX

The Internet series was completely revised this month and I am issuing the series in two parts. The first part includes the Internet clients, the applications that run on your Mac. The second part will include the web browsers and some of the Internet support files and utilities.

About Shareware Requests

Please honor authors’ requests for shareware fees if you decide to add shareware programs to your software library. Shareware is a valuable distribution channel for low cost software and it is important to encourage authors to use this channel by paying them for their efforts.

DISK #1.01N — AV 1 ANTI-VIRUS UTILITIES

Disinfectant 3.7.1: By John Norstad. Detects and repairs files infected by all of the currently known viruses including Scores, nVIR (A & B), INIT 17, INIT 29, INIT 1984, ANTI (A & B), WDEF (A & B), CDEF, ZUC (A, B & C), MDEF A (Garfield), MDEF B (Top Cat), MDEF C and MDEF D, MacMag (Drew, Brandow, Aldus or Peace), MBDF (A & B), CODE 1, CODE 252, T4, T4-C and Frankie. It operates under your control and can scan a succession of floppy disks and create a log file of the results. Check out the About Disinfectant under the Apple menu; it's a gas! Requires System Software 6.0 or later and Mac 512KE or later.



DISK #18.01B
INTERNET APPS 1

Anarchie (small windows) 2.0.1: By Erich Bratton. Reduces the size of the Anarchie windows.

Anarchie 2.0.1: By Peter N. Lewis. Allows you to locate and retrieve files using the FTP and Archie protocols. It is AppleScriptable and drag-and-drop. Anarchie works much like the Finder. **Shareware - \$10.**

MacWx 2.1.8 FAT: By Chris Kidwell (Univ. of MD). Allows you to connect to an Internet weather server to get current weather information and forecasts for a specified city. It requires a 68020 or higher with System 7.0 and MacTCP or OpenTransport. **Shareware - \$15.**

DISK #18.02B
INTERNET APPS 2

Fetch 3.0 Installer: By Jim Matthews, Dartmouth Software Development. Another client that lets you locate and retrieve files using the FTP and Archie protocols.

Finger 1.5: By Peter N. Lewis. Lets you look up information about a user on the Internet which that person or their host system has provided using the Finger protocol. **Shareware - \$10.**

DISK #18.03B
INTERNET APPS 3

NewsWatcher 2.3.1: By Simon Fraser based on code by John

Norstad. Uses the NNTP protocol to let you browse, read and participate in group discussions on Usenet bulletin boards. Adds the capability to perform tasks simultaneously such as downloads from more than one newsgroup at a time. Requires 68020 or higher or PPC, System 7.0 with Thread Manager (7.5.5 preferred) and 2.5 MB available RAM.

NewsWatcher 2.1.1: By John Norstad. Uses the NNTP protocol to let you browse, read and participate in group discussions on Usenet bulletin boards.

DISK #18.04B
INTERNET APPS 4

NetFinder 1.2: By Peter Li and Victor Tan. An easy-to-use FTP (File Transfer Protocol) client program. Combines the ease of use of the Macintosh interface with a powerful FTP engine to get and store files on Internet FTP sites. Allows downloads of interrupted file transfers from the point of interruptions for servers that support this function. **Shareware - \$20.**

NiftyTelnet1.1-US-EAT: By Chris Newman. A simple, fast telnet client for the Mac for use on the Internet. It is Open Transport native with improved keyboard support and allows you to drag text into the Telnet window.

DISK #18.05B
INTERNET APPS 5

NetBatch 1.1 PR.sit Supposedly a

batch download files via ftp (file transfer protocol). Could not get any documentation from the site as the reference URL in the document gives a page unrelated to this program. You are on your own with this program, folks.

Vremya 1.6.3 fat: By Kirill Levchenko. Sets your Macintosh clock using version 1 of the Network Time Protocol with sufficient accuracy for the Macintosh clock.

WeatherTracker 2.2.7: By . Provides an easy-to-use interface to the Internet weather servers. For cities in North America, temperature, barometric pressure, winds, current conditions, local forecasts, and climatic data are updated hourly. Coastal cities in the United States also have near shore marine forecasts available. Cities outside North America are limited to temperature and conditions, updated several times a day. Requires 68020 or later CPU, System 7.0 or later and MacTCP or Open Transport. **Shareware - \$15.**

DISK #18.06B
EUDORA LIGHT 3.1.1

Eudora Light 3.1.1 Installer: By Steven Dörner. Powerful E-mail tool, using the POP3 and SMTP protocols to communicate with your host E-mail system. You can connect to the Internet and download your messages, read them and compose your replies off-line and then connect to the Internet again for sending. Includes Eudora manual. Two disk set - \$8.

Please write disk numbers on a separate sheet of paper and include them with your order.

<p>Mail this form with your check to: Disk Library, Washington Apple Pi 12022 Parklawn Drive Rockville, MD 20852</p>			<p>Are you a member of Washington Apple Pi, Ltd.? Y/N___ If yes, member number _____. <i>All payments must be in U.S. funds drawn against U.S. Banking institutions. Non-members add \$3.00 per disk to listed prices.</i></p>																																	
<table border="1"> <thead> <tr> <th># of disks</th> <th>Member Price</th> <th>Extended</th> </tr> </thead> <tbody> <tr> <td>3.5" Singles</td> <td></td> <td></td> </tr> <tr> <td>___ 4 or less @</td> <td>\$4.00</td> <td>_____</td> </tr> <tr> <td>___ 5 or more @</td> <td>\$3.50</td> <td>_____</td> </tr> <tr> <td>___ sets (as marked)</td> <td>\$(above)</td> <td>_____</td> </tr> <tr> <td>5.25" Singles</td> <td></td> <td></td> </tr> <tr> <td>___ 4 or less @</td> <td>\$2.00</td> <td>_____</td> </tr> <tr> <td>___ 5 or more @</td> <td>\$1.75</td> <td>_____</td> </tr> <tr> <td>___ sets (as marked)</td> <td>\$(above)</td> <td>_____</td> </tr> <tr> <td colspan="3">+postage \$1.00/disk maximum \$5.00</td> </tr> <tr> <td colspan="2">Total Amount Due:</td> <td>_____</td> </tr> </tbody> </table>	# of disks	Member Price	Extended	3.5" Singles			___ 4 or less @	\$4.00	_____	___ 5 or more @	\$3.50	_____	___ sets (as marked)	\$(above)	_____	5.25" Singles			___ 4 or less @	\$2.00	_____	___ 5 or more @	\$1.75	_____	___ sets (as marked)	\$(above)	_____	+postage \$1.00/disk maximum \$5.00			Total Amount Due:		_____	<p>Name _____</p> <p>Box Number, Apt., Suite _____</p> <p>Street Address _____</p> <p>City _____ State _____ Zip _____</p> <p>Day tele. _____ Evening tele. _____</p>		
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Macintosh Library Order Form

New disks in this issue!

— 18.01-06 Internet - 7 disks; \$4 ea.†

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- PostScript Fonts 2, 5 disks; \$10
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- TrueType Fonts 2, 4 disks; \$10
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- Fun/Games 2, 10 disks; \$25†
- Fun/Games 3, 11 disks; \$25†

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- System 7.0.1 - 6 disks; \$20†
- System 7/7.0.1 Tune-Up \$4
- System 7.1 Update 3.0 - 2 disks; \$8†
- System 7.1 Update 3.0 (800K); \$4
- System 7.5 Update 2.0 - 14 disks; \$15†
- System 7.5.5 Update - 3 disks; \$12†
- System 7.6.1 Update - 4 disks; \$15†
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- PB 3400 System 7.6.1 - 5 disks; \$18†
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- Apple Telecomm 2.3.3 - 2 disks; \$8†
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- CD ROM Setup 5.1.7; \$4
- StyleWriter II; 4 disks; \$15
- DOS Compatibility 1.0.5- 2 disks; \$8†
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- .01 Mac Disketeria Catalog
- .02 New Member Sampler & Catalog

1.XX - Anti-Virus Utilities†

- .01N

2.XX - Desk Accessories†

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- .05E — .06E — .07E — .08E

3.XX Education†

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- .05(3)†

4.XX Function Keys (F Keys)

- .01A — .02A

5.XX - ImageWriter Fonts†

- .01A — .02A — .03A — .04A

6.XX - PostScript Fonts†

- .01B — .02B — .03B — .04B
- .05B — .06B — .07B — .08B
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- .17B — .18B — .19B

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- .13A

8.XX - Graphics†

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- .09A — .10C — .11C — .12A
- .13†

9.XX - INITs & cdevs†

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- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
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- .05

12.XX - Digitized Sounds†

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- .09B

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- .05D — .06D — .07D — .08D

14.XX - Programmer/Hacker

- .01C — .02B

15.XX - Miscellaneous Utils†

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- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
- .13C — .14C — .15C

16.XX - System Utilities††

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- .05G — .06G — .07G — .08G
- .09G — .10G — .11G — .12G

17.XX - Word Processing Utils†

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- .05C — .06C — .07C

18.XX - Internet Series†

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- .05B† — .06B(2)†

19.XX - QuickTime Series†

- .01† — .02† — .03† — .04†

20.XX - Mac Troubleshooting††

- .01C — .02C

21.XX - LAN Tools†

- .01 — .02 — .03

22.XX - Fun & Games Series†

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- .05 — .06 — .07 — .08
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- .13† — .14† — .15† — .16†
- .17† — .18† — .19† — .20†

- .21† — .22† — .23† — .24†
- .25† — .26† — .27† — .28†
- .29† — .30† — .31† — .32†
- .33† — .34†(2) — .35†(3) — .36†
- .37† — .38†

23.XX - PowerBook/Duo Series†

- .01C — .02C — .03C — .04C

26.XX - Update Series

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- .38A - Claris eMailer, 2 disks; \$8

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- .05A — .06A — .07A — .08A
- .09A
- .10A; 68K B&W
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- Waist Hugger's Games - 3 disks; \$10†
- PreTeen/Teen's Games - 3 disks; \$10†
- the Best of the Pi - 15 disks; \$25 ea.†

† all files compressed

‡ on 1.44 Meg diskette(s)

(*) number of disks in set

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Classified advertisements can be placed by mailing copy to the business office of Washington Apple Pi, Ltd., 12022 Parklawn Drive, Rockville, MD 20852. Be sure to include your WAP membership number and indicate area codes with your phone numbers. Ads must be received by the ad copy due date listed in the calendar page for that month in order to be included in the appropriate issue. Any ads postmarked after that time will be included at the discretion of the editor. Cost is \$2.00/line (40 characters per line), maximum 12 lines. Members of Washington Apple Pi, Ltd., may place ads up to three lines at no charge. The editor reserves the right to refuse any ads deemed inappropriate.

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Here's your chance to claim a sizeable tax deduction and perform a good at the same time. The student newspaper at Walter Johnson High School in Bethesda is trying to upgrade its computer network so that it can use more up-to-date software. Currently the students are using mostly 1990 vintage Mac Plus machines (networked to a 40 MB hard drive) This network could be improved easily through the addition

of one or more Centris, Performa, Quadra or even Power Mac type machines. Please contact Rusty McCrady at 301-571-6900 (at school) or 301-253-2347 (evening) if you can help.

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My name is Elaine Carmack and I represent Management Recruiters of McLean, VA. I am a professional recruiter in the area of IS/IT. I would be pleased to discuss people's individual backgrounds with a view to helping them assess their skills in today's market place vis a vis employment potential. Kindly contact me at Management Recruiters of McLean, VA, tel. 703/ 442-4842, fax 703/ 356-8251 .

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Membership Application

Please print or type:

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 Occupation _____

Please answer a few questions for us regarding your computer use. Check the computers/equipment that you use on a regular basis.

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| <input type="checkbox"/> Apple IIe, IIc | <input type="checkbox"/> Mac II |
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| <input type="checkbox"/> Apple II GS | <input type="checkbox"/> Mac IISI |
| <input type="checkbox"/> Laser 128 | <input type="checkbox"/> Mac IIFx |
| <input type="checkbox"/> Franklin | <input type="checkbox"/> Mac VX |
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| <input type="checkbox"/> Mac SE | <input type="checkbox"/> Quadra (all) |
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| <input type="checkbox"/> Other _____ | |

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I'd like to volunteer. Call me.

AppleWorks SIG _____	HOTLINE _____
Apple II GS SIG _____	HyperTalk SIG _____
Apple III SIG _____	Mac Programmers SIG _____
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Disk Library _____	Users SIG _____
EdSIG (education) _____	QuickTime SIG _____
Excel SIG _____	Stock SIG _____
Game SIG _____	Telecommunications SIG (TCS) _____
<input type="checkbox"/> I can serve as a Hotline contact for _____	Women's SIG _____

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- Student rate* for 1 year \$42

For other options please add correct amounts

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 - 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)

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- Apple II GS
- Apple III
- Mac 400k
- Mac 800 k
- Mac 1.44 k

Please circle Yes or No for the 2 items below.

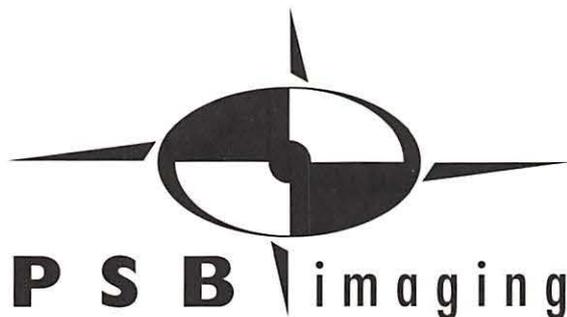
1. My name, address & phone number may be published in the membership director.
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Washington Apple Pi, Ltd

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November / December 1997

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