

The Journal of Washington Apple Pi, Ltd.

WASHINGTON APPLE PI

Volume 20, Number 4

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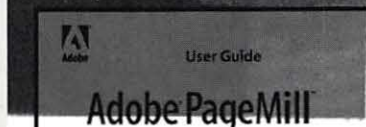
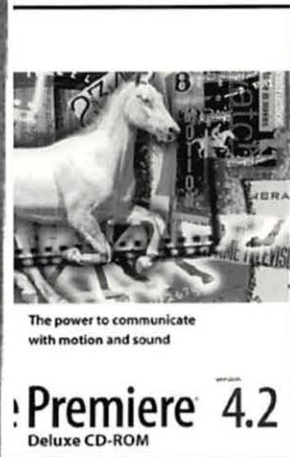
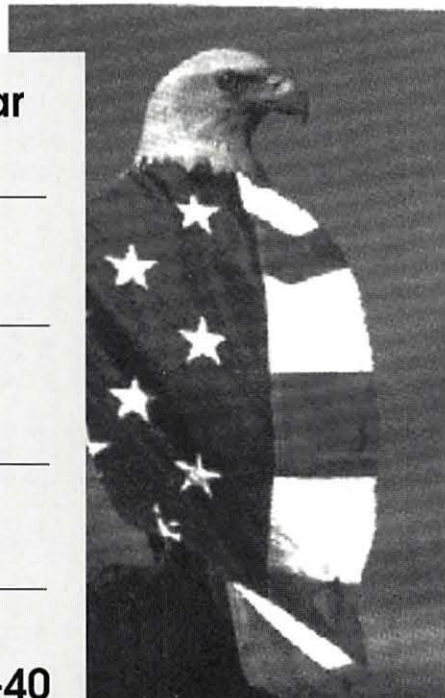
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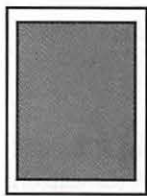
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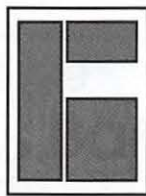
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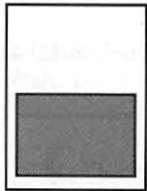
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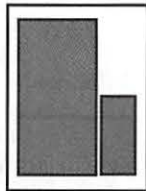
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Managing Editor	
Kathryn Murray	(804) 472-4449 KAM129@aol.com
Review Editor	
Lawrence Charters	(410) 730-4658 lcharters@tcs.wap.org
Associate Editor	
Bonnie Ashbaugh	(301) 946-8955
Apple II Editor	
Seth Mize	(410) 766-1154
Art Editor	
Blake Lange	(301) 942-9180
Volunteer needed	
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Bill Wydro	(301) 299-5267

Deadlines

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Nov./Dec. Sept. 18

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

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Washington Apple Pi

This issue of the Washington Apple Pi Journal was created on a PowerMac, proofed on an LaserWriter IINT, and produced by electronic type-setting at McArdle Printing.

The page layout program used was PageMaker 6.5 the word processing program was Microsoft Word 5.1; the principal typeface is Palatino (10/12) for the articles; and Avant Garde Demi for headlines, subheads, and emphasis. Charlemagne Bold for drop caps.

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

Icon Guide



Macintosh



Apple Disk Libraries



Apple II, IIe, & IIGS



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Apple III (SARA)



General Interest

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President	Lorin Evans	lorin.evans@tcs.wap.org
Vice President, Mac.	Don Essick	don.essick@tcs.wap.org
Vice President, Apple	Pat Fauquet	fauquet@erols.com
Secretary	Lawrence Charters	lcharters@tcs.wap.org
Treasurer	Dave Weikert	dweikert@tcs.wap.org

Directors	Ellen Baniszewski	ellen@tcs.wap.org
	Lou Dunham	lou.dunham@tcs.wap.org
	David Harris	david.harris@tcs.wap.org
	Mary Keene	e.mkeene@tcs.wap.org
	Blake Lange	blake.lange@tcs.wap.org
	Neil Laubenthal	neil.laubenthal@tcs.wap.org
	David Mudd	david.mudd@tcs.wap.org
	Dave Ottalini	dave.ottalini@tcs.wap.org
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Washington Apple Pi, Ltd.

12022 Parklawn Drive, Rockville, MD 20852
 Business Office: (301) 984-0300
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	email: bill.waring@tcs.wap.org	
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Apple IIGS

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President	Ron Free	(301) 271-2310
V.P.	Peter Alvestad	(301) 371-4165
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Sec./Treas./Nwsltr editor

J. Russell Robinson	(301) 797-0100
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edwin.jordan@tcs.wap.org

Graphic Arts SIG

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blake.lange@tcs.wap.org

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email: fauquet@erols.com

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What a Difference a Year Makes

MY, MY. Do you realize that it was almost one year ago that the "New Apple Road Show" came to Washington. Anyone remember it? You don't remember the two trucks, each with a big Apple OS8 logo, parked behind the toney Tyson's II Galleria mall over in Vienna, Virginia so that no one could see them? Orchestration and staffing are what I recall most. The content was underwhelming, although the display booths were nice. But what a treat to write about it. In my shy, retiring style, I skewered the pretentious, giggled about the mall show wranglers turned Macaholics, and got off a few decent one-liners. "A little cheeky," said one person to me afterwards; "kind of hard on the relatives,

weren't you," opined another. The September, 1997 *Journal* has the whole story, in case you need a chuckle.

Now, let me tell you all about the "Really New Apple Road Show" that spent Memorial Day weekend in your nation's capital. You can read the details in Lawrence Charters article on page 23. But I am going to tell you about the really real difference a year makes.

Toast Them, Flatten Them

One year ago, the hot product was Mac OS8, which those responsible for the last new show neglected to bring. The machine to see was the Anniversary Mac. Performa series PowerMacs were about as fast as things went. "You Don't Know Jack"

was both a give away and summed up the Macintosh knowledge of the contractor running the event. Less than one year later, G3s are boring Byte-sized holes in the competition, new G3 series PowerBooks are rolling over their counterparts on the Windows side, and newer, faster, and better products mean you're talking Macintosh — once again.

Location

This time the show was a collaborative effort between Apple and the Pi. The mall wranglers from yesteryear asked to help. We accepted — and they didn't come through. Our dues money fettered Apple at the Northern Virginia Community College. There was no Apple truck to hide. Each of us hoofed his or her share of the equipment. It turns out that location isn't everything. Content is!

Product

You only have to ask Dave Ottalini, the head of our Marketing Department, to understand why people came. He will tell you that it is so much easier to show an exciting product than an OK one. And exciting



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products there were. How about the "Hello Again" iMac; a couple of the latest PowerBook G3s; desktop G3s; the Apple Studio Display [aka flat-panel monitor]; a discussion on the future of Mac OS and Rhapsody, and gillions of questions and answers. Host all that with pedigree Macaholics rather than Central Casting stand-ins and you have the ingredients of a boffo exhibit.

People

Oh, did we have people! We were visited by the faithful and those who admitted to having lusted after the Statue of Liberty [wherever she may reside] when exciting new Macs were rare. We had the curious and the serious. Most importantly, we had people who found excitement anew from the many new products once again flowing from the minds of Cupertino. The ability of a Macintosh product to once again entice people clearly was there. How else do you explain SRO attendance at a Memorial Day weekend event in a city where residents typically flee town over a three-day holiday?

Publicity

A year ago, the managers of the Old New Apple Road Show gave us little advance notice. But this time we were able to marshal the kinds of regional publicity and post-event reporting that was worthy of our joint efforts. We had network coverage, print coverage, web coverage, and people excited about the introduction of seriously good stuff telling others to come. Dave, also our intrepid publicist, reminds us that true believers make much better evangelists than those who come from Central Casting. The Memorial Day bash was overrun with reinvigorated believers. Infectious.

After the first "New Apple Road Show" left town, I wrote:

"A large corporation is like an orchestra. . . . The company that

best orchestrates its assets, all of its assets, . . . has the best chance of holding onto and growing a treasured asset called market share. It is time for [Apple] management to show that it can take advantage of the tools at its disposal and switch from playing "Chopsticks" to "Chopin".

I've got to watch what I write. Someone must be reading this stuff.

In Appreciation of A Guardian

One of the differences between the Pi and other groups is that the sandbox and the cash box are separate. Those around here who desire toys do not have the keys to the where-with-all to facilitate their addiction. We have two toughies who stand at the vault door, one of whom is retiring.

For as long as I have been fumbling around here Charlie Froelich has been our treasurer and one of those

toughies. He has been our financial watchdog, heavy hauler, and Wednesday night regular since mid-1991. He accepted the assignment at a time when being treasurer was not one of the more sought after jobs around here. Charlie, Mary Hockmeyer, Frank Zappacosta, and our (then) new office manager took the convoluted financial procedures that were the mainstay in those days and crafted the simplified cash flow procedures that helped us get out of the morass we were in. All in all, their design has held up well over the years, and so have we.

Charlie is not leaving the Pi. He just passed his place in the doorway to Dave Weikert who brings years of managerial experience to his new assignment. I am not going to let Charlie disappear too easily. I want his experienced eye to continue watching us, to make sure the sandbox and cash box remain safely separated. Thanks good guy.

— Lorin

Washington Apple Pi
Board of Directors Notes
April 8, 1998

[Note: these are preliminary, as the Board had not approved the minutes as of this writing. Also, these are notes; the full text of the minutes are posted on the Washington Apple Pi bulletin board, the TCS, in File Transfer Area 5.]

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

[Meeting notes prepared by Dave

Ottalini for the vacationing Secretary.]

President Lorin Evans called the meeting to order at 7:50 P.M. Dave Ottalini moved and Lou Dunham seconded to approve the minutes of the March Board meeting as written.

Old Business

Lorin Evans discussed once again options for printing the *Journal*. We will look at printing the *Journal* on a 1200 dpi printer to see what the quality is like. There was also a discussion about the color insert planned for the upcoming *Journal*.

Ellen Baniszewski passed out a revised set of recommendations for financial statements. A discussion ensued. Dave Weikert advised we have a new accounting system software package that will be installed for use in the new fiscal year that starts in June. Lorin said this means we will be starting a whole new set of books as a result with many more reports and more information. This is a Mac-based program made by Atrix (formerly Peachtree).

The original motion tabled two months ago was for "a monthly treasurer's report." Ellen moved to replace that motion with one that reads: the financial recommendations as proposed in her handout sheet be adopted for the upcoming fiscal year. Lou Dunham seconded the motion. Blake Lange then made a substitute motion to make the treasurer's monthly report focus on 1) cost centers, 2) an income and expense report and 3) a balance sheet. Furthermore, the treasurer will interpret the report as needed.

Lou Dunham seconded. The motion was passed unanimously with three abstentions.

New Business

Lorin reported that Mac Expo is willing to work with us and other user groups for a deal with Amtrak or flying to go to New York for MacWorld; one proposal was for a day's excursion, one day exhibit pass to get onto the floor and no other programs. New York MUG is also putting on a series of seminars; the Pi offered to help with these.

Someone asked to see if it was possible to block book a hotel so members could stay longer if they wanted to. MacWorld is July 7-10. No action officer was appointed for this task.

Don Essick reported Apple's new in-house user group manager was thinking about having a summer user group tour and wanted to know if they could come to our June meeting.

As there isn't one (because of the Garage Sale), we asked about coming in May. This week Apple said it would be at the May 23 meeting, the inaugural venue for the road show. No further details are available yet.

Don said the bad news is the presenter for this month had to cancel. A replacement is being sought.

QuickTime 3.0 was discussed as a possible centerpiece of a future CD-ROM. Jon Thomason said the initial "Pi Fillings" CD-ROM featured the Mac OS 8.1 update; the current hot

item might be QuickTime 3.0.

The Vendor DA project is progressing. All data input is done; the data now needs to be beta tested. Thanks to John Ruffatto for all his hard work.

Blake Lange reported membership in the Graphic Arts SIG is over 90 people now. Ellen reported Columbia Slice would be having Adobe out in the fall.

Lou moved to adjourn, with a second by Dale Smith. The meeting came to an end at 9:20 P.M. ■

Washington Apple Pi

Board of Directors Notes May 13, 1998

[Note: these are preliminary, as the Board had not approved the minutes as of this writing. Also, these are notes; the full text of the minutes are posted on the Washington Apple Pi bulletin board, the TCS, in File Transfer Area 5.]

Directors Present: David Harris, Dave Weikert, Blake Lange, Lorin Evans, Lou Dunham, Dale Smith, Charles Freohlich, J. David Mudd, Tom Witte [Don Essick and Dave Ottalini were apparently present, but did not sign in]

Directors Absent: Lawrence Charters, Ron Evry, Ellen Baniszewski, Jon Thomason

Members Present: Nancy Seferian

[Meeting notes prepared by Lorin Evans for the absent Secretary.]

The Board of Directors met for their last meeting in Fiscal year 1998 on Wednesday, May 13, 1998. The meeting began at 7:30 P.M..

Old Business

The meeting began on a high note, when it was discovered that there were no minutes from the previous meeting; approval of the non-existent minutes was tabled.

Sales of our ever-popular CD-ROM were discussed. Dave Ottalini explained who purchased the last production run: individuals, bulk sales to schools and other user groups, and company purchases. Dave explained how the value of this CD-ROM to the Pi goes beyond its small return to our coffers. Items to include in the next edition were solicited.

The New York Macintosh Group would like us to work with them to produce a CD-ROM for MacWorld Expo. An inconclusive discussion ensued.

Dave Ottalini discussed the status of VendorDA. It is being beta tested by lots of mean Macaholics. We now have a good sense of the machines on which it will not run. A procedure is being established to enable

vendors to provide updates to the database that underlies the program.

New Business

The first stop on the Apple Road Show is our May 23rd meeting. A long discussion ensued about ways to get the word out to everyone in the Washington Metro area who might be interested or re-interested in Macintosh. All the new Mac products are expected to be on display.

The leaderless June "Computer Show & Sail" [sic] was discussed. It appears that it will continue to tack along the course of least resistance through the summer. Maybe a director on the next board will take pity on this drifting boat with so much promise.

The directors were introduced to Mr. Yuck, the thing that is blamed for some rather annoying "pings" that have been bouncing off our Internet

site. Dale Smith and Dave Weikert explained what pings are and how they slow down our Internet. Counter-measures that are now in place were explained.

A short overview of the year past ensued. Washington Apple Pi at the end of its 1998 fiscal year finds itself as the senior group in the user group community. Lorin thanked the assembled for their work in making the Pi the national success it is. We have a strong program of support service for our members, a growing base of classroom offerings and a nationally recog-

nized Internet presence. Lorin said that the next board needs to examine our existing services with an eye toward developing a mix of new and updated ones which will attract new Mac buyers, hold existing members, and help us continue to evolve in new directions. That along with other management initiatives that are in the works should help keep the Pi as a major force in the user group community.

At 8:45 P.M., Tom Witte motioned and Lou Dunham seconded the closing of our final Fiscal 1998 director's meeting. No one objected. ■

May General Meeting Report

By Don Essick,
Vice President, Macintosh

FOR THE MAY general meeting, Washington Apple Pi hosted the Apple User Group Road Show. There was lots of excitement and great attendance. During the setup, someone came and asked me to bring extension cords to the lobby. When I took them back, the line to get into the meeting was out the front door! I wish we could have such attendance at every meeting! Nobody got a firm count due to the moving around, but we had over 450 door prize slips turned in. The auditorium holds 700 and it was pretty nearly full! I even got to finally meet our esteemed *Journal* Editor, Kathryn Murray in person.

Apple had the Flat Panel Studio Display, two G3 PowerBooks and an iMac in the lobby. Unfortunately, they took them back. We had three special guests from Apple and a bunch of media folk including I.J. Hudson from Channel 4! We were featured on his Digital Edge

segment on the Sunday morning news show. Also visiting from Apple Headquarters were Brigid Brady-Lambert, Apple's User Group Liaison person and iMac product manager Mike Shebanek. J.D. Mankovsky from the Reston office was there to give us the scoop on software.

The meeting started with the static displays in the lobby and Lawrence Charters and Tom Witte doing the Q & A session as usual. J.D. also pitched in on a few answers. Following the Q & A, J.D. launched directly into the new Apple OS strategy.

The new strategy focuses on fully supporting and enhancing the current MacOS8 while transitioning to a new Mac OS called MacOSX (ten, for those of you who are Roman numerically challenged).

MacOSX departs from the old Rhapsody strategy, based on re-writing all applications to run in an environment based on the technology acquired from NeXT. Instead, Apple took a microscope to MacOS8 and de-

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termed that there are about 8000 Application Program Interfaces (APIs) in the MacOS. What they found when they examined these APIs, said Jobs at this month's Worldwide Developer's Conference was "a lot of barnacles and cruft." Apple engineers determined that by rewriting about 2000 of those APIs, they could re-craft MacOS8 into a modern operating system with all of the features of Rhapsody, without requiring that applications be totally re-written. The remaining 6000 APIs, which account for about 90% of modern applications, have been given the designation *Carbon*, and "all lifeforms will be based on it."

A draft Carbon specification is available and a set of application tools, called *Carbon Dating*, will examine applications and flag those portions which must be modified to be MacOSX compatible. Engineers from Adobe and Macromedia, who have worked with the specification, say that the process is relatively easy. Adobe engineers were able to convert the latest incarnation of PhotoShop to the draft specification in about a week.

MacOSX will contain all of those elements that everyone says a modern operating system requires:

- Virtual Memory
- Pre-emptive Multitasking
- Multi-threading
- Fast file I/O
- Power PC native
- Backward compatibility with MacOS8

The timeline for all of this is pretty aggressive. Here is the current plan in a nutshell:

Mac OS 8.5 and Allegro will be delivered sometime late this summer. We were reminded that summer ends on September 21. Sometime in the first quarter of 1999, MacOS 8.6 and the Beta of MacOS X will ship. The release of MacOS X should be sometime in the third quarter of 1999.

That's the good news, now for the bad. MacOSX is "G3 Targeted." What that means wasn't exactly stated. What was stated is that MacOSX will run on all currently shipping machines, which, by the way are all G3 based. The good news is that Carbon applications will be able to run on MacOS8 as well, they just won't be able to access many of the new technologies in MacOSX.

J.D. also gave us a QuickTime update. QuickTime has evolved to the point that it now is to Multimedia what Postscript is to printing. It is a cross-platform tool for creating multimedia content. No matter what program or media you use, QuickTime can probably handle it. In fact, the International Standards Organization has adopted the QuickTime 3.0 file format as the basis for its latest multimedia content standard.

At this point, Mike Shebanek, iMac product manager from Apple Computer took over to tell us about the iMac. This is the most exciting Macintosh since the original. In fact, at the introduction, the screen displayed the famous "hello" in script with "again." Not only is it sexy looking, it is faster than most currently shipping Wintel machines according to the Bytemark benchmark.

The iMac returns Apple to manufacturing computers targeted at the consumer market. It has a really great look, built-in handle and no, it doesn't light up, that effect was done with lights inside the pedestal under the machine at its introduction. Here's what you get for \$1,299. A 233MHz G3 processor with 512K of backside cache, 32MB of RAM, 4GB IDE hard drive, 24X CD ROM, 15" monitor, 2MB of Video RAM with 3D acceleration, 33.6KB modem, 10/100 BaseT Ethernet and 2 USB serial ports on the case with 2 more on the keyboard and a 4MB/S IrDA infrared port. Interestingly enough, there is no floppy drive. Several third parties have announced USB SuperDrives that use

high capacity floppies as well as traditional floppy disks.

That's the meat of the meeting. For and illustrated tour of the meeting, done by WAP Webmaster Lawrence Charters, visit the Pi Web Site at <http://www.wap.org/tours/imac/default.html>.

There was tons of stuff to give away. Here's a list compiled by Kristin from the forms I sent to Beth after the meeting. Sorry if there are some mistakes, but with all of the goodies, there was just a little confusion.

"Think Different" Watches: Mary Ellen Jehn, Daniel Ottalini, Jean Turrentine

"Think Different" Posters, *Mac Bible*, *Internet for Dummies*, or *Mac for Dummies*: Ray Cook, Melanie Price, Mike Hara, Clark Snead, Chris Nidel, Scott Hartwick, Chris Kolb, Jerold Lehman, Rich and Dave Perkins, Robert Pattay, James Owen, Kimberly Schauff, Scott Newsham, Bob Russell, Russell H Scoville, Russ Scoville III

Apple T-shirts: Robert Klothe, David Nicolson, Ed Kely, Bill Harvey, Bennett A Brown, Jack McCalman, John Muller, Daniel Bottner, Larry Ichter, Esta Gladstone, Warren Anderson, Alexander Seidel, Daniel Klothe, Bonnie Cox, Raja Almuq Ahhal, Toru Kawate, Irwin Chuufu Oug, Jon C Thomason, Scott W Boren, Vicky Stoubly, Shawn Van Ittersum, Frank M Zappacosta, R Clifton Bailey, Leslee Marun, Anthony Smith, L Eric Crane, Dave Jones, Jennifer Reed, Keith Lichtenauer, May Ideta, Consuela H Allen, Tom Culbert, Jim Kelly, David Ogburn, Tom Berens, Kathryn Reddie, Bob Canfield, George Copley, Rich Mecall, Nili Kaufman, Dave Weikert, Jeffery P Sprowls, R H Mereness, Andrew Werthmann, Lykara Charters, Arthur R Dahms, Eric K Seidel Jr, Blake Lange, Robert Vandegrift, Harriett Vandegrift, Ira Rosenblatt, Gerald W Lanham, Jesse Kolb, Albert Axelrod, Dave Hull, Nancy Byrd, Pearletta Harris, Tim Nugent, Don Buell, C Campbell

David, Mark Kawate, Alex Maish, Dave Felton, Steven Lipson, James Dennis, Saied Tadayon, Neil Laubenthal, Linda Lundin-Seidel, Robert L Hull, Gregory Knott, John Moffit, Jim Taylor, Jan Bailey, David B Maglott, Joe Foreman, Yaowe Ong, Alvin Auerbach, Mary Ann Walsh, Mike Krzykowski, Wayne Norton, Margaret M Culbert, George W Imirie, Patrick L Garvey, Brian Mason, Dana Nuon, Maria Zenaida L Guanio,

Marilyn Barraeta, Carl Wigginton, Bill Wydro, Walter Forlini, James Kolb, Kathleen G Charters, Jon Spear, Kevin T Hanretta, H E Adams, Jörg Von Veltar, Donald L Bingham, Marnie Sturm, Donald Fortnum, Nancy Foxon Adams, Charlie Gailis, Bob Mulligan, Dave Ottalini, Seth A Mize Jr, John Malechek, Barbara Leaf, Dozzi Stone, Sidney Koss, Ben Iarocci, Bob Knetl, Karen Kyte, Mary Keene, Elizabeth Trever.

ity that we will have some projects to work on such as creating a CD-ROM. With so many talented people involved the possibilities are staggering.

Interest in the SIG has continued to be very high. As of this writing 107 people have asked to be kept notified of upcoming meetings. While the Cherry Blossom Parade was drawing a large crowd to downtown DC, fourteen die-hard members of the Graphic Arts SIG held their April meeting. Attending were Blake Lange, Virginia Sheard, David Hartge, Cindy Sherwood, John Laughlin, Diana Buell, Ann Aiken, Karen Howe, Bob Russell, Ken Sterner, Mary Keene, Stuart and Elaine Bonwit, and Glenda Adams.

The fonts meeting was not focused on one person but many, as we all shared our knowledge and expertise. Quite a bit of time was spent on discussing the use of Adobe ATM Deluxe font management software. I was surprised to hear how many people used it and were thankful for its features. Among those features people liked were having your own sample sentence displayed in the font you were considering, having all fonts on the

Graphic Arts SIG May Meeting Report

by Blake Lange

IN A DISCUSSION of the difference between Heaven and Hell, Hell was described as sitting down with your friends to eat the most delicious meal you could imagine but not being able to eat because the chopsticks you have are so long you can't use them to put food in your mouth. Heaven, on the other hand, is sitting at the same table with the same meal and the same chopsticks but using them to feed each other.

This is what it is like being a graphic artist today. You couldn't ask for better work but when working in isolation the demands on you are so great it is hard to enjoy it. But when you are part of the fabric of a human support network you can even enjoy the problems, solving them with the help of your friends. This is what the Graphic Arts SIG is all about. So if you are involved with the graphic arts in any way, come join our group.

Over the next several months we plan to have meetings on diverse subjects such as Photoshop techniques, T-

shirt production, color management, web page authoring, specialty media printing products, and development of style and use of fonts in a major city newspaper. There is also the possibil-



Ann provided many real-world examples of the many points she shared with graphic artists in attendance at the May meeting.



Here Ann Lesnik uses the computers and large screen display provided by Mac Business Solutions to demonstrate how to cajole PhotoShop into doing spot color separations. Here husband Steve supports her with his knowledge of the WinOS platform.

hard drive but only activating them when they were needed which improved the screen resolution of the fonts.

There was also discussion of available font collections. Common sources for font purchases include large company—professional quality fonts [read expensive], inexpensive font CD's, and collections that come with software programs.

The May meeting featured a special presentation by SIG member Ann Lesnik on Color Control in graphics applications. Her work at a printer has put her in a position to see the files being prepared by the full range of graphic artists. So everyone expected some very insightful tips and tricks. Twenty-three people showed up, two shy of the record attendance. Attending were Harald Holland Arthur, Glenda Adams, Ann Aiken, Martha Jolkovski, Ernie Walker, Attila Horvath, George Venable, Blake Lange, Kim Stark, John Laughlin, Mary Keene, Peggy Miller, Charles James, Linden Tucker, Stuart Bonwit, Charlie Romero, David Hartge, Cindy Sherwood, Barbara Valakos, Valerie Burghardt, and last but not least Ann and her husband Steve Lesnik.

Although this will be no substitute for attending the meeting here are a few of the tips as best I remember them.

■ Using a single color ink on colored paper is an inexpensive way to achieve a two-color piece (two inks for a three-color piece, and three inks for a four-color piece). Ann handed out several brochures that made her point beautifully.

■ When there is a large area of solid black, printing a 50% screen behind the black eliminates the mottle. (This is a good way of making your accountant wonder why you are approving payment for printing in two colors when the only color used is black.)

■ When printing a logo that requires a specific spot color you should plan for it. Bad planning can lead to using more than four spot colors when four-color process would work as well.

■ Green and purple together are very nice.

■ Plan to use varnish on coated paper stock.

■ Even though Photoshop has a color palette for Pantone colors they cannot be used to create spot colors to be separated later because they are just process color simulations of the Pantone colors. A creative use of channels is one way to get Photoshop to separate spot colors. If you use this approach you will probably have to create two files, one for creating the printing plates and another with

process simulations of the spot colors for the customer to see.

These tips are from just the first page of my five pages of notes. I don't have the space in the *Journal* for reporting the rest of the tips. You just had to have been there. Kudos to Ann.

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 almost immediately turn into the second entrance on the right. Above you can see what the sign for the Shady Grove Center Court Yard sign looks like where you would enter off of Gaither Road. From the Shady Grove Metro stop it is just a short taxi ride.

The schedule for the Graphic Arts SIG over the next several months is Saturdays—July 11, August 8, and September 12. Each meeting will be from 10:00am to noon. The rule of thumb (in case you want to figure out when there will be a meeting) is that the meetings are scheduled the second Saturday of each month except when the Washington Apple Pi has a major activity scheduled for that day.

■

StockSIG May Meeting

by Morris Pelham

BORED? BORED! The room filled with ennui. The stock market has gone up so much for so long that we are all getting bored!

I may have started the problem by bringing in and giving away copies of a chart showing the last 60 years of Dow stock prices, earnings and dividends. Up, up and more up.

Then I gave away copies of my 1995 Portfolio results. Thirteen stocks, and all of them up! Boring!

But Dave Weikert rescued us by talking about Apple, both the stock and the new computers. Dave bravely told us months ago about his brave purchase of many shares of Apple stock at \$17 1/2, now trading about \$34 1/2. He thinks the long term outlook is still good, and the stock may go to \$40 or so by the end of the year. This is based on the anticipated wonderfulness and lots of anticipated sales of the new iMac. There was some discussion of just how wonderful this will be, but Dave had both more information about the machines and more profits from buying the stock than anyone else in the room, so he won!

Mark Pankin told us about his 1998 portfolio of Dow stocks being up "only" 10% in six months, but was too bored to make any copies.

Bill Waring and Philip Stewart both talked about various Beating the Dow strategies involving the Foolish Six and options, but you guessed it, both were too bored to make any copies.

I hope the stock market keeps on boring us with 20-30% profits year after year after year after year after year... ■

AOL SIG April Meeting

by John Barnes, acting chair

ON APRIL 5TH the "provisional" America Online Special Interest Group held its first face-to-face session at the Pi office. 12 Pi members showed up to learn more about what is know either as "America's Largest Online Information Service" or the "Service That Everyone Loves to Hate." The attendees were full of questions and there was a lively 2 1/2 hour session led by John Barnes.

The idea of such a group had been broached nearly a year ago, and John has been receiving a modest stream of phone calls asking for help (see the

"Support for the 2.7 version will likely fade away in the not too distant future....In any case keep a floppy disk or CD-ROM copy of the installer software handy so that you can easily rebuild your AOL from scratch, as is sometimes necessary after a crash."

listing in the Pi Hotline section of the Journal). Recent questions, however, have been focussing on ways to use the service and the tools it provides and it has become clear that there is a

core group of Pi members who are struggling to make the most of their AOL membership.

One member of the group indicated that his membership dates back to the time when AOL had fewer than 300,000 members while another attendee was just trying to find out whether he should use one of those pesky disks that he is always getting in the mail.

The group at this meeting indicated that interest is strong enough to petition the Pi Board of Directors for permanent SIG status and that future meetings would be desirable. A survey is underway to determine the best days and times for regular meetings. The group voted to share its e-mail address list among its members to encourage interaction between meetings. Additional methods such as online chats and message board topics are also being explored. It quickly became evident that support resources supplied by local people in groups like the Pi can augment the phone support and online support that AOL provides in very important ways.

Some of the more interesting questions posed by the people present can be found as an appendix to this report.

This Special Interest Group is designed to provide Pi members with a forum for obtaining assistance in getting connected to AOL in the first place, using it effectively once signed on, and for sharing online experiences. Persons interested in these issues should e-mail John Barnes at JDBarnes@aol.com or call him at the phone number posted in the Hotline section of the Journal.

Appendix A Questions from AOL SIG members, April 1998

"I am still using the 2.7 version of the AOL client software. Should I upgrade to version 3?"

The answer to this is that one should upgrade as long as one's computer has enough RAM to handle the task. Support for the 2.7 version will likely fade away in the not too distant future and support for this version of the software is already absent in some of the online content areas. Some users may need to keep the 2.7 version if their computer cannot cope with the RAM demands of the later software. In any case keep a floppy disk or CD-ROM copy of the installer software handy so that you can easily rebuild your AOL from scratch, as is sometimes necessary after a crash.

"What comparisons can be drawn between AOL and the TCS Explorer Service as Internet Service Providers?"

Pi members who are able to use TCS Explorer will find it to be valuable because the Explorer connection is often better than AOL Net and because they can get complete service that is basically unlimited for \$17.95 per month (\$8 Explorer + \$9.95 AOL with "roll your own ISP") rather than \$21.95. Persons who need toll calls to connect with TCS Explorer and/or who are often on the road may prefer a national or worldwide provider like AOL.

"What is the most efficient way to handle my email?"

The answer to this one is (to this observer at least) Claris E-Mailer. This product lets you handle all of your e-mail accounts in a unified fashion and has many nice add-ons that allow the user to archive mail, handle address books, and deal with multiple screen names much more easily than does the AOL client. ■

Genealogy SIG April Meeting

THE APRIL meeting of the Genealogy SIG was held on April 14. Nine members were present. Ed Jordan noted that updated address lists were available and that he had the compact disc, "Pi Fillings," available for sale. He also reminded everyone that "Reunion" would be the subject of the July General Meeting, noting that he and Mary would not be able to attend! There was a brief discussion of whether to meet in July and August with the consensus being that a hiatus seemed to make sense. No absolute decision was reached.



Lee Mathis, a SIG member, presented the program. He noted that, instead of giving members a long list of web sites, he would talk generally about the types of sites available. He assumed that everyone present was on-line, knew the web if only slightly, and has used e-mail. He cautioned that he is not an expert, but has spent time surfing the genealogy areas on the web. He noted that he is offering his own opinions in most cases.

Lee pointed out that genealogy web sites fall into general categories: mailing lists, on-line newsletters, news groups and web sites. Using a series of overhead transparencies, Lee went on to describe these categories in greater detail. Lee notes that mailing lists usually serve (very) specific interests. The content is controlled by the list server. Mailing lists, he noted, are somewhat analogous to TCS boards maintained by WAP in that a subscriber may post a message which everyone receives. The answers, also, are sent to all subscribers. Some mail-

ing lists are dedicated to subscribers who are working on families with the same last name. Lee's advice is to subscribe and then send a message listing the names you are searching for. Since subscribers change, he said that you should send it in once a month. Lee said that, while these mailing lists are interesting to read and helpful to others, they have not been helpful to him yet, but you never know... On-line newsletters, Lee went on, are a variation of mailing lists since they are one-way communications. They are written by both amateurs and professionals with general interest articles. You subscribe and unsubscribe like mailing lists. Lee himself subscribes to two newsletters: Genealogy Records Service Newsletter (GRS) which is monthly, and Eastman's Online Genealogy Newsletter, sponsored by Ancestry Publishing, which is weekly. He noted that, like everything, some issues are more helpful than others.

Eastland writes about software, but doesn't write about Mac software very often. However, he does write about different internet and e-mail conferences which can be helpful. Newsgroups are very similar to the Pi's TCS Boards. Individuals can post messages and all who check in can read them. You do need software (Newswatcher) for these groups but it's available on Pi Fillings and on the TCS as shareware. You can create a file of desired groups so that only those open. Click and drag the desired group names into "Untitled" window, then name and save the file. As of 4/12/98, Lee found 34,470 newsgroups with 41 genealogy groups. All newsgroups come and go, so you should update your listings every few weeks.

The World Wide Web has tens of thousands of genealogy-related sites. Many individuals have put up their own sites. Lee has a list of his favorite sites. A "good" site is the RAND Genealogy Club which has plenty of use-

washington pple pi Election Results, May 1998

Pending acceptance of the Election Committee's report by the outgoing Board of Directors at the next Board meeting on June 10, 1998, the candidates listed below will compose the 1998-1999 Washington Apple Pi Board of Directors.

Please take the time to thank all nominees for agreeing to run for election, and join with the board in helping Washington Apple Pi as it enters a third decade (and second century) of service.

Officers:

President:

Lorin Evans

Vice President, Macintosh:

Don Essick

Vice President, Apple II:

Pat Fauquet

Secretary:

Lawrence Charters

Treasurer:

Dave Weikert

Directors: Dave Ottalini

Lou Dunham

Dale Smith

Ellen Baniszewski

David Harris

David Mudd

Tom Witte

Mary Keene

Blake Lange

Neil Laubenthal

ful links to other sites. The URL is <http://www.rand.org/personal/Genea/>. You can search for a surname and/or state/province. That search yields a list of searchers who have provided data. That list includes the name, time span, locations and a link to the e-mail address and additional surnames being searched. The list is updated monthly. "Better," Lee thinks, is Genealogy Gateway to the

Web, URL is <http://polaris.net/~legend/genalogy.htm>. This site is sponsored by Family Tree Maker. The downside is that it is an alphabetized list but difficult because web sites don't always start with the name for which you are searching. It is a commercial site, but has good links to thousands of searchable databases. Lee's candidate for "best" is Cyndi's List of Genealogy Sites on the Internet.

The URL is <http://www.CyndisList.com>. Lee titled it "The Mother of all Genealogy Sites" since it is very well organized and had tens of thousands of links. For most people, he notes, it is one-stop shopping. He noted that, for the print-oriented, Cyndi has published a book called "How to Net Your Ancestors."

Lee went on to tell a story about sending e-mails to all Wallaces on the

Roots web site. (Wallace is Lee's mother's name.) A man in south Alabama sent Lee a note about a woman in Texas. After contacting her, Lee received information from her, including a note about a man in California who might have some Wallace information. Lee's grandfather's half brother had been lost to the family for some years, but the man in California knew of him and had information which nobody in Lee's family knew. The Californian is a half-second cousin to Lee! It's a good illustration of how the web can be useful to him and to most people, if only indirectly. Lee also commented that some people will take a whole GEDCOM file and post their entire pedigree on one web site or another.

There is a nationwide database called the U.S. GenWeb Project. There is a link on Gateway and on Cyndi's List. This is a group of volunteers who are posting lists of names on their state web sites. Some sites, Lee noted, are like the "queries" in many genealogical newsletters. The GenWeb sites often have such a segment. You can use Netscape's "Find" function to search for names. The biggest single advantage of the web, Lee said, is finding people you would never have found otherwise. If you're very lucky, you will find lots of research. Otherwise, you have fun looking.

There was some discussion on other available information. One member noted that the Church of the Latter Day Saints has put out some disks on genealogical information, but that they are only for Windows. Reunion, on its web site, has a compilation of e-mail sent in by users. Lee said that he has found it useful. Alden Bestel noted that his wife, Marie, uses the site a lot and finds it useful. Ed Jordan commented that the staff at Reunion has answered his e-mails even when he has asked small, specific questions.

Ed Jordan told the group that Beth Medlin, the Pi Office Manager,

told him about getting a call from a users group in Tidewater Virginia with kudos for the genealogy group. Another member noted that the Boston users group has folded and that the Berkeley, CA, group no longer publishes its journal. Lawrence Charters had sent a query to Ed in case anyone could respond to it. Eileen Burns, who no longer lives in the Washington area, is looking for her birth mother, Mrs. William Powell or Betty Powell. She was in South West D.C. in 1954 and is now about 75 years old. Eileen's email address is <Eburns7@aol.com>. If anyone has an old telephone book, it might prove helpful.

The meeting adjourned at 11:30. ■

Genealogy SIG May Meeting

M E A C U L P A :

Marie Bestul noted that the March minutes contained two errors both in the next-to-last paragraph. First, her name was misspelled as "Bechtel" (she said she would be a whole lot richer if that spelling were correct!). Second, the updates from Reunion are not upgrades, but updates; they are up to 5.06 now. My apologies.

The meeting came to order at 10:10 with 16 people present, including a visitor from Germany who was visiting Ed and Mary Jordan, and is also a genealogist.

Sharon Lockett talked about her family reunion which is being planned for June 19, 20, 21. Five of 11 siblings of her great-grandparents will have descendants at the reunion. Sharon has created name tags which are color coded to indicate from which of the five ancestors attendees are de-



scended. Some of the descendants live on the Texas border and are Spanish-speaking.

Ed Jordan reported that Apple will be at the May General Meeting of WAP; the Pi is hoping for a large attendance although it is Memorial Day weekend. He said that members of the SIG will get a package of information via email from him. Alden Bestul will be in charge of the June meeting since Ed will be out of town. *The SIG will take a sabbatical during July and August, but resume meeting in September.*

Mary Jordan presented the program on the U.S. Census. She said that the Archives has no plans presently to put the censuses on the web because of the volume of information. However, censuses through 1920 are widely available on microfilm at many genealogical libraries as well as at the main National Archives building on Pennsylvania Avenue in the District of Columbia.

One item which requires care on the part of census researchers is dates. The censuses from 1860 through 1880 were taken as of June first in the "0" years. However, if a person was 39 on the 1850 census, that person must be born between 2 June 1810 and 1 June 1811. That's 7 possible months of birth in 1810 and only 5 months in 1811, so the possibility exists that the town or Bible records will not gibe with the census records. In 1820 the applicable date was the first Monday in August and in 1830 it was the first of June.

Places can also pose problems since a researcher may need to know the precise location of a home. The National Archives has some maps at the main building, but there are others in the Cartographic Branch at Archives II which is in College Park on the campus of the University of Maryland. Also, William Thorndale and William Dollarhide published a helpful book, "Map Guide to the U.S. Federal Censuses, 1790-1920," published by the Genealogical Publishing Co. in

Baltimore. Sometimes problems with indexes can be solved by using more detailed maps and city directories if the ancestor lived in a city.

Wayne Cook, formerly with the National Archives and an expert in the census, noted that the indexes to the 1860 and the 1870 censuses are "rough sledding," and can prove difficult for researchers. Also, the 1880 census, indexed in the 1930's by the WPA, indexes only households in which there was a child under 10 years of age. The book "Guide to Genealogical Research In the National Archives," published by the Archives and available for purchase there, lists only "official" indexes to censuses. "The Source: A Guidebook of American Genealogy" edited by Loretto Dennis Szucs and Sandra Hargreaves Luebking (Salt Lake City, UT, Ancestry, 1997) devotes more than 2 pages to indexes with another paragraph titled "Beyond the Index" on page 123.

However, Mary emphasized that researchers should not trust any index or any enumerator. Her family surname "Kahle" was indexed, correctly, as "Kohl" which is how the enumerator heard the name, but the error made the index useless. Other indexers have had problems with handwriting, confusing "T" with "F," "J" with "G" and "Y" with "I" or with "J" and so on. Many problems arise because the indexers were working with microfilm copies rather than the original census sheets, some of which still exist. There is an index to the burned census of 1890 at Archives (publication number M496) and at the Family History Centers (Church of Jesus Christ of the Latter Day Saints), done by another indexer on microfilm number 1,421,673, Item 11. However, the census itself is extremely difficult to use because of fire damage and is only available for small parts of the country.

The best advice is to check with either the volunteers or the staff at

Archives to learn about indexes. The other thing to remember is that there are occasional state or county indexes which may be available only in the area indexed at a state or county library or historical society.

When you use an index, you are usually directed to a specific page number within a county or an enu-

"I believe an alternative would be to start an evening Genealogy SIG [as well] if there is sufficient interest. The two Genealogy SIGs could then meet periodically on a Saturday for major programs."

meration district. You must remember that the enumerators usually numbered their pages in ink but, when all the pages for that district were gathered together, the pages were renumbered with a stamped number. It is the stamped number which is usually used in indexes.

In addition to forms for each individual census, Mary distributed a form which Ed had downloaded from "Genealogy Records Service" (<http://www.genrecords.com>) which puts all of one person's census information for several censuses on one page. It looked useful to many members of the SIG. Mary cautioned, however, that Liz Lourie, who heads the volunteer genealogy counselors group, prefers to make photocopies of the actual census page and then transfer the data directly to her computer. She feels that there is less possibility of error. The advantage of the compilation is that it is easy to carry with you to various repositories.

Mary also distributed the pam-

phlet on the Soundex system of indexing which is used for the 1880 and later censuses. She noted difficulties with the system since all names with the same code are interfiled by first name.

Also, you may code a name with a number which falls between 350 and 400, i.e., cards numbered 353, 360, 365, etc. If this happens, be aware that these cards may all be interfiled by first name. Further complications arise with nuns who, in the 1910 and 1920 census at least, are all coded as S236, "Sister," and lumped together with other names beginning with the same letters! Names with a prefix such as "Van" or "De" should be coded by including the prefix and then coded without it. It is probably wise, if a name has a dual prefix such as the Dutch "Van Der Horst" to code the name three times. The indexers were not always consistent. Miracode, used in the 1910 census, works like Soundex but gives the visitation number rather than page and line number.

Mary showed the SIG members the guide books which Archives publishes for the modern censuses and noted that there is also a guide for the 1790-1890 censuses. The 1930 book is probably being prepared now as there are volunteers working to make that census ready for release in 2002. The introductory material in these books is quite helpful. There are copies available in the microfilm reading room at Archives, but, considering the minimal price of the books, it is helpful to have your own copies in which you can write and/or turn down page corners.

Researchers should also remember that when a page of census information is illegible, it is sometimes possible to use the original census volumes. Ask the professional staff at Archives for assistance. However, the 1880 census was destroyed by an Act of Congress so if you can't read a page, you're out of luck.

Remember, too, that there are

some Special Censuses which were taken in various states at various times. The 1840 census included information on veterans of the Revolution who still survived. The 1890 Veterans Census of Civil War veterans is particularly important because of the loss of the 1890 census of population. However, it includes only the District of Columbia, half of Kentucky and Louisiana and the rest of the alphabetical list of states. It includes U.S. ships and Navy yards. The first part of the alphabetical list of states was lost in the same fire (1921) which destroyed the rest of the 1890 census.

There were mortality censuses taken which listed those who had died in the prior year. These censuses are not available for all states nor for all census years.

The slave schedules may sometimes be helpful in African-American genealogy work, but usually names are not listed, although they sometimes are. There are limited, local enumerations of some African-American families. Free African-American families were listed by head of household just as white families were.

The schedules of agriculture and manufacturing are also spotty. They are arranged alphabetically by county within the state. These schedules are important for setting the stage for family history. Researchers must remember that "manufacturing" does not mean General Motors or Proctor and Gamble, but small manufacturers of barrels, carts, etc.

Finally, Mary noted, the Archives does have a web site (<http://www.nara.gov>) where there is some information on the census and an order form for purchase or rental of census films.

The meeting was adjourned about noon.

Mary K. Jordan, Acting Secretary.

Summer Plans

The Genealogy SIG met on the usual second Tuesday of the month

in June. This completed 10 consecutive months of speakers, including outsiders, and member discussions for the Genealogy SIG which was newly formed in the fall of 1997.

Because of travel and summer activities, the group will take a vacation from meetings for both July and August. *However, regular meetings will resume in September on the second Tuesday, the 8th, with an outside speaker.* The topic and speaker will hopefully be known in time for the next edition of the *Pi Journal*. This information will also be posted to the SIG's bulletin board on the TCS, C2B12.

Second Year Plans

As readers of the *Pi Journal* are aware, all meetings of the Genealogy SIG have been held on weekdays during the day. From the very beginning I have received numerous requests to hold meetings of the SIG in the evening. At least three written requests have been received. I know we would lose many of the present members if the meetings were switched to evenings. I believe an alternative would be to start an evening Genealogy SIG if there is sufficient interest. The two Genealogy SIGs could then meet periodically on a Saturday for major programs.

The point of raising this matter is that we need a volunteer to organize an evening SIG. If there is sufficient interest, I would be happy to assist anyone who wishes to learn about the mechanics of getting started. Therefore, I suggest that anyone interested should so indicate by posting a message on the SIG bulletin board or, if unfamiliar with the TCS, send me an E-mail. Let's see who is interested!

—Ed Jordan

Chair, Genealogy SIG



Women's SIG March Meeting

by Sue Korlan

AS USUAL, the meeting began with a delicious dinner at 6. For \$2 each we ate BBQ chicken, stir fry chicken, macaroni and cheese, greenbeans with cream of mushroom soup, jello with carrots, rolls, pop, oatmeal cookies, and chocolate cake. There was more than enough even for the people who arrived a bit late.

Henry Miller-Jones's presentation of MacInTax began at 7. He pointed out that the deluxe version comes on CD, while the other versions come on

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disks. He showed us how to install the program. The most important point in the installation was to make sure that the state folder was in the same folder as the federal return. Otherwise the state program will not work right.

Some basic things to remember about the program is that it requires 4 megs of RAM for itself and is compatible with system 8.1. It requires at least system 7.0 in order to work. MacInTax is \$45 for the federal deluxe version and an additional \$25 for the state version. This cost is tax deductible. MacInTax includes sound, video clips on various tax topics, a file of common tax questions with their answers, a searchable collection of all of the IRS publications, and Money Magazine's handbook, "How to Pay \$0 in Taxes." It has a planning section to help the user make wise investments and expenditures in order to decrease tax liability for the upcoming year. It includes tax law changes. Those who purchased it before the IRS had completed the code for this year's taxes received free updates.

The first thing to do in preparing taxes is to get all of the paper work for the year together to use in filling out the forms. Using the import command fits the information from previous years versions of MacInTax, if available, into the current year. It also imports Quicken information for the current year if available.

There are two different ways to fill out taxes in MacInTax; the user can either use copies of the forms as though working on paper, or the program can format the numbers so that all the user has to do is to enter the numbers when the program asks for them. This second method is called Easy Step, and this was the method we were shown. In order to use its navigator the taxpayer has to be in interview mode in the program. It puts checks by the section of the program the user is in to show the progress made as the tax forms are completed, offering encouragement that the task

is nearing completion. Furthermore, there is a "guide me if I don't understand the question" or "tell me more" button for most of the steps in the Easy Step method. It lists what it needs in each step.

In Easy Step the user works on the top half of the screen, while the form being worked on appears on the bottom. The user can go to the show forms menu and then the show my forms section of it in order to select the part to work on at any given time. The user can jump around from section to section and from forms back

"MacInTax has saved Mr. Miller-Jones money. It has found many deductions which the preparers he used previously had not found."

to Easy Step. Forms which the user has worked on can only be deleted while in forms; Easy Step only allows their modification. The program raises questions on the return if something seems wrong. In addition to checking over the return, the final review offers advice for the following tax year.

MacInTax is backed up by Intuit if the machine causes a problem with the tax return. In other words, if the IRS finds a mistake due to the program rather than preparer error, Intuit will pay the penalties. It does not interpret the tax law for the user's specific situation.

MacInTax has saved Mr. Miller-Jones money. It has found many deductions which the preparers he used

previously had not found. For instance, if a person sells a long term asset, that person is charged capital gains tax on the difference between the selling price and the original price, if it was sold for a profit. Presume a five year investment. 1099B makes sure to add in the cost of taxes and rolled over income to the original price of the investment to determine its total cost. When this higher number is subtracted from the selling price, it results in a smaller profit and thus a lower tax payment. MacInTax prompts the user through each investment.

If the taxpayer changes a number, the program requires that the taxpayer go back through the interview to make sure that all of the rest of the numbers following that change are correct. However, because the program allows the user to leave and come back at a later time without any difficulty, it is usually not necessary to complete this task at the time of the change. The state return is done automatically from the information on the federal return.

If the form is to be filed electronically, it must be perfect. It can be filed with either Netscape Navigator or Internet Explorer. An alternative method of filing is to print out a PC version, which sends only the information on the forms and not the forms themselves. These must be mailed in. The only 1099 form that the IRS requires the taxpayer to submit is 1099R, which is similar to the W2s for employed people. MacInTax will choose the right type of depreciation for business equipment. For all these reasons, MacInTax is a useful program for doing your taxes.

At the July 23rd meeting we will discuss our favorite shareware games. Each person who comes will receive a couple of disks of shareware games, and if anyone has a favorite shareware game, please feel free to bring it to demonstrate to the rest of us. We hope to see you there. ■

Netiquette with Aunt Nettie What's spam? and other questions answered

(from the CompUSA Web Page - www.compusa.com)

edited by Dave Ottalini

HELLO, boys and girls. My name is Aunt Nettie. I am P.C. Modem's aunt, which makes me P.C. JR's great aunt. Let me tell you a little something about myself: My favorite hobbies are needlepoint and Tae Kwon Do. Sometimes I coach P.C. JR's soccer team. I am also known as an expert on Netiquette, or etiquette for the Internet. Etiquette is a fancy word for proper behavior. So Netiquette would mean proper behavior on the Internet. I sat down with P.C., JR and listened to his questions about Netiquette. I decided it would be a good idea to write it down and ask my nephew to post it on the CompKids site. So here is our conversation:

PCJ: Why is there a special set of rules for being on the Internet?

AN: Because being on the Internet is different from being at school, or being out in a restaurant, or playing with friends. Still, some of the same basic rules apply, such as courtesy.

PCJ: I went to a site last week, and before I could download a game they wanted to know all about me. I didn't know what to do, so I asked mom.

AN: You did the right thing. You should never give out information about yourself unless it's safe to do so. You learned about stranger danger in school, right?

PCJ: Yes.

AN: Well, there are strangers on the Internet, too. Just like you don't give out information to strangers, you don't give out information to sites you know nothing about. Most of the time the site just wants to know general information about the kids who use the site. But sometimes they want to use it to send you junk e-mail. Or they may use the information in ways you don't want. Your parents should be sure the people who are in charge of the site use any information they get about you in a responsible manner.

PCJ: Like at CompKIDS?

AN: Right. When a child plays trivia, we ask for a name and address. But we only use it if that child wins the contest, so we can send the prize. That's all we do with it. We feel it's important that boys and girls not get mail or e-mail that they don't want.

PCJ: Some kids sites have chat areas. Can I go on them?

AN: With your parents permission. I sound like a broken record, don't I?

PCJ: What's a broken record?

AN: Records came before CD's and cassettes. I'll explain about that another time. But what I mean is while I may say the same thing over and over again, I do so because it's important. It's fun to go into these places and chat

with other boys and girls, but be very careful about giving out information about yourself. Anyone can pretend to be a 10 year-old girl—even you!

PCJ: Eww! I don't want to be a girl!

AN: What I mean is, an adult could come on and pretend to be a child. And while you think you're talking to another kid, you may be talking to an adult who may not have your best interests in mind. Keep the conversation of a general nature.

PCJ: What do you mean by that?

AN: What's your favorite video game?

PCJ: Sonic the Hedgehog.

AN: Okay. If you were in a chat room talking about Sonic the Hedgehog, you could talk about game tips, or the cool things in the game, but if someone asked you for your street address or telephone number, don't give it out. If you ever have any questions about what's okay to talk about, ask your mom and dad.

AN: Another rule is one that applies everywhere. Be polite. If you disagree with someone, don't call them names. It's very tempting, especially since you know can't see the person. But you could start something nasty called a flame war.

PCJ: What's that?

AN: A flame is saying something unkind just for the sake of saying it. For example, someone may come into your Sonic chat and say something like, "Mario rules! Sonic is for babies!!!"

PCJ: That would make me mad!

AN: Often that's why people do that, just to make others mad. If you and others respond to that kind of

name-calling with your own name-calling, it can get into a huge fight. And the people who came to talk about Sonic will probably get upset and leave. And there would be no one left to talk about your favorite game.

PCJ: What if someone wants to send me e-mail?

AN: The same rules apply. Be polite. And NEVER give out any personal information beyond your first name. If someone should start asking you questions that make you uncomfortable, don't answer them. Tell your parents. Swapping game tips or homework help is okay, for example.

PCJ: My mom and dad read my e-mail a lot of the time. How's a kid to get any privacy?

AN: Ah. That's a really good question. They're not trying to pry into your private life, but they do want to make sure no one is trying to do anything inappropriate. They also want to get rid of spam so you don't have to see it.

PCJ: Spam? I like to eat that for lunch!

AN: In Internet terms, spam is bulk e-mail, usually items you never asked for. You might subscribe to a newsletter for example. That's sent out in bulk meaning hundreds or thousands are sent out at once but to people who asked for it. Most spam is sales messages. Some of the sales messages weren't meant for kids. Sorry, but you're not ready for your own charge card, yet. The people who send the e-mail don't know if they're sending their ads to adults, children, or even other people in the same business.

PCJ: How do they get my e-mail address?

AN: Another good question. They

may get it from forms you fill out on web sites. This is one reason why it's important for your parents to say "yes" before you give out any information about yourself on the Internet.

PCJ: Why does my mom or dad have to be right there in the room when I'm on the Internet?

AN: That's a good question. Your parents want to make sure they're handy in case you have any problems. They also want to help you choose

"A flame is saying something unkind just for the sake of saying it. For example, someone may come into your Sonic chat and say something like, 'Mario rules! Sonic is for babies!!!' "

appropriate sites to visit. It's not that they don't trust you, dear.

PCJ: The kid next door uses filtering software. Should I have it?

AN: That's up to your parents. Some families feel comfortable using a program that blocks out unwanted web sites, especially when they can't be right there while the kids are surfing the Web.

PCJ: My friend said that when she tried to visit a site about her favorite cartoon show, the software wouldn't let her. That's not fair.

AN: Filtering software is very useful, but it's not perfect. Your friend should ask her parents. If they agree the site is okay to visit, they can use a

special password to unblock it.

PCJ: Dad says I shouldn't hog the Internet. What does that mean? That Internet is huge!

AN: What he means is that while the Internet is indeed big, it is a shared place. Have you ever been to the shopping mall in December?

PCJ: Yeah. It's crowded. And it takes forever for mom and dad to find a place to park.

AN: The Internet is sort of like that. At the mall, they love for you to stay and shop as long as you want, but it's good manners to not block the aisles or to spend too much time in the fitting room while people are waiting in line.

PCJ: I think I know what you mean. If I'm not surfing or reading my e-mail, then I should log off?

AN: Very good! The place you call to connect to the Internet only has a limited number of telephone lines. If you're logged on but not doing anything, that's keeping someone else from getting online.

PCJ: Dad let me join a message board about one of my favorite TV shows. When I asked a question, someone said to read the FAQ. What's that?

AN: FAQ is pronounced "fack" and stands for "Frequently Asked Questions." Often a message board, newsgroup or web site finds that certain questions are asked over and over again. In your Sonic the Hedgehog group, new people may join in the conversation daily or weekly, and many of them may be asking for the same game tips. Wouldn't it be smart to take those questions and put them somewhere so anyone can find the answers at any time of the day or night?

PCJ: Yeah.

AN: You probably asked a question that had been asked many times before, so someone thought it best to add it to the list of Frequently Asked Questions. It is polite to always read the FAQ list if you're new to a group or before you start asking questions. That way the group can move on to new topics instead of having to talk about the same ones over and over again.

PCJ: Some web sites have neat games I can download. Can I do that? Hey, I know: Always ask your parents first!

AN: You've got that right! Do you know why?

PCJ: Because it might be dangerous?

AN: That's part of the reason. You should always get software from a place you trust. And even then it should be checked for viruses before you run it, just to be certain. There are other reasons, too. A piece of software may change your system settings. Your parents, as the ones who keep the computer running, need to know what's going on when the software gets loaded on the computer. They also want to keep track of how much space is free on the hard drive. Think of it as your book shelf. You like to read, don't you?

PCJ: Yeah. I have lots of books.

AN: And you have to be careful the shelf doesn't get too full, don't you?

PCJ: Yes.

AN: It's the same with a hard disk drive. It can get full, too. Your parents want to make sure that doesn't happen.

PCJ: Thanks, Aunt Nettie. Now I know a lot more about how to use the Internet.

AN: You're welcome. ■

Tuesday Night Technical Assistance

Carrying It With You

IT NEVER CEASES to amaze the Tuesday Evening wizards how tenacious Mac people are about savings their physical possessions, while reluctant to back-up (save) the important stuff they create. When it comes to trying to get today's technology to work on yesterday's machine and vice versa, a Macintosh owner will expend extra effort to show just how flexible their computer of choice can be. We are visited when the computer resists this extra effort. This may force us to add a logician to our staff of wizards. The vice versa part is the topic for this month's column.

Not Me

Vice Versa is a known quantity in the decision making circles of the software industry. Their research shows that people will install a program already purchased into a new computer rather than upgrade or replace. We are exposed to this line of reasoning when people bring us their new computer complaining that a faithful application or peripheral no longer works—and, of course, blaming the new machine.

It has always been assumed around here that this style of operation is a local phenomena, caused by inbreeding among government bureaucrats who are loath to discard anything they have mastered, for fear of having to learn something new. We were made aware of how widespread the problem is while

we and a group of government computer junkies were being quizzed on our feelings concerning a proscribed group of applications. Among the opinions solicited from us was whether a company should create an upgrade path for a particular application or, as Apple is doing with its recent releases of new operating systems, simply uncouple older machines from newer applications. Claris would be an example of a company that has enabled ClarisWorks to

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run on a wide range of Macs. Office 98 by Microsoft, on the other hand, is an example of uncoupling; it only runs on PowerMacs. Several national surveys have uncovered a preference among Macintosh owners to drag their major applications along with them until they finally collapse.

We found ourselves in a room with the best technology managers in the metropolitan Washington area (oh those relative terms). Here were people admitting that they hoard clunkers, search for work-arounds to keep from having to learn new applications and fussing with the folks who need them to buy new stuff. We were in a room full of Tuesday Night Delights. The righteous in the room argued for an upgrade path because it flattened the learning curve (read theirs). Others essentially argued that the computer must run all applications because they never know what will arrive from some field office as a chapter for an agency project. I sat there picturing MouseWrite on a 5.25" disk. They claim to receive documents composed in PFSWrite, ReadySetGo, MultiPlan, GreatWorks, WingZ, and good old original 96k MacWrite. These folks sounded like they were in the wrong room and really needed MacLink Plus.

PackMacs

There must be a name for people who insist on carrying "Old Faithful" from an old computer to a new. That attitude also breeds a strange kind of righteousness which no computer utility can correct. We cannot run Public Utilities or 911 on a computer to fix the malady that keeps GreatWorks from running beyond Mac OS 7.5 or ClarisWorks 4 from running on a 68000 series Mac, or Excel from reading MultiPlan. It is baffling to us that people will routinely spend time searching for a work-around for an existing program rather than replace it; and when no work-around succeeds, fault their new computer

"Your standing in
the Macintosh social
register will not fall
if you continue to
use Mac OS 7.1 ..."

and look to us to find a fix. It is for these folks that we need a logician.

Fortunately, there are some things that you can do. If you truly must stay with a particular application, live with the operating system for which it was designed. Your standing in the Macintosh social register will not fall if you continue to use Mac OS 7.1 because a particular application needs it, or you are unable to add more RAM to your machine. With some exceptions, you do not have to use the latest Mac OS. The newer the OS, the more RAM it covets.

Clone Bargain Payback

But what you have to do if you update an OS is to also update the software that operates your peripherals: hard drive drivers, CD-ROM players, and printer drivers. This is especially true if they are third party devices. The Macintosh OS contains updates for the drivers for those devices where they were installed by Apple at the factory. However, for those of you who own Mac compatible computers which have third-party internal components, or you have updated the innards of your computer with newer drives, you know what happens when you try to install MacOS 8. The drivers for your hard drive need to be updated with the FWB, CarisMac, SilverLining or other third party drive format utility you use. Having installed OS8, you discover that your CD-ROM drive no longer functions. Here again, you need to obtain updated drivers from a third-party vendor. And before we address printers, a reminder—if you purchase a new hard

drive for your computer that does not have Apple ROMs in it, insist that the dealer include hard drive formatting software. The Apple formatting utility normally will not work on a third party SCSI drive.

Let's talk about printer drivers. The next best story we enjoy to printers that won't print because they are out of ink or toner, is the ones about printers failing to work without the people on the phone telling us that they just updated their operating system. If you update your OS, expect to update the driver for the printer you use. "Pi Fillings—The CD" [version 3] has a complete set of Apple, Epson and Hewlett-Packard printer drivers included. The authors of the CD even list the correct driver for a printer. For example, if you use a StyleWriter I, the correct driver for OS8 is now the StyleWriter 1500. The same CD also contains updated scanner drivers.

Antiques aside, you should keep your applications as current as the vendor permits. Broderbund is a classic. They haven't rewritten PrintShop in years; but have they got patches when your copy won't operate or print. DTP programs are constantly being upgraded; keep up with them, especially if you update your operating system. Claris added major functionality to its updates which should be a part of your program, whichever edition of CW you use. In most cases, updates are free and can be downloaded from the vendor's website or from our bulletin board.

A Tuesday Night Dream

An operating system updated for whatever major release you use; current peripheral drivers; modern applications that are updated as the company releases them; and utilities that also are the newest editions—and each installed from an original set of disks or CD. If you follow this strategy, gosh, it's going to get lonely around here. ■

iMac Comes to Washington

Story and Photos by Lawrence I. Charters

www.apple.com/usergroups). Brigid organized the 1998 User Group Tour, and flew cross-country to see that it got off to a good start. She seemed pleased with the massive turnout at Washington Apple Pi; in turn, Washington Apple Pi was pleased to see that a live, breathing human being was working at Apple, devoted to user group interests.

WASHINGTON Apple Pi helped open the Apple User Group Road Tour on May 23, 1998. A huge crowd showed up to hear about the latest PowerBook G3s, the future of Mac OS and Rhapsody, and the still-semi-mythical iMac. Apple did justice to the event, with a prototype iMac, two production PowerBook G3 machines, and the exquisite Apple flat-panel display monitor, formally known as the Apple Studio Display

Standing Room Only

It may be a problem in the future, but it was still nice to see: the meeting was standing room only after the main program started. Fire and crowd control laws were overlooked in the rush to see what Apple had planned for Mac OS and Rhapsody, PowerBooks and iMac. The audience was an excellent cross-section of the Washington Metro region: home users, graphic artists, information systems managers, game players, programmers, cryptographers, politicians, students, reporters, video engineers, and those who were thinking about upgrading from their Mac Plus computers.

Apple User Group Manager Revealed!

Apple has had a hot and cold relationship with user groups over the past twenty years. The company was founded, literally, because of user groups: Steve Wozniak's Apple I and II designs were instant hits when he showed them to his user group buddies, which convinced The Other

Steve that the designs had commercial potential. But at various times in



J.D. Mankovsky (left) selects an eager questioner from the audience while Mike Shebanek (right, in white) searches for the power switch on his wireless microphone.

the company's history, user groups have been treated more as annoying distractions rather than organized consumer groups, and relations between the company and user groups have often been strained.

Recently, Brigid Brady-de Lambert took over as Apple User Group Program Manager, complete with a corporate E-mail address (usergroups@apple.com) and Web page (<http://www.apple.com/usergroups>).



Brigid Brady-de Lambert, Apple User Group Program Manager, has revitalized Apple's user group program, and was the driving force behind Apple's 1998 summer User Group Tour. Here she chats with Don Essick, Washington Apple Pi's vice president for Macintosh programs. (Photo by Dave Ottalini)



The auditorium was almost full early, during meeting preliminaries, and when the few empty seats vanished, a good crowd stood along the back wall. Combining the main floor, the balcony, those standing at the back and those who never made it out of the lobby, crowd estimates ranged from 600 to 800 people, a remarkable draw for early in the morning on a sunny Memorial Day weekend. No one asked for a refund on admission, which is good: admission was free.



Seen from the front, the Apple Studio Display is bright enough to seriously confuse an automatic camera: the screen is nicely exposed, but most of the rest of the picture is underexposed. Aside from being bright, with crisp images, the display takes up very little desktop space: if you can't justify it for some other reason, tell your boss you need the extra desk space.

iMac: A Network Computer that Works

Over the past couple years some computer "visionaries" have been

saying the days of the stand alone computer are dead. In the future, everyone will have a "network computer," an NC instead of a PC. It will not have a hard drive, or floppy drive, or modem, or any other peripherals. Programs will be loaded into the machine across a network from a server. By getting rid of the floppy drive and hard drive (and modems and other unecessaries), the world will be made ever so much easier for network managers.

The response, from users and many others, has been something akin to "Are you nuts?"

In their eyes, the NC is just a thinly disguised computer terminal, the server a thinly disguised mainframe,

and the entire concept a not very thinly disguised attempt to bring back the Computer Gods of the 1950s, 60s and 70s, when access to computer power was in the hands of a remote, all-powerful priesthood, responsive not to users but to accountants.

Most definitely, the iMac is not an NC: it is richly endowed with lots of hard drive space, a fast CD-ROM drive, stereo surround-sound speaker system, modem, 3D video support and more. But it isn't "more of the same," either: there is no built-in floppy because, quite frankly, the days of the floppy are over. Instead, it comes with a 10/100BASE-T Ethernet port, for screaming fast access to the world, and a high-speed infrared port, for fast access to more "personal" needs, like printers.

iMac: Is That Bondi Blue? Banzai Blue?

Since Steve Jobs first revealed the iMac to an unsuspecting public, a debate has raged about the color. Looking at Apple's advertising (online as well as print), most agree it is sea green or, possibly, teal, and white. But in his visit to Washington Apple Pi, iMac product manager Mike Shebanek said this is incorrect. The "white" or "clear" color is properly termed "ice." And as for the sea green or teal color, it is actually called...

Various people heard various things. Since Mike neglected to spell it, some swear he said "Bondi Blue." Others swear he said "Bondo Blue," but this is clearly in error: as everyone below the Mason-Dixon line knows, bondo is red. I prefer to think he said "Banzai Blue," the blue of Ten Thousand Years.

(Bondi, as it turns out, is a recognized noun of Australian origin: a heavy club with a wicked knob on the end, used by Aborigines as a weapon.)



The translucent plastic casing of the Apple Studio Display is most obvious when seen from behind. While nobody disliked this style case, there was a raging debate about its origins: is this a Retro look, a tribute to the 1950s? Or is this a Techno look, an American version of the European art trend

Transparent Cables for Ubiquitous Computing

Apple's forthcoming iMac has a translucent case, and everyone seems to know that. Some are even aware that the keyboard and mouse are translucent, and a smaller number are aware that the keycaps on the keyboard are, themselves, translucent. But until Apple visited Washington Apple Pi, most of us were unaware that the cables — keyboard cable, mouse cable, power cable — were also translucent

"Transparent computing" has long been a goal of computer scientists: make the computer so much a part of the problem solving process that the user isn't aware they are using a computer. Apple is pioneering another approach while leading the way toward the original goal

Another Object of Techno-Lust

Aside from blazing fast Power Macs and PowerBooks, what else is there to want? How about a large, very bright flat panel display, such as the new Apple Studio Display? Occupying a fraction of the desk space of

most monitors, the Apple Studio Display left most people silent: they wanted it, but had trouble trying to justify replacing their existing, perfectly good monitor. Here's a hint: if you have more than one video card, your Mac will be more than happy to support multiple monitors. And this monitor will take up less space than any other second monitor.

We Got Yer Questions Right Here!

For many user group members, the highlight of any presentation is the Question and Answer portion, where the crowd gets to pepper the vendor representatives with unrehearsed questions. This is always an interesting time: the representatives must waltz along a thin line between can-

dor and job preservation. When an audience member suggests that Apple's advertising is misguided and fails to tell why Macs are "insanely great," does the company representative agree (not a good idea, if the advertising is under the control of Powerful Interim Forces), disagree (not a good idea, especially if the observation is true), or change the subject (not a good idea since this is Washington, DC, and everyone is well versed in the intricacies of equivocation.

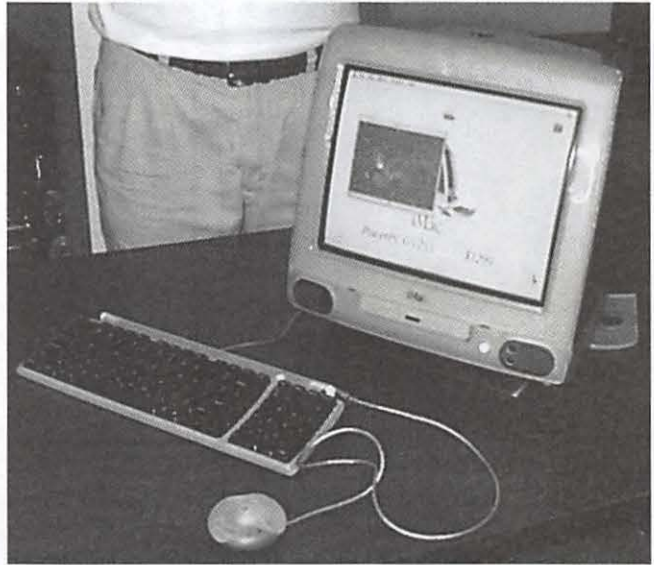
Fortunately for everyone, the May General Meeting featured two superb presenters: J.D. Mankovsky, a system engineer at Apple's regional office in Reston, Virginia, and Mike Shebanek, a product manager on the iMac team. J.D. fielded a dizzying variety of technical questions on the new PowerBook G3 machines, the evolution of Mac OS from today's version 8.1 to next year's Mac OS 8.6 and (on a slightly different, parallel track) Mac OS X [Mac OS Ten]. J.D., a veteran of previous Pi meetings, proved once again to be equally adept at talking about video games (such as <http://www.realtime.net/~pangea> Nanosaur, an astounding, and free,



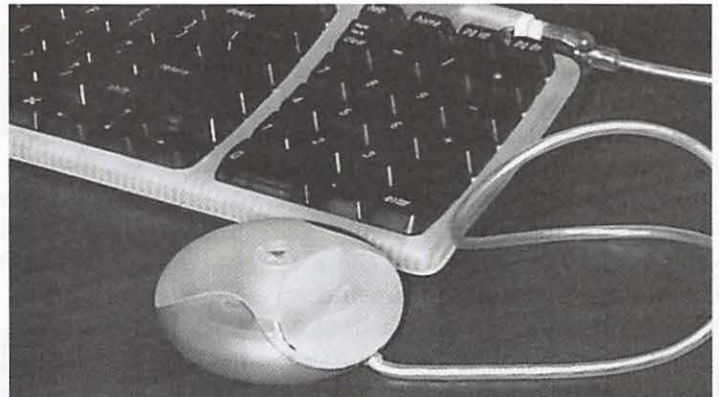
Just getting into the auditorium was difficult; Mike Shebanek (on the right in white T-shirt, below) a product manager on the iMac team, talked about the forthcoming iMac in the lobby before his presentation on stage.



Note the open cable cover on the side of the iMac. Mike Shebanek, an iMac product manager, said the cable ports were placed on the side to prevent the notorious "crushed cable" syndrome, caused when you push a monitor back as far as it will go against the wall. If you don't want the cables to come out the side, he said they can also be routed out the bottom of the case.



Yes, it weighs more than twice as much as a 1984 Macintosh, but the iMac still isn't very big. It is almost infinitely faster, far more useful, and slightly more than half the cost.



Despite widespread rumors to the contrary, the iMac mouse does not light up. Nor does the iMac computer itself. At the May 1998 introduction of the iMac, the machine on display was mounted on a pedestal with a translucent top and a spotlight mounted inside, and the resulting "glowing" iMac stories proved, once again, the value of good showmanship.

3D extravaganza) and the proper use of APIs (Application Programming Interface) for Mac OS X.

Mike, naturally, concentrated on the forthcoming iMac, covering everything from the official names of the colors used in the case to why it doesn't have a floppy disk drive. A former user group president from Riverside, California, Mike was ruthlessly nontechnical: the iMac is aimed at the "consumer market," and he cheerfully brushed aside all attempts to make it something else. It doesn't have serial ports, SCSI ports, dual-monitor support, etc., because Apple "already has this covered" with the existing G3 machines. The iMac is aimed at consumers heading into the next century, not graphics professionals, not people trying to hook up 10-year-old printers.

One retired naval officer said that he "used to mess around with boats," but age (and cost) diverted him to other pursuits, and now he "messed around with Macs." The meeting reinforced his belief that "messing around with Macs was the right choice." ■

Disinfectant Retired

Announcement and Press Release
May 6, 1998

I regret to announce that I am officially retiring Disinfectant, our free anti-viral utility for the Macintosh. The current version 3.7.1 is the last version. Disinfectant will not be updated for the new Autostart 9805 worm or for any future viruses, worms, or other Macintosh malware.

I made this decision not because of the new Autostart 9805 worm, but rather because of the widespread and dangerous Microsoft macro virus problem. I believe that there are now well over 1000 of these viruses, and many new ones are discovered every month. They are now a much more serious problem for Mac users than are the classic Mac system viruses. I simply do not have the resources to combat a problem which is this huge in scope and complexity.

I am aware that some Mac users do not use Microsoft Word 6 or Excel 5 or later versions, and hence have still found Disinfectant useful. These people seem to be a minority, however. The majority of Mac users need a commercial anti-viral product. Disinfectant is not adequate protection, and hasn't been for several years. For this reason, I feel that there is little point in updating the program for the new worm. Doing so would, in fact, only provide a false sense of security, and result in more harm than good.

The following commercial anti-viral utilities are currently available for the Macintosh. All Disinfectant users should switch to one of these products.

Anti-Virus Toolkit. Dr. Solomon's.
SAM. Symantec.
Virex. Dr. Solomon's.
VirusScan for the Mac. Network Associates.

I began working on the Mac virus problem and Disinfectant ten years ago, in the Spring of 1988, when the first Mac viruses began to appear. Disinfectant 1.0 was released to the public on March 18, 1989. I have been enormously gratified by the success of the program and its very kind reception by the Macintosh community. I'd like to take this opportunity to thank my many users for their support and encouragement over all these years. I'd also like to express my appreciation to the other members of the Mac anti-viral research community for their outstanding spirit of cooperation and public service which has made all of our products possible.

Nine years is a long run for any kind of computer software. It's time to move on.

John Norstad
Northwestern University
j-norstad@nwu.edu



“Got a worm in your Apple?” A Virus Update

By Tom Witte

VIRUSES HAVE not been a problem in the Mac community thanks to the Mac OS and that wonderful freeware program ‘Disinfectant’. All of us as Mac users owe a debt to John Norstad and his team that has maintained ‘Disinfectant’ [see Figure 1] all these years. Understandably, they do not have the resources to defend against the growing number of macro viruses and new worms. [See page 27] But before you retire ‘Disinfectant’, your might want to review its ‘Help’ section for an excellent description of all 27 of the known Mac viruses, definitions of macro viruses, worms and Trojan horses, and play the ‘easter egg’ [Figure 1] one more time.

New Malware

Now, there are two new threats to your data: macro viruses principally linked to Microsoft Word 6, Excel 5, and Office 98, and the Autostart 9805 series worms that plague users of QuickTime 3.0. Let’s look at each.

Macro Viruses

A macro virus is a new type of virus that uses a program’s own macro programming language to distribute itself. Unlike previous viruses, macro viruses do not infect programs; they infect documents. If you use Word 6, Excel 5, or Office 98, and you open a document created by one of those programs, the door is open for one of these evil macros to do its worst (one more strong reason to avoid these products).

Remember, you need two things for this to happen: an infected document which you open via an MS application. It is OK to open a Microsoft document, even an evil macro-infected document, in a non-Microsoft product such as WordPerfect, ClarisWorks, or WingZ, because the potentially bad macro only works within Word or Excel. So the least expensive fix for occasional users of “I don’t know where this MS document has been” is to use Mac Easy Open and/or a non-Microsoft product to open and save the document. Then, trash the original before you open the copy in your Microsoft product. Frequent users of Microsoft products have two choices: (1) purchase version 3 of “Pi Fillings — The CD” which contains the Macro Virus Pro-

tection Tool produced by Microsoft, or (2), invest in a commercial anti-virus product. The Macro Virus Protection tool installs a set of protective macros in Word. These macros detect suspicious Word documents and alert you if they find a Word virus. You are then given the choice of opening the file without its macros, ensuring that no viruses are transmitted. Your other alternative is to purchase a commercial virus protection program which you regularly update as your vendor releases revisions to protect your files from the growing number of these evil macros.

The ‘Autostart 9805 Series Worms

These worms, reportedly an export of mainland China, are programs that use the autostart function of QuickTime on a PowerPC to load themselves from an infected disk onto your hard drive. Once there they will hide as an invisible file and begin to do their thing, like reinfecting other drives, including servers; picking some specific file types out for damage and causing some slow downs on you Mac. A full description is contained in the following sidebar.

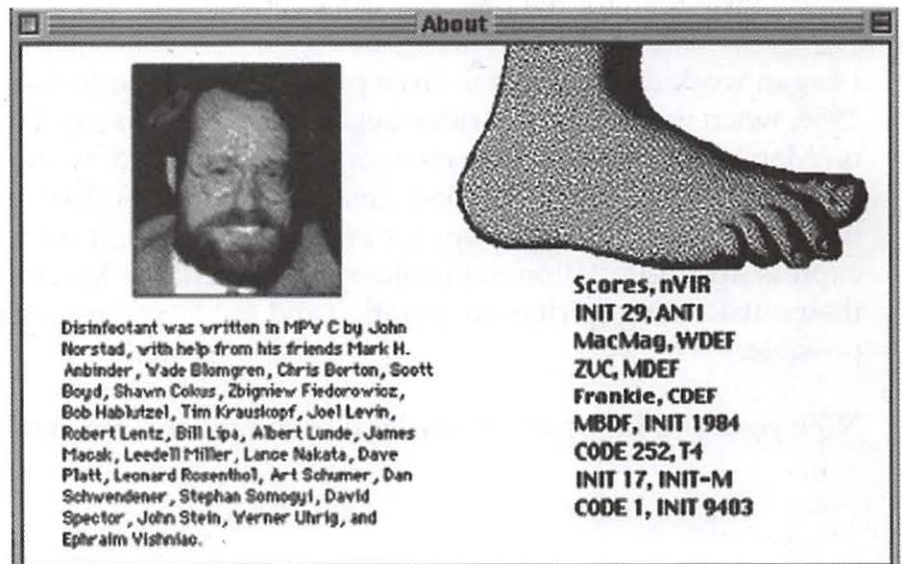


Figure 1.



Remember, these worms only affect PowerPC-based Macintoshes with the QuickTime extension installed.

The quick prevention fix is to UNCHECK the "Enable Auto CDROM to Play" [see Figure 2] using the QuickTime settings in the control panel. (If your version of Quicktime does not offer this option, its time to upgrade). [It is OK to "Enable Audio CD AutoPlay" option so your music CDs start playing as you insert them.] The quick check to see if you have been infected is described in the following sidebar, and Figures 3a and 3b. If your search list things like "Desktop, Desktop DB, Desktop DF, DesktopPrinters DB, OpenFolderListDF or Icon" that is ok. These are normally there. To check for the latest variants you should look not only for "DB" or "Desktop Print Spooler" but "DELDB" or "DELDesktop Print Spooler". If you find one of these then you've got the worm. This means you need to move these files to the trash so you don't pass on this infection and you need repair the damage they have done to your hard drive. There are a couple of freeware utilities already out such as 'WormFood' and 'Autostart Worm Cleaner Lite' which help with this problem. But the real answer, if you are in an environment where you are frequently dealing with strange disk, is to get one of the commercial anti-virus product.

What Do I Need

If you are not using MS Word or Excel and your deselect "Enable Auto CDROM to Play" in the Quicktime control panel, then the free Disinfectant will keep you safe for now. However, everyone else needs to get a commercial product for protection for two reasons — to protect our data and to stop the retransmission of these malware. I regret the selection of which commercial product to buy is not an easy one and beyond what I can do here. However whatever you

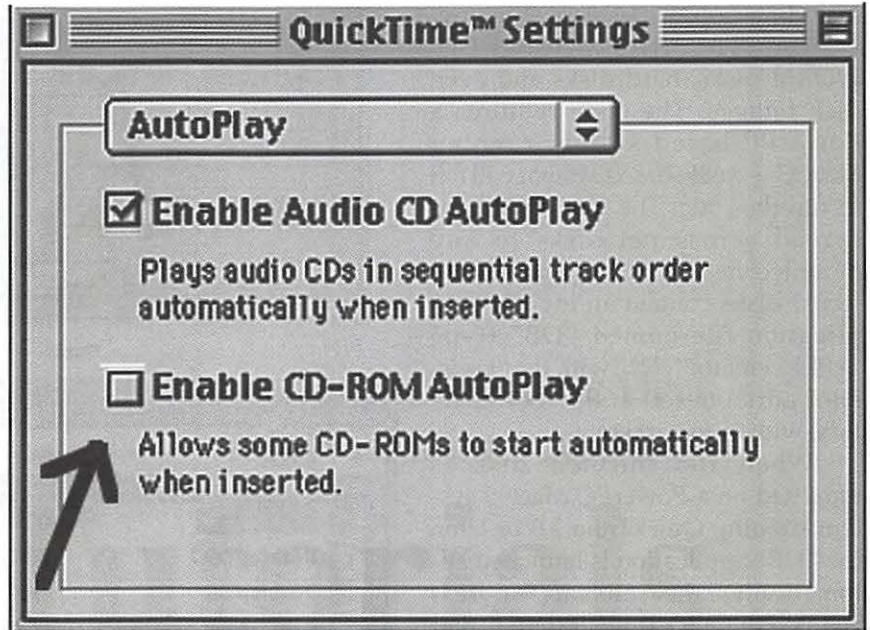


Figure 2.

buy, get and install all updates. Sidebar 2 list the major vendors. If you have access to the web see URL <www.macvirus.com> for more information on viruses and product selection. If you don't have access to the Internet call Beth at the office (301) 984-0300 to find out how you can get on line as a WAP Explorer.

SIDEBAR INFORMATION

About Autostart 9805

by: Professor Eugene H. Spafford
COAST Laboratory, Purdue University

The Macintosh world has been largely free of new Mac-specific viruses and their kin over the past few years. The last real virus to emerge was in April of 1994, when the INIT-29-B virus appeared. In 1995, we saw the Hypercard HC-9507 virus appear, and the first Microsoft Word macro virus. Thereafter, except for residual infections of old viruses, the only worrisome Macintosh-specific malware for almost 3 years have been macro viruses of Microsoft software. (Contrast this with as many as ten thousand new viruses for that other PC platform in the same time period.)

Our respite has ended for the time-being.

New Macintosh Worm Discovered (Autostart 9805): 4 May 1998

Virus: Autostart 9805

Damage: Adds invisible files to every disk partition and periodically causes extensive disk activity (and network activity if network disks are mounted). Will overwrite some data files with random data.

Spread: PowerPC systems running the MacOS or later and with mounted HFS or HFS+ volumes. Initial infection usually requires QuickTime 2.0 or above installed.

Autostart-9805 is technically a worm program. It does not change any existing program or file to spread itself. Instead, it copies itself to other disk partitions so that it becomes active on other systems. The first reported appearances of this software were in Hong Kong, and it has spread very rapidly among the desktop publishing (DTP) community there. The worm can be transmitted via almost any HFS or HFS+ disk volume,



including floppy disks, most removable cartridges, MO disks, CD-WORM disks, hard disks and even disk images. The code requires a PowerPC-based system running MacOS — a 68K-based system will fail to run the code. The worm will also spread across networks to any mounted network file partition. Infected disks contain an invisible application file named "DB" (type 'APPL', creator '????', with the "invisible" attribute set) in the root directory, with autostart set.

When the infected disk is mounted on a PowerPC MacOS system running QuickTime 2.0 or later, the "DB" application is launched automatically if the AutoStart feature is enabled in QuickTime. It then copies itself to the Extensions folder of the active System. It changes the name of the copy to "Desktop Print Spooler" and the type to 'appe' (do NOT confuse this file with the visible and legitimate "Desktop Printer Spooler" extension); the worm file is also invisible, and when running is not shown in the applications menu. It then restarts the computer system. The worm, in the form of the invisible application in the extension folder, is automatically launched whenever the computer system starts up.

About every thirty minutes, it examines the mounted volumes. If any are not already infected, it attempts to infect them by copying itself to the root directory (renamed back to "DB" and type 'APPL') and setting up the AutoStart field in the boot block. Most writable volumes are successfully infected. The notable exception is server volumes, which do not have the necessary boot block fields for AutoStart. The worm file is copied to writable server volumes, but it does not get launched when the volume is mounted. Note that once the extension version of the worm is in place, turning off QuickTime makes no difference — the virus will continue to load and spread as a result of being



Figure 3a.

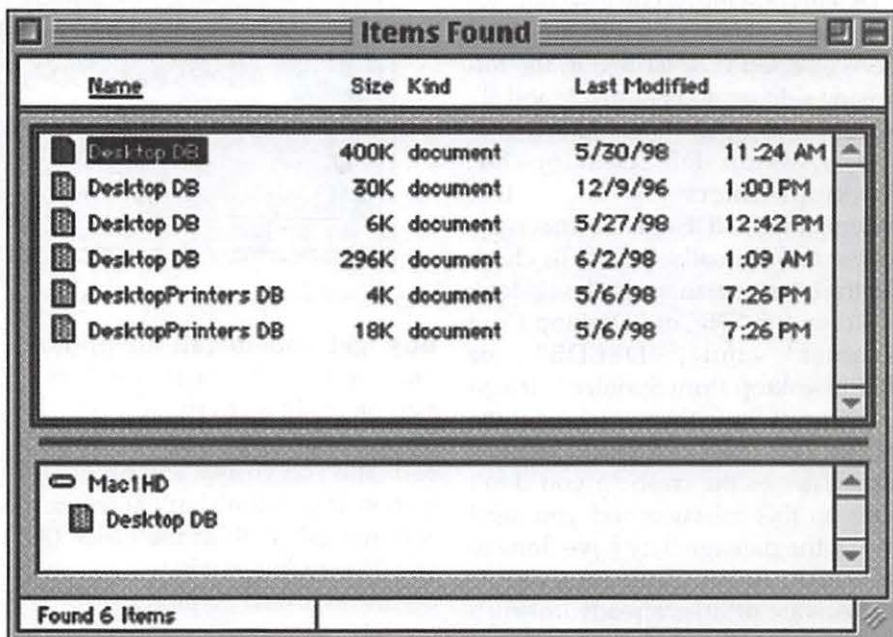
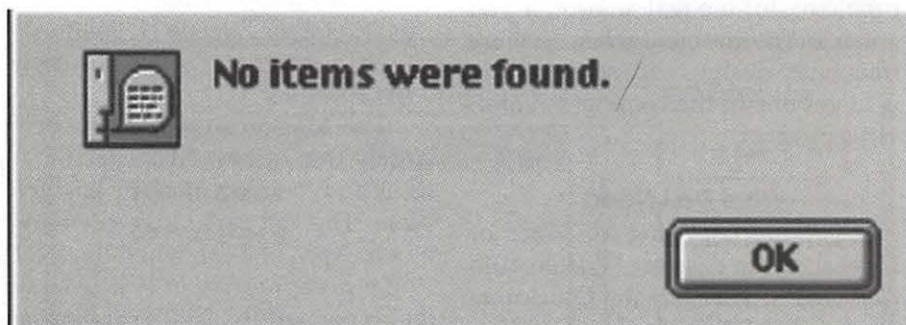


Figure 3b.



activated at system boot time.

Damage: After checking the mounted volumes for infection, the worm begins searching for certain files on each disk. Files ending with "data", "cod", and "csa" (case insensitive) are targeted if the data fork is larger than 100 bytes. Files ending with "dat" are tar-

geted if they are larger than about 2 Mbytes (resource + data forks). When a targeted file is found, it is damaged by overwriting the data fork (up to approximately the first 1 Mbyte) with garbage. The first byte is always set to zero, and this serves as a flag to by-



pass the file on subsequent passes.

Symptoms: The worm has numerous symptoms that make it reasonably easy to identify:

- 1) The system unexpectedly restarts after mounting a diskette or other volume. This will only happen when the initial infection occurs.
- 2) The "DB" application name flashes briefly in the menu bar when a disk is mounted.
- 3) The presence of an invisible application file named "DB" on the root of disk volumes, or the invisible "Desktop Print Spooler" file in the extensions folder. Any file or disk utility program (such as ResEdit) that shows invisible files in its file selection dialogs can be used to check for the files. Be sure not to confuse the legitimate "Desktop Printer Spooler" file with the worm.
- 4) A process named "Desktop Print Spooler" is found (use Process Watcher or Macsbug).
- 5) Extensive, unexplained disk activity every 30 minutes.

Prevention: The risk of infection can be effectively eliminated by manually disabling the AutoStart option in the QuickTime Settings Control Panel. This will not help if the system is already infected. It will also not prevent an infected Mac from creating the invisible "DB" files on any partitions you share with them on a network. Versions of QuickTime prior to 2.5 do not seem to have a way to disable autoplay. You should disable QuickTime or upgrade to a recent version if you have an old release. Note: recent versions of QuickTime also have an "Enable Audio CD AutoPlay" option. This option can be left on. Note that disabling the autostart feature does not have any affect on the normal operation of QuickTime, and can be safely turned off.

Removal & Recovery: Most of the major anti-virus developers have prepared updates to their software. The

remaining vendors will undoubtedly have updates soon. Users are *strongly* encouraged to run current, up to-date anti-virus software, and to regularly incorporate vendor-supplied updates. In the absence of such software, you can remove the virus using the following steps. However, you will need to restore damaged data files from backups (you *do* make regular backups, don't you?).

- 1) Reboot your system with extensions off. (Reboot while pressing the shift key.)
- 2) Start the Apple "Find File" utility. Use it to search all volumes for files whose name is exactly "DB" and which are invisible. (To select for visibility, hold down the option key when clicking on the "Name" pop-up menu; use "more choices" to select both search criteria.) Drag found files from the Find window to the trash.
- 3) Search again, for the "Desktop Print Spooler" file. Delete it also. (Be sure to NOT delete the legitimate "Desktop Printer Spooler"!)
- 4) Empty the trash.
- 5) Open the "QuickTime Settings" control panel and disable autostart unless there is some significant reason you need it.
- 6) Restart.

Anti-viral Utilities

Disinfectant

Status: Freeware (courtesy of John Norstad and Northwestern Univ.)

Revision to be released: discontinued [See retirement notice above]

Where to find: usual archives. Online at <ftp://ftp.nwu.edu/pub/disinfectant/>

Comments: Disinfectant does not scan for macro viruses, so it is wise to obtain and use a commercial anti-virus tool.

Dr. Solomon's Virex

Status: Commercial

Where to find: via the AVTK WWW page: <http://www.drsolomon.com/products/avtk/ps_mac.html>

Symantec's Norton AntiVirus for Macintosh [formerly SAM]

Status: Commercial

Where to find: via <http://www.symantec.com/sam/>

Network Associates VirusScan for Mac [based on Disinfectant]

Status: Commercial

Where to find: <http://www.nai.com/>

One comprehensive and useful WWW page of anti-virus information can be found at <http://www.macvirus.com>. A list of WWW-based anti-virus resources may be found at <http://www.cs.purdue.edu/homes/spaf/hotlists/csec-plain.html#comput00>

If you discover what you believe to be a virus on your Macintosh system, please report it to the vendor/author of your anti-virus software package for analysis. Such reports make early, informed warnings like this one possible for the rest of the Mac community. If you are otherwise unsure of who to contact, you may send e-mail to <spaf@cs.purdue.edu> as an initial point of contact. Also, be aware that writing and releasing computer viruses or worms is more than a rude and damaging act of vandalism — it is also a violation of many state and Federal laws in the US, and illegal in several other countries. If you have information concerning the author of this or any other damaging software, please contact your anti-virus software vendor or your national law enforcement agency. Several Mac virus authors have been apprehended thanks to the efforts of the Mac user community, and some have received criminal convictions for their actions. This is yet one more way to help protect your computers.

—Professor Eugene H. Spafford
COAST Laboratory
Purdue University

WAP Member at Large— An Interview with Dave Ottalini

by Nancy Seferian



Dave in the CNN Control Room with the Capitol Dome in the background

DAVE OTTALINI agreed to let me interview him and he met me as I walked out of the elevator on the eighth floor where his office at the affiliate service of Cable News Network is located. CNN began in 1980, he joined them in 1983, and after serving in a number of capacities, is now the Newsource—DC Senior Producer. As Dave showed me around he explained that they had just moved into new offices to better serve CNN's affiliate stations. The primary service that Newsource provides its stations is daily satellite-delivered news feeds. Newsource also has its own bureaus in Washington, Atlanta (the headquarters) and Los Angeles. Reporters there produce packaged stories and do live reports locally and around the country.

A new service will allow subscribers to receive news video by satellite directly into their computers. Producers can view the video on their computer and use those images to build the run down for their news programs. CNN has numerous stations in this market. For instance, in Washington DC Channels 5, 7, and 9, subscribe, and there are stations all over the US—over 500 in all. In addition, all the CBS owned and operated stations have just subscribed. What a coup for CNN!

You may know Dave from Washington Apple Pi where he is a current Director serving on the WAP Board, and you may even have come in contact with him in his capacity as "Apple /// Expert and Guru," a nationally held reputation. He explained that his

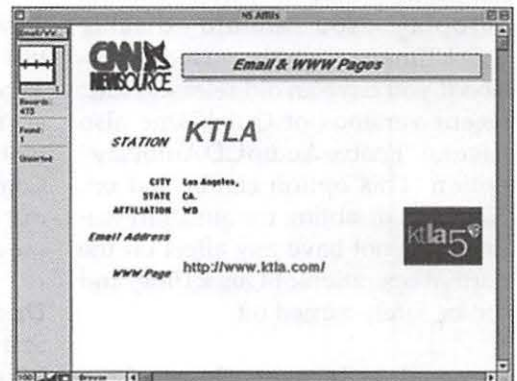
fascination with Apple ///s had its origins in his beginning days at CNN: it was the very first computer he learned on. At that time the first computer in CNN's Washington Bureau was an Apple ///. One of Dave's early jobs there included serving as Intern Coordinator, and with the help of the Apple /// and the applications /// Easy Pieces and AppleWriter, he computerized the data for the CNN intern program. Later he used a /// to develop the Newsource video tape library.

Subsequently, Newsource moved to Mac SEs and the database was converted over to FileMaker. Quadra 605s were added and now all current computers are networked and making way for PowerMac 6100s, with upgraded memory and Dave has a PowerBook 540. In addition to being the Senior Producer for CNN Dave is the System Manager for their computer network (except for the PCs which he claimed he "didn't know anything about").

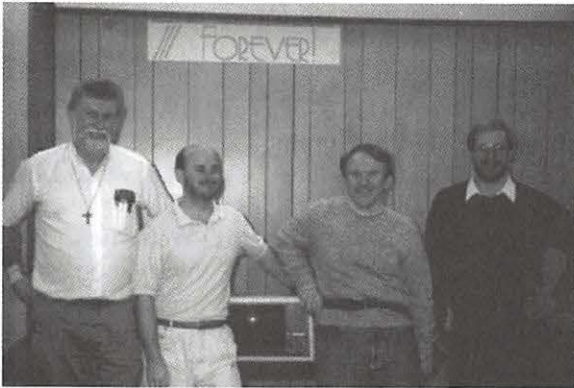
Next, we walked into the computerized, PC based, control room. In the background was a picture of the Capitol Dome. When interviews are being shot during the day, the subjects appear in the foreground and the Dome in the background is lit with simulated daytime lighting and for nighttime shows, the lighting is appropriately dimmed and the windows in the Capitol are lit up. You can see I used this as a photo op.

When we were settled in his office I asked Dave about the first computer he ever owned. "I finally bought a /// when it was already an orphan in August of '84," he mused. Then he took out an aging and yellowed manila file folder and opened it up, displaying sales receipts fourteen years old. "I paid \$1,795 for it and when I look at the prices here it makes me want to cry—Apple ///, \$1245; Monitor ///, \$250; Disk ///, \$315; /// Easy Pieces, \$300; 10 disks, \$40 for ten floppy disks! At that time, who would have known?" I giggled a little at the outlandish prices, and he said, "Yeah, it's pretty funny. I save all that stuff."

"I have the Apple /// repository. Other Apple /// owners have left it to me. They sent their stuff to me."



A page from FileMaker database showing the Los Angeles TV station's information



Members of the /// SIG, David Jernigan, developer Bob Consorti, who developed a new OS for the /// with WAP's Support, Dave Ottalini, and Paul Campbell.

David Craig, another Apple /// aficionado and I have most of it in the world other than Stanford. Apple donated all of their old Apple /// remains to Stanford which probably has the most complete collection, but I have everything including the SOS source code, a double file cabinet full.

"Apple did such a poor job with the /// in many ways. It was announced prematurely, and it was not really ready to be shipped when they shipped it. It had a lot of problems early on. They didn't promote it very well. It was over-priced. This sounds a little like a Macintosh," he smiled. "And then once they finally got their act together they killed it. Kinda like the Newton, too. They had the Newton right and then they killed it. And now they're going to come out with something bigger and better. Just like the GS—it was bigger and better. We always said the GS is what the /// should have become."

He continued, "They gave the Apple /// an emulation mode but it was only a // Plus emulation. They never provided it with a //e emulation upgrade path. It only had four slots in it. It had a very heavy case because Steve [Jobs] didn't like fans. This story goes on and on and on.

"In a lot of ways the /// was always looked upon as a bridge machine to something else. Apple spent so much time and effort on it, and they

wasted so much money on it. They took SOS, the operating system for the ///, and they turned it into PRO DOS for the Apple //. If they had just simply upgraded the // completely so that it became a /// it could have used all the Apple // software plus the higher end business software. Then they would have had a winner." Well, I did ask.

He talked to me about the origins of his interest in computers. "When I was in high school I built a computer with a friend as a science project. We used a book describing how to build a computer. It was made out of cardboard, but it had each of its components. We took an old oatmeal box and put aluminum foil around it. It had paper clips and it would read the ones and the zeros. And then my dad and I built a hex 16 or 8 bit computer based on directions from *Popular Mechanics*."

Dave grew up in the high desert in California near Edwards Air Force Base, in a little town called Lancaster, and explained that even before his high school experience a unit on calculators in elementary school piqued his interest.

After high school he went to Pepperdine University where he earned a Master's Degree in History. Then came to Washington, DC and received another Master's Degree, this time in Journalism, from American University, where he met his wife. Dave and his wife Peggy have two sons, Daniel who's eleven, and Russell who is almost eight years old.

Dave has been a big proponent of computers in the schools and is very actively involved at Forest Knolls Elementary School in Montgomery County where his sons attend. He explained, "I'm the PTA technology rep at our elementary school where they

have worked very hard to develop a whole curriculum intended to integrate technology into what the kids are learning. The teachers have developed a set of guidelines defining technology skills which should be mastered for each grade level beginning with kindergarten.

"Let me give you a couple of good examples about the integration. Forest Knolls has a communication arts magnet program and its own television studio. We worked with a dad who was a free lance photographer and went on assignment to the Nagano Olympics. He wrote a daily journal and took pictures and sent them back to Forest Knolls. Our young journalists at the school used his pictures, researched the Olympics, sent questions to him which he answered and all of that information was posted on a Web page on the Internet so that people all over the world could see it.

"Another woman who works for us here at CNN as a free lancer goes to Romania on occasion. I also got her hooked up with the young journalists doing the same kind of thing. They're learning about journalism and how to ask questions. They're learning about countries and about the people. They're writing, reading, and using visual arts and their finished project is posted on the Internet.

"It's important for kids to know how to use computers because when they grow up they'll have to know



Apple /// (Dave made me print this.)



Playdates always mean computer time around the Performa 6400 at the Ottalini house. It's a fun time for all.

how. But is a computer going to help kids learn how to read or write better? The answer is probably not. Not in the grand scheme of things. If you're going to learn how to write cursive, you can't do that on the computer. The computer can *help* you learn how to read, but you need to be able to open a book TO read it. It's a technology that has its place."

As we talked I asked Dave how he got involved with Washington Apple Pi, and he said, "I was looking for some place that could give me help with the Apple ///. At that time our *Journal* was distributed at various stores and I ran across it. I was thrilled to find other people who owned the same machine. I started going to SIG meetings and became involved. I was much more active at the SIG level than I was at the PI BOD level for many years. I served as Secretary one year, but my family was very young and I was devoting a large amount time after work to them. I volunteered as much as I was able to WAP. However, for the past couple of years I've been able to get more involved."

Dave is now working with a group of volunteers to finalize the development of the Vendor DA, an application left to WAP when Bill

Baldrige, its developer died recently. He is also working to advertise WAP to the general Public. He stated that, "As far as user groups are concerned the best way we can get the word out is to publicize ourselves like crazy. That's been one of my major goals over the last couple of years—to let people know why they should be interested in us and all the good things we're doing.

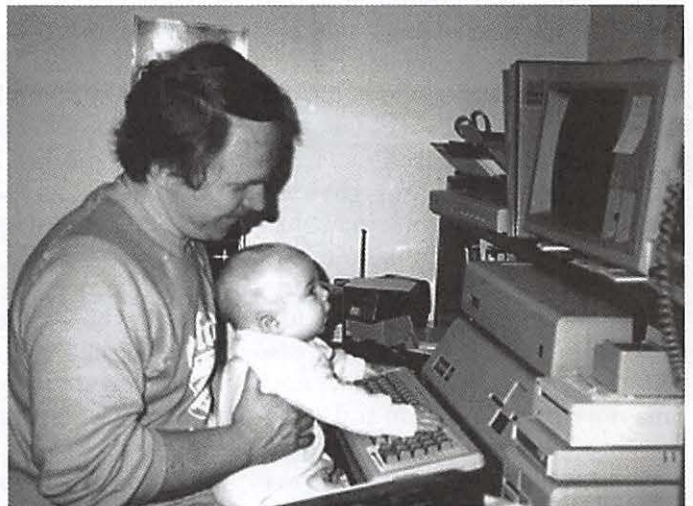
"Events like Saturday [the Apple Road Show on May 23, 1998] is a fabulous way to show that we are a force in the community and our voice is one that needs to be heard. And beyond that we are a group that is worth somebody plunking down their fifty bucks for, that the value is there for them, that they can really become part of a great community.

"The one thing we need to be better at is getting more volunteers, and that's not unique to our organization. We have a core group of people who do most of the work. I'd like to see us become a real non-profit. We're working towards bringing in Interns. Lorin [Evans, WAP's President] and Beth [Medlin, WAP's Office Manager] took the Montgomery County class for WAP to become an official organization for training interns. That's something that we'll be working on this coming year. I believe our advertising plans will help people know the services we can provide and give them a

strong case for joining Washington Apple Pi."

Dave's Favorite Applications:
 FM 3, Graphic Converter, Word 5.1, Claris EMailer, Claris Draw, and Excel.

Dave's Favorite Web Sites
 Yahoo: <http://www.yahoo.com/>
 TCS Files Search: <http://www.wap.org/tcs/files/search.html>
 Macnn: <http://www.macnn.com/>
 Mac Surfer: <http://www.macsurfer.com/>
 Macs Only: <http://www.macsonly.com/>
 Virtual Garden: <http://pathfinder.com/@ix6RkJOWkQAAQPq9/vg/>
 CNN Interactive: <http://www.cnn.com/>
 Washington Post.com: <http://www.washingtonpost.com/>
 Federal Web Locator: <http://www.law.vill.edu/fed-agency/fedwebloc.html>
 Forest Knolls ES: <http://www.mcps.k12.md.us/schools/forestknollses/>
 Driving Directions: <http://lycos.vicinity.com/yt.htm?FAM=lycos&CMD=FILL&SEC=startdd> ■



Dave and Daniel, age 6 months, enthralled with the Apple ///.

Apple is Back Because Steve is Back

by Dave Hull

SINCE STEVE Jobs regained the helm of Apple, a number of pundits and Macophiles alike have expressed ambivalence about the prospect of Steve leading the company. Noted Mac Seer David Pogue wrings his hands about Steve's legendary brutal management style in July's *Macworld*: "So it's Steve Jobs for President, right? ... To turn a company around you need someone as sharp, quick, and fast as a razor blade. A few nicks come with the territory. But then we hear about another terrific engineer leaving Apple, driven out by its tyrannical leader. Or we hear about somebody who never even made it past Steve's snap judgments, like the woman whose job interviewed is described at *Upside.com*. 'I've never met one of you [Human Resources people] who didn't suck,' Jobs told her." Pogue concludes, "Dear Dr. Steve: We love the way your magic scalpel is sculpting Apple into a beautiful company again—but watch out for the arteries."

The concerns are not only about management style. There are those who think Jobs "sold out" to Microsoft. And, in the April *MacHome*, Bob LeVitus, another Mac veteran heavyweight, reports of being "... bothered when I heard several Mac users tell me they were going to switch to Windows because 'Steve Jobs is wrecking the company.'" For his part, LeVitus teeth-knashes, "... Killing the clones was one of the stupidest things Apple has ever done.... I'm crossing my fingers and hoping it

was a good decision for Apple in the long run." He concludes with the epitome of faint praise: "I'm not going to do anything stupid even if I do think Steve made a bad call. I'm not switching to Windows, I'm not boycotting Apple and I'm not dumping my Apple stock. I've learned over the years not to cut off my nose despite my face, and in the big scheme of things, I believe the Mac OS is better than Windows 95."

That's big of you, Bob!

The reality is that Steven P. Jobs is not only not "wrecking" Apple; Steve has **saved** the company, and is in the process of returning Apple to greatness. To address the leadership and clones issues first:

- **The Jobs As Leader Issue:** While Jobs' management style has undoubtedly alienated more than a few talented employees, and may well alienate more, what alienates employees even more is being part of a LOSER. And prior to Jobs' return, Apple had become a HUGE LOSER. Apple had literally become an *embarrassing* place to work. Prior to Steve's return, the exodus of talent from Apple was the single largest factor Silicon Valley insiders I spoke with at the time cited in their predictions of continued hard times and possible doom. Now, "Apple is back"—as is the talent, slowly but surely. Recall that Apple's brain trust was never greater than when Abrasive Steve led the company in the early Eighties. How about that!

When you're with a winner, it is amazing how much withering criticism many techies can put up with—and even thrive on. Finally, Jobs' charismatic ability to excite, inspire, enthuse, give hope, and galvanize onto a clear, understandable, intelligent direction should not be excluded from any serious consideration of his leadership effectiveness. While I, too, wish Jobs had better interpersonal *skills*, his interpersonal *effectiveness* exceeds that of any other Apple CEO, ever.

- **The Clones Issue:** Clones were a great idea in 1984, when *de facto* standards in operating systems were in a state of flux and contestable territory. In hindsight, it is clear that authorizing clones and marketing "The Mac" as an "open" operating system *beginning in 1984* would have changed the course of the industry. The Mac OS surely would have become a 30-50% market share player, if not the dominant OS. But Apple's board, like everyone else but Bill Gates' Microsoft, greatly overestimated IBM, and thus chose the competition-avoiding niche strategy of the-Mac-as-closed-OS, instead of more broadly "taking on IBM head-to-head."

But that was 1984, and these are the late Nineties. During 1997, the clones were siphoning off far too much precious revenue, profit, and, probably most importantly, market share of the overall Mac business, and thus Apple's share of the overall PC business. Mac cloning caused little, if any, Mac OS market expansion (nor was it ever very reasonable, in my opinion, to expect some; I never heard any real-world, context-specific, detailed, strategic, or cogent explanations as to exactly how why and how that was supposed to happen).

Retail dealers remain crucially important and are still the largest channel of distribution in the overall personal computing industry. In the retail segment, with clones (and

Performas) on top of regular Macs, there were way too many Mac system SKUs (stockkeeping units), per Mac share point to justify almost any Mac SKU being carried by the big chains. With the demand for the overall Mac platform spread over so many SKUs, very few, if any toward the end of 1997, Mac SKUs could generate the sales velocity that would justify being carried. In addition, the clones caused too much of the Mac OS movement to be direct mail-order, instead of through retail, further depressing Mac SKU sales velocity at retail. Apple's declining volume and share translated to declining gross margin to fund mass advertising, which led to less demand for Macs, which led to lower volume, which led to Apple was in a marketing death spiral.

All of this was handing the Microsoft PR propaganda machine far too much credible ammunition. They used it to devastating effect, and were a factor in making sure the "Apple is a loser" messages were heard loud and clear in the business press, the technology press, and the Silicon Valley press. Too many Mac users, and perhaps most important, Apple employees, went from believing they were geniuses for choosing superior technology to feeling they were on a sinking ship captained by dummies who didn't understand the personal computing business. As the Microsoft PR flacks believe all too well, perception leads reality. Yes, Apple was in a corporate death spiral.

Steven P. Jobs *stopped the bleeding*.

1) Jobs, via the alliance with Microsoft, got Gates to call off Microsoft's PR attack dogs, the most vicious of them all. This *absolutely had to happen* for Apple to have even a ghost's chance of winning back the industry and business press, and retaining existing employees and users, let alone winning new customers.

2) Ended cloning and Performas, radically paring down the Mac product to fewer SKUs, each designed to deliver retail- shelf-sustaining sales velocity

3) Renewed emphasis on the dealer channel

4) Put a stop to the foolish unstable-OS-of-the-month business: 7.5.3, 7.5.5, 7.6, 7.6.1 ad nauseam. Jobs understands that users need fewer and fundamentally more stable and significant OS releases, not more frequent (hence functionally trivial), unstable releases.

Let The Reconstruction Begin ...

After he stopped the bleeding, Jobs set about to begin rebuilding Apple. Synonymous with rebuilding Apple was resurrecting the Mac's premium brand image. Thus, "Think Different"—a campaign to resuscitate the premium brand image that Apple once owned. As we know, Apple had two lines of products coming to the rescue: the G3 "Pro" series, and the new, sexy G3 "Go" portables, and the Jobsian iMacs. Whoa is right!!

Yes, Think Different is a snob appeal campaign. Once again, Steve is making Mac users feel like the cleverest people around for choosing Mac, and pointing out to new buyers that if they want to be cool, if they want to be different, they have to buy Mac. The magic returns.

Why Clones are Curtains for Apple:

Jobs understands that Apple can't achieve the low-cost manufacturing position with a platform with the minority market share, so he *knows* he has to charge a premium price in order to have a chance of being profitable. The best way to charge a premium price *and actually get it* is to have the premium brand image. In order to have a premium brand image in a big market, one must use mass communication media like network TV

spots and print advertising in *The Wall Street Journal*, *Time* magazine, etc. In order to afford TV advertising when you're the low-market-share, premium brand player, you have to make sure the lion's share of the fruits of that investment flow into *your coffers*, not to the coffers of others like cloners. Clones, in the premium-brand strategy scheme of things, are virulent parasites. Apple cannot afford to be the sole party creating demand for the Mac on a multi-million-dollar, mass-communications scale and let 40%+ of the resulting sales-and-profit benefit be siphoned off. It just doesn't pencil. Apple's financial results of 1997 amply demonstrate the point. In addition, in the long run Apple cannot create a premium brand image *and consistently deliver on the image* without controlling and branding CPU hardware production. The product must live up to the image.

Dear Steve, DON'T GO AWAY!! EVER AGAIN !!

There is no other person in the business who understands the care and feeding of premium brand franchises as well as Steve Jobs. He understands the Macintosh brand and the space in which it can thrive in the world. Where there was once despair and hopelessness, Steve Jobs' leadership and policies offer excitement, coolness, and hope for Apple employees, users, shareholders, industry partners everywhere. It is there for the taking. Enjoy!

Let us pray daily that Steve Jobs continues to lead Apple. And that, this time around, he retains the CEO job in fact if not in official title, and hires a COO to run the operational stuff— and human relations. ■

Effective Long Distance Assistance From WAP

by Karen Ackoff

This article is a long overdue thank you to many Pi members.

ILIVED and worked in the Washington, DC area for 10 years. During that time, the Pi has always been a wonderful resource, helping me choose equipment, solve problems, as well as providing moral support. The Pi has helped me to take an active role in approaching problem solving, members patiently explaining the whys and wherefores.

This past summer I relocated to Indiana where I am now Assistant Professor of Fine Arts in Graphic Design. The design program had been in a kind of limbo for several years, and upon my arrival I was given free rein to develop the program. As with most graphic design programs, ours includes computer graphics.

So upon my arrival in South Bend, Indiana, I was faced with a computer lab containing twelve workstations, one server, and a printer. I started by sitting down at one workstation in attempt to do what I call "housekeeping," which includes cleaning up system folders, deleting duplicate and unnecessary files, and generally organizing things. For starters, I found that most stations crashed often. Several stations would crash during startup. The hard drives on all stations were protected with a security program called FolderBolt.

The lab included a variety of Mac models—PowerMac 7600s, Quadra 800s, one lone Quadra 840AV, and a Centris 650. The problems were not easily fixed, and working my way

through the hierarchy of FolderBolt was problematic at best. In addition, FolderBolt was causing problems as well. One such problem was the message at startup that the computer had been improperly shut down (when it had not). I did contact the FolderBolt people and they offered a workaround, but there seemed to be too many workarounds, and so I decided to eliminate FolderBolt security measures. Rather than working my way through each drive and trying to find the problematic pieces (corrupted system software, missing parts of programs) I thought it would be best to start from scratch. I began by reformatting all the drives—some Apple drives, some non-Apple drives. I reformatted the Apple drives with Apple's Hard Drive SetUp, and reformatted the non-Apple drives using FWB's Hard Disk Tool Kit. I installed System 7.5.5 (which includes two updates along with an Open Transport update).

Software programs were kept simple. I installed Adobe Illustrator and Adobe Photoshop. And for virus protection, I installed Disinfectant. Fonts had previously been a problem—literally hundreds of fonts were in the fonts folder, and some bitmap fonts were missing their outline counterparts. In addition, each computer had a different font sets. So I installed a modest set of about fifteen Type 1 fonts on all the workstations.

Next I needed to work out how these machines were networked to the server and the printer. I had little previous experience dealing with net-

working issues. As a first step, I went digging through closets for networking cables and a tangle of Ethernet cables. I was able to wire the entire lab. Then I went from workstation to workstation and set AppleTalk to "Ethernet" and set the appropriate TCP/IP addresses (which I had written down before I reformatted drives). I was able to set up each workstation to print off the laserprinter.

I hadn't a clue how to set up filesharing, nor did I really understand how filesharing worked. I pulled out my manuals and various books on the Macintosh operating system and read everything I could. Still, some issues were not clear. How many computers could be logged on at once? What effects did filesharing have on work speed? How did one log on to the server? Daily, I logged on to the Pi's BBS and asked questions. Daily, Pi members responded with helpful and thorough information, not to mention the fact that they did so with patience. And so Pi members walked me through setting up the lab.

I began by going into the Control Panel's Sharing Setup and naming each computer — Fine Arts Station 1, Fine Arts Station 2, etc. I did not use any passwords as there was no information to protect. Because this was a student lab, and I decided things should be kept as simple as possible. Then I set up the server computer. I went into the Control Panel's Users & Groups, and entered the name of each workstation. Then I turned on filesharing and set up a shared folder containing Illustrator and Photoshop tutorials and class assignments. Even though I did this working my way through various manuals, I found that some trial and error was necessary. And in the end, I was able to get things working properly.

Through information I received from Pi members, I understood that AppleShare only allows 10 users to log on at a time. Perhaps this was why only part of the lab had been net-

worked when I first arrived. But I needed all 12 workstations to be able to log on to the server and copy tutorials. So I decided to simply teach students how to log on and off the server. By having students log off the server, this also helped speed up processing on each workstation. From information gleaned off the Pi BBS, I learned that filesharing slows a computer's processing time by approximately 30%. Because some of the workstations were older Quadra models, and because we would be using graphics software, it would be to the students' advantage to speed their processing time. So logging off the server would help in this regard.

I taught students to log on and off the server during my first class, and in general, they did quite well. Occasionally a student would forget to log off, but after a while, it became habit and was not a problem.

During the course of my first semester, I was able to utilize the server to share tutorial files and class assignments and stock photos for use in class assignments. In addition, our scanner is hooked up to the server. So students were able to scan, store the scans in the shared folder and then log on to the server from their workstation and copy their scans to their workstation.

I quickly learned the particulars of filesharing through books and some trial and error, but mostly through the helpfulness of Pi members. So it is them I credit with my being able to get the lab running smoothly for the fall semester. Since then I have been able to use filesharing creatively to aid in the installation of software and in moving files around from one computer to another. I have even been able to work from my office computer, copying student files for review.

We recently moved the entire lab. We have a wonderful new room with nonstatic carpeting and the cables run under the floor. In addition, we are

now on the university backbone and each workstation can now access the Internet. We will be adding QuarkXpress and some multimedia applications, as well as connecting a VCR for video capture. So thanks to all for helping me set up a smoothly functioning graphics lab in Indiana!

Thanks to:

For information on filesharing:

- Dave Weikert
- Lawrence Chambers
- Neil Laubenthal
- Larry Bles

For information on monitor problems—hue and horizontal lines:

Larry Bles
Jon Hardis
For information on fonts and Type Reunion:

- Lawrence Charters
- Rick Zeman
- Paul Schlosser
- Paul Chernoff
- John Ludwigson
- Jon Thomason
- Robert Klothe
- Dave Weikert

I tried to be as thorough as possible in listing everyone who helped me. But I apologize if I have left anyone out.

Apple Revises QuickTime 3 License Terms

By Dennis R. Dimick

AFTER MORE THAN a year of pre-release hype, Apple finally released QuickTime 3 the end of March. The software has been acclaimed for its cross-platform uniformity and versatile toolset. In the July *MacWorld* Magazine, reviewer Jim Heid called QuickTime Apple's "Crown Jewel."

The main complaint from users and developers hasn't been with the software. It's been restrictions on licensing and distribution that Apple imposed. To the relief of many, Apple in May relented on its restrictive policies, and this should benefit everyone.

When Apple released QuickTime 3 it set a three-tiered licensing scheme for use and distribution. If you as a user want to get QuickTime, you can go to Apple's web site and download the seven megabyte file. The basic "non-Pro" version of QuickTime 3 enables movie playback, but no movie creation tools are enabled using Movie Player 3.

If you want to use authoring tools

built into Movie Player 3, and the file-saving abilities of the QuickTime 2.0 Browser Plug-In, you get to pay \$30 to Apple at their web site via credit card. This is the only place and way to buy QuickTime Pro.



QuickTime's New Logo—Apple's new corporate graphics scheme has abandoned the six-color approach in favor of a single-color look. This logo came from Apple's web site and is designed for use on products containing QuickTime.



Choose: Free with Movie, \$1, or \$2

Apple offered three licensing options for those who want to distribute QuickTime with their multimedia program, or perhaps want to include it on a disk with other software, such as the Pi's popular new CD-ROM.

You can distribute the QuickTime installer for free, but it will cause a "Buy QuickTime Pro" movie to pop up on your Mac (and stay on screen) each time you launch Movie Player 3. You can pay Apple \$1 per copy to get a version of QuickTime 3 installer that doesn't produce this "popup" movie each time, or you can pay Apple \$2 per copy to get a QuickTime installer with no "popup" movie and all Pro authoring features enabled.

Developers started complaining on various Internet mailing lists shortly after release that the "popup" desktop movie forced them to pay \$1 per copy distributed to avoid the intrusive "ad" movie, or to suffer wrath from users about the "spam" movie that won't go away. Many multimedia developers are small-scale, and a \$1,000 fee paid for a 1,000 CD-ROM press run, for example, was causing developers to abandon QuickTime as a tool because even a \$1 per disk fee

would break their budgets.

QuickTime dominates on the Mac, but the relentless "spam" movie was forcing Windows developers who had planned to use QuickTime to abandon it in favor of other free solutions from Microsoft, for example. Further, Apple revoked all future licensing of QuickTime 2.12 for Windows when it released QuickTime 3.0 and placed some developers in the unhappy spot of abandoning projects nearly completed that required QuickTime 2.12.

As an example, the State of Wisconsin could not get approval from Apple to release a CD-ROM project on state history to schools because its disk's Windows components needed QuickTime 2.12.

Just before Apple's WorldWide Developer's Conference in early May, Apple realized its new licensing terms were causing more problems than benefits to small developers, non-profits, users groups, and other no- and low-budget groups who wanted to evangelize the new QuickTime. Apple also relented on the QuickTime 2.12 issue, saying it was okay to distribute 2.12 as long as an installer for QuickTime 3.0 was also on the disk.

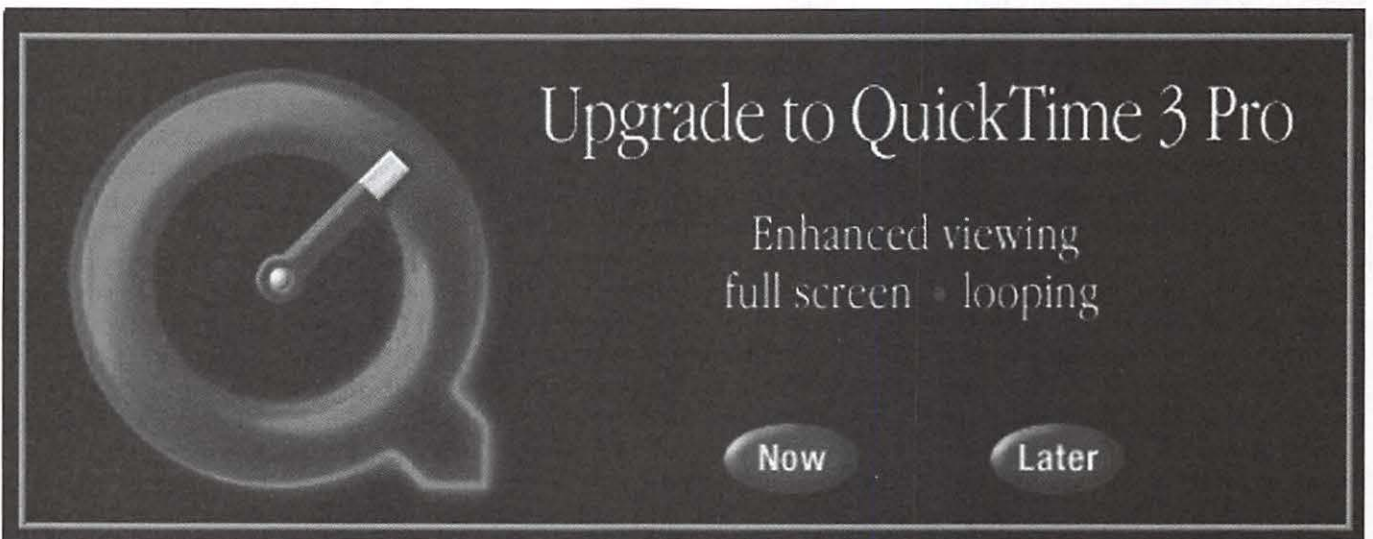
Wisconsin was able to proceed with its history disk.

Apple also changed the behavior of the "popup" movie imploring users to "Buy QuickTime Pro." On the freely distributed QuickTime 3 installer this movie will appear only once at installation and will go away of its own accord. Users will no longer have to click on the movie to make the movie disappear each time Movie Player is launched.

The distribution terms and \$1 and \$2 fees for QuickTime installers without any "popup" movie and the Pro-enabled version remain the same. Apple expected to have revised QuickTime installer applications reflecting the licensing changes posted to its web site by the end of May.

For further information on QuickTime 3 and its myriad features, check out Apple's web site: <http://www.apple.com/quicktime/>. Also check out two articles I wrote for The Journal earlier this year. ■

Pi member Dennis Dimick can be reached by email: ddimick@aol.com



Ever-Present Movie—If you install QuickTime 3 and do not upgrade to the Pro version, you will be greeted by this screen each time you launch Movie Player 3. Apple revised QuickTime licensing terms in May to make this movie more discreet.



Learning New Software— Struggle or Enjoyment?

A Review of Adobe Pagemill 2.0^{®1} and Adobe Premiere 4.2^{®2}

by C. Etana Finkler

This is one of a series of articles with an added focus of exploring various ways of learning a new software program.

How to Learn New Software

BECAUSE OF the nature of my business as a computer graphics artist, my triple Gemini totally curious nature, and my desire to find a job I enjoy, I have taken it on to learn many, many software programs. Yet, I still feel that I struggle to learn a new one: *Adobe Pagemill 2.0* has been my latest nightmare! (oops... until I just bought Microsoft *FrontPage*, that is <G>) Many of you share my reluctance to read software manuals; but software has gotten so sophisticated that reading the manual seems to be more of a necessity nowadays. So with a good spirit, I read the *Pututorial*. Yet again, when it came time to begin my own first project, I couldn't solve my problems when I looked in the manual, or when I skimmed the second party book, *Pagemill for Macintosh: Visual Quickstart Guide*³, by Maria Langer. This past three months, I struggled to create and upload four websites.⁴ I assume some of you readers also might be intimidated to learn new software, as I seem to be, and I decided that I will begin to explore different approaches to learning software.

I just decided I wanted learning computer software to be more enjoyable and less of a struggle for me. So I



decided with *Adobe Premiere 4.2*, to try a different approach, and so after reading the manual, I invited the infamous Stuart Bonwit of TCS and *WAP Journal* notoriety to visit me and give me an introductory tour of *Premiere*. This article presents a contrast between the struggles of learning *Pagemill* on my own—and creating my first four websites, versus my beginner trials with *Premiere* from that experience with Stuart.

Adobe Pagemill 2.0

I was very enthusiastic to buy and use this program. I love Adobe products. *Pagemill* is only \$99, and it offered the ease of creating webpages without learning html coding. I was not intimidated by html, since the concept of codes before and after an item or paragraph was similar to the "reveal codes" feature of *WordPerfect*⁵. But the HTML books all seem to be a dense 500 pages, and learning to create a website was not a primary goal of mine; I just wanted it to be quick and sweet, so I could go on to learn *Macromedia Director*⁶. I did the *Pagemill* tutorial: text was easy: typing it, changing sizes, justification,

decided with *Adobe Premiere 4.2*, to try a different approach, and so after reading the manual, I invited the infamous

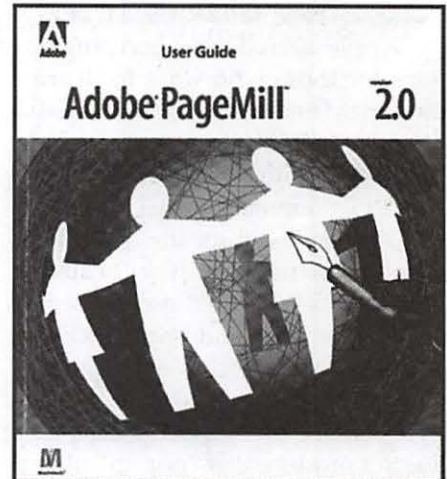


Fig. 1—Adobe Pagemill: web creating software

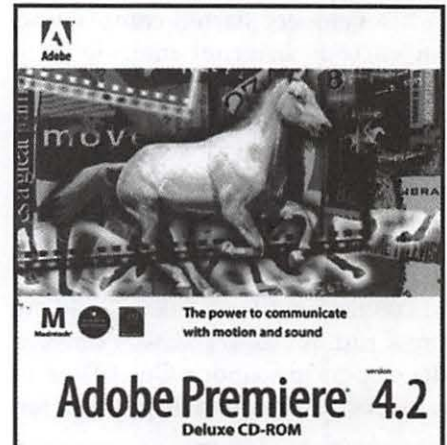


Fig. 2—Adobe Premiere: video editing software

color. Bringing in the gif background pattern (that I had created in *Adobe Photoshop 4*⁷, and exported as a little gif89a file to make the file size tiny) was easy and gratifying to see. I understood that it is very important to set up a local root folder for your HTML pages and inside that folder, you want to set up another folder with your images. The manual didn't really make clear the naming of folders; I thought it *had* to be called, "local root folder." I understood (sort of) that you don't want to move that folder or its contents, because it destroys the links. But I did later get into *many hours of trouble* because I used the Macintosh



Fig. 3—Approachable html book for beginners

ability of putting spaces before the name of the folder "images" instead of "images" to make that folder sit at the top of the list alphabetically. Well, those spaces put a "%20" into the HTML coding in front of every image name, and it took a *long* time (*emphasize* the word *long*!) to understand why the *images* weren't loading at the website.

What I don't like about Pagemill

Linking: I found it very difficult to understand the creation and management of links to and from pages. I still don't really understand it, and have gone over the manual repeatedly. At the bottom of the webpage window there is a little red circular target for establishing links, but I don't feel there was an adequate clear explanation of how to use it in the manual. Microsoft *FrontPage*^{®8} has another linking system that looks easier until you try to rename a page or delete or fix a broken link. They didn't bother to include *how* to edit links in the Manual, only that you *could*! But then I did find some guidance in the software help feature for *FrontPage*. Perhaps *Pagemill* has software help that is more detailed than its Manual...

I really have been enjoying the interactive tutorials that are being packaged on the CD-ROMs of software nowadays, that teach you visually how to use a new technique. This would have been real helpful teaching "linking," which is not really difficult, but for a beginner, I hadn't a clue as to how much linking was enough or too much or what was needed to link a page back. I stumbled for *hours* over what to do with my already-established links if/when I changed something else on one of the pages—did I have to re-establish the links? ...*all* of them in *both* directions?

Frames: *Pagemill* seems to be very frame-based, which is frowned-upon by the industry, since many older browsers can't recognize frames at all. The tutorial itself required frames; which means that Adobe chose to teach you your basic webpage construction via frames. I like frames.

Design choices/Templates: How do I make my webpages look like the modern ones that corporations are now using? There weren't examples of possible kinds of looks for pages. Various examples, and how to construct them in *Pagemill*, would have been most helpful. I saw a friend's site; he had used *FrontPage* to create it; *FrontPage* has templates of designs for your page, as well as clip art for the little labels and link-words you will need. *Pagemill* doesn't have clip art or templates; I looked at the www.adobe.com website under *Pagemill*, but there weren't templates or clipart there either. (*Note: Well now that I have begun to learn FrontPage, and watched someone creating a website at a job I temped at, I see that the clue to good layout/design of your page is to create the whole page as a table with cells, fitting the graphics and text into the cells...*)

Link text: I found it difficult to understand about link text colors. It seems you need to set up your preferences file before opening your work;

"By its nature, computer work is a solitary endeavor, but from this experience I encourage you not to isolate yourselves when learning software... reach out for mentor/s."

but does that work for each HTML file, and exactly how... duh? I sure wind up feeling stupid, reading the manual over and over, and not understanding the procedure.

Inspector Palette: The use of this palette is not self-explanatory, and I didn't find the manual clear in teaching its use. *Is a computer software manual's purpose to teach you how to use the program, or merely to describe the program?*

1st Generation, 2nd Generation, and 3rd Generation Websites

I semi-completed my first site (<http://members.aol.com/friendstpk>), and then read the *fantastic*, advanced-level book, "Killer Websites," by David Siegel.⁹

I was embarrassed by my site! Mr. Siegel talks about 1st generation, 2nd generation, and 3rd generation websites.

First generation sites have text on a grey background, horizontal lines dividing sections, and usually the site is one vertically long, never-ending site that you scroll down and down.

Second generation sites usually have some exciting background pattern, that all too often makes the text extremely uncomfortable to read. They use many bells and whistles to make a site look like the designer knew a lot about creating websites, but often they are more decorative

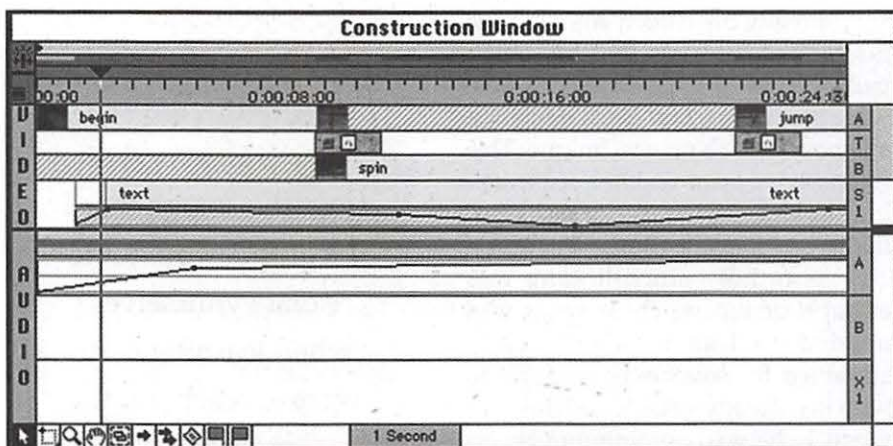


Fig. 4—Adobe Premiere Construction Window



Fig. 5—Premiere Controller Window

Commands	
Import Multiple...	F5
Import Folder...	F6
New Title	F9
Movie Capture	F10
Batch Capture	F11
Movie Analysis	F13
Add Folder...	
Audio Snap	
Ripple Delete	
Edit Line Insert	F7
Edit Line Overlay	F8
Mark In	F14
Mark Out	F15

Fig. 6—Premiere Commands Window

than functional. They often are excruciating slow to load, (I personally leave a site if I have to wait more than 2 minutes... and 2 minutes is generous!).

Third generation sites are quicker-loading, easy on the eye, well-designed to move the reader to

where you want them to look. You shouldn't have to scroll down a lot. Design and color shouldn't get in the way of text-readability. I think my fourth site is approaching that: <http://members.aol.com/etana5>

Because of all the trouble I had figuring out how to fix a problem I was having in Pagemill, I finally decided to have a friend come visit and teach me a little HTML coding. He brought over the cartoon-illustrated

book, *Creating Web Pages, Simplified*,¹⁰ an IDG 3-D Visual Series book from MaranGraphics. This book is almost embarrassingly simple, but I was able to get through 135 of the 225 pages in a couple of days. There is much to be said for choosing the simpler way. This book is mostly a picture-book, with a window of HTML coding and just to the right of it, the same window with how it looks in the web browser.

Adobe Premiere 4.2®

Many software programs can be successfully used and enjoyed by the beginner, the hobbyist and the professional alike. My goal at this point is not to master desktop video editing; but rather, to learn a rudimentary use of the software, so that I can bring little movie clips and simple animations onto my webpages, and also into *Director*, the program I really want to spend some time learning in depth. I am limited by hardware: I have only 160meg clear hard drive space on my 7100/80AV PowerMac with 48meg RAM. But, since I will be outputting for the web and into *Director*, the clips

need to be little anyway.

Adobe Premiere's advertising boasts that it enables one to "create high-quality QuickTime® digital movies and videotapes..." on your Mac "...editing for television, creating sales and training videos, or building footage for multimedia presentations... And when you've finished, produce your movies for small- or full-screen viewing; even export them to tape..." Doesn't all this sound like fun!

Stuart arrived, I hooked up the cable from my VCR to the AV S-in port of my 7100AV, launched *Premiere*, and opened a new document. And I couldn't capture the video onto my Mac. Here's the first point of being lost and alone at my desktop :- (... Stuart to the rescue! He had me shut down the Mac, plug in the connections, and restart the Mac, and re-launch *Premiere*, and open a new project. Voilà! There on my desktop was the Nagano Olympic performance of Lu Chen from China which I had taped during the Olympics! It is very exciting to see your television monitor appearing right on your Macintosh desktop!

Beginning Steps in Premiere

I will try to reproduce how Stuart guided me in my first project, in case some of you might like to replicate it. However, I understand so little of video capture into the Mac, that you are encouraged to go to the invaluable Washington Apple Pi electronic bulletin board (TCS), Conference 3 Mac, Board 20 Multimedia, for specific help in your situation.

Advantage of Having a Mentor

The days after Stuart's visit, I went back to the two CD-ROMs included with *Premiere*, and began to view the multimedia demonstrations, tips and tutorials. They do not seem nearly as intimidating! As a result of Stuart's evening of mentoring, I feel I am familiar with the environment of

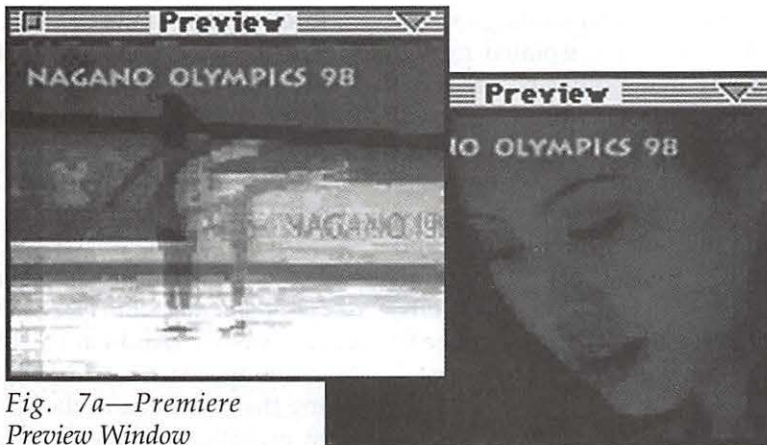


Fig. 7a—Premiere Preview Window

Premiere, and know how to begin a project, bring in sound and text, play with transitions of film clips, sound volume and text fades. By its nature, computer work is a solitary endeavor, but from this experience I encourage you not to isolate yourselves when learning software... reach out for mentor/s.

1. Open *File: New Project*, which brings up the window with suggested 160x120 presentation. I selected this small project due to my Mac's memory constraints. This brings up 5 Premiere windows:
 - Construction window (Fig. 4)
 - Commands (Fig. 6)
 - Project: untitled window (Fig. 8)
 - Preview window (Fig. 7a/7b)
 - Info window (Fig. 9)

Notice that the Construction window has 2 sections: video and audio, and that horizontally it moves through time, measured in seconds. The video track is further divided into video tracks A and B, a transition track labelled T, and a text track, labelled S1. There are also two tracks for audio, A and B, as well as an audio transition track X1. At the top of the Construction window, there is a bright yellow horizontal bar, bordered by 2 red triangles. This delineates the section that will preview, so make sure you drag it horizontally to match

the length of clips that you want to view. Premiere has a lot of drag and drop features which are satisfying to use.

So now, my 7100av is connected to the video port of my VCR.

2. The next thing you want to do is bring video, audio, and possibly text files into the project. (On the Premiere CD #1, there is a folder called, "Third Party Clips," with sample video, sound, and image files). Your imported movie-clips and sounds show up right into the Project Window; then you can drag them into the appropriate channel of the Construction Window.
3. *File > Capture > Movie Capture* ...and I see the TV image flowing on my Mac monitor. It is pretty humbling and thrilling!
4. Click *Record*; to start the recording; click mouse to stop recording.
5. Save the movie capture.
6. *File > Import* the movie capture. It will appear in the project window.
7. **TEXT:** To enter text, choose *File > New > Title*. The text window appears, and with it, the Premiere Program Menu Bar changes to include the text options of Title (style, size, etc.) and Font. Choose the Text icon in the toolbox which you now see, since you are in the text window. Type some text. Within the text window are two color boxes: the foreground text color and the

shadow color. Clicking on each of these brings the Apple system colors. Clicking on the bottommost box of the Text-toolbox is where you can adjust the text shadow. Play with it; it is intuitive.

Once again, to use the text you will have to save it, and then import it, just as you did with the movie clip. The text will import into the Project window also, and then you can drag it into the S1 window.

You probably will want to make the text background appear transparent above the movie. Click on the text in the Construction Window to select it, and then in the Menu, you can select: *Clip > Transparency > white alpha matte*.

8. *Note:* When you want to adjust the

Project: new		
7 items	Name	Comment
	begin	(1)
	Movie	
	Duration: 0:00:09:23	●
	120 x 90	
	jump	(1)
	Movie	
	Duration: 0:00:09:25	●
	120 x 90	
	sound4	(1)
	Audio	
	Duration: 0:00:26:01	
	22KHz - 8 Bit - Mono	
	sound4	(2)
	Audio	
	Duration: 0:00:26:01	
	22KHz - 8 Bit - Mono	
	sound4	(3)
	Audio	
	Duration: 0:00:06:02	
	22KHz - 8 Bit - Mono	
	spin	(3)
	Movie	
	Duration: 0:00:23:11	●
	120 x 90	
	text	(2)

Fig. 8—Premiere Project Window

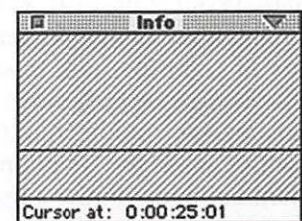


Fig. 9—Premiere Info Window



options of a window, make that the active window by single-clicking the mouse on it, and then in the Menu bar, Windows will show that window's options as the first item.

9. *Preview*: So now you have a movie clip and a title clip in the construction window. Remember to drag the bright yellow horizontal bar mentioned in (1) so that it matches the length of what you want to view. Now, just hit Return to preview the movie. You will be asked to save again; then the preview will assemble what it needs, and finally will preview for you. If your file/window is small it will take about a minute. Anytime you change anything, a new preview will build before you can see it.

This is only the beginning. You can add transitions and sound. You can trim the clips. Stuart showed me how easily you can change the visibility of the text. I like when an artistic tool can be used by both amateurs and professionals successfully. I think Adobe Premiere is like that. With a little kick-start from a friend, it seems that you can easily make a Premiere movie!

Suggestions On Learning New Software

1. Read the manual
2. Do the tutorial
3. Reach out to WAP folks on the TCS and via the WAP Journal hotline pages, or another friend who already knows the software. See if someone might want to help you out with a few hours' visit. They probably will get something out of the visit, too. The friendships are enjoyable; there is plenty of computer talk to share, and learning goes both ways. Perhaps someone wouldn't mind talking with you on the telephone for 20 minutes a few times. I think a guided overview of the program from another person is invaluable. Learning *Pagemill* by myself, alone,

was just a very frustrating experience, and I have isolated myself learning many other programs. It is unnecessary. A brief visit will unlock many of the hidden features that the manual just does not seem able to clarify. After the visit, spend more time with the program and another review of the manual. Then when you have questions, you at least know the language to ask. Then you can pose more ques-

"I just decided I
wanted learning
computer software to
be more enjoyable and
less of a struggle for
me. So I decided with
Adobe Premiere 4.2, to
try a different ap-
proach, and so after
reading the manual,
I invited the infamous
Stuart Bonwit of
TCS and WAP *Journal*
notoriety to visit me
and give me an
introductory tour of
Premiere. "

tions, either to the TCS members, or the hotline people. Stuart's visit just made me immediately familiar with the territory of *Premiere*; I did not get this from the manual: I saw the windows, but didn't know how to connect them.

4. Take one of the WAP tutorial classes at the Pi office if possible.
5. If the software has multimedia tu-

torial demos on the CD, that is terrific! *Director* has fantastic tutorials and demos (perhaps because that's the purpose of the *Director* software! ... A review of *Director* for the Pi Journal is my next project... oops, got waylaid since I had to learn *FrontPage*...

6. Play with what the program is, not what you want it to be, or what you want to happen. (And I am just beginning this approach...) Instead of finishing the tutorial, and then moving right in with a complex project you have planned out in some detail, just play around with the program. This might make it easier for you. Bump into things. Pull down the menus and try what beckons you! Try silly, or clumsy, or ugly things. Make mistakes. Especially in art software, creativity can come out of the exploration that generates "mistakes," and if you are having fun, instead of being intimidated, you may use the software for further projects. When I planned that first website, I had such big visions, that each time I couldn't do something, I would struggle, forcing myself to find out how to accomplish it, alone. I am really tired of that approach, always hitting into brick walls. There definitely is *challenge* involved with learning new software, but we mustn't substitute pressure for excitement when taking on a new challenge.

I offer to you readers who share my frustrations in learning new software, that you don't isolate yourself, but rather, reach out to the Washington Apple Pi community and share in friendship and education. ■



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Hottest Downloads

MacGZip—A Unix Utility for Mac Users

by Frank Harris

THERE ARE many compression utilities and many compression algorithms or formats. File compression in the Mac world is

them well—compress files and extract or decompress files. Unlike Stuffit and Compact Pro, MacGzip does not archive multiple files unless you use Unix Tar or a similar utility to make an archive in a separate step. Since I deal with Unix people every day, I frequently use Stuffit Deluxe to make a tar archive, then compress it using MacGZip. The resulting file is 100% Unix compatible, and somewhat smaller than a stuffed archive. I do the process in reverse when I receive files from my Unix correspondents.

Compressing files with MacGZip is just a matter of dragging the file onto the MacGZip icon. After about a second, a chime sounds and the file is compressed, and a “.gz” suffix is appended to the name. To extract a file, double-click on MacGZip and then choose Extract from the file menu, and open the file using the dialog box. If you do not see the file you want, it might help to click on the “View all files,” check box. Mac GZip checks both for the .gz extension, and the Mac file type information. But if “View all files,” is checked, it can open gzipped files with the wrong file type and/or the wrong extension.

That’s about it. I got a copy off the Internet and uploaded it. I see that it has been placed in File Transfer Area 23. It’s File number 622 and is named MACGZIP0.3B.SIT.

MacGZip is freeware. I believe it is from GNU and that the only conditions for its use are that it should be passed along for free, and not be charged for, although shipping and handling fees for diskette distribution may be allowed.

Fast, efficient, and free. What else could you ask for? ■

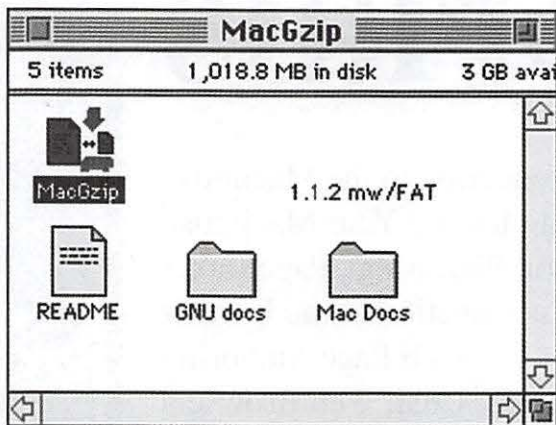


Figure 1. The MacGzip folder as installed. To compress a file, just drag it onto the MacGzip icon at the top left. A chime will sound when the program is done.

dominated by Stuffit and Compact Pro. However, the most all-around efficient compression is done by gzip, which is a utility in the Unix operating system.

The place where gzip is needed by some Mac users, is for making the most efficient use of the Los Alamos archives of technical reports and pre-prints of Physics articles. I recently retrieved a technical report from Los Alamos as a PDF file for Adobe Acrobat Reader (60 KB), and then got the source code in gzipped form (8 KB) It was also available as PostScript (about 750 KB).

MacGZip is a straight port from Unix. It does two things and it does

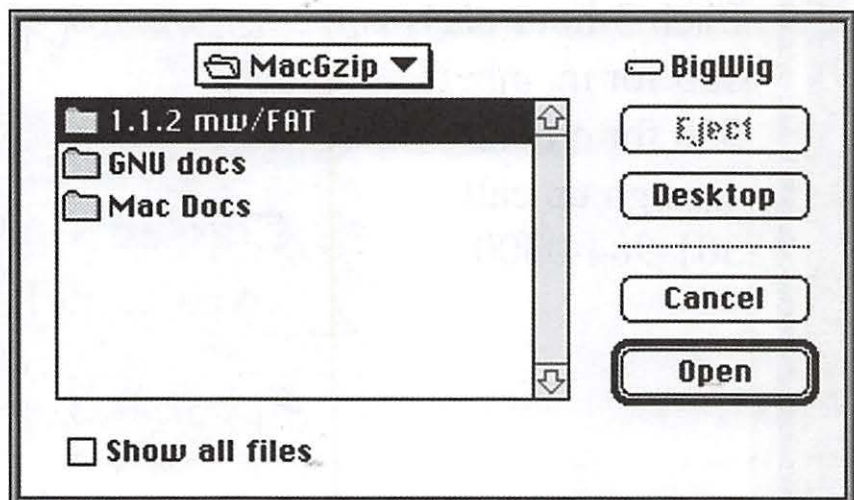


Figure 2. To expand a file, double click on the MacGzip icon, then select File/Open. Browse to the file and open it. In a second or so, the file will be expanded and the chime will sound. File names should end with .gz or .Z.

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				Carey McGleish	313-332-8836		Word Juggler (evenings)
Bob Sherman	305-944-2111	Communications	DBMaster	Cross Platform			
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	Ken DeVito	703-960-0786	Transfers	MS/DOS-Apple-Mac
Bernie Benson	301-951-5294	Miscellaneous	Ile Card for the LC	IBM/Compatibles			
Harvey Levin	301-299-9380	Programming	Apple Script	Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Eric Sheard	908-782-6492	Spreadsheets	Advanced Visicalc (eves) 908-782-6492 (days) -2242	Etana Finkler	301-891-2821	Illustration	General best to call 9 PM to Midnight
Allan Griff	301-654-1515	Spreadsheets	Apple Works	Louis Saunders	301-648-7332	Network	Connectivity
Eric Sheard	908-782-6492	Spreadsheets	Visicalc (eves) 908-782-6492 (days) -2242	Louis Saunders	301-648-7332	Printers	Connectivity
Ken DeVito	703-960-0786	Telecomm		Tom Cavanaugh	301-627-8889	Printers	General
Apple //				Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Bernie Benson	301-951-5294	Accounting	Apple SSC (Super Serial Card)	Internet			
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Allan Griff	301-654-1515	Apple Works	General	Walt Francis	202-966-5742	General	
Ken DeVito	703-960-0786	Apple Works	General	Will DeKrone	410-626-7716	General	
Paul Campbell	313-255-6497	Apple Works	General	Curt Harpold	301-762-0887	Programming	JAVA
Ray Settle	410-647-9192	Apple Works	General	Craig Contardi	410-674-2752	World Wide Web	Netscape Navigator
Allan Griff	301-654-1515	AppleWorks	General	Seth Mize	410-766-1154	World Wide Web	Sailor
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Morgan Jopling	410-721-7874	Database	Apple Works	Tho. Snowberger	410-757-4656	Contact Managers	Now Contact/UTD
Milt Goldsamt	301-649-2768	Database	Apple Works	Mort Greene	703-522-8743	Database	File Maker Pro
Guy Durant	202-575-0414	Epson Printers		Bill Waring	410-647-5605	Database	Filemaker Pro
Ron Evry	703-490-1534	General		Bob Wilbur	703-426-0556	Database	Filemaker Pro
Harold Polk	301-662-6399	General		Rick Shaddock	202-321-2110	Database	FoxPro
Ken DeVito	703-960-0786	General		Harvey Levin	301-299-9380	Database	Helix
Dave Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Bob Wilbur	703-426-0556	Database	Helix Express
Joan Jernigan	540-822-5137	Graphics	Print Shop (before 9 PM)	Mort Greene	703-522-8743	Database	MS-File
Guy Durant	202-575-0414	Hard Drives		Dick Nugent	703-425-1056	Database	FileMaker Pro
Guy Durant	202-575-0414	Hardware		Elizabeth Mangan	703-750-2710	Database	Pro-Cite
Ron Evry	703-490-1534	Hypermedia	Hyperstudio	Dave Weikert	301-963-0063	Databases	Panorama
Bob Sherman	305-944-2111	Laser Printing		Bob Wilbur	703-426-0556	Database	General
Dave Jernigan	540-822-5137	Operating Systems (before 9 PM)		Blake Lange	301-942-9180	Desk Top Pub.	PageMaker
Joan Jernigan	540-822-5137	Operating Systems (before 9 PM)		Mort Greene	703-522-8743	Desk Top Pub.	PageMaker
Joan Jernigan	540-822-5137	Word Processing	Apple Works II (before 9 PM)	Eric Grupp	410-315-8331	Desk Top Pub.	Quark Xpress
Ron Evry	703-490-1534	Word Processing	AppleWriter	Paul Schlosser	301-831-9166	Desk Top Pub.	Quark Xpress
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Apple // GS				Lloyd Olson	410-544-1087	Drawing/Graphics	ClarisDraw
Rich Sanders	703-450-4371	Drawing/Graphics	Deluxe Paint II	Etana Finkler	301-891-2821	Drawing/Graphics	Freehand (best to call 9 PM to Midnight)
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Eric Grupp	410-315-8331	General		Neil Laubenthal	703-691-1360	Drawing/Graphics	General
Seth Mize	410-766-1154	General		Etana Finkler	301-891-2821	Drawing/Graphics	General (best to call 9 PM to Midnight)
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Dave Jernigan	540-822-5137	Integ. Packages	3 Easy Pieces (before 9 PM)	Dave Jernigan	540-822-5137	General	(before 9 PM)
Paul Campbell	313-255-6497	Repairs					
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Steve Truax	304-263-5749		Stemspeller				
Dave Jernigan	540-822-5137		Stemspeller (before 9 PM)				

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

July 1998

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	Office Closed 4
5	6 <i>Intro to the Mac-Part 1</i>	Clinic 7	8 <i>MacWorld - NYC WAP BoD</i>	9 <i>MacWorld - NYC Stock SIG</i>	10 <i>MacWorld - NYC</i>	11 <i>Frederick Slice Graphics SIG</i>
12	13 <i>Intro to the Mac-Part 2</i>	Clinic 14 <i>Intro to Illustrator</i>	15 <i>Excel SIG</i>	16 <i>Intro to the Mac-Part 1 Internet-Part 1</i>	17 <i>Intro to the Mac-Part 2 Internet-Part 2</i>	18 <i>Annapolis Slice</i>
19	20 <i>TCS Intro</i>	Clinic 21	22 <i>Retired SIG</i>	23 <i>Intermed. Mac-Part 1 Filemaker Pro Clinic Women's SIG</i>	24 <i>Intermed. Mac-Part 2 ClarisWorks Clinic</i>	25 <small>NoVa, ComCol</small>  WAP General Meeting
26	27	Clinic 28 <i>Filemaker Pro Clinic</i>	29 <i>PhotoShop-Part 1</i>	30	31	

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

August 1998

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30	31					1
2	3 <i>Intermed. Mac-Part 1</i>	Clinic 4 <i>PhotoShop-Part 2</i>	5 <i>Quark Xpress - Clinic</i>	6 <i>Intro to Mac-Part Internet-Part 1</i>	7 <i>Intro to Mac-Part 2 Internet-Part 2</i>	8 <i>Frederick Slice Graphics SIG</i>
9	10 <i>Intermed. Mac-Part 2</i>	Clinic 11	12 <i>MacOS 8.0/8.1 Intro/Clinic WAP BoD</i>	13 <i>Stock SIG Intermed Mac-Part 1 Intro to Filemaker Pro</i>	14 <i>Intermed Mac-Part 2 Intro-ClarisWorks</i>	15 <i>Annapolis Slice Intro to Pagemill</i>
16	17 <i>TCS Intro</i>	Clinic 18	19 <i>MacOS 8.0/8.1 Intro/Clinic Excel SIG</i>	20	21	22 <small>NoVa, ComCol</small>  WAP General Meeting
23	24	Clinic 25	26 <i>Retired SIG</i>	27	28	29

NB: Next Genealogy SIG - September

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

(No meetings in July and August. Will resume meetings in September.) 2nd Tuesday of the month; 10 AM to noon; WAP office.

Graphic Arts SIG

2nd Saturday of the month

Mac Programmers' SIG

Volunteers needed to restart this SIG

Newton Developers' SIG

Volunteer needed

NoVa Education (Ed) SIG

Call SIG chair for times & locations.

QuickTime SIG

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

Retired SIG

4th Wednesday of each month; 11 AM to 2 PM; each meeting will have a topic, but be run informally. WAP office. (*For August this SIG will meet the 25th not the 26th. Then back to regular schedule.*)

Stock SIG

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

Telecomm SIG

Call SIG chair for times & locations.

WAP Garage Sale—June and December

WAP General Meeting

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

Women's SIG

Upcoming 1998 meeting: July 23rd and September 24th. 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)
Dan White	301-843-3287	General	
Dick Grosbier	301-898-5461	General	
Russell Robinson	301-739-6030	General	
Neil Laubenthal	703-691-1360	General	
Tom Cavanaugh	301-627-8889	General	
Tom DeMay	410-461-1798	General	
Tom Witte	703-683-5871	General	
Bob Wilbur	703-426-0556	General	
Louis Saunders	301-648-7332	Hardware	Troubleshooting & Repair
Joan Jernigan	540-822-5137	Hypermedia	HyperStudio (before 9 PM)
Jerry Iler	410-987-5432	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
Bob Wilbur	703-426-0556	Personal Finance	Quicken
Louis Saunders	301-648-7332	Printers	Connectivity
Louis Saunders	301-648-7332	Printers	Troubleshooting & Repair
Tom Cavanaugh	301-627-8889	Printers	General
Walt Francis	202-966-5742	Printers	General
Michael Hartman	301-942-3717	Programming	C
Michael Hartman	301-942-3717	Programming	General
Harry Erwin	703-758-9660	Programming	General (e-mail at herwin@gmu.edu)
Michael Hartman	301-942-3717	Programming	Pascal
Charles Schindler	410-437-4624	Spreadsheets	Excel
Lloyd Olson	410-544-1087	Spreadsheets	Excel
Walt Francis	202-966-5742	Spreadsheets	General
Roger Burt	301-424-6927	Spreadsheet/Chart	ClarisWorks
Bob Wilbur	703-426-0556	Spreadsheet	ClarisWorks
Mark Pankin	703-524-0937	Spreadsheet/Chart	Excel
Dick Byrd	703-978-3440	Spreadsheet/Chart	Excel
Mort Greene	703-522-8743	Spreadsheet/Chart	Excel
Rick Shaddock	202-321-2110	Spreadsheet/Chart	Excel

Name	Telephone	Heading	Subjects
Tom Cavanaugh	301-627-8889	Spreadsheet/Chart	Excel
Bill Waring	410-647-5605	System	General Mac Help
Lloyd Olson	410-544-1087	System	Mac OS
Neil Laubenthal	703-691-1360	System	Mac OS Modems General
Bernie Benson	301-951-5294	Telecomm.	Modems Hayes Smartmodem
Jaque Davison	703-644-7354	Virtual Reality	Alien Skin Texture Shop
Jaque Davison	703-644-7354	Virtual Reality	Bryce 2
Jaque Davison	703-644-7354	Virtual Reality	Specular Logomotion
Jaque Davison	703-644-7354	Virtual Reality	Virtus - 3-D
Jaque Davison	703-644-7354	Virtual Reality	Virtus Walkthrough Pro
Dave Jernigan	540-822-5137	Word Processing	Word Perfect (before 9 PM)
Charles Schindler	410-437-4624	Word Processing	WordPerfect
Eric Grupp	410-315-8331	Word Processing	WordPerfect
Bob Wilbur	703-426-0556	Word Processing	WordPerfect
Walt Francis	202-966-5742	Word Processing	General
Tim Childers	301-997-9317	Word Processing	Hebrew
Tom Cavanaugh	301-627-8889	Word Processing	MS Word
Harris Silverstone	410-435-3582	Word Processing	MS Word
Joan Jernigan	540-822-5137	Word Processors	Claris Works (before 9 PM)
Dave Jernigan	540-822-5137	Word Processors	Word Perfect

Macintosh & Apple

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

Networking

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

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

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

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

Telecommunications Help Sheet

A quick reference sheet for use while on the TCS

TCS Phone Numbers:

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

Main Menu

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

File Transfer Menu

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

File Area Menu

<A> Alphabetical List
 Batch Functions
<C> Change File Area
<D> Download a File
<F> Find File Descriptions
<H> Help With File Transfer
<I> Info on File Contents
<L> List All Files
<M> Mark Files for Down-
loading
<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 Tempo-
rary 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 Confer-
ence
<6> Global Apple II Confer-
ence
<7> Global Macintosh
Conference
<8> Global Miscellany
Conference

Conference Menu

<A> Adjust Pointers
<C> Change Conference

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

Bulletin Board Menu

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

User Preferences

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

Electronic Mail Menu

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

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



Macintosh Tutorials

WASHINGTON Apple Pi has received numerous inquiries about summer computer classes for teens. We talked with Pi members who are computer course designers and believe that we have come up with a schedule of all day classes that will take a teen through the basics and into making web pages in a group of three one-week courses. The full set of classes will be taught during the month of August. For the teen who knows it all or is looking to master a specific subject, we will offer the classes a la carte during the last week in July and the last week in August.

We ask the minimum age for the student be 10. Since a student will be in our classroom from 9:30 am till 4 PM it is necessary for the student to either bring a lunch or bring money to buy lunch while here. As always please remember that the class size is limited to 6, so register early if you wish to have your teen enrolled. Students who sign-up for the full 3 week package will be given first priority on the classes scheduled for August.

Curriculum Schedule:

- August 5th - Introduction to Mac 9:30 am till 4 PM
- August 6th Intermediate Mac 9:30 am - 4 PM
- August 7th 9:30 am - 12:30 PM Modify My Mac; 1 PM - 4 PM Introduction to Graphics
- August 12th 9:30 am - 12:30 PM Introduction to ClarisWorks; PM - 4 PM Dress-up ClarisWorks
- August 13th 9:30 am - 4 PM Internet
- August 14th 9:30 am - 12:30 pm All Around AOL; 1 pm - 4pm Introduction to databases with

- FileMaker Pro
- August 19th 9:30 am - 4 pm Web Page Workshop
- August 20th 9:30 am - 4 pm Graphics and Sound for My Web Page
- August 21st 9:30 am - 4 pm Movies and Music for My Mac A La Carte Schedule
- July 27th 9:30 am - 4 pm Web Page Workshop
- July 28th 9:30 am - 4 pm Graphics and Sound for My Web Page
- July 29th 9:30 am - 12:30 pm Dress up ClarisWorks; 1 pm - 4 pm All Around AOL
- August 26th 9:30 am - 4 pm HyperStudio Your Way
- August 27th 9:30 am - 4 pm Web Page Workshop
- August 28th 9:30 am - 4 pm Graphics and Sound for My Web Page

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 non members).
Introduction to Mac Part 1
 7/6/98 7-10 p.m.
DAY TIME DATES
Introduction to Mac Part 1
 7/13/98 9:30 a.m. - 12:30 p.m.
Introduction to Mac Part 1
 8/5/98 9:30 a.m. - 12:30 p.m.
Introduction to Mac Part 1
 9/1/98 9:30 a.m. - 12:30 p.m.

Introduction to the Mac Part 2

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

Introduction to Mac Part 2

7/13/98 7-10 p.m.

DAY TIME DATES

Introduction to Mac Part 2

7/14/98 9:30 a.m. - 12:30 p.m.

Introduction to Mac Part 2

8/5/98 1 pm - 4 pm.

Introduction to Mac Part 2

9/2/98 9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 1

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

Intermediate Mac Part 1

8/3/98 7-10 p.m.



DAY TIME DATES

Intermediate Mac Part 1

7/30/98 9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 1

8/6/98 9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 1

9/9/98 9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 2

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

Intermediate Mac Part 2

8/10/98 7-10 p.m.

DAY TIME DATES

Intermediate Mac Part 2

7/31/98 9:30 a.m. - 12:30 p.m.

Intermediate Mac Part 2

8/16/98 1 pm - 4 pm

Intermediate Mac Part 2

9/10/98 9:30 a.m. - 12:30 p.m.

Modify Your Mac!

In this class you will learn how to make new desktop patterns and pictures, learn how to make your own icons and how to use them. Learn how to record and use your own alert sounds. Learn how to change the start-up screen, how to personalize the launcher, and how to change the fonts used by the Macintosh. Learn about screen savers, marching feet, colored menu bars, additional clipboards, better scrapbooks, fancier

notepads, and new calculators Learn about the problems and conflicts some of these programs can cause and how to deal with them! Learn how to make a secondary start-up drive so that you can save yourself if you over-modify your Mac and need to be able to get back to work quickly! Prerequisite: A good working knowledge of the Mac OS and its interface. The price is \$35 (\$50 for non members).

Modify Your Mac!

8/7/98 9:30 am - 12:30 pm

Modify Your Mac!

9/2/98 1 pm - 4pm

Introduction to Graphics

Are you confused by graphic jargon? Would you like to learn how to choose and use a scanner? Do you know the difference between Draw and Paint? Are you wondering about digital cameras? Are you baffled by PICT, GIF, TIFF BMP, JPEG, and all those other graphic formats? Would you like to learn how to send a picture by e-mail? Do you know what to

do with pictures people send to you? Would you like to learn how to make your own Finder backgrounds and icons? This is the class for you! We will explore all these topics in non-technical language and show you how make graphics work for you! Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for non members).

Introduction to Graphics

8/7/98 1 pm - 4 pm

Introduction to Graphics

9/10/98 1 pm - 4 pm

Introduction to ClarisWorks

This class will introduce the student to the integrated software package, ClarisWorks. The course will begin with an introduction to the fundamentals of the ClarisWorks environment: the window layout, the help menu, and the universal commands. Each of the six modules (Text, Draw, Paint, Spreadsheet, Database, and Communications) will be treated

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.



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 non members).

Introduction to ClarisWorks

8/12/98 9:30 am - 4 pm

Dress up those ClarisWorks Documents!

In this class we will take ClarisWorks to a new level! Learn how to make easy outlines, lists, and check-off charts. Make great slideshows and videos right in ClarisWorks. Learn how to dress up charts and graphs, how to make specialized dictionaries, and how to have ClarisWorks read to you! Learn the secrets of stationary files, how to make your own ClarisWorks libraries to store not only pictures, but also frequently used text strings. Learn how to write personalized form letters and how to do special layouts for newsletters and lab reports. Many of the projects included will be using the capabilities of ClarisWorks 4.0 and 5.0 Students will receive templates, stationary files and handouts to take home. Prerequisite: Introduction to ClarisWorks or a good knowledge of the basics of ClarisWorks and its interface. The price is \$35 (\$50 for non members).

Dress up those ClarisWorks Documents! 7/29/98 9:30 am - 12:30 pm

Dress up those ClarisWorks Documents! 8/12/98 1 pm - 4 pm

Dress up those ClarisWorks Documents! 9/9/98 1 pm - 4 pm

Internet

In this two session class we will discuss choosing, installing, configuring, and customizing an Internet browser including the use of popular plug-ins. Students will learn how to use search engines to find sites and information. They will learn how to

organize, edit and share bookmark files. Newsgroup and listserv subscriptions will be discussed and students will learn how to download, upload and deal with Internet files. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 for both parts (\$100 for non members).

Internet Part 1 & 2

7/13/98 and 7/14/98 1 p.m. - 4 p.m.

Internet Part 1 & 2

8/13/98 9:30 am - 4 p.m.

All Around AOL

Now that you've been using AOL, are you ready for more? Come explore what else is available and how to get there. Discover how to stay on line and how to get to AOL from the WAP Explorer Service or any other provider. Learn how to upgrade to the latest version of Netscape or Microsoft Internet Explorer before AOL does. Learn how to make your time more productive and your surfing more pleasurable. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for non members).

All Around AOL 7/29/98 1 pm - 4 pm

All Around AOL 8/14/98 9:30 am - 12:30 pm

All Around AOL 9/9/98 1 pm - 4 pm

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 non members).

Introduction to Filemaker Pro

8/14/98 1 p.m. - 4 p.m.

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

■ **Piowar & Associates**

202-223-6813

■ **Carol O'Connor**

703-430-5881

(Photoshop Special Effects and Photoshop for Web Graphics)

Web Page Workshop

Come design a web page! In this class students will be introduced to HTML and how it works. They will learn how to use the demo versions of Claris Home Page or Adobe PageMill to make a series of linking web pages using pre-made backgrounds, graphics, animations and sounds. They will learn how to plan and organize their files for easy web page maintenance. Their pages will be ready to upload to the web. If you have an external Zip drive, please bring it and an empty Zip Disk to class. If you have an internal Zip drive at home, please bring an empty Zip disk to class. This is an all day workshop. Please bring a sack lunch or money to order pizza. It is suggested that a good follow-on class would be Graphics and Sound for My Web Page. Prerequisite: Introduction to the



Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 (\$100 for non members).

- Web Page Workshop
7/27/98 9:30 am - 4 pm
- Web Page Workshop
8/19/98 9:30 am - 4 pm
- Web Page Workshop
8/27/98 9:30 am - 4 pm
- Web Page Workshop
9/3/98 9:30 am - 4 pm

Graphics and Sound for My Web Page

In this all-day workshop students will learn how to use a scanner and digital camera to make graphics for a web page. They will learn how to make backgrounds, clip art, buttons, rules, dividers and animations. They will learn about GIF and JPEG formats and when to use them. In the sound portion of the class students will learn how to record and edit sound files to prepare them for adding to a web page. Copyright issues will also be discussed. Bring several photos for

scanning and a CD or tape for music and sound effects. There is no be a web page-making component in this class. If you want to use these projects in an actual web page, please sign up for Web Page Workshop in addition to this class. If you have a external Zip drive, please bring it and an empty Zip Disk to class. If you have an internal Zip drive at home, please bring an empty Zip disk to class. This is an all day workshop. Please bring a sack lunch or money to order pizza. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 (\$100 for non members).

- Graphics and Sound for My Web Page
7/28/98 9:30 am - 4 pm
- Graphics and Sound for My Web Page
8/20/98 9:30 am - 4 pm
- Graphics and Sound for My Web Page
8/28/98 9:30 am - 4 pm
- Graphics and Sound for My Web Page
9/11/98 9:30 am - 4 pm

Movies and Music from my Mac

Have you ever wished you could make a video from your computer instead of writing a report? Have you ever wanted to add titles, credits and/or a new sound track to your home videos? Have you ever wanted to cut or mix your own audio tapes? Have you wanted to make your own QuickTime movie or make QuickTime VR object?. Do you know what equipment you need and how to hook it up to your Mac to make all those things happen? In this class we will do these projects, discuss what you need to do them, and show you where to buy the missing parts without spending a fortune. This is an all day workshop. Please bring a sack lunch or money to order pizza. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 (\$100 for non members).

- Movies and Music from my Mac
8/21/98 9:30 am - 4 pm

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



HyperStudio Your Way

Do you use HyperStudio in your school? Have you ever wished you had the time and an expert to show you how to do some really cool stuff with it? After a quick session to learn or review the basic program you will explore the sound and animation features of the program. You will learn how to use the new graphic tools and PhotoShop plug-ins to make really neat pictures. You will explore NBAs, where to get them and how to use them and you will learn how to include QuickTime movies in your stacks. We even learn how to use the Logo programming language for special effects. Time will also be spent learning how to make stacks playable on Windows machines and over the Internet for people who don't have HyperStudio. This is an all day workshop. Please bring a sack lunch or money to order pizza. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$70 (\$100 for non members).

HyperStudio Your Way

8/26/98 9:30 am - 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 non members).

Learn how to use the TCS!

7/20/98 7 pm - 10 pm

Learn how to use the TCS!

8/17/98 7 pm - 10 pm

Introduction to Adobe PageMill

This inexpensive program is fun and easy to learn. It can be used to make and edit web pages. In this class

students will learn how to create a simple personal web page using hypertext, graphics, and tables without having to learn the mysteries of HTML. Students should come prepared with a simple design for the page they want to create and a floppy disk with the graphics (GIF & JPG) that they want to include. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for non members).

Introduction to Adobe PageMill

8/15/98 9 a.m. - Noon

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 non members).

Call Office for Dates

Introduction to Pagemaker

This course is for new users of PageMaker. It will cover using the various tools in the tools palette, the commands in the pull-down menus, and the control palette. You will learn how to create pages, bring in various types of text and graphics and do page layout. Prerequisite: Introduction to the Macintosh or a good knowledge of the Mac OS and its interface. The price is \$35 (\$50 for non members).

Call Office for Dates

Pagemaker Clinic

This class is for those who have some experience with Pagemaker and are interested in asking questions and

having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with. Prerequisite: Introduction to Pagemaker or a good knowledge of the basics of Pagemaker and its interface. The price is \$35 (\$50 for non members).

Call Office for Dates.

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 non members). *Call Office for Dates*

Quark Xpress Clinic

This class is for those who have some experience with Quark Xpress and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with. Prerequisite: Introduction to Quark Xpress or a good knowledge of the basics of Quark Xpress and its interface. The price is \$35 (\$50 for non members).

Quark Xpress Clinic

8/5/98 7 p.m. - 10 p.m.



Adobe Photoshop Part 1

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

Adobe Photoshop Part 1
7/29/98 7 pm - 10 pm

Adobe Photoshop Part 2

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

Adobe Photoshop Part 2
8/4/98 7 pm - 10 pm

Introduction to Adobe Illustrator

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

Introduction to Adobe Illustrator
7/14/98 7 pm - 10 pm

ClarisWorks Clinic

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

price is \$35 (\$50 for non members).
ClarisWorks Clinic
7/31/98 1 p.m. - 4 p.m.

Filemaker Pro Clinic

This class is for those who have some experience with Filemaker Pro and are interested in asking questions and having specific problems discussed. The class will be a questions and answer format and you should bring along on floppy a sample of things you would like help with. Prerequisite: Introduction to Filemaker Pro or a good knowledge of the basics of Filemaker Pro and its interface. The price is \$35 (\$50 for non members).

Filemaker Pro Clinic
7/30/98 1 p.m. - 4 p.m.

Introduction to Quicken

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

ing 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 non members). *Call Office for Dates*

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 non members). *Call office for Dates* ■



Best of the TCS

by John Ludwigson

THIS COLUMN highlights some of the best questions, answers and comment found on the TCS, and we hope it will whet your appetite for some discourse there. If you want quick answers to your most pressing computer questions, the TCS is the place to ask them. It's not a bad place to find a good chuckle, either!

Eudora problem

Q1: *Just recently I have developed a Eudora problem, when Eudora tries to check mail automatically. I get the following message after Eudora dials and tries to establish a connection: Error involving Domain Name System -3208 {tcp:1109}. I have also recently upgraded to ARA 3.0, and I suspect that is involved. I tried checking Eudora settings, but I didn't see anything I thought would help. Appreciate any advice.*

P.S. I forgot to add that if I have Remote Access already establish the connection, Eudora checks mail fine.

A1: That's what it is supposed to do.

As for *why* you should establish the connection first, *then* use Eudora, try this simple experiment. Stand in front of your phone. Talk to it. Listen carefully. Now try picking it up first and dialing someone, and then talking to it, and listening carefully. One of these will probably work better than the other.

Q1: *Well, Moosebreath, then *why* did it automatically dial, establish a connection,*

check mail, and then hang up before?!

A2: Because some phones go way out of their way to listen to the air around them, try to somehow discern when something sounds like a human voice speaking French, rush to place an operator-assisted call to France, and cross their digits that someone on the other end might respond before the (alleged) local francophone stops talking.

"I.J. Hudson apparently missed completely the Apple rep's statement: that Apple has always had two forms of the logo ("rainbow" and solid). So the statement that it's a "new" logo is incorrect as was stated at the meeting. Otherwise his piece was not bad at all."

That process is risky, flaky, and not even particularly reasonable in a world where communication standards have been built around the assumption that people can actually hear each other throughout their vocal discussions.

Q1: *On my G3 under system 8.0 with ARA 2.0 (haven't had a chance to upgrade at work yet) Eudora dials up, connects, checks, and disconnects every hour flawlessly. My impression is that Eudora sends a message to PPP to connect, checks mail, and then sends a disconnect message to PPP. Seems like it's not prone to problems, or as involved and esoteric as you and Lawrence are alluding to. When I upgrade to ARA 3.0 I should know if that's causing it. As always, though, compared to me, you all are truly experts with Mac; whereas I dabble even though I am a heavy user. If you think I've been lucky in having Eudora work as above, I'll not worry about not having it. Thanks again for all input, information, advice.*

A2: That's different. EMailer can do this, too: explicitly instruct the PPP software to establish a connection, then do its business, then explicitly instruct the PPP software to stop and disconnect. That's perfectly fine. Whether the instruction comes from you or your software, either is great.

Where I object is when people expect the PPP software to implicitly establish a connection whenever an application starts initiating network transactions. That, there, is a problem that "seems to work" for many people, but it starts out as a conceptual misunderstanding and leads to memory problems, instability, unexpected behavior, and in some cases unwanted telephone or ISP charges. All bad news — don't do it.

Q2: *LOL! It [this thread] keeps getting better!*

Q1: *It's not *that* funny. Of course, I'm somewhat biased here.*

Apple Road Show—A Really Great Show!!*

1: That was one heckuva turnout for the Apple Road Show today! More people that I've ever seen at a Gen-

eral Meeting. Did anyone get an actual head count? Pretty impressive, whatever it was, and congratulations to the volunteers who made it happen.

2: I heard there were seats for 500 in the main auditorium and 200+ more in the balcony. It looked filled to me and, in addition, the lobby was filled.

3: As we all saw yesterday, TV Channel 4's I.J. Hudson and crew "covered" the Apple Road Show. As promised, it was on the 10:00 AM slot of the local TV 4 news this morning. All 2 minutes and 10 seconds of it. The segment was called "The Digital Age." The iMac was featured with a few words from the Apple rep, some shots of the audience, particularly screaming, "Apple is back!" some screen clips from Apple commercials, and a statement that the "new" Apple logo will be all white instead of color-striped! (with the bite out).

4: Naturally, I noticed this message at about 12:30 pm! Darn! Wonderful to hear the meeting was SRO! Apple ain't dead yet...not by a long shot! Bravo!

5: Since the statement that the "new" Apple logo will be all white instead of color-striped! (with the bite out) is totally wrong, I fear for the rest.

6: For an excellent recap of the meeting, go to Macs Only at <http://www.macsonly.com/wapagsrt.html>

7: This is reported on MacSurfer also.

8: I.J. Hudson apparently missed completely the Apple rep's statement that Apple has always had two forms of the logo ("rainbow" and solid). So the statement that it's a "new" logo is incorrect as was stated at the meeting. Otherwise his piece was not bad at all.

4: As I look at my Performa 6200 here, there's colorful versions on the monitor and the box, and a plain-Jane no-color Apple apple on the top of the keyboard....hey, there's one of those on the mouse also! Absolutely no hint of stripes in the plain ones. Of course, with a couple of markers and a little talent one could always convert one to the other.

5: I've posted pictures of the Memorial Day weekend general meeting at: <http://www.wap.org/tours/imac/>

3: Great set of pix!

Browser Tip

Tip: In one of the other user group newsletters I read a nice tip to use with your Web browser when you are visiting a page (e.g. CNN's site) that has many links on it that you want to follow. Ordinarily, when you click on a link and go to that page, then finish and click the Back button to go to the original page, it takes a significant amount of time to reload the first page. If, instead of clicking quickly on a link, you hold down the mouse button and choose the resulting menu option to open the link in a new window, the old window stays open behind the new one. When you are finished reading, closing the current window will return you to the original page. This is considerably faster than clicking on the Back button in your browser, and reloading the page again.

One note: some versions of Netscape (for instance, 4.03) don't seem to have the "Open link in a new window" option when you hold down the mouse button on a link. When I upgraded from 4.03 to 4.04 the option was there again.



Windoz Weenie sends EPS?

Q: A Windoz weenie has sent me an email with an enclosure that I'm supposed to print out. It's a simple graphic with 2 lines of large type. He said he was sending it as an ESP file. I couldn't open it from within Claris EMailer because it said too large (104k). It's supposed to be a black and white graphic created in CorelDraw 7.0. When I opened it in PhotoShop 3.0, the thumbnail said it was an Adobe Ill file exported from Corel and it was CMYK.

It's not an EPS and it has fuzzy edges like you see with a grayscale. When I convert it to grayscale it looks the same.

I don't seem to be able to make the type usably crisp.

What file format should I tell him to send it in that I can readily use on my Mac?

A1: If he sent it as a true ESP file I recommend using a Vulcan mindscan to open it.

Q: Is that spaceware I could download from somewhere this side of the asteroid belt? I'm sorry you are starting to fade out. My transponder is starting to.... Can you hear me?

A2 to Q: LOL! you get my vote for laugh of the week so far. ■

*With apologies to Ed Sullivan.



The Problem Is Not Limited Bandwidth, It's Limited Brainwidth

by Phil Shapiro

ONE OF THE most popular hobbies of professional computer commentators these days is to engage in theatrical hand wringing about the lack of Internet bandwidth. Adding fuel to the fire, editors at computer magazines regularly return rough drafts with cryptic margin notes: "Not enough bandwidth hand wringing."



The problem, of course, is not the limited bandwidth, but rather limited brainwidth. Pea-brained computer columnists have yet to understand that it's remarkable easy to transfer huge files, even with limited bandwidth. But doing so requires the exertion of something more than a reptilian brain. (Reptilian brain or better required.)

The answer lies with a simple concept called batch file transfers. Using a batch file transfer, you can download dozens of megabytes of files overnight. It matters not that your bandwidth is fairly limited.

Recently I decided

to take a break from sunning myself on a rock and explored the subtle intricacies of batch downloading from America Online. This is very exciting stuff, once you understand how it works. It's especially exciting if you like to create QuickTime or other kinds of multimedia files. (Who doesn't like to create QuickTime files? Reptiles, that's who.)

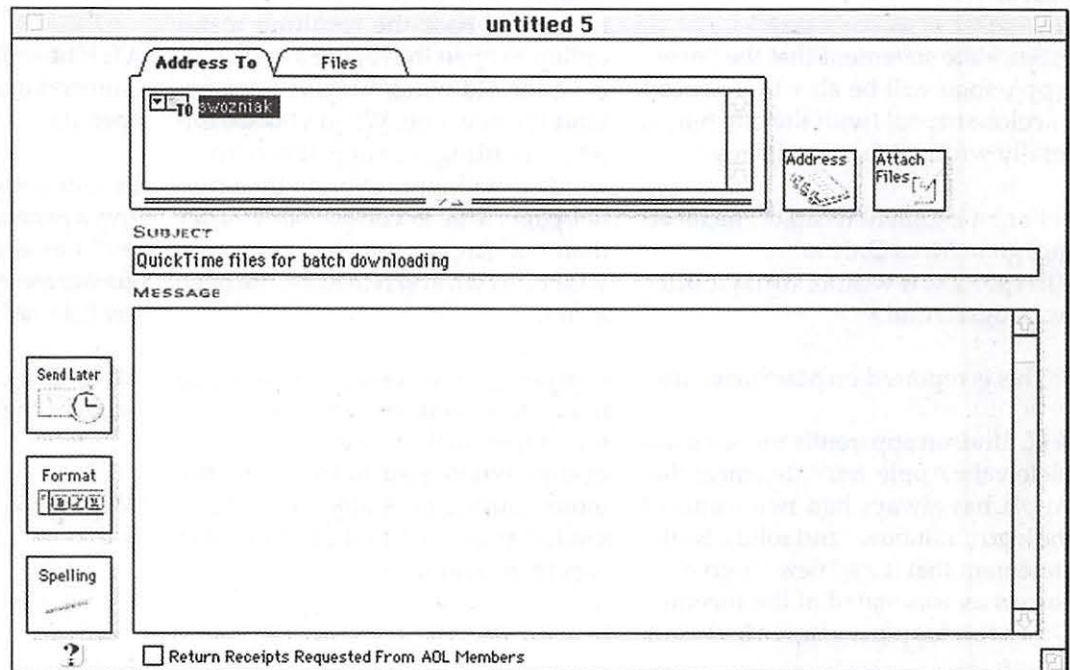
Since time immemorial, AOL has allowed for batch downloading from their file libraries. If you see a file you'd like to download, just click on the "Download Later" button, and that file will be added to a batch of

files that you can download via your next Flashsession. (Note: In AOL 3.0, Flashsessions are called more descriptively, "Auto AOL.")

Okay, batch downloading from AOL is cool, but is it really revolutionary? Draw close, my friend, and I will share a secret with you. If you're an AOL user you can easily send info to any other AOL user to let them effortlessly download several dozen megabytes of your files, overnight. How? Using AOL "favorites."

With AOL 3.0, you can upload a file to AOL's QuickTime files libraries, and after it's been released ("any day now, any day now, my files shall be released") you can send a favorite (read: "bookmark") of that file within an email message to anyone else on AOL. So?

Get it? You can send a whole list of favorites to someone, and they could be merrily downloading your uploaded files, with very little effort on their side. They just need to click on a favorite, click on the button "Download Later" and do that a dozen or 2 times. Then choose Run Auto AOL from the Mail menu, and





soon they'll be whistling away.

Batch downloading is possible in other ways, too. Any amphibian can tell you that both Netscape and Internet Explorer let you download up to four files at the same time. And then there are batch download capabilities from popular Mac ftp clients, like Anarchie. Just drag and drop. It's as easy as copying files from the Finder. Even Windows ftp clients have advanced enough to have batch "drag and drop" features. Check out the recently released WS_FTP 5 shareware program, which lets Windows users do what Mac users have been doing nonchalantly for the past few years.

What got me all revved up about batch downloading from AOL is that I've totally fallen in love with QuickTime 3.0. Head over heels for QT 3.0. I've been looking for QT 3.0 all my life, and the magic happened the first time we met.

QT 3.0 Pro lets people recompress QuickTime movies at a slower frame rate. So your typical 40-megabyte talking head QT movie, can easily be slimmed down to 2 megabytes. If you use the PureVoice codec (one of QT 3.0 most endearing features), you can squeeze your 40-meg movies onto a floppy disk. Just squeeze it on in there.

Admittedly, I live for making QuickTime movies. It's in my blood. So batch downloading from AOL, matched up with the new "send favorites to your friends" feature of AOL, married with QT 3.0 Pro — well, it doesn't get any better than this. Just doesn't get any better.

And AOL doesn't charge anything for storage space for your QuickTime movies. If you like, you can upload 25 megs. Feeling frisky? Upload 150 megs. Creatively compulsive? Upload 750 megs. No charge for the storage space. No monthly charge. No annual charge. No charge, period.

As a courtesy, though, you ought to try to keep your QuickTime files within the moderate file-size range.

What's moderate? Anything less than 10 megs is good. When you reach the 15 and 20 meg mark, people start thinking twice about subjecting themselves to such a long download. (Once high speed net access becomes common, within the next two years or so, people will readily download a 50 megabyte files on a whim. So the rough rule of thumb for maximum file size uploads to AOL will be increasing as higher speed access becomes more widespread.)

In the coming years, people will

"Since time immemorial, AOL has allowed for batch downloading from their file libraries. If you see a file you'd like to download, just click on the 'Download Later' button, and that file will be added to a batch of files that you can download via your next Flashsession."

continue using QuickTime 3.0 Pro to make small movie files. And keep in mind that millions and millions of computers can view QuickTime movies. 50 million computers around the world can view QuickTime movies. Even your great grandfather's 386 computer, stored up in the attic with Civil War memorabilia, can be dusted off to view the QuickTime files you make on your G3 Mac. (Or on your

Pentium computer. In its great wisdom, Apple created a version of QuickTime 3.0 for Windows computers.)

All this goes to say is that if you hear of someone bemoaning lack of bandwidth, please point out that lack of brainwidth is the current bottleneck. Bandwidth expands once you learn how to make the best use of it.

Phil Shapiro pshapiro@his.com
www.his.com/pshapiro/

The author is a proud BMUG member, and the webweaver for One World Media Center, a new Mac-centric nonprofit video and multimedia training center in Washington DC. <http://www.owmc.org> One World's mission is to help build community by giving community residents access to the tools that will let them tell the thousands of untold community stories that beg to be told.

AOL users can batch download the lively and poignant QuickTime movies created by video producers at One World Media Center by sending a short email request to me on my AOL account at: pshapiro, or use AOL keyword: mm (multimedia), and browse through the Home & Family folder of the QuickTime file libraries.

Note: My AOL email account does not accept email from non-AOL users, in the interest of minimizing spam. If you're not on AOL, you can still reach me at my main email address: pshapiro@his.com

For those of you who are not on AOL, many of these same QuickTime files will be later accessible from the web via the One World Media Center web page, at <http://www.owmc.org>

Lastly, the latest version of this article (with any new or added comments) will live on my web page at: <http://www.his.com/pshapiro/brainwidth.html> ■

washington **A**pple pi general meetings

General Meetings
July 25, 1998
Aug. 22, 1998
Sept. 26, 1998

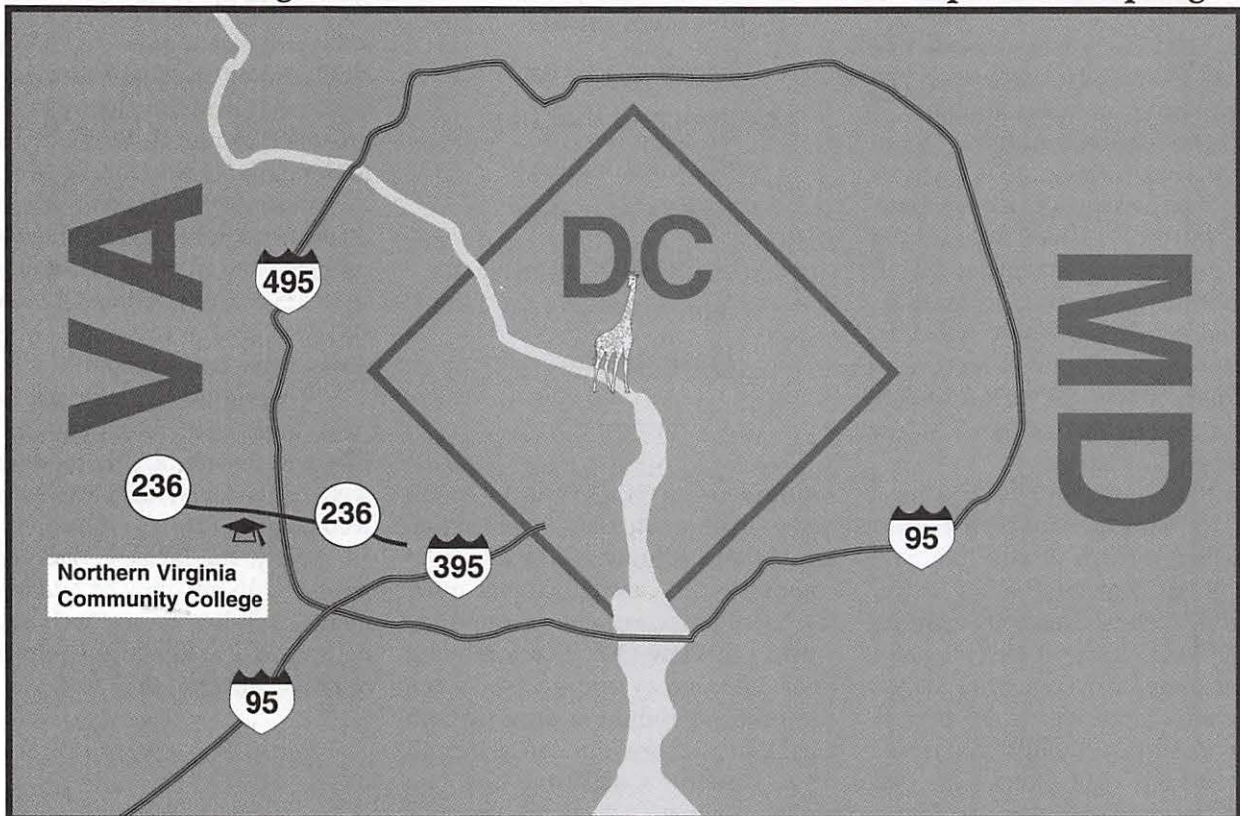
Northern Virginia Comm. College
Community & Cultural Center Aud.
8333 Little River Turnpike
Annandale, VA

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

Oct. 17, 1998
Nov. 21, 1998

1998
Twenty Years of
Washington Apple Pi

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





Book Review: Programming 4th Dimension

by Paul Chernoff

© 1998, Paul J. Chernoff

Programming 4th Dimension: The Ultimate Guide by David Adams and Dan Beckett. 1998, Fort Worth, Texas: Foresight Technology, Inc. \$139. <http://www.foresight.com/>

Introduction

I'M PLEASED to say that there is a new *4th Dimension (4D)* book on the market, *Programming 4th Dimension: The Ultimate Guide*. While expensive and not available in book stores, it is a gold mine for beginning and advanced 4D programmers. It is a complement, not a replacement, to the *4th Dimension* manuals. It covers programming both versions 3.5 and 6 of 4D. A CD-ROM with database code and examples is included with the book.

What Is 4th Dimension?

4D is a database development system for the Macintosh, Windows95, and WindowsNT.¹ It is intended for people who write database systems, as opposed to *FileMaker Pro*, which is targeted at database users. While it is possible to create a 4D database without programming, you must use its programming language to take advantage of most of its abilities. 4D is harder to learn than *FileMaker Pro* but offers a much more sophisticated development environment.

Much Macintosh lore surrounds 4D. Apple originally planned to publish 4D in 1985, then known by its code name *Silver Suffer*. The original

version wowed people and was seen as the first programmable relational database that followed the Macintosh style. But Ashton-Tate—at the time, its *dBase III* database software dominated the PC market—complained to Apple and insisted that 4D be sold to Ashton-Tate. Fortunately 4D's developer, ACI, kept it for itself and made Guy Kawasaki president of ACI's American subsidiary, ACIUS. While ACI has not thrived, it has certainly done better than Ashton-Tate, whose *dBase for Mac* flopped and whose assets were purchased by Borland International.

I have used 4D to create databases since 1986. My previous database experience was with *dBase III*, various versions of *R:Base*, with its SQL-based language, and *FoxBase for Mac*, a worthwhile port of *dBase III* to the Macintosh. I prefer 4D over these and other database programs. While other people have complained about 4D's complexity, I have found its learning curve to be reasonable.

4D is cross-platform and runs under Windows95, WindowsNT, and the Macintosh. It is currently at version 6.05, though many users still depend on its previous version, 3.5. It is available in two flavors, stand alone and client/server. The client/server version is called *4D Server* and is required for a 4D-based multi-user database. ACI sells other 4D-related tools including *4D Compiler*, *4D Insider*, and *4D Write*.

This Is a Programming Book

First and foremost, this book is for database programmers. It does not provide examples of data-entry forms. Nor does it rehash the 4D manuals. While its intended audience does include beginners, it assumes that readers have read the manuals and worked through the tutorial.

The authors have a solid writing style that does not talk down to the reader and is easy enough to read while commuting on the metro. The layout is easy on the eyes and the chapters are well organized. The icons used to signify important notes, cross references, and other important information are useful and do not detract from the text. While 4D is cross platform and the book covers Windows and Mac equally well, all screen grabs were done on the Macintosh. In a world where many publishers provide Windows manuals with their Macintosh software, the latter is a little touch that I appreciate.

Programming 4th Dimension taught me not just about 4D but also about good database design. I immediately started integrating ideas from the book into my databases. I was not bored when it covered basics such as data normalization or one-to-many relationships. It was actually refreshing to have this stuff re-explained to me. I wish I had a similar book when I started 4D development a decade ago.

Who Should Read It

I think that most 4D developers would benefit from this book. There are four groups who benefit the most:

- 4D novices and those who use 4D but do little programming.
- 4D programmers making the transition from version 3.5 to 6. The book points out many useful commands introduced with version 6. The authors show the best approaches for both 3.5 and 6.



Users of 3.5 will want this book both for 3.5 help and to see if the upgrade to 6 is worthwhile.

- *4D Server* programmers. There is much material on techniques to optimize *4D Server*, especially with version 6's new server capabilities.
- *4D* programmers who learned about relational databases on *4D* or *FileMaker Pro* but have learned little relational theory. As is the case with many Mac users, I often learn about database design and book layout by playing with applications and not through classes.

What Is Covered

Programming 4th Dimension is a great way to discover *4D* gems, especially if you recently upgraded to version 6. For example, I discovered the SET QUERY DESTINATION command, which allows you to send the results of a query to an integer variable, a set, or a named selection. This allows me to get the results of a query without changing the currently selected records. I missed this command when reading the *4D* manual. The authors showed me how to use this new command to speed up operations and to do new functions. Knowing commands is not enough; you need to know the implications of commands and the techniques they make possible.

Adams and Beckett do a good job explaining how *4D* works. A deeper understanding of *4D*'s underpinnings ensures better programming. For example, a chapter covers address tables and how data is stored on the hard disk so you can better understand why certain search-and-sort commands are faster than others. I might not work on my car, but I maintain it better by understanding how it works.

Many of the subjects concern

principles of database design and are not *4D* specific. The book starts with a summary of normalization theory, the foundation of database design. The authors explain it in English and explain why most books discuss database design in the languages of set theory and predicate calculus. The authors cover the basics of normalization and why you would want to violate normalization rules in order to achieve better performance. The book covers the basics and then recommends Michael J. Hernandez's *Database Design for Mere Mortals* and C. J. Date's classic *An Introduction to Database Systems, Vol I*. These writers do not live in *4D* nor Macintosh ghettos.

"*4D* is a database development system for the Macintosh, Windows95, and WindowsNT.¹ It is intended for people who write database systems, as opposed to *FileMaker Pro*, which is targeted at database users."

Anyone still programming in version 3.5 should not feel slighted because the book covers version 3.5 and version 6 equally well. Throughout the book, differences between *4D* 3.5 and 6 and single-user vs. *4D Server* are pointed out. This makes it easier to make the transition from 3.5 to 6. *4Dv6* has transformed much of *4D*'s terminology to be closer to standard database nomenclature. Files are now tables, layouts are now forms, etc. *Programming 4th Dimension* uses version 6 terminology but provides a table

showing the changes from the previous version. It even covers how *4D* terms relate to more traditional database terms, such as primary key and second normal forms.

The best method in which to write *4D* code is to assume that it will be compiled and used with *4D Server*. Even if you do not use *4D Server*, writing code with it in mind will often result in code optimization and allow for future advancement to a multi-user database. *4D Compiler* and *4D Server* put certain constraints on your coding, but they result in better code. The book always points out where optimization for *4D Server* is possible.

The authors are consistent in their goals of speed, proper RAM usage, and a good user experience. Not only should a database be fast, but it should appear fast to the user. This might mean optimizing the code that makes the biggest difference to the user. It also means providing user feedback whenever a long process is under way.

4D Server coverage is very good. In addition to the seven *4D Server* chapters, the server is mentioned whenever relevant in the book. Some *4D Server* issues, such as record locking, are very relevant to single-user *4D* programming. *4D Server* commands are new to version 6 and are necessary for optimizing *4D Server* performance. But don't be scared; client/server programming is much easier in *4D* compared with other systems because client and server are tightly integrated during development and many multi-user issues are handled automatically. Compare this with other systems where you have to write totally different code for client and server and take great care that they are coordinated.

Good programming practices are reviewed. A chapter is dedicated to programming style, but the authors also cover good practices throughout the book. Not only do good practices result in easier-to-maintain code, but



they can result in improved performance. For example, small methods or procedures are easier to read than large ones, but also result in better use of RAM.

The only chapter I would have benefited from more development was the one on turning 4D into a Web server. The authors cover both 4Dv6's built-in Web features and having a Web server application communicate with 4D via CGI software. I would have liked more examples of a Web site written entirely in 4Dv6.

Balance

The book points out the need to balance conflicting goals such as speed versus hard disk usage. Following a strict normalization plan will save on disk space but can hurt speed. Enough information is provided about conflicting goals to help the programmer make good decisions. The authors always aim toward making the system as good as possible for the user and recommend a user-centered approach for resolving conflicts.

Some of the most valuable sections cover the use of summary data and issues involving data accuracy. While presented in the context of 4D's development system, this information is valuable to all database programs. The emphasis is on how to build the best system for your clients.

Adams and Beckett understand that not one size fits all. A great deal of space is devoted to discussing which instructions are usually best for what circumstances. Sometimes there are tradeoffs between different approaches. They go over the pros and cons of competing techniques so the reader can make better decisions.

Warts & All

4D has its share of faults including language inconsistencies, confusing terminology, and missing features. The "4D Gotchas" provides a good view of 4D drawbacks and workarounds. It's nice to have a reference

that points out that your problem might not be in your head but in your software.

Topics covered include differences between similar commands, common mistakes made by programmers, and reserved words. None of the items are major problems, but not knowing them can cause extra head scratching when your code doesn't work properly.

The CD-ROM

The included CD-ROM provides code libraries. Every time a topic has example code, the book will refer you to the CD-ROM. 75 pages are devoted to describing the libraries. Included are a batch workstation, error manager, general procedures, free join procedures, initialization manager, set manager, and transaction manager code libraries. All of these libraries have their own chapters in addition to being referenced elsewhere in the book. While the authors do not provide an overall programming shell, the libraries are provided for integration with the readers' databases.

Summary

The 4D community has been waiting a long time for a book like *Programming 4th Dimension*. The authors know 4D inside and out and convey this information in an easy-to-digest manner. No 4D programmer should do without this book. While the book is more expensive than your typical *Microsoft Access* or *FileMaker Pro* book, it is worth it. It pays off with improved productivity and improved products. I consider this book a "must buy" for all 4D developers.

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

Mac and family. He can be reached at paul.chernoff@tcs.wap.org.

¹ It also works under Windows 3.1, but the consensus is to avoid running 4D on Windows 3.1.

Tiplet

From the June 1998 First Coast Mac, newsletter of the North Florida MUG, in a column titled "for your Information, Mac Tips":

When you have several graphics objects to delete, the usual procedure is to shift-select each item until all are highlighted, then press the delete key. An alternative is to turn the selection pointer in your application into a Delete tool and delete each item as you select it.

No, the Delete tool isn't a new tool—it's actually a technique that takes advantage of the operating system. To demonstrate the Delete tool technique, first launch a program that allows you to draw objects, such as ClarisWorks, FileMaker Pro, or PageMaker, and create a document. Then, add several objects (text boxes, squares, whatever you like) to the page. Now, to delete items as you click on them, choose the selection pointer and hold down the delete key. Next, click on each object. As soon as you select an item, it disappears.

Adobe Photoshop 4: Where the ACTION Is!

by Etana Finkler

I RECENTLY had the occasion at a freelance jobsite to use the new Actions palette of Adobe Photoshop 4, and it was both fun and a great timesaver. You all know how computers make our work so much faster, because we can just "push a button and the computer does the work for us... <G>." Well, finally, I got to sit back while Photoshop Actions did the work for me.

I was given the tedious task to edit about 90 color photos. What was needed was to adjust the contrast and sharpness of the photo; identify a

feathered border and fill it with the color to match the background the photo would sit on; to save it as a tif; then to change resolution to 72dpi; change colors to indexed color and then export it as a gif89a for the internet and save again.

Individually, this could take, realistically, 10-15 minutes per image. I set up an Action series, and it took 1 minute per image! Honestly! It was unbelievable: I just sat back in my chair gleefully watching the computer do the work for me! Plus, it is very intuitive to learn; if you play around

with it, you will understand and master it very quickly. One of my immediate questions was, "What if one photo needs a different levels adjustment than another?" Well, you can click on the area immediately to the left of the action and a little box appears, which stops the action so you can adjust the particular numbers you want; when you hit "return" the action continues. Also, you can insert a "stop" into the action list, as I will explain.

So the photos here demonstrate a similar action I "recorded" to change a photo of myself from RGB color to greyscale and feather the edge. Record: yes, you record your actions: in the screen capture Fig. 1, at the far right bottom you can see the little stop, record, and play buttons. And as you can see in Fig. 1:

First I selected "New Action" from the Action Palette's little black triangle to the top right of this palette, and I named it, "WAP article recording." Immediately the tape recorder is on, and the little circle button turns red, and I am recording:

1. New image size
2. Convert to greyscale
3. Reset the foreground color to default (command D)
4. Levels adjustment
5. Unsharp mask adjustment
6. I recorded an inverse selection
7. Fill with foreground color
8. File save

Oops! the whole image filled to black... and the file saved without my being able to rename it! The Action feature is so great that I can edit my mistakes. So, I reverted to previously saved file. I inserted a "Stop" after the Unsharp Mask, and named it, "Select feathered rectangle" (Fig. 2). So now, at this point in my playback, the player stops, and I make a feathered selection for the border, and then when I hit return, the player continues with the remaining actions.



Figure 1. Actions

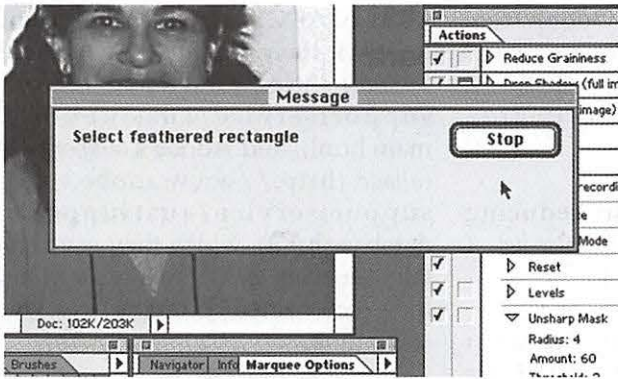


Figure 2. Stop



Finding Help on the Internet

Ever wonder what resources there are on the Internet for your Mac-related problem? The Nashville Mac Users Group has compiled a great list which we reprint below for you to enjoy. For the latest version, goto <http://www.macusers.com/help.html> on the world wide web.

—Dave Ottalini

Modem Tech Tip: Clean those phone lines! If, like me, you've got a 28.8 or 33.6 modem, and it's not coming close to achieving its maximum throughput rate, your problem could very well be line noise. I called up my local telephone company a few days ago and asked them to check all my phone lines for noise. They found my modem line to be slightly noisy and sent out a technician to fix it. The improvement has been dramatic. I'm now consistently getting much faster connections than I was previously. Thanks *Apple Bits* (<http://home.earthlink.net/~paladinssoft/AppleBits.html>)

An Internet FRAUD article, "*What to watch for, what's being done about it*," (http://www.seattletimes.com/news/technology/html98/crim_022298.html) lists the Top 10 Internet rip-offs from complaints filed with Internet Fraud Watch. Listed: computer products (never delivered or misrepresented), web auctions (never delivered or shady price manipulation), and Internet ser-

I also clicked on the box to the left of the save, and a little rectangular icon appeared. Now when the player comes to "Save" the save window stops, so I can rename the file. That's it! Just press a button and let Adobe do the work! ■

p.s. I am looking for a great full-time job, if you know of any!
etana.finkler@tcs.wap.org



Figure 3. Final

vices (charges on "free" or undelivered services).

Netscape Tech Support confirmed that crashes when loading "Java intense" pages are very likely with Navigator / Communicator, especially on 68K Macs. For PowerPC Macs, emptying the Netscape cache may help prevent the crashes. Thanks *MacFixIt* (<http://www.macfixit.com/>)

For "known" conflicts and a "Help Zone" to post your questions: *Mac Conflict Solution Site* (<http://204.244.114.54/www/c3/c3.html>)

For Apple's online technical support: *Apple Tech Exchange* (<http://support.info.apple.com/tso/tsohome/tsohome.html>)

For technical information from Apple's own library: *Apple Technical Info Library* (<http://til.info.apple.com/>)

Have an older Mac? People forget there's a BATTERY on the motherboard which needs replacing every 3-5 years. Could that be your problem? *Mac Battery Web Page!* (<http://www.academ.com/info/macintosh/>)

PowerBook repairs? Everyone wants to charge a fortune to even LOOK at a broken Powerbook, but I

"Cross-Platform Exchanges: resources about sharing/converting data, video, image, and audio file formats between Macs and other computer systems: *Cross-Platform Page* (<http://VTGinc.com/ebennett/>)"



may have found a repair place in California that's very reasonable. Once mine's returned I'll tell you about it. Meanwhile, you might find sympathy in this tale of a PowerBook 540 *Repair Nightmare*. (<http://www.thememorysource.com/contributions/readers/540repair.shtml>)

For Apple's history and other fun resources: *Apple History* (<http://www.research.apple.com/extras/history/default.html>), also: *apple-history.com* (<http://www.apple-history.com/>)

For a great trouble-shooting resource: MacFixIt (check their Archives & Search functions too) (<http://www.macfixit.com/>)

How to keep your machine from freezing or crashing: *Mac CRASH tips* (<http://www.zplace.com/crashtips/>)

For assorted Macintosh tips and tutorials: Steve Mack's "*MacAssistant*" (<http://www.macassistant.com/>)

For information about System Folder contents: *Mac Pruning Pages* (<http://cafe.AmbrosiaSW.com/DEF/>)

For laser printer problems: *LaserSaver* (<http://www.lasersaver.com/>)

For "repetitive stress injury" and computer-use ergonomic problems see ComputerLife's article on the topic: *Wrist Assured* (<http://www.zdnet.com/complife/fea/9802/ergo-1.html>)

For problems with UMAX scanners see the Umax Scanner Problems Page at *The Daily Mac*. (<http://www.dailymac.com>)

Great sources for software: *Pure Mac* (<http://www.eskimo.com/~pristine/>), also: *Apple Links* (<http://www.applelinks.com/>)

How to keep America Online from logging you off "due to inactivity" *AlwaysONline* (<http://www.rampell.com/software/aonlbeta.html>)

For information about reducing SPAM (junk email): *spam.abuse.net* (<http://spam.abuse.net/>)

For info about getting the most SPEED from your Mac: *BareFeats* (<http://www.mactimes.com/barefeats/>), and *Accelerate Your Mac* (<http://www.xlr8yourmac.com/>)

Cross-Platform Exchanges: resources about sharing/converting data,

"... lists the Top 10 Internet rip-offs from complaints filed with Internet Fraud Watch. Listed: computer products (never delivered or misrepresented), web auctions (never delivered or shady price manipulation), and Internet services (charges on "free" or undelivered services)."

video, image, and audio file formats between Macs and other computer systems: *Cross-Platform Page* (<http://VTGinc.com/ebennett/>)

Users of ADOBE products will want to check their support site: *Adobe Support* (<http://www.adobe.com/supportservice/custsupport/main.html>), and Adobe's *support database* (<http://www.adobe.com/supportservice/custsupport/database.html>), which they say contains answers to 80% of the questions they receive, which might save you some time.

Iomega JAZ and ZIP drive users having problems (or not) should check these sites:

Click of Death MsgBrd (<http://www.juip.com/codboard/codboard.html>),

and the *Unofficial Iomega Home Page* (<http://disc.server.com/Indices/9584.html>);

also the special Iomega area of *MacInTouch* (<http://www.macintouch.com/jazprobs.html>). There's info about recovering data from damaged Zip disks using Norton at *MacFixIt* (<http://www.macfixit.com/#zip-02-09>). Also, Iomega's posted a new *5.5.1 Mac driver* (<http://www.iomega.com/support/software/mac.html>) for both Zip and Jaz drives. Check their latest *Click of Death* (<http://members.aol.com/zipcod1/NewInfo.html>) info too.

For breaking Macintosh news: *Mac Central* (<http://www.maccentral.com/>)

For more Macintosh news: the *Mac News Network* (<http://www.macnn.com/>)



The Amazing PhotoDeluxe Book

review by Mary Keene
© 1998 Mary Keene

them for Christmas cards last year. Now I went through all the menus, tools, filters ("dedicated" single task-specific scripts or mini applications), and special effects. They started to make more sense, so I went back to the book and Rule 5.

Rule 5

To save hours of frustration, read Sections 1 and 2 of this book before

I'VE HAD PhotoDeluxe for over a year and I still haven't made friends with it. While I'm not exactly a manual reader, I like having manuals around. Perhaps the lack of a manual made the program seem so unfriendly. (It came bundled with the scanner and scanner drivers—online documentation only.) At any rate, I really needed to make friends with PhotoDeluxe and image editing, so I volunteered to review *The Amazing PhotoDeluxe Book* in an effort to learn PhotoDeluxe and by extension become better at scanning.

The Amazing PhotoDeluxe Book opens with 10 Golden Rules, posted right behind the title page like gatekeepers—"you may not enter this book without passing us at least once." They form a "Quick Start"-type document whose goal is dedicated to common sense and pointing out things that should be self-evident. They begin with the command, "Have Fun!" and end with "You can't save to a CD-ROM."

I didn't know enough about the application or feel comfortable enough with it to have fun yet. So I went to Rule 2, "Try out the Guided Activities first." The last time I tried this I got mixed results. Some of the tools and filters were obvious, whereas others were very subtle. The obvious ones hit me over the head, but a lot of the more subtle ones got missed. Since I didn't know what to look for, I didn't see anything. I had already scanned in some photos of snow scenes, hoping to use one of

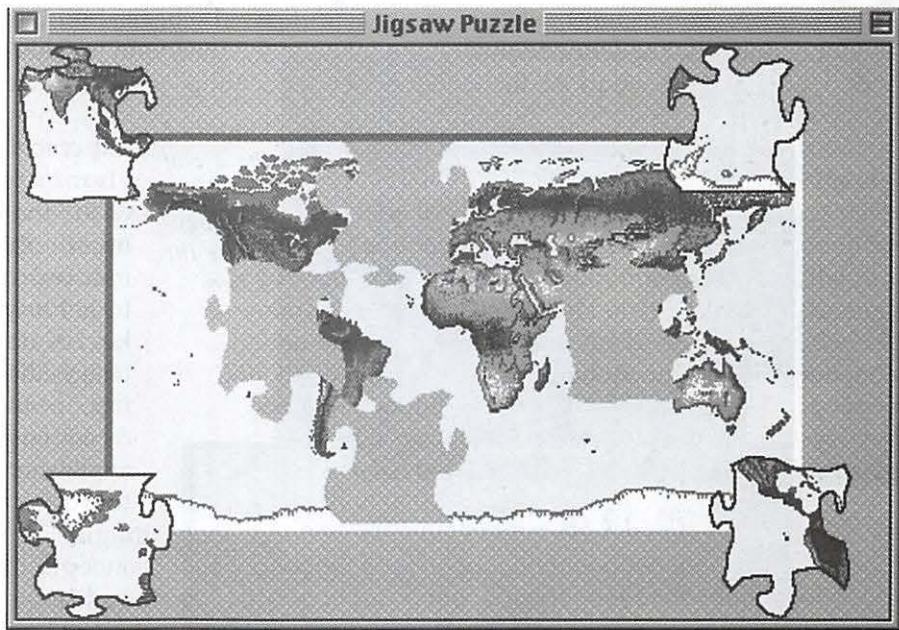


Figure 1. Jigsaw puzzle showing negative and positive space



Figure 2. PhotoDeluxe interface showing the magic wand selecting the non-black areas preparing to remove the cursor artifact from the cat's haunches



Figure 3. "Raw" scan from pg 60



Figure 4. Same scan showing the use of added contrast to enhance the details



Figure 5. Same scan from pg 60 inverted



Figure 6. Inverted scan showing the use of more light and filters to show some details missed in the other scans.

you try out the techniques.

I actually read those pages and found that they did provide definitions of terminology and explanations of how PhotoDeluxe works, establishing a baseline understanding of what the tools do and how to use them to obtain specific effects. These sections also began building

a foundation of two very basic but crucial elements of art that must be mastered to get any kind of art, image editing, or drawing application to work its magic: the concepts of negative and positive space.

Negative and positive space

Think of negative space as drawing backwards. If you draw the shape of the empty spaces, the image will show by default. Included in your system software is a small jigsaw puzzle. The puzzle represents an image. When you break the puzzle apart and clear a space in which to reassemble it, the clear space is really negative space—nothing is in it. As you put some of the pieces back, you begin to have "holes" or empty spaces scattered around the puzzle. Those

Using PhotoDeluxe and Your Computer as "Therapeutic Tools" for Conflict Resolution

© 1998 Mary Keene

Parents, teachers, and mental health providers can add this technique to their therapeutic repertoire. Scan a photo of a child or patient, remove everything below the head and neck, and remove the facial features to create a faceless head. Print a number of faceless heads on a transfer sheet. Parents can leave their child's face on one copy of this head and neck. Iron the transfers onto the fingers of a glove.

When the child has a conflict or problem that needs to be resolved, offer the glove and a box of washable markers. Encourage the child to act out the conflict first as it happened and then with different scenarios leading to different resolutions (e.g., as they wish it had ended) so that they can visualize other options. When the issue is resolved, wash the faces off in preparation for the next problem.

Encouraging use of the glove to act out feelings of anger, sadness, or hurt will help the child clarify and understand the nature of the problem. This type of "play" may suggest different ways to handle that situation if it recurs. Don't forget to suggest that children act out "good" stuff also. As adults, many of us are unable to acknowledge or celebrate the positive aspects and events in our lives. Teaching children to do this can lay a solid foundation for future mental health.

These techniques will work with teens and adults also, if they are willing to set aside any feelings of "silliness" at engaging in what might be seen as child's play.

(continued page 72)



Figure 7. Same scan showing the use of filters to exaggerate the contrast and sharpen the lines separating the color values thereby accentuating details not otherwise visible.



Figure 8. In fig.3, notice the artifact the cursor made when taking the screen shot. In fig.8, I used the smudge filter, a diffused paint brush and a touch of black color to remove the artifact. Notice also how enlarging the picture and separating it from the other dark pictures in the group have revealed more details. You can almost begin to see the translucent glow from the candle. The cat is "rounded" from the extra colors, less lifeless and flat.

"holes" are negative spaces (Figure 1).

Now you typically begin looking for the puzzle piece with the correct shape instead of trying to match colors or patterns. Sometimes to get a clearer picture, you may even turn a piece to the backside to examine its shape and minimize the odds of being influenced by the patterns and colors.

Many of us freeze when in-

structed to draw a landscape, human face, box, door, etc. Without adequate art training, we feel intimidated by this task, even though we could easily draw a fat triangle, a tilted rectangle, or a solid black "V." Negative space is the concept of visualizing the shape of spaces around the graphic images and drawing those to show the image. All of this is working with negative shape to find the image or positive space pieces.

PhotoDeluxe explains this concept and demonstrates how much easier it is to work with negative space in many instances. We are instructed to click the background color and let the "magic wand" select all the spaces colored with it. This maneuver quickly and easily defines the border between the image and background.

The next step inverts the selection, i.e., tells PhotoDeluxe to select not the colored area it has outlined but rather the edges of that area (Figure 2). PhotoDeluxe can then remove all signs of the background and leave a complex shape that would have been difficult and very time consuming to

hand trace—the positive space (also known as the focal image or focal point).

The Amazing PhotoDeluxe Book introduces many everyday uses where PhotoDeluxe can help out, as well as useful tips, techniques, and tricks. Whether you want to create gag photos, restore and preserve old photos, or create unique announcements, stationery, or calendars, PhotoDeluxe can help. For those who want to pretend to be artists, PhotoDeluxe comes with a surprising number of filters to help the user gain "instant artistic techniques." Scan a picture of a floral arrangement and use the filters to soften, blur, and blend; you now have an "instant Monet type watercolor" to hang on your walls.

The authors, Kate O'Day and Linda Tapscott, explain early on that *The Amazing PhotoDeluxe Book* is not a tutorial-type book but rather an idea book. They expect you to play with PhotoDeluxe enough to become comfortable with its capabilities. Next they demonstrate how to expand your imagination and creativity.

Of particular benefit for those who are not used to imagining, the authors provide a wealth of suggestions. The techniques are universal concepts—once learned in a specific context, they can easily be applied to a different situation with success.

Examples

Note: I have exercised "artistic license" in presenting the graphic images in this article. In order to create reproducible graphics, I have retouched, enhanced, resized, and re-grouped pictures to permit adequate illustration of the topics under discussion.)

On page 60, the authors have merged two pictures: one of a lighted and slightly translucent jack o'lantern sitting on a draped surface which catches its glow on the soft folds and edges, and the other of a black cat with a white streak on its nose, looking

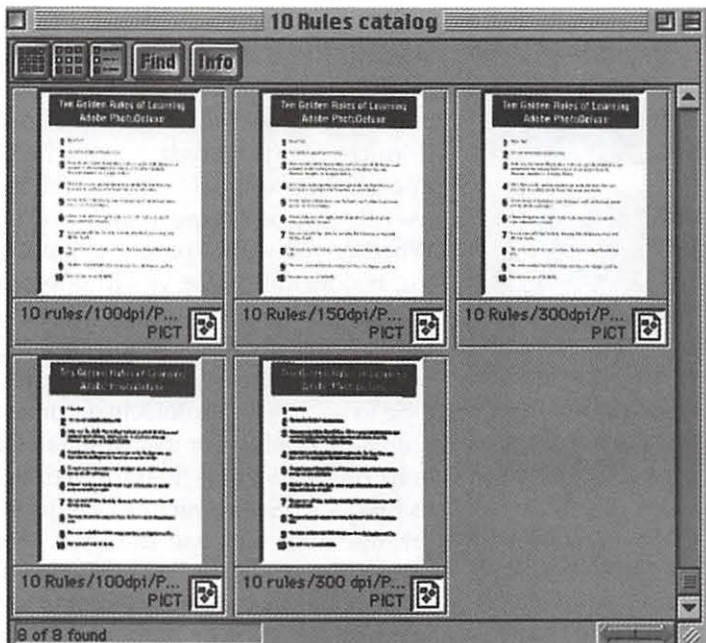


Figure 9. Thumbnails showing ink distribution patterns based on quality of scan and "saved" format.



Figure 10. "Squiggles". This is an example of trying to enlarge the image size before scanning. I can't even guess what it was supposed to be. Looks like it belongs in a pathology lab.



Figure 11. This is another example of pre-scan enlargement.

ange and black. I wanted to scan these samples to share with you. The pictures relied on contrasted color (black and orange) and did not display well when changed to grayscale for printing; the values were too close to separate. So I used some of the techniques taught in the book to enhance the picture enough to print well in grayscale (Figure 3). I added more contrast between the light and dark colors to make room for more middle shades (Figure 4). This allowed more detail to show up, but the picture still didn't have enough "roundness"—it was too flat. I then inverted the image (Figure 5) and tried adding some color to show the other side (Figure 6). I hoped that when viewing the images side by side, the reader's brain would meld the two pictures, suggesting more detail than actually existed. While that strategy improved the situation somewhat, I still wasn't happy with the results (Figures 7 and 8).

Another problem I was attempting to resolve was the file size, which needed to be reduced drastically. Out

over its left shoulder as it washes a paw.

In the new (composite) picture, the glowing, translucent pumpkin is carefully fitted into the cat's torso, abdomen, and haunches, and the white streak on the cat's nose is erased. In the book, the predominant colors are orange

In some cases, it may be best to give the person a glove with written suggested uses, to be used in private.

If you have a conflict with a significant other that has not been resolved by the conventional techniques, try the glove yourself. When you understand clearly what the issues are, act out the resolution you would like within earshot of the other person and quietly wait to see what happens. If he or she calls the paramedics and requests that they bring a strait jacket, rest assured that the paramedics will be more understanding than your significant other; they may even attempt to translate for you.

Heck, give the glove to a noncommunicative adult. What have you got to lose? If the problem has gotten to this point, chances are you've already lost your dignity at least once. What's one more time?

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email address:
e.mkeene@tcs.wap.org
Mary is a freelance graphic arts and craft designer and teacher

of curiosity, I conducted experiments to compare the quality of the scan with the file size. I noticed that PICTs (screen shots) were much smaller and the quality depended on the source. If PhotoDeluxe was the source, there was no noticeable difference in the quality between PICT and PhotoDeluxe other than the file size. If the scanner/OCR software was the source, there was a marked decrease in original file size, image quality, PICT size, and PICT quality (Figure 9). With this in mind, I experimented with screen shots in an attempt to enhance the quality. Suddenly another important piece fell into place.

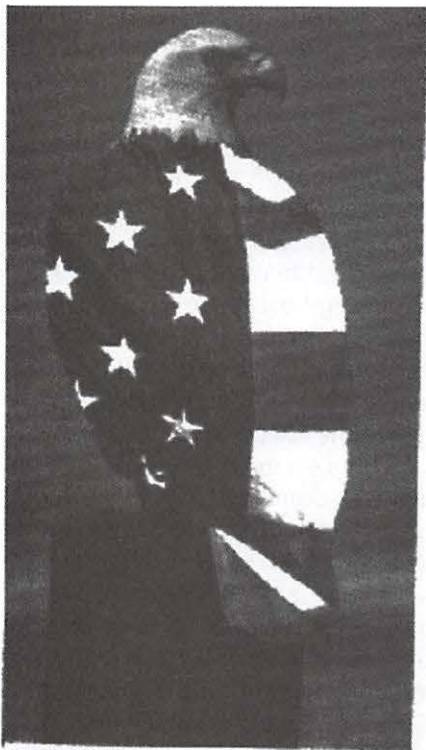


Figure 12. Eagle draped in American Flag

As a novice scanner I had some disastrous initial scans. I confused the scanned image size with the displayable size. Having read that any corrections done before scanning saved a lot of post-scan work, I had enlarged the "preview scan" so it would already be the right size to display. **BAD MISTAKE!** Don't even go there for fun. It ain't pretty, folks (Figure 10). I got nothing but horrible masses of really gross pixels (Figure 11). From that I learned to never enlarge the image before scanning.

As I played around snapping screen shots of selected areas, I suddenly understood a very simple concept that had thus far eluded me: **The size of the scanned image does not dictate the size displayed.** The important rule was to scan at the original size to preserve image quality and integrity. Pre-scan corrections were for the purpose of enhancing quality and details. Once a good scan was obtained, it could be enlarged and still retain its integrity and quality within

reasonable limits. (Obviously, one couldn't expect to take a 1-inch-square image and enlarge it to an 18-inch square with off-the-shelf scanners costing under \$300 and software costing under \$100 without seeing a lot of pixels.)

With this newfound knowledge I experimented, enlarging some of the very dark scans to see if that would result in more detail which could be further enhanced. Much to my delight, enlargement solved most of the problems (Figure 8). By George! I think I've got it! I added another trick recently learned, courtesy of Stuart Bonwit, and used the "selected section" screen shot command in OS 8 to take screen shots of the areas I chose. (Press command+shift+4; the cursor changes to a cross hair. Position the cross hair at one corner and draw a box around the area desired while holding the mouse down. When you release the mouse, the area inside the box is "photographed.") I could use the screen shots as is or assemble them as I wanted. I retained the advantage of working in SimpleText screen shots with their smaller footprint while preserving the quality of PhotoDeluxe.

Now I was having fun! Figure 3 shows an artifact from the cursor. Using the smudge tool, I smeared some of the excess black from the surrounding areas until I had gotten as much improvement as possible. Since the image was still a bit too light, I "dusted in" a bit more black and smudged it around too. The result is Figure 8.

More ideas and examples

On page 63 is a wonderful picture of an eagle so skillfully draped in an American flag that you can almost see the feathers in the flag (Figure 12). Next to it is a key with the map of Florida wrapped around it, showing enough of the map detail to let you guess some of the owner's possible destinations (Figure 13).

Page 85 shows a very typical old

photo restoration. The original had few contrasting tones, permitting the details to get lost, and it was faded further by time. Next to it is an example of the use of PhotoDeluxe to freshen and restore the photo's quality (Figure 14).

I like how the authors have used thumbnails of the application's menus and windows together with photos and text to illustrate techniques. Those who are averse to reading manuals can flip through the book, check out the pictures, and get pretty clear ideas on how to perform these techniques without reading every word of the text.

An excellent example of a pictorial tutorial for those who hate to read is found on page 95 (Figure 15). The pictures lead one through the steps required to remove a very prominent gap from the two front teeth of a woman with a big smile. Figure 16 shows the sequence of steps involved.



Figure 13. Map of Florida wrapped around a car key



6 Variations



Figure 14. Faded old photo restored

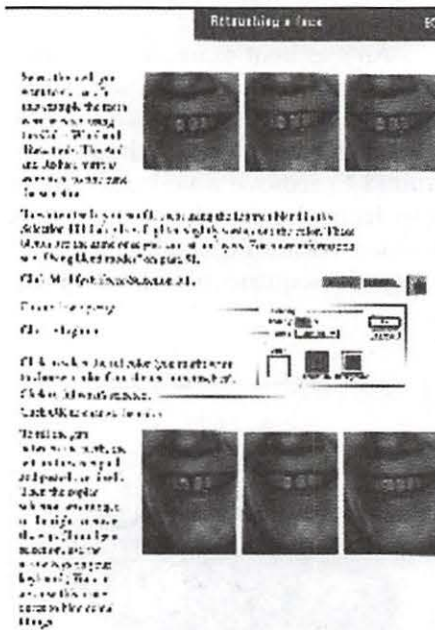


Figure 15. Steps involved in erasing a large space between the two front teeth.

Business cards

There is no longer any excuse for boring business cards. On page 97, the authors have combined an ordinary snapshot of a couple of guys reroofing a house along with text identifying the roofing company to create a great-looking business card (Figure 17). It would have been a dynamite card if the firm's address and phone number had been included. If you create your own cards, the cost is so much lower that you can use the

"folded tent" type of card and place that info on the back of the card. You could then list the project and your estimate providing a simple way for clients to keep track of who quoted what price for which job.

Letting PhotoDeluxe paint your house and other chores

Using your Mac, you can "paint" your house a different color to change its personality. Doing a virtual paint job in advance will tell you if the newly painted house will still fit your neighborhood (Figure 18). With the high cost of house painting these days, you can save megabucks by being able to "audition" the new color and image prior to painting and then fine-tuning the color so you can take a printout to the paint store to be color matched. Most important, you can check with real estate agents and appraisers to determine whether the new color will affect the market value of your house. Finally, if you attach a copy of the printout to the contract with the painter, and both of you sign or initial the printout, you will have documented proof of what was agreed on.

Layers

Page 114 details and illustrates common uses of layers (Figure 19). Here the authors have tried

different hair, clothing, and makeup colors (Figure 19a). Let's say the Prize Patrol picks you as the winner of a \$10,000,000 prize, and you answer the door in curlers, no makeup, and your ratty bathrobe. You can "revise" history by substituting what you wished you looked like that day. Figure 19b shows the difference in a picture if the nondescript background is removed and a more interesting one pasted in. Or you can simply "play with people's heads" by changing details to see how attentive the viewers are.

There's a great fun technique on page 121. Scan a picture of your hand (or try scanning your hand) in the position shown (Figure 20) and "cut away" the heads and necks of people to place on the ends of your fingers (preferably people who swear they are not manipulable by anyone). Hang the new picture and wait for the reactions. Pages 122 and 123 show the steps involved in this type of prankish image editing.

Logo Design

When designing commercial logos or any other kind of "theme" products, remember that the more times the theme illustrates elements, the stronger the memory of the event or item will be. On page 135, the authors illustrate this concept by using an image of cut and stacked timber as

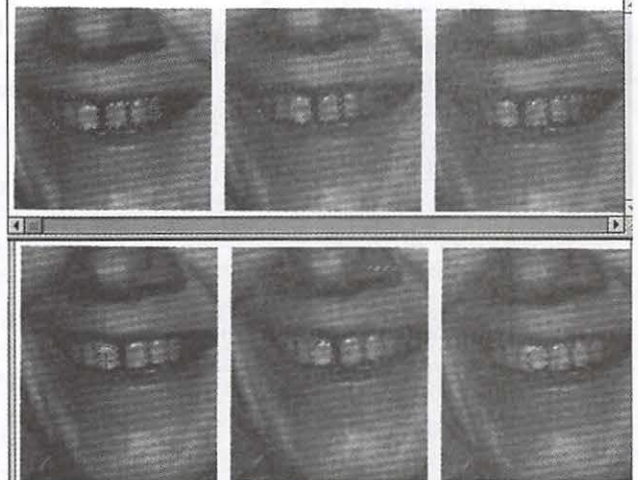


Figure 16. Close up of this process.



Figure 17. Business card for a roofing company



Figure 18. Before and after paint color.

the “fill” texture and color in the company name (Figure 21). They further link the name and the product with the logo by the clever and very subtle use of perspective to suggest a stand of timber.

Composite Pictures

A composite picture is the product of parts taken from multiple sources. This type of picture will fail to have the desired effect if all the components aren’t adjusted to create a unified image. On page 144 is a series of photos (Figure 22), each taken in a different decade of different men related to each other. The authors have carefully lifted out the individuals and pasted them into the picture they wished to create.

Memory Books
Scrapbooking, journaling, and creating memory books are very popular activities now. The authors illustrate in detail many of the techniques needed for these projects. One terrific way to display memory projects is to combine them with the “screen saver” module included in PhotoDeluxe. You could give personalized custom screen savers for gifts or to mark special events. Check out pages 149 to 153 for ideas and directions (Figure 23).

To get the clothing and colors in the more modern pictures to match the characteristics of the older photo whose mood and background were used, it was necessary to convert the full color images to black and white and then sepia tint them. After everything was placed correctly, judicious use of the “smudge” and “blur” tools linked all the pieces firmly together visually to create the appearance of a true original photograph rather than a composite of several pieces from disparate sources.

Revisionism

Ever have one of those days when you wish you could rewrite history? Has a child or significant other had the kind of week when they happened to be the designated culprit for everything that went wrong? If so, pages 198 to 201 suggest some ways to cheer them up. One idea involves lifting the wings from a seagull to put on your son’s back, removing the background, and letting him test his wings in the sky of his choice (Figure 24). Since the image quality in this group of pictures was too difficult to enhance well, I exercised artistic license and created an embossed type of drawing from the photograph. When it’s too bad to fix, transform it completely.

Everyone who has a new baby wants to show off the recent arrival. Pages 203 to 205 offer some clever suggestions for a variety of situations. The original pictures show a father cradling his new baby, presumably a girl based on the use of pink. The other picture is of a money bag with a “\$”

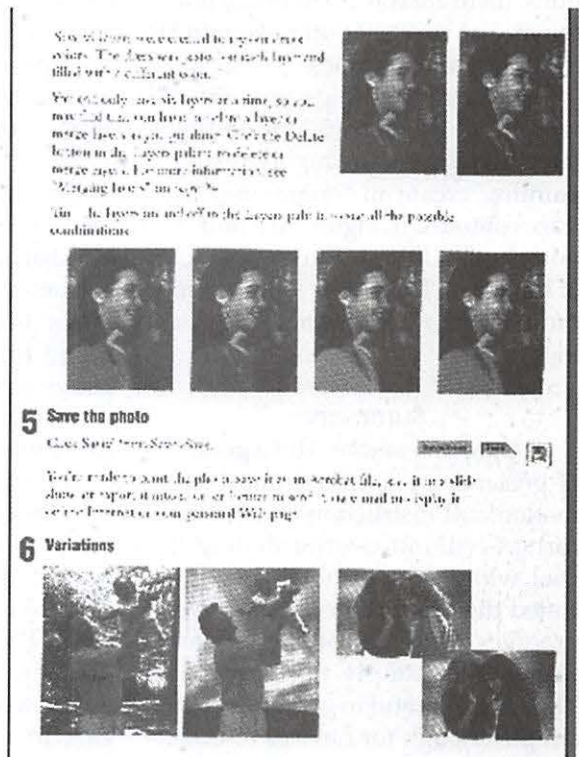


Figure 19. Various reasons to use layers



on it. All the steps involved in coloring, cutting and pasting to change the baby's blanket to a pink money bag with a prominent "\$" are illustrated in Figures 25a and 25b.

This technique called to mind the creative way one new mother chose to announce the birth of her baby. She scanned in a copy of her wedding invitation, a picture of her baby, and a document listing the baby's vital statistics. She then used the wedding invitation as the background, placed the baby in the frame, and superimposed the vital stats onto the baby's shirt, creating a unique record of these important links in their lives. She then used this composite picture as an original birth announcement. Naturally, a copy of it became the first page in the baby book she began.

Finding the hidden filters

The authors reveal an Easter egg of sorts starting on page 217. PhotoDeluxe has short menu options, tool bars and palettes, or long menu options. If you use the long menu options, there are some additional filters for special effects if you poke into all the nooks and crannies.

Among the things you can do with these "hidden" filters are simulate an embossed or highly textured painting, create an "engraving," and trace contours. In Figures 26a and 26b, note the skillful use and combination of filters and layers to metamorphose ordinary photographs to great paintings.

Summary

I think the authors did a good job of presenting a lot of technical information and instruction in a compact format without overburdening the user with techno-babble. They illustrated their techniques liberally with graphics whose intent was to clarify rather than simply take up space. They were careful to explain in terms simple enough for novices to understand without condescending to more

experienced users.

Since *The Amazing PhotoDeluxe Book* is published by Adobe Press, it discusses copyright issues at considerable length. If you pay attention to this information, you should never be party to a copyright infringement suit.

Personally, I would have preferred that the book be divided into basic and advanced techniques. I would also like more discussion of the tools, filters, and special effects. It is a good idea book, which is what the authors intended. I find it falling short in some technical and concept areas.

The authors assume too much familiarity on the reader's part with the terms and concepts of what is essentially an entry-level application. They don't always guide the reader along and sometimes lapse into vocabulary that hasn't been adequately explained. Many of the filters readily respond to the commands and give previews of what is happening; others are too subtle or not explained well enough to disclose the effects they are creating. Part of this problem lies with the fact that the filters are named as they are in PhotoDeluxe's big brother, PhotoShop, which would be fine if a glossary were provided.

One of the most

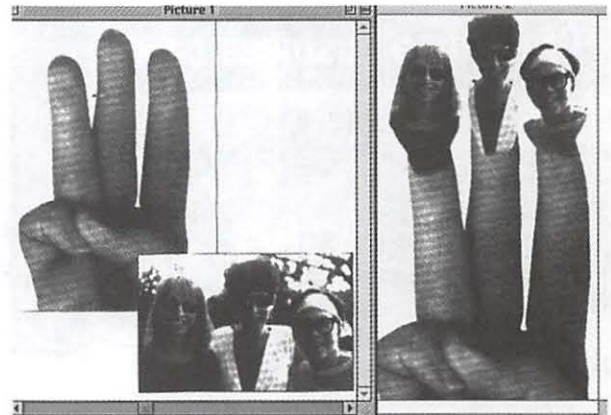


Figure 20. Making finger puppets

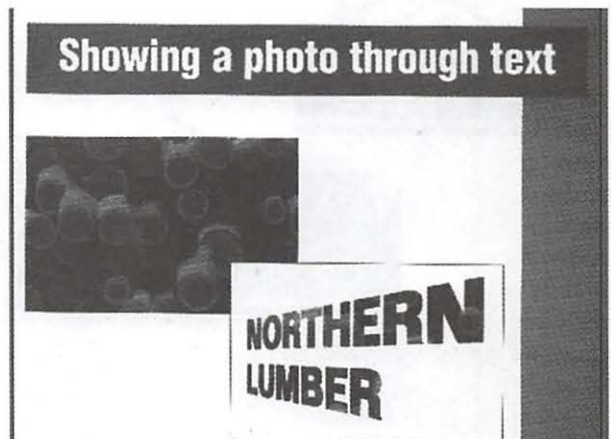


Figure 21. Business card for lumber company



Figure 22. Composite of 3 generations and 3 decades



helpful parts of *The Amazing PhotoDeluxe Book* is the short resolution table that specifies, based on the type of final output desired, the resolution required for a good scan. Remember that any higher resolution demands more RAM, inflates the file size enormously, and gives nothing in return. I was pleased to see this chart placed in the first few pages and again at the end of the book.

The authors have included the 10 Golden Rules in both front and back and presented a summary of useful information about formats, opening files, choosing formats, printing tips, etc., in an appendix-like section placed after the index and brief biographies of the authors.

Since the names of the filters and special effects do not always suggest what they do, it would be nice if the authors supplied a glossary and list of tools and other features, plus a brief explanation of what to expect, what settings are included, what the settings mean, and what they do.

At \$30, I feel that is overpriced. If you bought PhotoDeluxe as an independent purchase and the owner's manual was included, I would suggest spending quite a bit of time with the owner's manual before considering this purchase. On the other hand, if PhotoDeluxe was bundled with your scanner without any paper documents and you don't get along well with online manuals, this book could save you some money since PhotoDeluxe is essentially an unsupported product. (Adobe charges a service fee for assistance with this product.) For those with minimal experience with art, photography, or computers, or who prefer a lot of hand holding, this could be a useful book.

It might be wise for Adobe to bundle a notice about *The Amazing PhotoDeluxe Book* with PhotoDeluxe and maybe even offer it at a reduced price to newly registered PhotoDeluxe users.

Requirements

Ability to read

Nice to have

- Computer able to run PhotoDeluxe
- Monitor
- HD
- Scanner, digital camera, photos on floppy or CD
- An inquiring, adventurous mind.

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 email address: e.mkeene@tcs.wap.org
 Mary is a freelance graphic arts and craft designer and teacher



Figure 23. "Angel baby" memory book page



Figure 24. "Angel boy" plain and embossed



Figure 25a. Components of baby memory book page



Figure 25b. Finished page

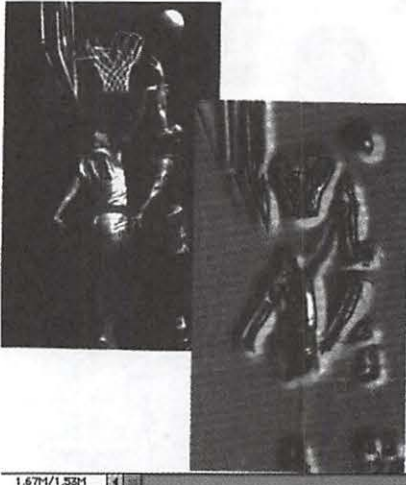


Figure 26. Special Effects—embossed “painting”

Glossary

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dpi—Dots per inch. Refers to printer resolution

ppi—Pixels per inch. Refers to monitor resolution

Resolution—Refers to the fineness of detail of the image on the monitor. Expressed as pixels per inch (ppi)

Format —The way things are arranged

Export —Save for use in a different application; usually means the other application has a different file format requirement

Save —Preserve a copy of your work

“Save as” —A command usually used the first time a document is saved; assigns a name and home to document; can also be used to “flatten” or defragment files

OCR versus image editing —OCR deals with changing text from an image to editable word processor documents. Image editing deals with changing pictures to make them look the way you want or to repair flaws in the image.

Composite —The image that results when parts from multiple sources are used to create one picture.

Filters—“Dedicated” single task-specific scripts or mini applications. Special tasks that software does automatically upon command. In contrast to the actions of plug-ins, which take place in the background, the operations of filters can be observed by the user.

Plug-ins —Components that let software and hardware work together behind the scenes; e.g., scanner driver plugs into PhotoDeluxe so that PhotoDeluxe can acquire the image directly, thus producing better image quality.

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email address: e.mkeene@tcs.wap.org

Mary is a freelance graphic arts and craft designer/teacher



Scanner Tips

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PhotoShop, or LivePicture) With these applications, you can retouch, transform, disassemble and reassemble, and otherwise manipulate pictures. Each usually has a "plug-ins" folder where the scanner driver may be installed so that you can scan directly into the application. This allows you to make many enhancements in the quality of an image prior to scanning (pre-scan), thus eliminating a lot of work post-scan (after scanning).

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email address:

e.mkeene@tcs.wap.org

Mary is a freelance graphic arts and craft designer/teacher

IF SANTA left you a new scanner and you are still a computer neophyte, here are some tips to help you get started.

1. Scan the item at its original size and at the resolution suitable for the desired output. Scanning at an enlarged size and higher resolution can drastically increase the size of the file. If you plan to use the picture for a web page or screen, remember that 72 ppi (pixels per inch) on Macs will result in the maximum quality—the picture is not improved with a higher-resolution scan. According to the chart printed in *The Amazing PhotoDeluxe Book*, most scans should be 72 to 100 ppi. If your printer prints at 600 dpi or higher, scan at 150 ppi.

For the first scan I tried, I enlarged the image drastically before scanning and got an ugly unrecognizable jumble of colors and indistinguishable blobs. I panicked. I had researched my purchase carefully, and all the Mac magazines sang the praises of the scanner bundle I'd purchased. Why were the results so awful? No matter what I tried, I couldn't get a recognizable image.

One day, I was in a hurry and didn't bother to "enhance" the photo prior to scanning. Voilà! a recognizable image. Later, I read somewhere that you should scan at the original size only. "Pre-enlarging" simply makes the pixels larger; it doesn't add enough extra pixels to make an enlarged image. These are two separate and distinct tasks done at different times by different software. **Do not confuse higher resolution with enlargement.**

2. Learn the differences in the software bundled with your scanner. Typically you will get:

a. **Scanner driver** (sometimes referred to as a "plug-in" or "desk accessory").

b. **OCR/image manager.** This can be one application or two. The OCR part converts text from a picture or "photocopy" of the page to an actual digital file. Based on variables in the quality of image in your original, expect to give your "spell checker" a healthy workout. (If you plan to send a document for scanning as text, print it at the best quality your printer can handle. It's a good idea to "audition" your document fonts also. Some fonts scan better than others, requiring less correction.)

The image manager may serve as little more than a filing cabinet for the scans, or it may be capable of executing many additional tasks.

c. **Image editor** (e.g., *PhotoDeluxe*, *Color It!*,

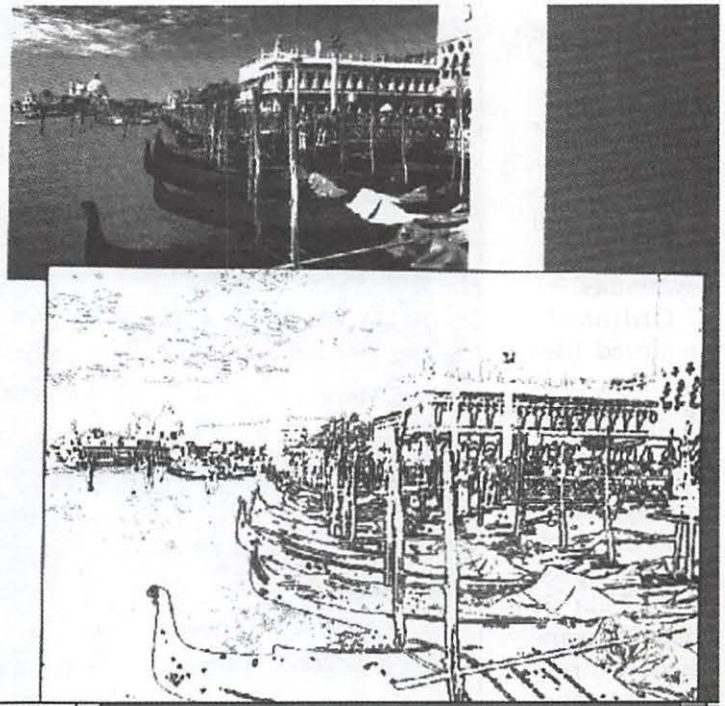


Figure 26b. Special Effects—Contours traced



Hottest Downloads— Netscape History

by David Harris

NETSCAPE HISTORY is an application that organizes those strange files in the Netscape Navigator Web browser cache folder—where Navigator stores, on your hard disk, Web pages you've visited online. The original idea of the cache was to enable faster retrieval of the sites if you return to them. That is, it is faster to reload them from your hard drive than to get them from the Internet again. These files remain in your Netscape cache folder even after you disconnect from the Internet. The number of files that remains depends on how big the files are and how large you have set your cache folder to be, using Netscape's Preferences. Once the folder fills to its set capacity, old files are deleted and replaced by the newest ones.

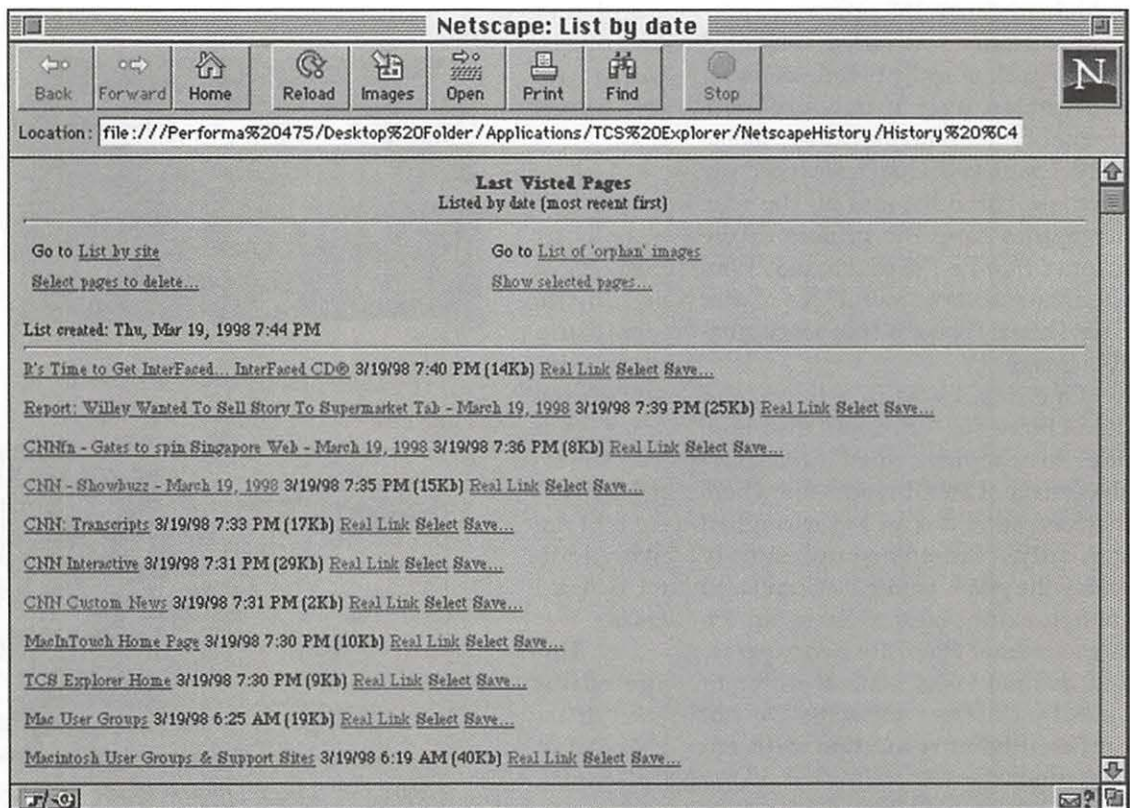
Ordinarily the stored files have names that are so cryptic that trying to find one that you may want to view again is almost impossible. That is where Netscape History comes in; it organizes the files and pre-

sents them in a list with comprehensible names that you view with Netscape Navigator. Assuming that they haven't been flushed from your cache folder, you can easily see them again, save individual pages, graphics and all, or go back to the original site when online again just by clicking a link. Once Netscape History has collected a set of Web pages it stores them in its own cache which you can keep as long as you want.

Recently I had gone to a news story about Beanie Babies in Britain on CNN's Web site. I sent a snippet

from the story, along with its URL, to a friend. But when she tried to get the story, the CNN site advised her that the area was under construction and was unavailable. She wanted the whole story, not just my snippet. Fortunately for me the page was still in the Netscape History cache file at home on my computer's backup Zip disk, and I retrieved and printed it for her. A good way to preserve friendships.

As is the case with almost every piece of Macintosh shareware worth its salt, Netscape History is available for download from the TCS; it is file 718 in File Transfer area 39, under the name of Web.History.30. It works with all versions of Netscape Navigator and some versions of Microsoft Internet Explorer. It is well worth the \$8 registration for an individual user. ■





Making QuickTime movies using shareware

by Frank E. Harris and Neal Gallagher

WITH QuickTime installed on over 50 million Macs and PCs, it is already the most widely adopted multimedia standard in the world. QuickTime files can be used on virtually all PCs, Unix workstations, and of course Macintosh computers. This means that we can be secure that QuickTime content produced today will continue to be accessible for the future. Best of all, the basic QuickTime viewer is free.

On February 11, the International Standards Organization announced that it had chosen Apple Computers Quicktime file format for the MPEG-4 specification. MPEG-4 is an emerging digital media standard currently being defined by ISO's Moving Picture Experts Group (MPEG) that will enable users to view and manipulate audio, video and other forms of digi-

tal content.

Not all QuickTime movies are the same. In addition to the quality of a movie, the file size is important because it relates to the download time for the file. QuickTime files can be compressed using a number of different compression schemes, called codecs, depending on the nature of the content. The goal is to maintain a high quality movie, while compressing the file as much as possible.

There are hardware-dependent and software-only codecs. Hardware codecs require a card containing additional video circuitry for compression and playback. Software-only codecs can run on any Mac that has the codec installed. Hardware codecs are better for professional video production where the final product will be tape or film. Software codecs are

better for producing free video that will be distributed via the WWW, CD-ROM, or through the Washington Apple Pie TCS.

You can use QuickTime to display moving graphics, which may include a sound track voice over. The graphics may be line drawings, computer plots, or a sequence of still photographs. The movie can be assembled using any of a number of software packages. As an example, Adobe Premiere is a popular software package that frequently comes bundled together with video capture boards. If software is used in conjunction with special capture hardware, it is probably unwise to use the hardware dependent compression formats that may be included. Such formats may not be QuickTime compatible and can only be played by using the same hardware. However, a number of QuickTime compatible compression schemes will be offered as choices in any reasonable software packages.

The best compressor to use depends on the type of original image and the intended use of the movie (see figure 2). Free compressors shipped with QuickTime 2.x include:

Animation Cinepak Graphics Photo-JPEG Video

With QuickTime 3.0, two fabulous new compressors have been added:

HST and Sorensen

Sorensen produces file sizes on the order of 5% to 10% of video or cinepak, with higher quality. Sorensen appears to be an assymetric codec, that is, it takes far longer to compress frames than it does to play them back. With modern processor speeds, this is not much of a problem. HST was originally developed for video telephony. HST offers faster, symmetric compression, and file sizes around 25% of video or cinepak.

If you want the maximum number of users to be able to view your

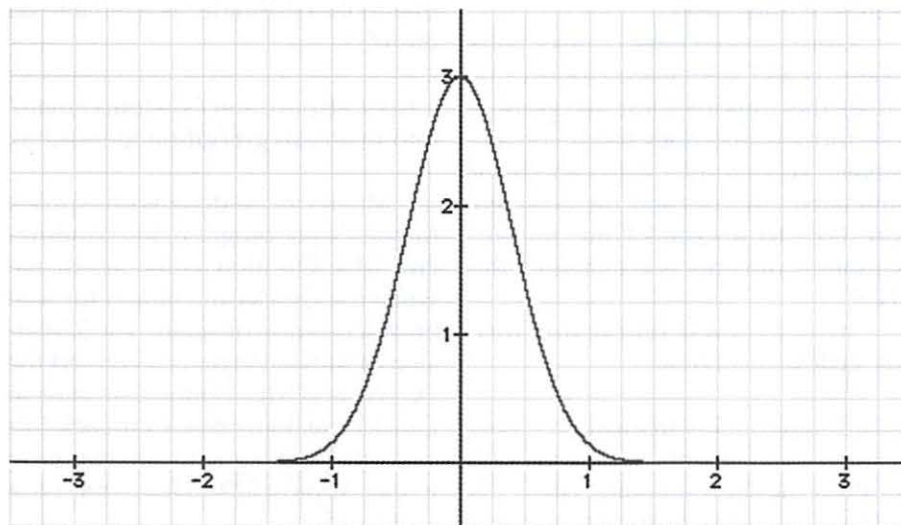


Figure 1. Animation linked to a typical frame from the movie.



movies, Video (for most applications) or Animation (for cartoon-like renderings) will be your best bet. But much higher quality and smaller file sizes are available with QuickTime 3.0's new software codecs, HST and Sorensen.

All of these compressors offer you the option to trade quality for file size when saving your video. Apple's standard control for save options has a slider that allows you to set a quality level from 0% (minimum quality, maximum compression) to 100% (maximum quality, minimum compression). For videos destined for the WWW, 25% is usually my choice. For files delivered from CD-ROM or a hard drive, I would probably go with 75% or 100%. The real criterion should be, "does it look good enough?"

You should check your software users guide accompanying your version of QuickTime for additional discussion about compressors, but be warned that producing your own movies can be too much fun.

Freeware and shareware for making movies

There are many commercial software packages that can be used to construct QuickTime movies, including Mathematica, Adobe Premier, and Macromedia Director. Mathematica excels in the ability to translate of two, three, or more variables into moving, colorized surfaces. Adobe Premier and Macromedia Director are professional video editing tools with advanced capabilities to zoom, pan, and cut between scenes that authors of short video clips for the WWW rarely use.

There is also a large group of shareware and freeware animation tools that can be used to create suitable video clips. Some of these tools are only compatible through version 2.x of Quicktime. Apple is trying to get these older tools withdrawn, and one of the last places to get one of the very best free tools, Sparkle, is on the

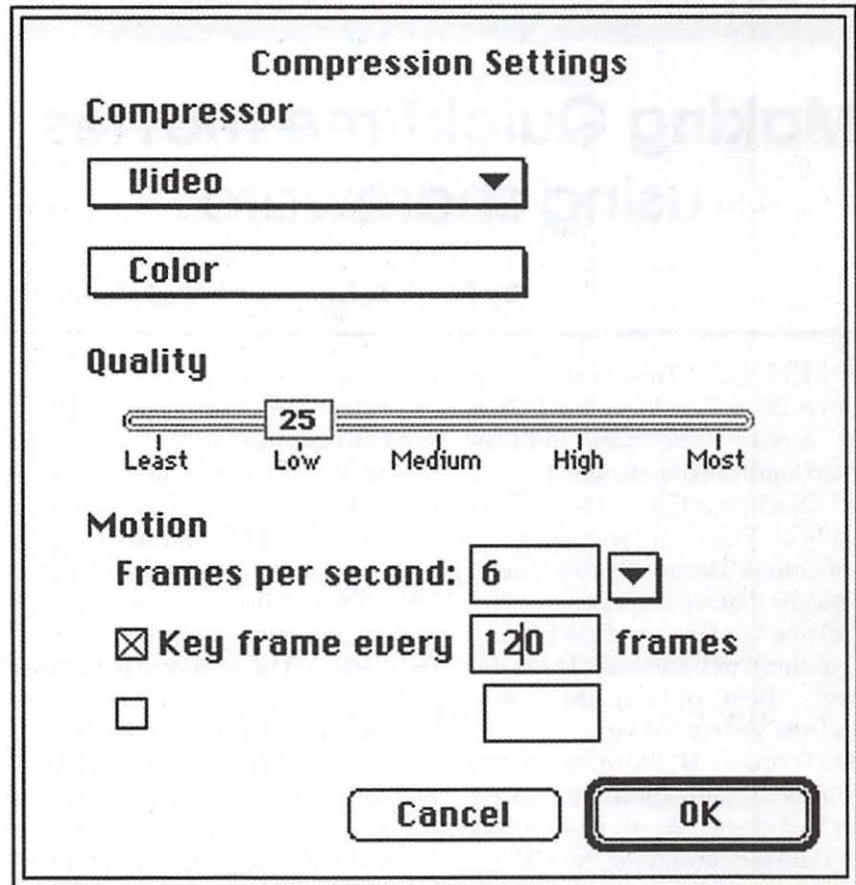


Figure 2. Save parameters for the movie.

WAP TCS. Sparkle converts MPEG files to QuickTime, and performs a number of other conversion and simple editing tasks.

Graphic Converter (Lemke Software) is \$35 shareware (\$30 in Europe), that imports about 100 graphic file formats and does batch conversions. Version 3.1.1 also can create animated GIF files and then convert the GIF to a QuickTime movie. Graphic Converter is available on the TCS.

http://www.lemkesoft.de/us_gcdownload.html

GifBuilder 0.5 is freeware by Yves Piguat, that converts individual GIF or PICT files into animated GIFs. It's editing tools for adjusting frames are clearly designed and simple to use. GIFs and Quicktime movies made

from GifBuilder-generated animations tend to be smaller than QuickTime movies made using other free tools. GifBuilder is available on the TCS.

<ftp://ftp.uu.net/systems/mac/info-mac/gst/grf/gif-builder-04.hqx>

Much can be done with Apple's Movie Player program, for Windows and Mac OS, that is included free when the QuickTime plugin for web browsers is downloaded. The 3.0 version of Movie Player can convert the PC AVI and MPEG movie formats to QuickTime. However, to unlock this and other editing features, you have to pay Apple a \$29.95 fee to receive a password.

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



You can also pay \$40.00 instead, and receive a CD-ROM that contains an unlocked version of QT 3.0 and many MB of QuickTime and QuickTime VR movies.

MicroSoft has provided a free tool for converting AVI movies to QuickTime, Microsoft's Video for Windows Converter. This Mac program, vfw11.sit, is available on the TCS but is now difficult to find on the WWW. The unsubstantiated gossip about this program is that MS bought the code from a hacker who made it a condition of the sale that the original program remain free.

Making a movie

The first step is to generate a sequence of still frames. This can be experimental data or the graphic output of a calculation. I chose to use a freeware graphing calculator program to generate a series of graphs, (see fig. 1) of begin: equation

$$2^{-(nx)} - 2e^{-x}$$

end: equation for n = 9, 8, 7, 6, 5, 4, 3, 2, 1.5, 1, 0.5. This is 11 frames total.

I saved the frames as GIF files with 8-bit (256) color. Each frame was 514 by 320 pixels. It is best to keep frame sizes at or below 512 by 320 pixels if you want others to view your work. I've seen a lot of movies that were made by people with 20 inch monitors, that would not fit on the smaller screens that are much more common.

I used Gif Builder to create an animated Gif, and edit the frame positions slightly. Then I used Graphic

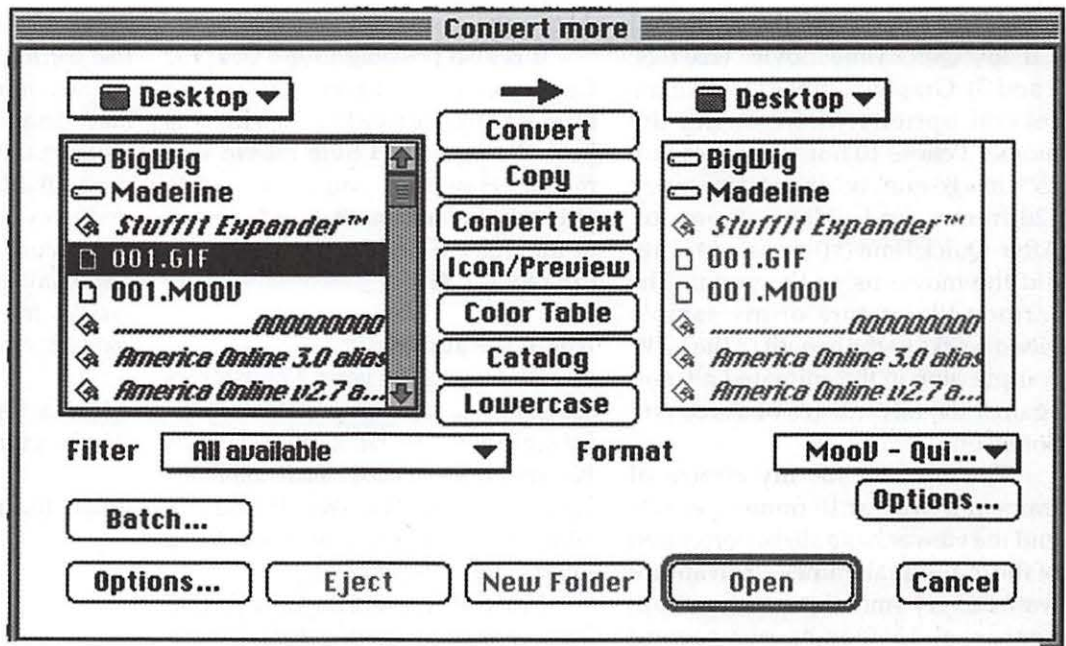


Figure 3. Graphic Converter's "Convert More" dialog box

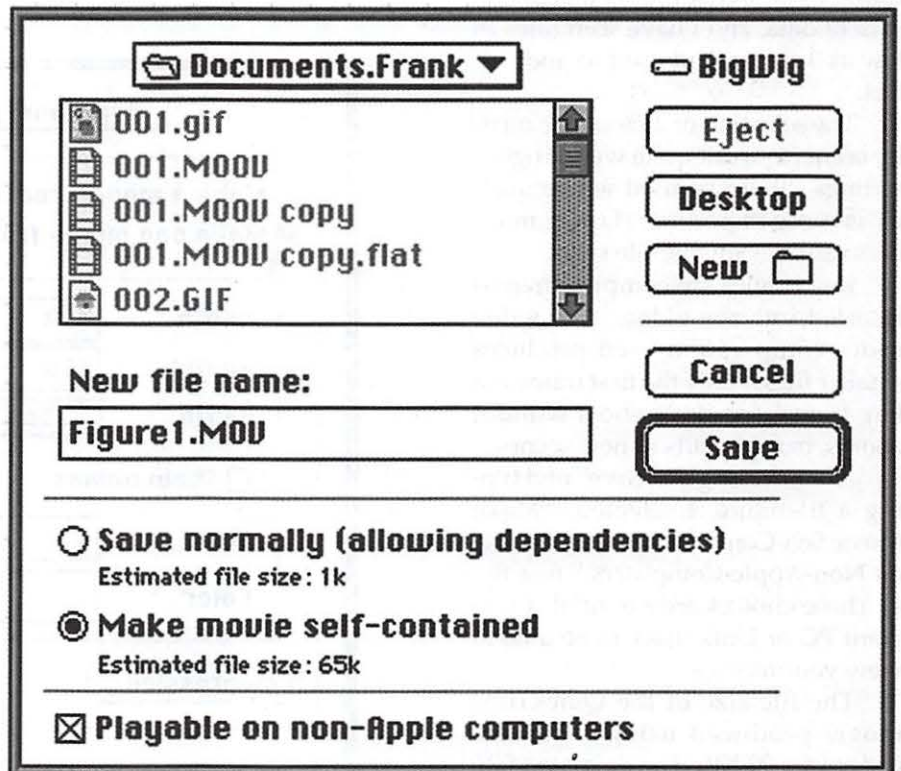


Figure 4. Making the movie platform independent



Converter to convert the animated GIF to a QuickTime movie. (see figs. 2 and 3) Graphic Converter gave me several options when saving the movie. I chose 10 frames per second, 25% image quality, a key frame every 120 frames, and video compressor. After QuickTime 3.0 came out, I re-did the movie using Sorensen. The cartoon-like nature of my sample video works to the benefit of the LZW compression in the animated gif, and against the advantages of video and Sorensen.

The reasons for my choice of frame rate was, at 10 frames per second the viewer has a slight perception of the individual frames. If an author wants a very smooth, continuous appearance, 15 frames per second should be chosen. Frame rates higher than 15 frames per second results in larger files with no smoother appearance. Frequently authors want each frame to be perceived as a separate slice of data, and I have seen rates as low as 3 per second used to good effect.

The selection of 25% image quality seems to work quite well. Higher settings should be used where quality is more important. Lower numbers result in smaller file sizes.

Key frames are complete frames inserted into the video. The video codec compression used produces smaller files if only the first frame is a key frame, for static shots without zooms, pans, or cuts to new scenes.

After clicking on "Save" and typing a filename, I selected, "Make Movie Self-Contained," and "Playable on Non-Apple Computers." (see fig. 4) These choices are essential if you want PC or Unix users to be able to view your movies.

The file size of the QuickTime movie produced using the video codec was 90 KB. The animated GIF was 77 KB, and each of the Gif frames was 66 KB. Using Sorensen at 25%, the size of the video was 36,655 bytes.

At 0%, the size was 4533 bytes.

It is also possible to use Graphic Converter to go direct from source frames to movie (see Fig. 5). This was how the last, 4533 byte movie was made. However, you are cheating yourself if you do not take advantage of the free Gif Builder's superior editing tools. ■

About the authors:

For the past five years, Frank Harris has worked to solve the problems of publishing online. He received some of Tim Berners-Lee's first mass e-mails announcing the invention of the World Wide Web (WWW), and it soon became clear that a solution was close at hand.

Neal Gallagher is a professor specializing in imaging science at the University of Delaware. His hobbies include digital capture and manipulation of still photographs and video. The only thing you can trust when Neal shows you a pic-

ture is that it probably did not look like that when he shot it.

Recently both have been involved in the publication of the all electronic physics journal, Optics Express. Optics Express has attracted authors because of the medium's capability of using sound and video, either individually, or together. Many authors use multimedia in their articles to enhance the presentation of complex data.

address: Optical Society of America, Washington, DC 20036-1023 USA

email: fharri@osa.org

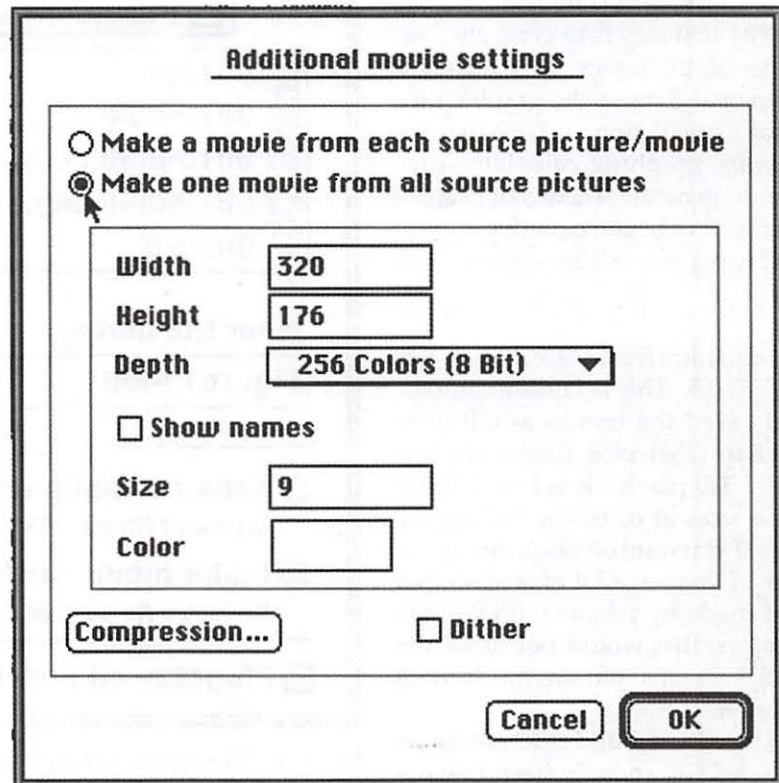


Figure 5. Graphic Converter's "More Movie Options" dialog box, used to convert frames direct to a quicktime movie.



Assistive Technology— The Mac Way, Part III

by Heather Rushmore

Part II of AT-The Mac Way focused on KEI's (keyboard emulating interfaces) and two types of alternative keyboard input methods (Morse Code and Voice Recognition software). In this next article, I will discuss more alternatives to the standard computer input methods.

Mouse Emulators-Head Mice

You are most likely familiar with the typical mouse alternatives: joystick, trackball, and touch window. These are commonly used by individuals with physical disabilities who have moderate to good motor control. Persons' with severe motor control deficits who are unable to manipulate a standard mouse or one of the three alternatives with their hand need a way to input data. This is where the mouse emulators come in. They allow a person with motor limitations to perform basic mouse functions (move, drag, click, and double-click) by using alternate body parts and movements.

Mouse emulation devices that use pointing systems use either ultrasonic or infrared sensors to manipulate the position of the mouse. Ultrasonic systems use a sound source picked up from an array of microphones placed on the top of the computer monitor. A moving microphone (sound source) is generally positioned on the consumers head via a headset. A couple examples of different types of ultrasonic mice are the 3D Mouse by Logitech, and HeadMaster by Prentke Romich (PRC) which is available for both the IIE, gs series and the Mac.

The other type of sensor, infrared, uses a reflective dot (light source) positioned on a headset. This headset is placed on the persons head and a camera is placed on top of the computer monitor. As the individual moves his head the camera picks up the movement of the reflector and the computer converts these movements into mouse movements. The HeadMouse by Origin Systems is available for the Apple IIE, IIGs and the Macintosh.

With these two systems, additional equipment or software is needed to perform the mouse clicks. The HeadMaster by PRC has the option of adding a puff switch to the headset to generate the mouse clicks. The user sips or blows air into the switch using different pressures levels and lengths to click, double click and open menus. The person must have good breath control and support in order to operate this switch.

Software for the Mac such as Magic Cursor by Madenta Communications is a program that gives the user gestural control of mouse clicks. Once the cursor has been positioned over the target item, the user nods her head to the left for a mouse click, nods to the right for a double-click or nods down to drag the item.

Eye Gaze

As of yet I have not seen any eye gaze systems developed for the Macintosh computer. This type of input is an emerging strategy and it is only a matter of time before Mac users can use their eyes to operate their computer.

To date the most effective system for a PC-compatible is the Eyegaze system by LC Technologies located in Fairfax, VA. A video camera is positioned below the monitor and the user sits approximately 18 to 22 inches away from the monitor. The user simply gazes at different control keys located on the screen to operate environmental controls (appliances, TVs, VCRs, lights, etc.), play games, operate a telephone, produce synthesized speech, type and run DOS-compatible software. The typing is accomplished using on-screen keyboards.

Virtual Keyboards

A virtual keyboard or on-screen keyboard is a picture presented on the computer monitor, that represents the keys on a standard keyboard. The computer receives the data from the on-screen keyboard as if the user hit a key on the standard keyboard. The concept is the same for all mouse emulators and the eye gaze system. The user looks at the letter or function she wants and after a designated dwell time the key will be activated. Dwell time is the amount of time you rest over the key. It varies by user preference, maybe 2 seconds or maybe 5 seconds.

For the Apple IIE and IIGs there is only one on-screen keyboard software program available, Apple Computer's Video Keyboard GS. There are four available for the Mac: Ke:nx by Don Johnston; Mouse Drive Keyboard by John Halleck; Screen Doors by Madenta Communications; and WordWriter by McIntyre Computer Systems.

Scanning Input

For those individuals who are severely involved and are only able to produce small movements scanning input is the best option. This allows the user to access all the options on the desktop or within a software program. The items are sequentially presented to the user as the pointer



moves automatically from one item to the next until a choice is made. A choice is made by hitting a switch positioned at a functional body area. The person may be most efficient using his hand, elbow, knee, foot, or head. After a selection is made, the scanning begins again to make the next target item available to the user.

Scanning can be a long, tedious task making simple word processing very slow and frustrating. There are several different scanning arrays that help make this task a little faster. One method, called row-column, is the most commonly used. Items are aligned so that when a row is selected each item in the column is available to the user. This cuts down the amount of time and energy spent scanning through all the possible selections.

Back in the first article I wrote about the Adaptive firmware Card and Ke:nx by Don Johnston. Both of these interfaces have scanning software built in for the Apple IIe, gs series and Macs. Two other scanning programs that are compatible with the Apples and Mac are the Zygo TetraScanII by Zygo, and Darci Too By WestTest Engineering. A great program for the Mac which allows the user to make any software program scanning accessible, as well as, the desktop is CrossScanner by RJ Cooper.

Preview of Final Article

The last article in the series will cover some screen enlargers, screen readers, some of my favorite children's adaptive software, and assistive technology resources. ■

Heather Rushmore, ATP
Technology Specialist
United Cerebral Palsy of Washington
DC and Northern VA
3135 8th St., NE,
Washington, DC 20017
(202) 269-1500 (W)
(703) 444-2998 (H)
email: hrushmore@aol.com

Community Content in Public Libraries

by Phil Shapiro

[Editor's Note: WAP's Phil Shapiro was recently recognized with an award from the Friends of Chevy Chase DC Library for his volunteer work in helping teach several hundred people basic Internet skills. The following article contains some of his thoughts on the expanding role of public libraries, and their function in helping connect together people via the creative process.]

PUBLIC LIBRARIES are rich repositories of stories, ideas, information, opinions, and culture—and are a place where the human urge to communicate is celebrated with great gusto.

But did you ever stop to think about whose stories, whose ideas, whose information, whose opinions, and whose culture are celebrated at the public library? Almost always, the content of public libraries is from people who live in other cities, states, countries.

Often that content is interesting and lively. But the opportunity for you to meet and connect with the creators of that information is virtually nonexistent.

Consider what would happen if libraries set aside shelf-space for locally produced content. Locally produced books, sure, but also locally produced music, video documentaries, multimedia CD-ROMs, poetry, newsletters, photographic collections and the like. What would happen is that people within a neighborhood could connect with one another's creative imaginations. What a novel idea! In a public library!

Libraries today are reinventing

themselves, holding onto the best practices of the past, while adopting new, invigorating practices. Community residents should relish the chance to shape the new form of libraries.



We need to remember that libraries exist to serve community needs. If a community feels that a library should expand its offering of locally produced content, then the library should be both receptive and enthusiastic about meeting that community need. The idea here is not to replace libraries entire contents, but to supplement existing library content with the creative work of people in the neighborhood.

Here's what happens when two people from the same neighborhood connect with each other's ideas and creative inspirations. A bond is formed. Two people know something about each other that they didn't know before. And we are no more, nor less, than the sum total of the bonds in our lives.

Have you ever be moved by a poem? Near where you live a tremendously talented poet lives. Ever laughed aloud at an author's witty remarks? The neighborhood wit lives down the street. Have you ever caught your breath seeing a photograph with indescribable grace? That photographer lives next door.

A vast transformation in communications is taking place as people rethink of themselves as both information producers and information con-



sumers. We need to tap into libraries as the central place where locally produced ideas and information can be shared.

How can overworked library staff decide which locally produced content materials should get shelf space? The answer is quite simple. The Friends of the Library groups can take on the role of recommending to the library the best of locally produced content. And as more and more locally produced content takes on a digital form, the shelf-space requirement continually shrinks.

And if locally produced content is circulated, then a single library shelf could accommodate up to three shelves worth of materials, for at any given time two-thirds of the locally produced content would be checked out of the library.

If you care about community building, and the connecting of human beings via the creative process, you need to get yourself over to a meeting of your local Friends of the Library group. Your voice, your talents, your vision are needed in molding the future shape of public libraries.

We can build libraries to be whatever shape we want them to be. And you and I can decide the ways that libraries can best be used for meeting community needs. The possibilities are tantalizing, if only more people would step up to the plate. ■

—Phil Shapiro

<http://www.his.com/pshapiro/pshapiro@his.com>

The author works as the Washington DC Regional Coordinator for the Community Technology Centers' Network (CTCNet), a national non-profit network of over 250 technology centers bringing technology and technology training to those without access. CTCNet recently won an award in the Public Access category of the Global Information Infrastructure (GII) Awards, recognizing excellence and best practices in application of technology for community development. <http://www.gii.com> <http://www.ctcnet.org>

RealAudio files of the Friends of Chevy Chase DC Library award ceremony can be found on the web at: <http://www.homequest.net/mid-atlantic/dc/owmc/owmc.htm>

Graphics and Netscape

by Ann Furfine

Saving a picture from Netscape:

1. Click and hold on the picture
2. Select **Save this image as**
3. Choose the location to save picture (default is "Teacher" folder) could also insert floppy disk, then click on **Desktop** button, choose your disk then click on **Save** button

Opening the picture in another program:

Graphic Converter

1. At the At Ease panel click on Graphic Converter
2. Choose **File and then Open** from menu
3. Open the picture file saved earlier
4. Picture can be modified in GraphicConverter
5. Choose **File** and then **Save As**, to save picture in PICT format - for all Mac word processing programs (even Kid Pix)

Kid Pix

1. At the At Ease Panel click on Kid Pix
2. Choose **File and then open** from the menu
3. Open the picture file saved earlier
4. 'Edit the picture any way you need
5. Choose **File** and then **Save as...**

Claris Impact

1. At the At Ease Panel click on Claris Impact
2. Choose **File and Place File**

Note: Be sure you are not in a text field when you place the file or it will become part of the text and you won't be able to edit it.

3. Open the picture file saved earlier
4. Edit the picture any way you need
5. Choose **File** and then **Save as...**

Copying a picture from Netscape to another application:

1. Click on hold on the picture
2. Select **copy this image**
3. Click and hold on the **application menu** and select **At Ease** (This is located in the top right hand corner of the screen)
4. Click on **another application** at the At Ease panel

5. Go to Edit and paste

Note: This will not work if you change At Ease workgroups because it erases the clipboard when you switch.



Turning Inkjet Printers into PostScript Printers

by Paul Gerstenbluth (ARIEfound@aol.com)

software with my printer. It brought new life to my old Apple StyleWriter 1200 printer. And, I didn't have to buy a new printer to print quality PostScript fonts.

StyleScript Supported Printers

Apple's StyleWriter Pro, StyleWriter II and the StyleWriter 1200, 1500, 2200, 2400, 2500, 4100, 4500 and 6500 Hewlett Packard's DeskWriter 550C, 600, 660C and 680C, Desk Jet 850C, 855C and 870C Canon BJC 4550 Epson's Stylus Color 500, 600, 800 and 1520. The StyleScript software for these Epson printers is compatible only with PowerMacs.

Review: Using StyleScript 3.7 (Adobe Level 2 PostScript Software)

SATISFY YOUR hunger for a PostScript printer. You can turn your Apple StyleWriter 1200 into a PostScript printer for \$99.95 with StyleScript.

Adobe PostScript revolutionized the way computer documents looked on a printed page. The result was that a document would come out looking as if it had been sent to a professional typesetter. PostScript became the new tool for document design and presentation there was just no comparison, the quality was that good.

What is StyleScript?

StyleScript is the genuine Adobe PostScript Level 2 upgrade for your inkjet printer. Now, you can print PostScript from your Macintosh computer to your inkjet printer.

Who uses StyleScript?

- Graphic artists who want inexpensive and accurate proofing for their work.
- Business users who need good looking presentations on paper, transparencies, film and decals.
- Home and Education users who want to use Postscript clip art.

Merits of Using PostScript.

Jim Carlton, the Wall Street reporter, points out the merits of Postscript, and how it affected the graphic trade. PostScript became the "de facto" standard in the graphic industry.

The credit goes to Adobe System PostScript fonts and Apple Computer for starting the desktop printing revolution. Apple Computer's Steve Jobs did this by combining the use of the Macintosh computer, Adobe PostScript fonts, early Aldus PageMaker software and the Apple LaserWriter printer for publishing magazines.

What is PostScript?

PostScript is a printer and resolution-independent image-description language. Encapsulated PostScript Images (EPS) are scalable and portable between printers of different resolutions. An EPS file will always print at the highest quality available on the printer being used.

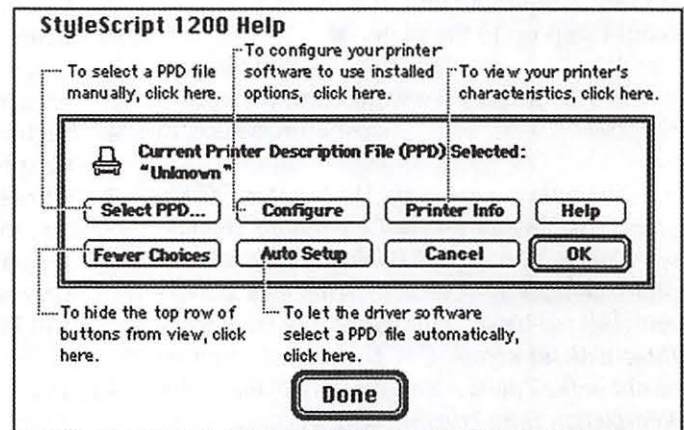
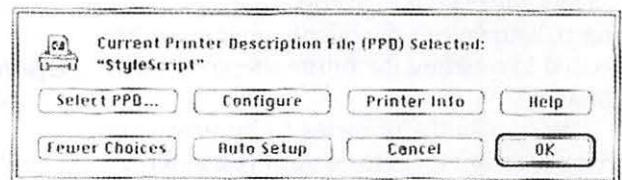
Personal Observation

My friends asked me, "New PostScript Printer? I noticed that your letters and mailing labels that you send me look better; I didn't think you could afford an expensive PostScript printer."

I received these comments when I started using my new StyleScript

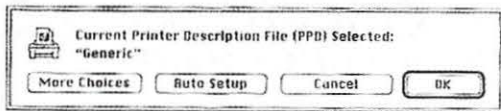
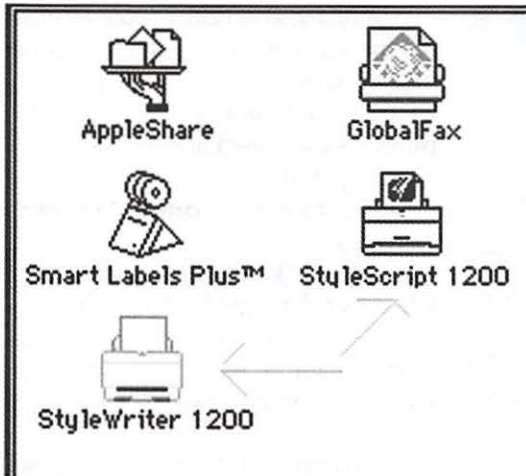
PRO

Well written and easy to use



StyleScript manual that answers your questions on how StyleScript works. The manual has a good index and table of contents, from setting up to troubleshooting your inkjet printer.

StyleScript improves the output quality of EPS images printed from PostScript applications. You receive a



bonus of 30 PostScript typefaces. Also, you receive Adobe Type Manager and easy access to the entire Adobe font library are included with StyleScript at no extra cost.

StyleScript is compatible with Apple's Color StyleWriter LocalTalk Module, when used with StyleWriter II, 1200, 1500, 2200, 2400 and 2500. StyleScript supports Photograde printing with the Apple Color StyleWriter 2500, using Apple's special Photograde ink cartridges and paper.

Apple officially supports printing to only the StyleWriter 2400 and the 2500 with the Color StyleWriter LocalTalk Module. It only supports printing to the StyleWriter 1200, 1500, 2200, 2400, and 2500 with the StyleWriter EtherTalk Adapter.

StyleScript, however, was developed to be compatible with all StyleWriters (except the original StyleWriter and the StyleWriter Pro). StyleScript works when used with the currently shipping models of either the Color StyleWriter LocalTalk Module or the StyleWriter EtherTalk Adapter.

CON

You need to manually turn on your StyleWriter 1200 to print in PostScript fonts in order to speed up printing your document. Sometimes, you will receive an error message that your printer is not connected to your computer when you

fail to manually turn on your StyleWriter.

It is recommended that you use the standard Macintosh printer driver for your printer to print from any program that does not output PostScript graphics.

StyleScript Speed. PostScript printing requires time-consuming calculations. Most PostScript printers execute these calculations in hardware. StyleScript executes these calculations in software, which is slower. The faster your Mac is, the faster StyleScript will print.

StyleScript does not support QuickDraw GX. Unfortunately, StyleScript does not support printing with Photograph quality ink, on the 4500 or 6500 model Apple Color StyleWriters. Finally, StyleScript is not

compatible with the original StyleWriter and the StyleWriter Pro printers.

Summary

StyleScript software turns you inkjet into a fully Postscript compatible printer. Now you can print sharp, full-colored, PostScript graphics on your printer.

Minimum System Requirement for StyleScript:

Processor: A 68020, 'O30, '040 or PowerPC based Macintosh.
System Software: Mac OS version 7.1 or higher. RAM: 16 MB RAM and a CD-ROM Drive.


Available from Infowave, 4664 Lougheed Highway, Suite 188, Burnaby, BC, Canada V5C 6B7. Suggested Retail price is \$99.95 from Infowave, CompUSA and mail order.

Paul Gerstenbluth is President of the ARIE Foundation that provides hobby materials and computers to VA Hospital patients. (Donated Apple and Macintosh computers help hospitalized veterans in their stay and recovery.)

Document: "Chet >Dr. Robert E. G."

Printing page: 3 of 3.

Status: processing job





Word Macro Virus Q & A

© 1998 The University of Chicago

Question: What should I do if I have a Word macro virus? What should I do to avoid the Word macro virus?

Short Answer: Modern anti-virus programs should be able to detect and remove macro viruses which the programs know about. It is also possible to configure Word so that no macro virus can run; this does not stop infected files being copied onto your computer, but it stops the virus from propagating from one file to another. In order to stop the Word macro virus from transmitting itself on your computer, you should add a macro named "AutoExec" which says "DisableAutoMacros."

If you already have an infected file on your computer, you can clean the file of all macros - including the virus - by saving the file in Word 5.1 format.

Long Answer: In order to make MS Word 6 resistant to viruses:

1. Choose "Macro" from the "Tools" menu.
2. Type "AutoExec" in the "Macro Name" field.
3. Make sure the macro will be available in "All Active Templates".
4. Click on the "Create" button.
5. On the line between "Sub MAIN" above and "End Sub" below, type "DisableAutoMacros". The macro should say:
Sub MAIN
DisableAutoMacros
End Sub
6. Exit Word, and when prompted choose to save "Global: AutoExec" macro.

This macro defeats Word macro viruses by stopping Word from running "AutoOpen" macros embedded in Word documents (or more precisely, in Word templates). A malicious "AutoOpen" macro is what spreads the virus. This remedy isn't foolproof — any user of the computer can delete or change the "AutoExec" macro. But you have to deliberately set out to disable the protection.

In order to actually remove macros from a Word file infected with the macro virus:

1. Disable macros on your computer, as explained above.
2. Open the infected file.
3. Go to the file menu and select "Save as".
4. Select "Word 5.1" from the "Save File as type" menu. Save the file.
5. The Word 5.1 version of your file will have all macros removed and will be free of any macro viruses.

Modern anti-virus software may be able to remove macro viruses that they recognize from Word files. ■
Note: The Pi Fillings III CD includes a number of Macro Virus Killers.

Mac Tips

Networking Tip: If you go to the File Sharing control panel and option-double-click on any user connected to your machine, you can send them a message. Keen, huh? (Colin Foster, EVL)

How to make a web page: For a really simple and FUN lesson in how to create your own web page, go to Netscape's Wizard. It has some unusual horizontal rules and bullets too. (ct)

Almost nobody mentions this, though it's been true for awhile, and lately even Apple has been admitting that it's rather important... that you should never rebuild your desktop while your extensions are loaded! Always startup with extensions off before rebuilding your desktop. And a desktop rebuild should be done at least once a month.

For new users: Start up your Mac, and hold down the shift key until you see the message "Welcome

to Macintosh, Extensions Off." Then release the shift key and immediately jump on the Command and Option keys until you see the message "Are you sure you want to rebuild the desktop?" Say yes for each drive you have. After the reconstruction work is over, restart to get your extensions loaded again. You're set for another month, with a cleanly rebuilt desktop.

If you've acquired the free version of TechTool from the net, it does an even better job of desktop rebuilding (by first deleting the desktop files), but even with TechTool, remember to start with extensions off before doing the rebuild. (ct)

When your Battery dies... the maximum life of the little battery that keeps your non-ROM settings in memory is five years, and replacing that battery in most models is quite easy, but Hayden's new book, *Upgrading and Repairing Your Mac*, doesn't even mention batteries. This is a huge oversight because when the battery dies all kinds of things will happen that can cause the user to think there are serious problems. An unscrupulous repairer (of which there



are too many) can take advantage of this to make bogus repairs—when simply replacing a battery will do. One of the signs of a dead battery is when the computer ceases to retain settings you have made in the Control Panels. Another of the many battery-related problems can be a monitor suddenly showing a gray screen with bizarre lines and no image. Scary...but not necessarily fatal! If you've had your machine for a few years and never changed the battery, be on the lookout for the symptoms. (LAMG) ■

WAP KIDS

Edited by Dave Ottalini

Draw Pictures and Make 'em Talk

by MacCentral Staff
<http://www.maccentral.com/news/9805/01.pix.shtml>

KID PIX STUDIO DELUXE, the newest addition to Broderbund Software's line of children's art software, lets kids 3-12 create interactive pictures. The pictures can even talk.

With the product's new text-to-speech capabilities, kids can draw pictures with characters that speak in English or Spanish, or create cards for friends that say "Happy Birthday!" They can further beef up their art by importing and exporting their own graphics or digital photos or adding stamps, sounds, and backgrounds.

The Mac/Windows CD-ROM hybrid of Kid Pix Studio Deluxe is currently now shipping with an approximate street price of \$29.99 (US). Go to www.broderbund.com for more information. ■

Mac Disketeria

by Dave Weikert

New Disks

WE FEATURE six disks this month, all in the Grab Bag disk series. *Pi Fillings-The CD*; the first CD-ROM produced by Washington Apple Pi, is now in its third edition. Single disks are available for \$4 each and quantity purchases are priced at \$3.50 for five or more. *Pi Fillings-The CD* costs \$10.

New Worm — AutoStart 9805

A worm is often mistakenly called a virus. The purpose of a worm is to replicate itself when a specified trigger action takes place. In this case, the AutoStart worm takes advantage of the AutoPlay feature in QuickTime 2.5 and higher to install itself. Whenever a disk (floppy, MO, etc.) is mounted, QuickTime (with AutoPlay CD-ROMs turned on) will try to run the worm, thus infecting the system and all other mounted volumes. The recommended action to counter the spread of the worm is to turn off the "CD-ROM AutoPlay" option in the QuickTime Settings control panel. The three variants of the AutoStart worm can be eradicated by the **Worm Food** application provided by Mac Disk #30.33.

Disinfectant Anti-virus Discontinued

John Norstad, the author of the freeware program Disinfectant has recently announced that he will no longer maintain Disinfectant, long a mainstay of the Disketeria. With the advent of the AutoStart worm and because of other pressing commitments, John feels he can no longer devote the time needed to keep Disinfectant up to date. We are sorry to see Disinfectant go and thank John for

the wonderful service he has provided so freely to the Mac community over the years. I will especially remember the Monty Python animation and tune that accompanied every visit to the 'About Disinfectant...' item under the Apple menu when Disinfectant was running.

There are no longer any freeware or shareware anti-virus utilities that I

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am aware of. For recommendations on commercial replacement anti-virus utilities, ask on the TCS.

Disketeria Catalog Update

Our Disketeria Catalog—in Easy View viewer format—permits fast



browsing of the contents of our Disketeria collection. You can search for specific file names or disk numbers. The three Easy View windows make it easy to see the overall organization of the Disketeria collection as well as see the detailed descriptions of the contents of each folder or archive. The catalog disk costs \$4; you can trade in an older version of the Disketeria Catalog disk for the current version for \$1 (plus postage if by mail).

Pi Fillings- The CD

A reprise of the Pi Fillings CD-ROM featured in the last Journal is obviously in order since the Pi has produced our best seller of all time. Over 1000 disks have been sold to date and a third printing is now available. The third printing is done in the same style and content as the previous two except for some later versions of software and some new content including browser plug-ins and Word filters.

The featured software on the *Pi Fillings CD-ROM* is the Mac OS 8.1 Updater installer included in the *Mac OS Updates* folder. However there is something for everyone as System Software updates are also included for all Apple Systems from System 7.0 through OS 8.1. There is also Printer Driver software for Apple and

Hewlett Packard printers and the latest Apple LaserWriter Driver.

In addition to the Apple software, the CD-ROM includes *TCS Explorer Software* folder; this contains updated installers for TCS Explorer members with System 7.5.5 and later. These installers simplify the installation of the System connection and Internet software for our member run ISP service. This package is complemented by the *Internet Goodies* folder which includes recent versions of all the major Internet software. Many users with earlier Macs and System Software will find some of the early versions of Internet software useful as they may require less computer 'horsepower' and do not take as much memory.

Essential Utilities provides 16 utilities that we think are most useful for the majority of Mac owners. *Mac OS Updates* and *Fun Diversions* folders provide a little non-fattening 'mind candy' for the really dull moments of your life.

Oh, you want to know the best part? Well the best part is that this CD-ROM is specially priced at \$10 plus shipping and handling and contains well over \$200 of software if you purchased the equivalent disks from the Disketeria. Such a deal; no Mac owner with a CD-ROM drive should be without this disk.

Pi Filling-The CD was produced

by a crack team led by President Lorin Evans with major contributions from technical advisor Jon C. Thomason and assisted by some TCS Crew members, Tuesday Night Clinic Gurus, miscellaneous luminaries and numerous grunts. They all had fun which is really what it is all it is about, isn't it?

Grab-Bag Updates—30.XX

This month is again dedicated to catching up by releasing six more of the Grab-Bag series. These programs are provided on disk with no regard to the series in which they will eventually reside. The series is temporary and will exist for only as long as the need exists; that is, until the appropriate series are revised and these programs included. If you recall, I did exactly the same thing last year.

DISK #30.28C

GRAB-BAG

Bernie II The Rescue 1.3: By F. E. Systems Emulation Technologies Horstmann, Gudat & Partner. Apple Iigs emulation software for Power Macintosh computers. Since Bernie is a software-only emulator, it requires a copy of the Apple Iigs ROM. Consequently, you have to create an image of a Apple Iigs ROM yourself or download it from an Internet site noted in the documentation. Bernie can handle both ROM 1 and ROM 3 and instructions are provided on how to capture a copy of the ROM from

Please write disk numbers on a separate sheet of paper and include them with your order.

<p><i>Mail this form with your check to:</i> 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>		
# 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:			_____		
			Name _____		
			Box Number, Apt., Suite _____		
			Street Address _____		
			City _____	State _____	Zip _____
			Day tele. _____		Evening tele. _____



your Iigs. *Shareware* – \$25.

CyberViewer 1.2 PPC: Keeps a history of the web pages that you've recently visited in Netscape Navigator. It displays a floating palette of thumbnails of the web pages, or a text list of page title, time visited, and URL. Unlike Netscape's history, the list is semi-permanent; entries don't disappear when you quit, aren't removed when you go "back" in a browser window, and will be around next week (if you want them to). *Shareware* – \$15.

MaBaSoft World Clock CSM 2.0: A control strip module implementing a multi-time clock. It gives you the possibility of simultaneously displaying up to 5 different times and of saving up to 23 frequently used cities in World Clock menu. World Clock CSM provides different time formats and display options.

DISK #30.29C

GRAB-BAG

CoolViews 1.1: By Graham Herrick. Use this MacOS 8 utility for more control over the list views in Finder windows. With CoolViews, you can use solid background colors in lists, override date formats, change column widths, and create global list view preferences. *Shareware* – \$20.

CopyPaste 4.2: By Peter Hoerster. Copy to/ paste from up to ten selections at a time using the CopyPaste clipboard. For System 7.0 and later. *Shareware* – \$20.

FinderPop 1.6: By Turlough O'Connor. Extend the Mac OS 8 Finder's Contextual Menus. Features include: user-selectable Contextual Menu font/size/icon size, automatic CM popup by clicking and holding without having to press the control key, and a number of optional submenus — including Processes, contents of selected folder, Finder windows, FinderPop, and Desktop. It is free.

MagicBullets 2.0.1: By Bill Karsh. Provides Internet-style quotes and DOS-Unix-Mac text conversion. Many other useful features such as line length control, stripping leading/trailing blanks, etc. Requires System 6.0.5 or later. *Shareware* – \$5.

DISK #30.30C

GRAB-BAG

DragThing 2.5 Installer: By James

Thomson. An application dock designed to tidy up the icons littering your desktop. Simply drag an application from the Finder onto an empty square in a dock and then drag documents onto it as normal. In addition, the docks can contain files, folders, disks and servers. Requires System 7.5 and later. *Shareware* – \$15.

DISK #30.31C

GRAB-BAG

FLIGHTCHECK® FREE!

The InformInit 8.1: By Dan Frakes. Not exactly a PIM but provides information on hundreds and hundreds of System Folder files: control panels, extensions, system folder contents, and more, from both Apple and third-party developers. Information in-

“A worm is often mistakenly called a virus. The purpose of a worm is to replicate itself when a specified trigger action takes place. In this case, the AutoStart worm takes advantage of the AutoPlay feature in QuickTime 2.5 and higher to install itself.”

cludes file descriptions, who needs what, version numbers, RAM consumption, and helpful tips (even a few “secrets”). Where appropriate, files are organized into “groups” that are mainly used together. Files that require extensive discussion provide live URLs to information sources. *Shareware* – \$15.

DISK #30.32C

GRAB-BAG

DropStuff w/EE 4.5 Installer: By Leonard Rosenthal. Offers drag and drop compression and BinHexing with on-the-fly option switching. When used in conjunction with Stuffit Expander 4.5.1, lets Stuffit Expander expand DOS and UNIX formats. Fat binary. *Shareware* – \$30; \$15 for *StuffitLite* registrants; free for *Stuffit Deluxe/SITcomm* owners.

Stuffit Expander™ 4.5.1 Installer: By Leonard Rosenthal. Decompress any non-encrypted Macintosh archives compressed with Stuffit, Compact Pro or AppleLink packages. Also decodes files which have been encoded BinHex 4.0 (or a compatible product). Requires System 6.0.4 or later.

DISK #30.33C

GRAB-BAG

GoMac 1.5: By Proteron, L.L.C. GoMac rather obviously imitates the look and behavior of the task bar in Windows 95. The Program Bar allows you to switch to other open programs, launch a program, and minimize, hide or quit a program. The Start Menu works similarly to the Apple Menu folder except you can create aliases directly in the Start Menu. The Keyboard Switcher in GoMac allows you to manage open programs from your keyboard. Note that programs which have been minimized do not appear in the Keyboard Switcher window. *Shareware* – \$20.

MacGzip 1.1.2 (fat): By SPDsoft ported from GNU zip by Jean-loup Gailly. A file compression utility for compressing files for use in the UNIX environment. Designed with a drag and drop rather than batch processing interface.

WormFood 1.2: By Doug Baer. A new worm that infects Power Macintosh computers has been discovered. This worm has been called AutoStart 9805, Hong Kong, and Desktop Printer Spooler. This program tests for the presence of the worm. If an infection is discovered, the program will remove the infection, but DOES NOT determine which, if any, files were trashed by the worm. ■



Macintosh Library Order Form

CD-ROMs

— Pi Filling-The CD v3 - \$10 ea.

New disks in this issue!

— 30.28-33 Grab Bag - 13 disks; \$4 ea.†

Apple System Software

- System 6.0.8 - 4 disks; \$15
- System 7.0 - 8 disks; \$20
- System 7.0.1 - 6 disks; \$20†
- System 7/7.0.1 Tune-Up \$4
- System 7.1 Update 3.0 - 2 disks; \$8†
- System 7.1 Update 3.0 (800K); \$4
- System 7.5 Update 2.0 - 14 disks; \$15†
- System 7.5.5 Update - 3 disks; \$12†
- System 7.6.1 Update - 4 disks; \$15†
- 5400-6400 Disk Tools - 1 disk; \$4†
- PB 3400 System 7.6.1 - 5 disks; \$18†
- Disk Tools PPC; \$4†
- Open Transport 1.1.2 - 4 disks; \$15†
- AShare Client ZM-3.7 - 2 disks; \$8†
- Drive Setup 1.3.1; \$4†
- Apple System Profiler 1.3.1; \$4†
- QuickTime 2.5 - 2 disks; \$8†
- Movie Player 2.5; \$4†
- LaserWriter 8.5.1 - 6 disks; \$15†
- Apple Telecomm 2.3.3 - 2 disks; \$8†
- Network Software Installer 1.5.1; \$4†
- TrueType Fonts & Software; \$8
- CD ROM Setup 5.4; \$4†
- StyleWriter II; 4 disks; \$15†
- PC Compatability 1.6.4† - 2 disks; \$8†

00.XX - Pi Library†

- .01 Mac Disketeria Catalog
- .02 New Member Sampler & Catalog

1.XX - Anti-Virus Utilities†

— .01N

2.XX - Desk Accessories†

- 8 disk set; \$24
- .01E — .02E — .03E — .04E
- .05E — .06E — .07E — .08E

3.XX Education†

- .01A† — .02(3)† — .03(2)† — .04(3)†
- .05(3)†

4.XX Function Keys (F Keys)

— .01A — .02A

5.XX - ImageWriter Fonts†

— .01A — .02A — .03A — .04A

6.XX - PostScript Fonts†

- .01B — .02B — .03B — .04B
- .05B — .06B — .07B — .08B
- .09B — .10B — .11B — .12B
- .13B — .14B — .15B — .16B
- .17B — .18B — .19B

7.XX - TrueType Fonts†

- .01A — .02A — .03A — .04A
- .05A — .06A — .07A — .08A
- .09A — .10A — .11A — .12A
- .13A

8.XX - Graphics†

- .01A — .02A — .03A — .04A
- .05A — .06A — .07A — .08A
- .09A — .10C — .11C — .12A
- .13†

9.XX - INITs & cdevs†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
- .13C — .14C — .15C — .16C

11.XX - Paintings (MacPaint)

- 5 disk set; \$15
- .01 — .02 — .03 — .04
- .05

12.XX - Digitized Sounds†

- .01B — .02B — .03B — .04B
- .05B — .06B — .07B — .08B
- .09B

13.XX - Telecommunications†

- .01E — .02D — .03D — .04D
- .05D — .06D — .07D — .08D

14.XX - Programmer/Hacker

— .01C — .02B

15.XX - Miscellaneous Utils†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C — .08C
- .09C — .10C — .11C — .12C
- .13C — .14C — .15C

16.XX - System Utilities††

- .01G — .02G — .03G — .04G
- .05G — .06G — .07G — .08G
- .09G — .10G — .11G — .12G

17.XX - Word Processing Utils†

- .01C — .02C — .03C — .04C
- .05C — .06C — .07C

18.XX - Internet Series†

- .01B† — .02B† — .03B† — .04B†
- .05B† — .06B(2)†

19.XX - QuickTime Series†

— .01† — .02† — .03† — .04†

20.XX - Mac Troubleshooting††

— .01C — .02C

21.XX - LAN Tools†

— .01 — .02 — .03

22.XX - Fun & Games Series†

- .01 — .02 — .03 — .04
- .05 — .06 — .07 — .08
- .09 — .10 — .11† — .12†
- .13† — .14† — .15† — .16†
- .17† — .18† — .19† — .20†
- .21† — .22† — .23† — .24†
- .25† — .26† — .27† — .28†
- .29† — .30† — .31† — .32†
- .33† — .34†(2) — .35†(3) — .36†
- .37† — .38†

23.XX - PowerBook/Duo Series†

— .01C — .02C — .03C — .04C

26.XX - Update Series

- .01/02A - Photoshop, 2 disks; \$8
- .03A - Photoshop Plug Ins, 1 disk; \$4
- .04A - Desktop Publishing, 1 disk; \$4
- .05A - QuarkXPress, 1 disk; \$4
- .07B - HP DeskWriter 6.0, 1 disk; \$4
- .08/09C - Denaba Canvas, 2 disks; \$8†
- .10A - Word Processor 1, 1 disk; \$4
- .11C - Word Processor 2, 1 disk; \$4
- .12C - Database, 1 disk; \$4
- .13C - ClarisWorks 4.0v4, 2 disks; \$8
- .14A - Word, 1 disk; \$4
- .15A - Word Enhancements, 1 disk; \$4
- .16A - Excel Enhancements, 1 disk; \$4
- .17B - Anti-Virus, 1 disk; \$4
- .18A - After Dark Update, 1 disk; \$4
- .18-23A - After Dark Set, 6 disks; \$15
- .25-27B - CP MacTools, 3 disks; \$12
- .29A - Now Utilities 4, 1 disk; \$4
- .30D - Miscel. Utilities, 1 disk; \$4
- .31/32A - Stuffit Deluxe, 2 disks; \$8
- .33A - DrawPro, Impact, Frontier, 1 disk; \$4
- .34A - Now Utilities 5, 1 disk; \$4†
- .35A - Quicken 4 & 5, 1 disk; \$4
- .36A - QuarkXpress 3.31r3->3.31r5, 1 disk; \$4
- .37A - ATM ->3.8.2, RamDblr ->1.5.2 & PM 5 WP Filters, 1 disk; \$4
- .38A - Claris eMailer, 2 disks; \$8

30.XX - Grab-Bag Updates††

- .01B — .02B — .03B — .04B
- .05C — .06C — .07C — .08C
- .09C (2 disks) — .10C — .11C
- .12C — .13C — .14C — .15C
- .16C — .17C — .18C — .19C
- .20C — .21C — .22C — .23C
- .24C — .25C — .26C — .27C
- .28C — .29C — .30C — .31C
- .32C — .33C

Special Disk Sets

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- Waist Huggers Games - 3 disks; \$10†
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- + all files compressed
- † on 1.44 Meg diskette(s)
- (#) number of disks in set

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- *Take advantage of the great new update CD from WAP! More information on inside back cover and in Disketeria section.*
- *Macintosh Tutorials for kids this summer. See the tutorial section starting on page 52 for information.*
- *Genealogy SIG is on vacation July and August. Next meeting—September.*

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| <input type="checkbox"/> Apple IIe, IIc | <input type="checkbox"/> Mac II |
| <input type="checkbox"/> Apple IIc+ | <input type="checkbox"/> Mac IIci, cx |
| <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 |
| <input type="checkbox"/> Apple III (SARA) | <input type="checkbox"/> Mac PowerBook |
| <input type="checkbox"/> Mac Plus, 512e | <input type="checkbox"/> Mac Duo |
| <input type="checkbox"/> Mac SE | <input type="checkbox"/> Quadra (all) |
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EdSIG (education) _____	QuickTime SIG _____
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Game SIG _____	Telecommunications
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<input type="checkbox"/> I can serve as a	Women's SIG _____

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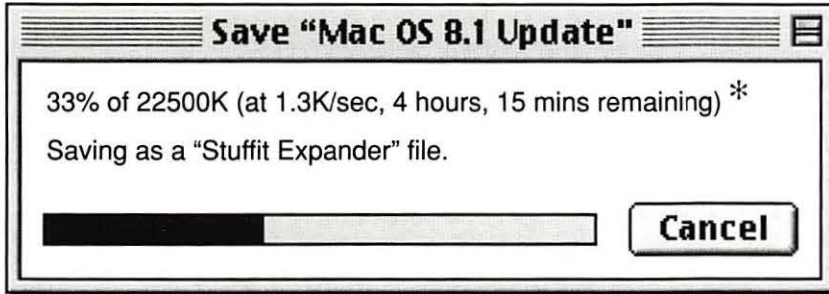
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