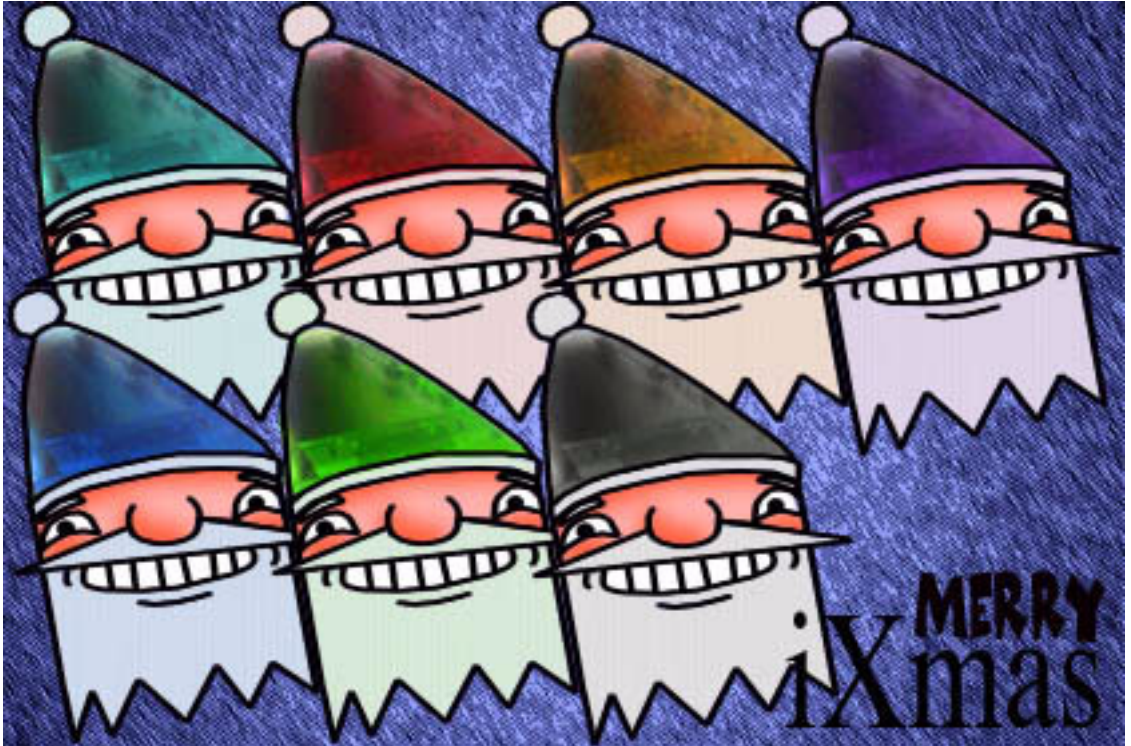# ATPM

About This Particular Macintosh™ 5.12: About the **personal** computing experience™

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Contributors

Eric Blair
Daniel Chvatik
Matthew Glidden
Edward Goss
Tom Iovino
Robert Paul Leitao
William Lovett
David Ozab
Mike Shields
David Spencer
Michael Tsai
David Zapasnik
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Cartoonist - David Zapasnik
Layout/Design - Michael Tsai
Section Headers - Jamal Ghandour
Blue Apple Icon Designs - Marc Robinson
Other Art - RD Novo

Editors Emeritus

RD Novo
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Welcome

Yes, America, There Is Still A Macintosh

About This Particular Macintosh began publication in 1995, a few months before the release of Windows 95. Unknown to our editors and readers at the time, the personal computing world was about to be turned upside down by the people from Redmond, Washington. For Mac users, it was the end of an era of innocence.

In the years since the first issue of ATPM was uploaded to Apple's eWorld server, the editors of ATPM have had the privilege of chronicling the fall and rise of one of America's most colorful corporate icons. There have been many books written about Apple's fall. Many authors point to the company's reluctance to license the Mac OS as the primary factor in Mac's near demise. Others conclude that a series of management missteps caused the company's problems rather than one factor alone.

The editors of ATPM have a different view of the cause of Apple's problems. Simply put, the company stopped listening to its customers. "Think different" doesn't come in a box. Rather, the Macintosh is designed for people who think "outside the box." What saved Apple Computer wasn't just the return of Steve Jobs and a funky-looking computer in a Bondi blue shell, it was the hopes, dreams, and prayers of the millions of people who proudly make up the Macintosh community. In the years between Steve Jobs' departure and return to Apple Computer, he learned one important thing—he learned to listen, especially to Apple's customers.

Apple's greatest asset isn't carried on the company's balance sheet. That's because the loyalty of Mac users is priceless. It can be qualified in words but it's virtually impossible to quantify in numbers. It's like trying to measure a person's capacity to love by writing down the physical dimensions of his heart.

Apple Computer will close 1999 with its stock price close to an all-time high, its market share on the rise, and enthusiasm for its products at a near frenzied pitch. Not bad for a company that had been written off by stock traders and industry "experts" just three short years ago.

The Macintosh is the personal computer of choice for the people who create, the people who dream, and the people who educate our children. No matter the company's problems, the hopes, dreams, and prayers of the members of the Macintosh community never ceased. Yesterday, today, and tomorrow the hopes, dreams, and prayers of great thinkers, great believers, and great dreamers will always shine through the mist of mediocrity and compromise.

In one year's time the old millennium will pass into history and the chronicles of another thousand years will begin. The Macintosh transformed the way people use computers. But more importantly, the contributions of the people who choose to use Macs will continue to transform the way we live our lives.

Mac users aren't people who only "think different." We are the dreamers, the doers, and the ones who believe there is a better way to get things done. One day the Macintosh may disappear into the annals of history. What will never disappear are the hopes and dreams of the people who not only "think different," but who act faithfully upon what they believe in their hearts.

We'll meet again in the year 2000. We thank you for your continuing support.

The ATPM Staff

Fonts

I thoroughly enjoyed the explanations, etc., of fonts in your last issue.

There was one font application you mentioned that I could not find **anywhere** online: Font Manager. The description was "What the Extensions Manager does for extensions, Fonts Manager does for fonts."

Know where it can be found?

Many thanks,

Bob Gerard
rfg@his.com

Font Manager can be found at the HyperArchive, an MIT-run server with Macintosh software. You can find it here[1]. —DC

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Millennium Madness

I just read in your page on "Desktop Pictures" the following gem: "As the millennium comes to an end and winter approaches quickly,…"

Just a friendly reminder that the millennium does not end until the year 2000 is over. The year 2000 is the reason we refer to this century as the 20th century and not the 19th.

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1. http://hyperarchive.lcs.mit.edu/HyperArchive/Archive/font/util/fonts-manager-392.hqx

Everyone is jumping the gun—and precious few are stopping to ask if all the hoo-ha has any basis in fact. It would be appreciated by many of us readers and consumers of information if editors would exercise some editorial judgement and sense in this matter—and educate the (alas—woefully ignorant) public as to the error of this mindless obsession with wrong arithmetic.

Thanks for an otherwise great Web site.

D. N. Glenn, Ph. D.
swbydesign@earthlink.net

You are correct that the millennium does not end until the year 2000 is over and suspect that most of the confusion stems from the publicity the Y2K bug has received. We hope this mistake didn't interfere with your enjoyment of the Bahamas Desktop Pictures. :-)

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Apple Warranties

I have been a Mac fan since the day I started to use computers. I do want to warn my fellow users however that Apple is not always good at honoring their warranties.

I bought a G3 laptop in December of 1998 in the United States and brought it with me to Turkey where I am presently residing. Understanding that I had a full one year world wide warranty with my computer, I took it to the Turkish distributor, Bilcom, to have it fixed when I started having problems. They said that they would not honor the warranty although they had honored them in the past. They "had a change in policy." Basically, they are just not honoring the warranty and making money off of it.

Since having the broken keyboard then, I have had a floppy drive break, a hard disk die, and a broken power cable. All in all, I have spent an additional $700 on my laptop just in the first year of having it. Now, what good is a portable product if you can't travel with it? Half the time I've had it, it's been in the shop. In addition, I have written Apple repeatedly through their Web site and not received a single response.

So, just know that if you buy a Mac and bring it overseas, you are really on your own. Not only was their computer faulty, they don't even care! The local distributor is no help either. Now, I've got a broken Mac that I've spent over $2700 on in the last year, and I've got to go to a local smoke-filled Internet cafe to keep in touch with the outside world. Perhaps I should ask Santa to bring me a PC for Christmas.

Sakae Ishikawa
sakae_i@hotmail.com

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WriteNow

I read your article Whither Competition[2]. Good article. Do you know if WriteNow for Macs will be revived or if there is another compatible program.

Thank you in advance

Dick Rigby
dicknet@ozemail.com.au

As far as I know, WriteNow will not be revived. Just about all the other Mac word processors can read WriteNow format, however. AppleWorks and Nisus Writer probably come the closest to WriteNow's philosophy. Corel's free Word Perfect 3.5e is also nice. —MT

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iMovie Question

You guys may be my last chance at getting an answer to this question. I've called everyone at Apple I can think of (Apple Store, Customer Service, Sales, Support, etc.), and they all act like I'm asking them to explain wave/particle duality. I think it's a relatively simple question, but they won't give me an answer.

My question is this:

2. http://www.atpm.com/5.01/page7.shtml

I plan to purchase a G4, but I'm intrigued by the iMovie software they're shipping only with the new iMacs. Will I be able to purchase iMovie separately at some point, to run on my G4? If not, why not? Certainly I shouldn't be penalized for buying their top-of-the-line model, instead of an iMac. Why wouldn't they want to sell me the software to run on my G4?

I'm hoping you might have some insight into this—or maybe you can suggest someone else I might be able to contact for an answer. I'd really like to go ahead and order my new computer, and I don't think my question is an unreasonable one to ask before I spend that kind of money. This is the only frustrating experience I've ever had with Apple (aside from them cancelling my previous 500 MHz G4 order earlier this month).

Thanks,

Adam J. Zaner
azaner@aol.com

At this time, Apple has remained relatively tight-lipped regarding iMovie. The most they have said is that at this time, they will **not** be selling iMovie separately, and as for now, the **only** way to get it is on an iMac DV.

It seems that they are pushing the Final Cut Pro solution to folks such as yourself, who are purchasing or contemplating the purchase of a G4, despite the fact that Final Cut Pro may be overkill for your video needs.

All we can tell you is that for now, you cannot get iMovie except on an iMac DV. Perhaps after the Christmas buying season is over and the new year begins, Apple may reverse this position. Many of us on the *ATPM* staff were disappointed by this as well, since some of us are eyeing G4s, but do not need Final Cut Pro when iMovie will suffice. I am personally in the same position you are: were I to purchase a G4 and do video editing, I certainly don't need the power of Final Cut Pro for my home videos of family Christmas and anniversaries.

I'm sorry that we can't provide you with any more information at this time. Apple has become rather tight-lipped under the Jobs' regime, and we all just have to wait until they're ready to tell us.

Good luck with your G4 purchase, and I hope your iMovie question is answered by Apple sooner than later. —CT

• • •

We'd love to hear your thoughts about our publication. We always welcome your comments, criticisms, suggestions, and praise at editor@atpm.com. Or, if you have an opinion or announcement about the Macintosh platform in general, that's ok too.

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About This
Opinion

Apple Cider
Random Squeezings from a Mac User
By Tom Iovino
tiovino@atpm.com

It's Almost Here

Yeah, it's hard to believe, but after all the hype and doom-saying, we are now in the shadow of the arrival of Y2K.

I have to confess that I'm probably one of the happiest people in the world to see the arrival of Y2K. First, I am hoping the local radio stations will finally stop playing The Artist Formerly Known As Prince's old standby 1999[1] in their heavy music rotation.

And, I have had it with all the doom-sayers who have nothing better to do than buy late night programming and sell their point of view. I have seen more ads for survival gear and I've seen prophets who claim that the end is near. I mean, come on, when January 1st rolls around, no one is going to burst into flames or be abducted by aliens and whisked off to some planet for weird biological experiments.

Well, just as local business owners, the local government, and others have been encouraged by these wackos to back up their data, collect canned goods, and load up on shotgun shells, I will be downloading some data onto you as we get closer to the witching hour—just to be sure I have my bases covered:

Random Saved Thought #1

Thank you, Aspyr Media[2]!

Okay, for years the big glaring gap in the software available for the Macintosh has been a top-of-the-line sports game. Sure, if you were into hunting, bass fishing, or pool, you could play

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1. http://members.aol.com/WhosPrince/lyrics/1999.html#1999
2. http://www.aspyr.com

on your Mac, but I'm talking about the **big** money games. You know—Football, Basketball, Baseball and Hockey.

I have always heard my friends with PCs—and those Mac friends who had a Sega system at the house—bragging about the latest version of Madden Football, but I have never been able to convince my wife that a Sega system was a good item to add to the family budget.

Groceries. Sheesh. Who needs 'em anyway?

But now, I have to tip my hat to the folks at Aspyr for bringing the Madden franchise to the Macintosh community. And, I think they will be pleased with the reception they get from the Mac faithful. After all, if you look at the increased numbers of Mac owners (especially credit the iMac for bringing people to the fold), there is a significant user base to market their software to.

I am certainly hoping to get a copy under the tree this year (hint hint, Santa Claus).

Random Saved Thought #2

BAM!

Well, it seems that U.S. District Judge Thomas Penfield Jackson had seen enough from Microsoft to determine that it was indeed a monopoly. He felt that Microsoft Corp. possesses monopoly power in the market for PC operating systems and harmed consumers through its anti-competitive behavior.

The majority of this finding was obviously due to these facts—Microsoft holds over 90% of the OS market share, and it has lorded this elephant-in-the-living-room fact over software manufacturers such as Apple, Netscape, and Quicken, and such hardware manufacturers as Apple, Dell, and Intel.

But, I'm convinced that a good portion of this decision came about through the recalcitrant attitude of the Microsoft officials who testified. From Bill Gates down to the other vice presidents of different departments, each had proven to be, well, pretty nasty. As I had written

earlier[3], Judge Jackson has not been entertained by the antics of the Microsoft crew, and, to me, it seemed as if this result was a foregone conclusion.

So, needless to say, when it gets to the penalty phase, the Justice Department and the 19 states involved in the case will have a big say in the lumps that Microsoft is going to have to take. And, you can probably guess there are any number of penalties which can be handed out—all the way to an AT&T breakup. People have speculated that Microsoft may want to roll the dice and try its luck in the penalty phase, but, I have my own ideas.

Why leave things to chance?

If I were Bill Gates, I would retreat into my MegaMansion with a crack team of lawyers and figure out how I would like to see the penalty phase shake out. So, what if Microsoft had to spin off a new company that handled Office and Internet Explorer? As long as Microsoft came to the table with something like this, it could possibly hold on to its operating system—which has to be in a computer, otherwise it is just an expensive space heater. Microsoft keeps its core market. The money continues to roll in. Maybe that would keep the whole shebang from being broken up lock, stock, and barrel.

Random Saved Thought #3

Hey, how about that Apple Stock?

Buoyed by the Microsoft finding, I think I may have had a nosebleed by the rapid rise of Apple's stock price.

Not only has the price of the stock risen, it has risen to the highest it has **ever** been, tickling the 100 mark at the time of writing. It makes me wish that I bought some back in the dark days of sub $20 a share.

I might be able to afford that mini-van we were looking at today…

Random Saved Thought #4

Did anyone watch that Macy's Parade on Thanksgiving morning?

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3. http://www.atpm.com/5.03/cider.shtml

Has the Internet become too pervasive?

And, can someone please explain the whole Ask Jeeves[4] balloon to me?

• • •

Finally, don't know how you are going to be celebrating the new year. Perhaps, you will be cruising in the Mediterranean. Or scaling the heights of Mt. Everest. Or traveling to Greenwich, England to celebrate at the Prime Meridian.

Unfortunately, I can tell you where I will be—in the Emergency Operations Center of the government I work for.   This is the same bunker-type facility I have to report to in the event of a hurricane. This is so the decision makers can keep their fingers on the pulse of Y2K developments as they happen.

Just in case.

In case of what, I don't know. But whatever that event may be, I'll be there trying to keep the populace—or that portion of it who aren't completely drunk out of their minds at a New Year's Eve bash—calm.

So, while you find yourself delayed at the Customs counter trying to get checked through or you find that the airlines' computers have crashed and you can't get a flight home, at least I will have a good supply of MREs[5].

They should come in handy once the Y2K riots begin…

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4. http://www.askjeevees.com
5. http://www.dtic.mil/armylink/news/Jan1997/a19970127fastfood.html

The State of Microsoft's Mac Software

More than two years ago Steve Jobs declared that the war with Microsoft was over, that Microsoft didn't have to lose in order for Apple to win. On that day in August, Apple and Microsoft made a historic agreement. The exact terms are not public knowledge, but there are some things we know for sure: Microsoft invested 100 million dollars in Apple at a rock-bottom share price, and the two companies quietly resolved their patent disputes, most likely on terms favorable to Microsoft. In return, Microsoft agreed to release a new version of Office for the Mac corresponding to each new version for Windows.

Although Microsoft probably got the better end of the deal, it was beneficial to both parties. Microsoft released Office 98 (although it's not clear whether this was in the works before the agreement), instantly giving Apple credibility. The availability of Office 98 ensured that buying a Mac was a "compatible" choice.

Apple made Internet Explorer the default Mac OS Web browser and Outlook Express the default email client. Internet Explorer was at least as good a browser as the Netscape Navigator of that time, and Outlook Express 4 was a big step up from Claris Emailer Lite. Even if these decisions were mandated by the agreement, they were good for Apple's customers.

But not everything that came of the deal is as good as it seems. As in their run-ins with the Justice Department, some of what Microsoft says about its software is technically true but misleading in practice. Microsoft made a big fuss about its recommitment to writing Mac software "from the ground up." Whatever that means—most of the code in Microsoft Office is shared between the Mac and Windows versions, and the interface is nearly identical between the two platforms. Nevertheless, the product garnered rave reviews from people who had publicly derided the speed and interface of Word 6 and Excel 5.

It's my opinion that those reviews were overreactions; when something is truly awful, small improvements can seem like blessings. For those who used Word 6, Word 98 must have seemed like manna from Redmond. But for those of us who turned to ClarisWorks, Nisus Writer, and WordPerfect during the Word 6 debacle, Word 98 seemed like Word 6 with Window dressing. Like its predecessor, Word 98 is a port of the Windows version, although it tries a bit harder to fit in on the Macintosh.

Don't get me wrong. I'm glad Microsoft continues to write Macintosh software. If you like it, by all means use it. But I think it's important to point out that all is not as rosy as it seems. Microsoft continues to make its software visually complex and difficult to use. And by releasing the Mac versions so much later than their Windows counterparts, Microsoft continues to treat its Mac customers as second-class citizens.

Release Parity and Timing

Each release of Microsoft Office for Windows now has a corresponding release on the Mac. However, so far the Mac versions have arrived much later. Office 97 was available for Windows long before Office 98 reached the Mac, even though the two have essentially the same feature set. (Mac Office integrates with the Mac OS, and Office for Windows integrates with Windows, but it also includes Windows-only components like the Access database.) The latest versions of Office for the Mac are the Special Editions of Office 98 for iMac and iBook users. On the Windows side, Office 2000 has already shipped.

In the browser department, the Windows version of Internet Explorer 5 has been available since March. The 5.0.1 maintenance release was released in November. But the Mac version has no announced ship date. It is true that IE 4.5 has some nice usability features that 4.0 did not, however its support of HTML 4.0 lags, and it has no support for XML (eXtensible Markup Language). XML is not yet a big deal for users, but developers are starting to think seriously about it. Macs have long held a disproportionately large portion of the Web authoring market, but with no browser support for emerging standards like XML, I wonder how long this can continue.

These release schedules are nothing compared to Microsoft's other Mac products—or lack thereof. CD-ROMs like Encarta and Bookshelf are no longer available for the Mac at all. Whether or not you miss these products, their cancellation can hardly be seen as a sign of commitment to the Mac platform.

Microsoft Office

Office 98 is almost exactly like Office 97 for Windows. The menus, dialog boxes, and toolbars are identical. This might be good for people who switch platforms frequently, but it foregoes standard Macintosh interface conventions in favor of ones from the Windows world. For instance, Word has a spiffy non-standard scroll bar that uses yellow tooltips to tell you which part of the document you'll be looking at when you release the mouse button. In contrast, the Finder and other good Mac applications scroll the document as you drag the scroll thumb so that such indicators are useless—you **know** where you'll be when you release the mouse button because you're **already** there. For other examples of Office 98 Windowsisms, see my previous writings (June 1998[1], July 1998[2]) on the subject of Office 98's interface.

Microsoft likes to tout Office 98's support of QuickTime and Macintosh Drag and Drop. They sound like they've created a great Mac product, but how many people choose their word processor based on QuickTime support? And since Drag and Drop has been around since System 7.5, does it really belong on a feature checklist? (Given that Internet Explorer still can't drag and drop, perhaps the answer is 'yes.') Still, support for technologies Mac users take for granted does not a good Mac application make.

Beyond Office's interface, I question whether Microsoft has the correct development priorities. The old Apple erred by over-engineering. Products like OpenDoc, PowerTalk, and QuickDraw GX were grand solutions to common problems faced by Mac users. They offered new paradigms for documents, communication, and printing respectively. Microsoft's strategy has been the opposite. Their core Office suite is already shipping and has a huge installed base. Each new release includes lots of new features, but no fundamental changes. (No, I don't consider the Office 2000 Web integration a fundamental change.)

New features sell upgrades, but they don't keep long-time customers loyal the way fixing bugs would. I'm continually amazed that Microsoft spent so much time on animated characters (which are fully rendered in Office 2000), yet seemingly can't get simple things like file exchange with Lotus 1-2-3 to work. They can insert globally unique identifiers in word processing documents, but have not perfected the art of saving large files reliably. And there are features to automatically underline URLs and change emoticons to dingbat characters, yet important features like cross references don't work properly.

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1. http://www.atpm.com/4.06/page8.shtml
2. http://www.atpm.com/4.07/page8.shtml

There are so many of these flashy features that it's hard to find the one you want, especially if it's not the kind of feature that Office will step in and do automatically. One reason is that Office 98 does a lot. But another is that its interface is extremely complex, containing more dialog boxes and modes than any other pieces of software I can think of. TidBITS[3] Technical Editor Geoff Duncan, writing on the TidBITS-Talk mailing list[4], provides a great example:

> I've been browbeaten—er, "informed"—by a couple TidBITS Talk readers that Word 6 and Word 98 offer grep-like pattern matching capabilities in their Replace functions. In Word 98, at least, the feature was completely obscured from me by:
>
> 1) checkboxes that behave like radio buttons
>
> 2) a pop-up menu which looks like a button and the contents of which change dynamically depending on the status of checkboxes and the location of your insertion point
>
> 3) inconsistent treatment of special symbols and expressions between the "find" and "replace" fields in the Replace dialog
>
> However, pattern-matching capabilities are there, and I stand corrected. Word continues to become more like Unix: full of powerful capabilities if you can take the time to find and understand them.

This illustrates two points. First, because the interface got in the way, this feature escaped the notice of exactly the type of user who might know what to do with it. Second, Word has powerful pattern matching that conforms to Microsoft's standard rather than the industry's (regular expressions). In contrast, the Power Find feature in Nisus Writer[5] is easier to discover, easier to use, and far more powerful.

Outlook Express

Outlook Express 5.0 was one of the most anticipated software releases of the year. Emailer fans hoped it would reincarnate enough of their favorite features so they could switch to an email client that had some hope of becoming carbonized for Mac OS X. OE users were anx-

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3. http://www.tidbits.com
4. http://www.tidbits.com/about/tidbits-talk.html
5. http://www.nisus.com/nw/

ious to gain some bragging rights over their Eudora- and Mailsmith-using friends. And it seems that another group of people had expectations for OE 5: people at Microsoft apparently envisioned OE 5 as the release that would bring the email client in line with its Windows cousin.

Nearly every one of these groups got what it wanted. OE 5 has outstanding scheduling features that best even those of Emailer. (Although it still lacks Emailer's excellent Auto-Log feature and AOL support.) Its filtering and searching, while not yet as strong as those in Mailsmith and Eudora, are enormous steps forward. And the new interface is very similar in function and layout to the Windows version. This isn't as big a problem as with Office since OE 5 does a better job of adopting Mac behaviors. For instance, it has a check box for switching between Office and Mac keyboard navigation controls.

However, I do take issue with a seeming change in the philosophy of the program. Outlook Express has become more like an Office program in that its interface is visually complex and non-standard, for little apparent reason.

Contrary to Apple's recommendations, buttons in Outlook Express 5 don't look like buttons. Instead, they consist of flat slabs of icons and text that raise slightly when you move the mouse over them. For this reason I liken them to Web images with JavaScript rollovers, and dub them "rollover buttons." Rollovers accomplish two things on the Web. They look cool and they make it clear which parts of an image will do something when clicked. But an email program doesn't need to look cool; users won't follow the underlined links to a competing program if the current one doesn't wow them. And there's no need for Mac programmers to use

special effects to signal where the user can click. Buttons have been doing this splendidly for more than a decade, and Apple provides easy ways to draw them.
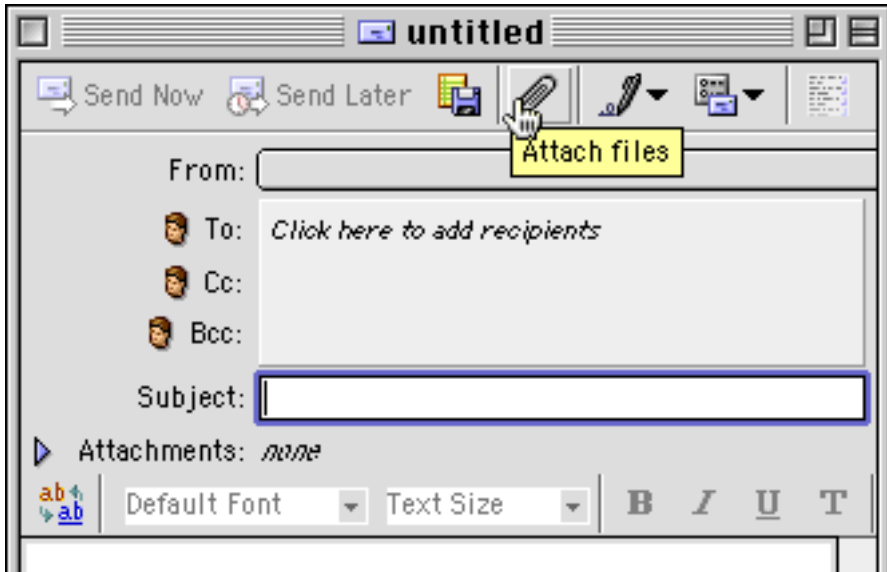
The Add Action button is rolled over. The icon for the Remove Action button exhibits what actor Richard Dreyfuss describes as a "gesture of failure" that is common in Windows interfaces.

Also like the Web, OE 5 incorporates a number of buttons that say "Click here to…" and summon popup dialogs. To whoever thought of this, I repeat the words of (Windows) interface designer Alan Cooper: "Visually show what, textually show which." Make the button look as though clicking it will bring up more options. Then use the text to show **which** options. Text telling me that I'm looking at a button is silly. Of course, OE 5's "click me" buttons mask a deeper problem. Rollover buttons in application software were invented (in my opinion) to hide the fact that Microsoft toolbars were becoming so cluttered with buttons.

Similarly, the "click me" buttons seem designed to mask the fact that OE 5 has layers upon layers of options and modes.
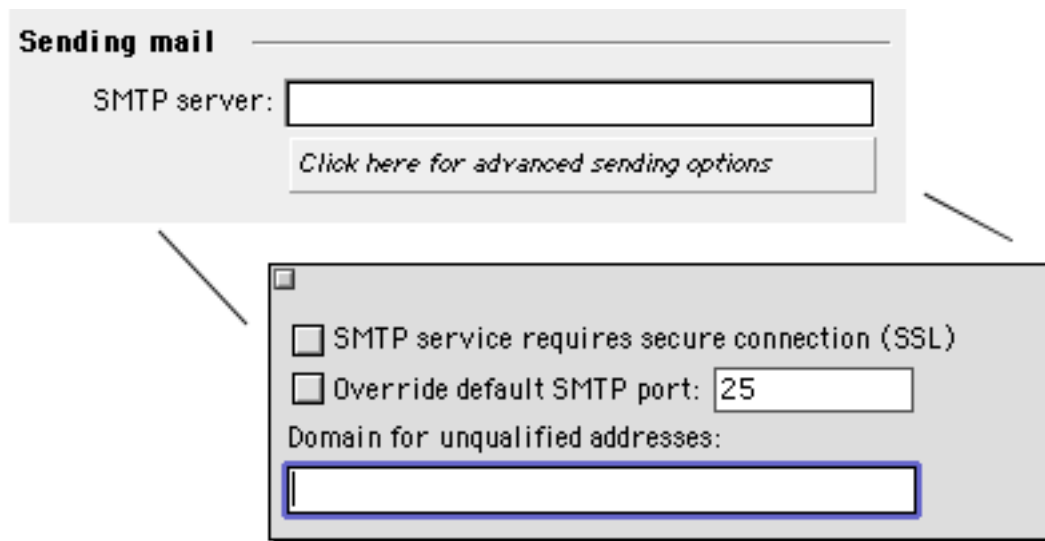
You can fool a user's eyes, but not her brain. The interface isn't less complex because it looks less intimidating. It's more complex because no other Mac program uses "click me" buttons to summon popup dialogs, and because these increase the number of modes. (In fairness to Microsoft, I think popup dialogs were invented by the Claris Organizer folks. They make more sense in Claris Organizer's contact editor, but even there they feel a bit weird.)

Out-Featuring

Looking at and using OE 5 I get the feeling that its designers thought a lot about out-featuring the competition. They took looks and behaviors that are completely standard on the Macintosh and changed them in subtle ways, presumably for increased coolness, but at the expense of usability.

Here are some examples:

• Outlook Express uses tooltips instead of balloons. Tooltips are square and belong on Windows. Balloons are rounded rectangles and belong on the Mac. You can easily turn off balloon help. You can easily turn off tooltips in Outlook Express, too, but the program will continue to display them in certain circumstances.

- OE's columned list looks just like the ones in the Finder. Yet it has a totally different way of reversing the sort order (which, by the way, is the same as in the Windows version). Like tooltips vs. balloons neither design is obviously better, but one is standard Mac design and the other isn't.
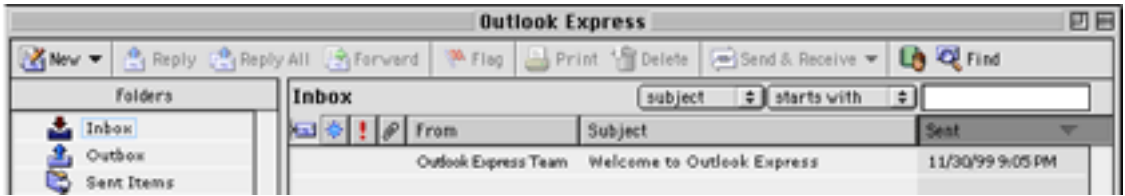
- One case where OE **does** follow the Finder's example is with condensing the text in list views when it overruns a column. The difference is that while the column widths in OE are approximately the same width as the file name column in the Finder, message subjects are typically much longer than filenames. The result is that text is often condensed and difficult to read.

- The First Run installer is a great piece of work. It's very Mac-like to be able to install a program simply by dragging and dropping a folder. But in this case it merely covers up the fact that Outlook Express fills your Extensions folder with shared libraries and installs Microsoft's TrueType fonts, whether you want them or not.

- As with other mail and news clients, you can now scroll messages using the spacebar. However, Outlook Express uses slide scrolling like Windows 98. It looks cool, but it's extremely disorienting to the eye.

- Following Apple's recommendations, OE 5 uses focus rings to indicate which interface element has keyboard focus. But it introduces such oddities as nested focus rings and focus rings inside rather than outside the border of a frame.

- Microsoft apparently likes the new "grippy" hand cursor that Apple uses in the Help Viewer and elsewhere in Mac OS 8.5 through 9. As far as I can tell, this cursor is designed to indicate that a piece of text (like a URL) is clickable. Microsoft decided to use it to indicate that buttons are clickable—but it only does this for the buttons that don't look like buttons. Thus, as you move the cursor around in OE the interface changes beneath it, and the cursor changes, too. So much for stability as one of the Mac's guiding interface philosophies.

The above gripes have to do with looks, not functionality. Featurewise, OE 5 is one of the more ironic programs I've seen. It is far more intelligent than its predecessor, yet important basic features have regressed since 4.5, and other simple features were apparently left out in favor of the eye candy mentioned above. Most of the irony relates to OE 5's new way of storing messages in a single database.

- The new database lets you flag messages, and it even keeps track of the date they were flagged, but it doesn't let you add notes or labels to messages.

- In OE 4.5 you could compact any or all folders while the program was running. In OE 5 you have to hold down option while starting the program (a command that is not at all obvious) and you'll need enough disk space to store both the old and rebuilt copies of the message database.

- OE 5 has a nifty rewrap feature for fixing up text, but it no longer lets you choose the character limit at which it wraps outgoing messages.

- Menu items make it more obvious than in earlier versions that you can hide the preview pane, but you still can't hide it by dragging it until it disappears. The direct manipulation approach is the Mac way of doing things, and you can see it in action by examining the application menu in Mac OS 8.5 and later.

- The new database engine supports cool features like tracking when you replied to a message and linking between a message and its reply. Yet the people for whom advanced message tracking and linking is most useful are the ones for whom a single mail database is impractical. If I converted my archived mail into Outlook Express format, it would exceed the HFS file size limit. And even for those with more modest email needs, any kind of a message archive in OE 5 wreaks havoc for backups. Receive one new message and backup your hundred-megabyte database all over again.

- You can search for messages based how many days ago they were sent, but you can't search based on the actual sent date. To find an message from last December I'd have to search for a message sent between 365 and 334 days ago (if I'm doing the search on December 31st—never mind leap year considerations). Why doesn't it just let me say between 12/1/98 and 12/31/98)? It's as if OE is trying to be smart, but ends up forcing me to do the counting.

- OE has an import assistant for importing your mail, addresses, and filters from other email programs. But it still provides no export function to get your mail out of the proprietary database if you decide to change to another email client. (So the burden falls on each of OE's competitors to write AppleScript export solutions.)

Conclusion

If Microsoft wants to earn real customer loyalty (rather than loyalty because of compatibility), it should follow through on the intent of what its marketing department says. Say it's built to

be great Macintosh software, and then **make** it great Macintosh software. As the world's largest software maker and the employer of more Mac programmers than any company outside Apple (many of whom used to work at Apple, no less), Microsoft is in a unique position to write great Macintosh software.

Most of Microsoft's software has so many features that the best thing the company could do for its customers is to concentrate on ease of use. They can do this by using standard Macintosh looks and behaviors where appropriate, and also by reducing interface "busyness" and removing modes. Power comes not from overwhelming the user with complexity but from empowering him by making the software simple to understand and use. Claris' motto used to be "Simply powerful software." Where is Claris these days?

"The Personal Computing Paradigm" is copyright © 1999 Michael Tsai, mtsai@atpm.com. Michael recognizes that his opinions about Office 98 and Outlook Express place him in the minority, although he can't imagine why. His long-document publishing tool of choice is Adobe FrameMaker, which is more cross-platform than Office and is more powerful to boot.

BY DAVID OZAB, DOZAB@ATPM.COM

A Musician's Life on the Web

The Story So Far

A friend of mine (fellow musician and doctoral student) was talking to a professor about the Web. This was 1996, by the way, when having a Web page was still something of a novelty. He wanted to convey the vast quantity of information available, and meant to call the Web a "great repository of information." Instead, he mis-spoke ever so slightly, but in doing so made a Freudian slip that revealed the truth. He called it "a great suppository of information." So now, three years later, how does one musician wade through it all? How do you find what you need? More importantly, how do you get other people to find you?

Searching

The first step in searching is a search engine. But which one? I developed certain favorites, depending on the type of search I was conducting, but checking multiple sites for the same criteria took too much time. That's why Sherlock is the best auxiliary to the Mac OS since QuickTime. Oh if the Windows users of the world knew what they were missing. The best thing about Sherlock, though, is how easy it is (given a little programming background) to create new plug-ins. I will admit that I haven't tried it yet, but, not considering myself a programmer by any means, I could still see myself accomplishing this task. In the meantime, I've collected a number of music specific plug-ins. Most are available at Apple Donuts, but some I've found elsewhere.

[Download the Sherlock Plug-ins here.](http://www.atpm.com/5.12/SherlockMusicPlug-ins.sit.bin)[1]

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1. http://www.atpm.com/5.12/SherlockMusicPlug-ins.sit.bin

If you've upgraded to OS 9 (see below), you'll quickly appreciate Sherlock 2's division of plug-ins into categories. If not, there are several applications that allow you to set categories for the original Sherlock. I used Casady and Greene's Baker Street Assistant until I upgraded to OS 9 at the end of October.

Being Found

This is the harder task, and I have no easy answers. First, I suggest setting up a Web page that people will bookmark and return to. Then, submit to every search engine you can find. Also, meta tags are critical. They allow you to place all relevant criteria in the head of the HTML document, which is where a search engine looks first. Also, look into related pages that might offer reciprocal links. If you're a member of an organization that has a Web site (don't they all by now?) you should look into getting a link as a member. For example, my page is linked from ATPM (as a staff member), ICMA[2], SEAMUS[3], and Future Music Oregon (where I work and teach), as well as other pages at the University of Oregon. I've also set up a page at MP3.com[4]. The site is really crowded, but if someone is looking for music in a very specific genre (in my case classical/electronic), he might stumble across your work. It only took a few days to get my first response, and several people have downloaded the sample MP3 file since. Of course, you need a recorded song or instrumental composition to promote first, as well as an MP3 encoder like AudioCatalyst (which I use) or Casady and Greene's SoundJam MP.

OS 9: Is Your "Co-Pilot" Compatible?

Well, the upgrade went surprisingly well. Though I'm not in the position to enjoy all the benefits of Mac's latest OS (Multiple Users and Internet File Sharing for example), it seems more stable as a whole. Some caveats, though. First, it's a RAM hog. With virtual memory off, it takes up between 48 and 52 MBs! Secondly, two very important applications are not yet compatible (I hope this changes by the time you read this): Adaptec's Toast and Bias Peak. Since I do my CD mastering at another studio, I don't own these applications yet. However, if they are important to you, I recommend waiting to upgrade. In addition, if you are using any Opcode software you need to download the newest version of Pace Anti-Piracy. Even software with challenge-response authorization (i.e. Vision DSP) won't run without this upgrade. (I'd like to thank Cycling '74 for posting this information immediately after the release of OS 9, as well as prominently at the top of its page.)

2. http://raven.dartmouth.edu/~icma
3. http://seamus.lsu.edu
4. http://artists.mp3s.com/artists/65/david_ozab.html

You can also find the upgrade listed on several OS 9 upgrade pages. The information has since appeared on Opcode's site, and I received an email covering this topic as well as others I've listed below. (I'd also like to thank David Ziccarelli—founder and president of Cycling '74— for responding quickly and personally to a tech support question of mine.)

Opcode Update

Are the rumors of its death greatly exaggerated? I hope so. Tech support was unavailable for a while, and I feared the worst, but tentative signs of life are re-emerging in Mountain View. Here's a summary of an email I received on November 11. Downloads of Studio Vision 4.5.1 upgrade ($99.95), Vision DSP 4.5.1 ($59.95), and Fermata ($59.95) are still available through the Web site. Studio Vision is an upgrade only. As far as I can tell, new purchases aren't possible through the Web site at this time. Response codes are still available. It will take five to seven days to process any orders. Tech support is back on a new toll-free hotline. Call (800) 557-2633 between 10 AM and 3 PM PST (1 PM to 6 PM EST). Opcode seems to be doing its best to meet customer demands under the circumstances. We can only hope this effort continues.

All I Want for Christmas

Time for my wish list. First, OS 9 compatibility for Toast and Peak. Second, that the distribution of MAX shifts to Cycling '74 as soon as possible. Third, that Studio Vision and Vision DSP remain available in some form even if Opcode ceases to be. These are great applications that deserve continued support. Fourth, that OMS remains the standard Mac to MIDI protocol. Some have speculated that Apple will incorporate it into OS X. That would make me very happy. Fifth, continued growth and success for ATPM. Happy holidays to my fellow staff members, and to you.

And Lastly

Doug Wyatt (the original designer of OMS) has posted a petition asking Gibson to release the source code. To support his effort go to this page[5].

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5. http://sonosphere.dyndns.org/Petition/index_html

Next Month: A review of Finale 2000. Also another Opcode update, and whatever else I think of by then.

MIDI and the Mac—Part III

The Advantages of MIDI

MIDI has been a great benefit to electronic music in the sixteen years since its birth. It was a rare example of cooperation over proprietary standards, an example that the computer industry should follow more often. MIDI made software-based sequencing possible, as well as software-based patch editing and SMPTE synchronization with MIDI Time Code. The separation of controllers and sound modules, always a part of synthesis, has opened the door to new musical experiences. Percussionists, guitarists, wind players, and even dancers can play the same instruments (or the same sound modules at least) as easily as the more traditional keyboardist. The sequencer (itself as powerful as the computer it runs on) led to the multi-timbral module, which led to General MIDI. The standardization of General MIDI coincided with the initial growth of the Web. The two combined made it possible for musicians to easily distribute MIDI files over the Internet.

The Limitations of MIDI

MIDI is a serial bus. This is its most fundamental limitation. We conceive of musical events as occurring either simultaneously (chords) or sequentially (melodies). In MIDI, all events are sequential, right down to the individual zeros and ones that comprise each message. Not only does the status byte comes before the data byte, but the first bit of the status byte (its identifying bit) comes before the others. So even a single Note On message, which we think of as one event, is actually 12 bits. The bandwidth of MIDI (31,250 bits per second) seems fast enough to track a single keyboardist. But what about a keyboardist with a volume pedal, pitch wheel, and breath controller? What about a multi-track sequence of notes, control changes, and pitch bend recorded by this keyboardist?

MIDI transmits like a modem, but the timing is far more critical. Lags on modems are frustrating, but when the data isn't meant to be received in real-time, the wait is merely an annoyance. Music, though, has to be tight. The slightest lag will wreck the feel of an otherwise good ensemble, just like a musician dragging in a band. Even delays of milliseconds can change the sound (flanging—the whooshing effect used on many guitar tracks—is caused by a delay of only a few milliseconds). In addition, a sensitive musician produces many subtle changes in the timbre of an instrument while playing it. These subtleties are impossible in MIDI—there's just not enough bandwidth.

Running Status

The MIDI specification includes a clever trick called running status. Instead of sending a complete Note On message for every note in a chord, a controller sends a single Note On status byte, then the two data bytes that correspond to each note. If the chord contains four notes, the module receives seventy-two bits, instead of ninety-six bits. Running status extends beyond chords, though. As long as no other types of messages (control changes, patch changes, etc.) are sent, a single Note On message can define a collection of chords and/or melodies. This is the advantage of using a Note On message with velocity zero in place of a Note Off.

Filtering

Pitch bend is the most bandwidth-hungry message type in the MIDI specification. As you will recall from Part One[1], pitch bend uses two data bytes to represent a total of 16,384 values across its total range. Depending on the interval you have mapped to the wheel (an octave, a fifth, a major second), you probably won't need all these values in order to make the changes seem continuous. Once you record the pitch wheel in a sequencer, you can filter out a certain amount (this is sometimes called "thinning") and save bandwidth for other tracks. Real-time filtering is also possible. For example, MAX contains an object called "speedlim" that passes information through at specified time intervals. For example, you could set "speedlim" to 50 milliseconds, and numbers would only pass through at 50 millisecond intervals. Similar input filters are available on sequencers, though these usually pass a percentage of information through regardless of the speed the information enters the system.

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1. http://www.atpm.com/5.10/music.shtml

When is MIDI not Really MIDI?

Last month, I [discussed](#)[2] available software, focusing one paragraph on software "modules." Though these instruments appear in the sequencer window on a MIDI port, just as hardware does, this is an illusion. The MIDI "cable," in this case, is a virtual connection between two software programs, one a sequencer and the other a synthesizer or sampler. If this virtual connection is possible, then what would stop me from connecting two other types of applications? All I need is a bus. As luck would have it, this bus, the Inter-Application Connection (or IAC) bus, is standard with OMS. I have worked a lot connecting various versions of Vision (Vision, Studio Vision, Vision DSP) with MAX (my beloved interactive programming application). Now I'm even more excited about connecting MSP (MAX's digital audio twin) and building my own instruments and effects. The connection, though, is still limited arbitrarily by the bandwidth of MIDI, which is **far** less than the 100 MB bus of my G3. It's the first place where an actual increase in bandwidth is possible.

New Connections, New Possibilities

Connection speed between computers is also increasing. The old serial buses could accommodate multiple MIDI channels, which made MIDI interfaces like the Opcode Studio 5 and the MOTU MIDI Time Piece possible. USB can handle a much higher bandwidth, but MIDI interfaces are lagging behind. The USB MIDI Timepiece has the same number of ports as the serial version (eight each) while the Opcode MIDIPort 96 accommodates less than half the ports of the Studio 5 (six instead of fifteen). The one change has been in the area of USB audio interfaces, which I will cover in Part Two of my Digital Audio and the Mac Series (coming in issue 6.02, February 2000). Even higher bandwidths are possible through either Ethernet connections or FireWire. Sadly, neither of these technologies has been exploited, or even explored at this time.

The (Possible) Future of MIDI

The development of MIDI divides into two tendencies. The experimental tendency is to push boundaries and achieve what is yet unachievable, and the commercial tendency is to standardize what is possible and make it cheaper and easier. These paths often cross, though, and are ultimately dependent on each other.

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2. http://www.atpm.com/5.11/music.shtml

Sequencing, multi-timbral synths, and non-keyboard controllers were forward-reaching ideas brought into the mainstream. General MIDI, in contrast, was all about ease of use, but it helped bring MIDI to the Web. These paths will continue to cross, and sometime in the near future, MIDI itself will be replaced by something far more advanced. My guess is this something will be related to network technology, which is now very cheap. It will allow a musician to control an electronic instrument (or an ensemble) with all the subtleties of an acoustic instrument. It could also merge at points with the Internet, leading to online jams between musicians and audience members (if the distinction is even relevant). Composers, songwriters, bands, and performance artists already place samples of works on the Web (often as MP3s). In the future, they might create more works specifically for the Web.

Conclusion

MIDI and the Mac have been with us for about the same amount of time. Both have opened up areas of electronic music that were previously unthought of, impractical, or prohibitively expensive. Times change, though, and so must technology. The Mac OS we've all grown up with will soon be supplanted by OS X, and perhaps it's also time for MIDI to yield to a more advanced musical networking system.

Correction

Last month's installment (Part Two) was incorrectly titled "What is MIDI?" That topic was covered in Part One. Part Two was a obviously a review of hardware and software. I should have caught this before the issue got posted, but I lost email contact in a critical time window that happened to coincide with my upgrade to OS 9. It was pilot error (i.e my mistake), not a bug.

Addendum: I Almost Forgot the PowerBooks

In theory, PowerBooks should perform the same as their desktop counterparts. Some individuals have had problems, though, and some wise advice has been posted on the PowerBook Zone[3]. To summarize, be thorough. Install all the software you need and be sure to remove any conflicting drivers.

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3. http://www.pbzone.com

References

There is a large amount of information about MIDI and related topics available on the Web. Here's a small sample to get you started.

- [Electronic Music Interactive](4): A collaboration of Future Music Oregon and the New Media Centers. It has received many excellent reviews.

- [A MIDI Tutorial](5): An overview, which overlaps somewhat with Part One of this series.

- [The Synth Zone](6): Extensive information on synthesizers.

- [MacMusic](7): A large site dedicated to "Music, Audio, and MIDI on the Macintosh."

Next Month: Digital Audio and the Mac: Part One of another multi-part series.

Copyright © 1999 David Ozab. David Ozab is a Ph.D student at the University of Oregon, where he teaches electronic music courses and assists in the day to day operation of The Future Music Oregon Studios. You can visit his Web page at http://darkwing.uoregon.edu.

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4. http://nmc.uoregon.edu/emi
5. http://kingfisher.cms.shu.ac.uk/midi/main_p.htm
6. http://www.synthzone.com
7. http://www.macmusic.org/eng/index.html

Step V: Mixing Ethernet and LocalTalk Networks

As the new iMacs and G4s usher us into the second generation of beige-free Macintosh computing, twisted-pair Ethernet is the standard method of Macintosh networking. Every new Mac off the production line has built-in 10/100Base-T Ethernet but no serial ports. LocalTalk requires a serial port to function, so Ethernet is the only network option for these new Macs (aside from AirPort).

While the switch to Ethernetted, USB-only Macs is good for several reasons, it does cause problems for those who use LocalTalk printers and Macs or PowerBooks that lack an Ethernet adapter. Fortunately, there are a number of ways to make these LocalTalk devices work with an Ethernet network, a couple of which are even available for the low, low price of free.

An Overview of LocalTalk-to-Ethernet Bridges

Hardware or software that connects one kind of network to another is called a bridge. A hardware bridge is a separate device that acts as the physical connection between the networks.

To use a software bridge, on the other hand, you install the software onto a Mac that's connected to both networks.

As you can see from the diagram, using a software bridge requires that you have a Mac that can connect to both your Ethernet and LocalTalk networks. You also have to leave the Mac on, since the software bridge can't do anything if the Mac is off.
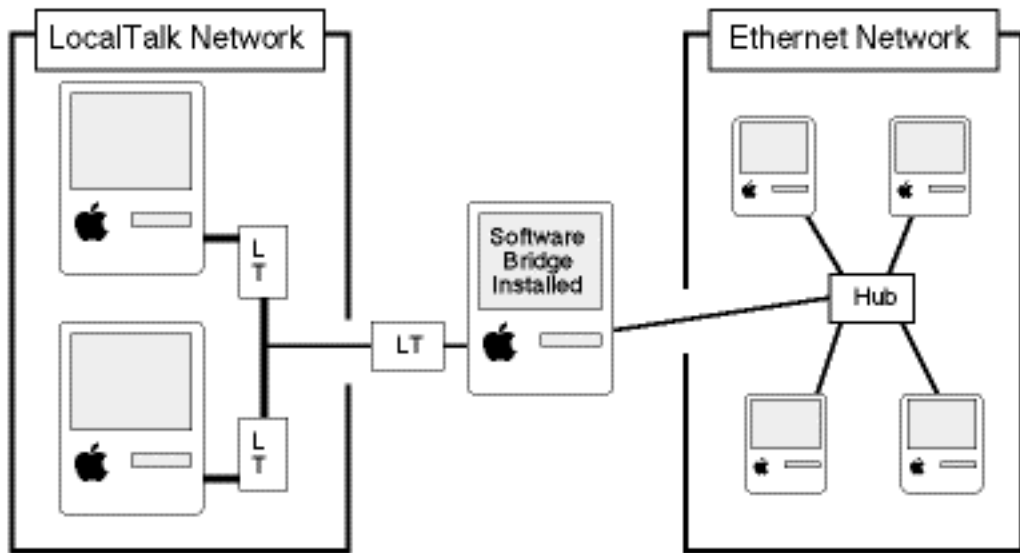

The more convenient, if more expensive, way to connect LocalTalk and Ethernet networks is through a hardware bridge. Since the bridge runs automatically, you don't need to leave a Mac on to make it work. Also, hardware bridges don't usually include software other than the diagnostic variety, so setup and maintenance is very easy. The downside of a hardware bridge is the cost, which is usually significantly higher than a software bridge. The most popular hardware bridge options are Farallon's iPrint[1] and Asante's AsanteTalk[2]. Each is in the $75-100 price range, depending on where you find it. Check the respective Web sites for info on where to find the hardware bridges.

Software bridges take a little longer to set up and require the continued use of a Mac, but they do win the price war. There used to be a variety of software bridge options, but the only one you need these days is Apple's LocalTalk Bridge, which is a free download from the Apple Software Updates page[3].

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1. http://www.farallon.com/
2. http://www.asante.com/
3. http://asu.info.apple.com/

Setting up a Hardware Bridge

Note that these setup instructions do not replace those in your bridge's instruction manual, which may have instructions specific to your bridge. These steps give you a general idea of how the setups work.
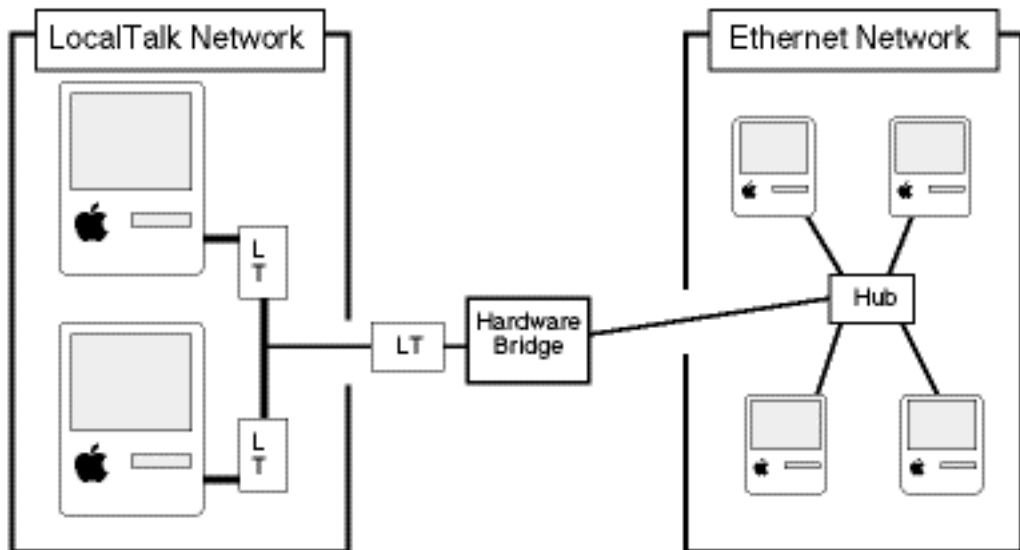
1. With the power off to all network devices (Macs and printers), connect the hardware bridge to the LocalTalk network. If there's only one LocalTalk device, you can connect it to the bridge with a serial (printer) cable. If there is more than one device, you'll need a LocalTalk adapter for each device and one for the bridge.

2. Connect the bridge to the Ethernet network. If there's only one Ethernet device, you can connect them with a crossover cable. If there's more than one device, you'll need to connect the bridge to your hub or switch.

3. Turn the bridge and network devices on. Sometimes hardware bridges are picky about exactly when you turn things on. If your LocalTalk devices don't appear on the Ethernet network right away, try changing the order in which you turn things on (bridge first, LocalTalk devices later, and vice versa).

Setting up a Software Bridge

Note that these setup instructions do not replace those in your bridge's instruction manual, which may have instructions specific to your bridge. These steps give you a general idea of how the setups work.

1. Connect one Mac to both the LocalTalk and Ethernet networks.

2. Install the software bridge on a Mac connected to both LocalTalk and Ethernet networks.

3. Restart the Mac.

4. Open the AppleTalk control panel (some Macs will have the Network control panel instead) and set your connection to Ethernet.

5. Open the Chooser or Network Browser and use your new, expanded network.

Using a Bridge for your Printer

Many people, especially those who own a new Mac, want to use their old printer with the new Mac, but don't know how to do it. It's possible to use a LocalTalk-to-Ethernet bridge to get your old printer working with the new Mac, but only if your printer is LocalTalk-ready, meaning that it can connect directly to a LocalTalk network. Most printers aren't LocalTalk-ready, but you should check the printer documentation or the printer maker's Web site to be sure. If your printer is LocalTalk-ready, you can connect it to your new Mac as shown below.
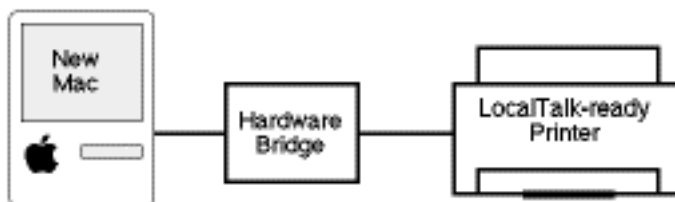
As mentioned above, you can use a serial cable if the printer is the only LocalTalk device, but you'll need one LocalTalk adapter each if there are other devices.

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4. http://www.threemacs.com

Burning Your Own Music CDs

Music is a form of art, and MP3 is the trend these days, so this month I decided to write a column focusing on how to burn (make) your own music CD compilations. However, before we start, let me state that ATPM does **not** help, endorse, encourage, or support illegal files, and that includes pirated MP3 music files. The following is for educational purposes only!

What is MP3?

MP3 is a music format where inaudible parts of music are left out, and the rest of the data are compressed. The results are quite impressive. A 64 MB song usually becomes 3-4 MB when converted to MP3 format. With quality losses so negligible, it is no wonder that MP3 has become **the** standard format for archiving music on the Internet. Think of MP3 as the JPEG of music.

The MP3 market is evolving so fast that new devices and software are released every day. However, as usual there is a catch. Although you can easily find music CDs, MP3 files are hard to get hold of. For this reason, music lovers around the world have set up FTP servers and HTTP sites hosting thousands of MP3s (caution: some files are posted illegally). Just surf around or check David's list of related Web sites found in this issue to find the songs you like most, then simply download them.

## How Can I Transfer MP3s on to Regular Music CDs?

First let's check the equipment needed:

- CD-R or CD-RW writer (unless of course you want to burn the CDs in the oven <smile>)
- Adaptec Toast software (of course you can use other software, but Toast is the most popular)
- SoundApp (an essential piece of shareware for converting sound formats)
- A collection of your favorite songs in MP3 format
- A blank recordable CD

With that ready, you just need to follow the simple steps below:

1. Convert the MP3 format to AIFF sound format.

    In SoundApp go to the File menu and choose the "Convert…" command. Enter the settings shown below.
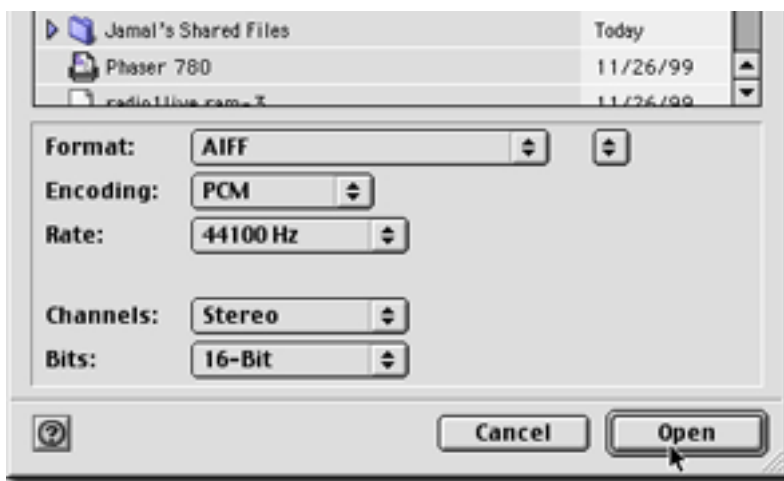
Once you have the entire file converted, you can proceed to the next step.

Tip: You may notice that after conversion, each 3–4 MB MP3 file is about 64 MB as an AIFF file. So keep the MP3 files for archiving purposes, and delete the AIFF files once you have finished burning the CD.

2. Collect all the AIFFs in one folder and call it anything you feel like (8 characters recommended)

3. Open Adaptec Toast and choose "Audio CD" from under the Format menu.

4. Drag the folder onto the Toast window. You should notice the window's information changes to show the new tracks.

    Tip: At this stage you may click on the "Audio…" radio button to preview your CD. You can change the song order and listen to the songs.
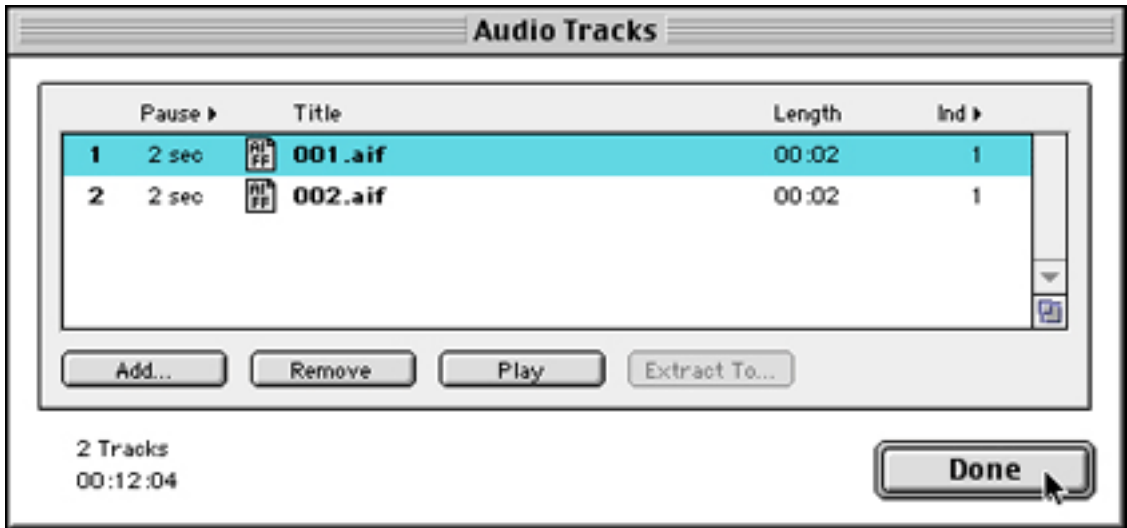
5. Finally, hit "Write CD…" and Insert your blank CD. Do not bother writing multiple sessions; although your Mac can support them, regular CD players will only see your first session, so in this case writing one-time discs is more sensible.

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That's about it. I hope you enjoyed it as much as I did. Also, do not hesitate to send any art inquires you may have to jghandour@atpm.com I will be more than glad to help. Have a good one. :-)

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The Internet sure has grown! It may still be swamped with pet hamster sites and other ego-stroking nonsense, but it's not looking so much like the ugly stepchild it once did. Some really talented people have created niches for themselves on the net. Artistic ability combined with technology has created innovative sites that hold our attention in ways that television and print media cannot.

This month's selections reflect how far the net has come. There's only one absolute in the Internet's future—the need for more speed! I hope you enjoy this month's selections. Of course, if you know of any interesting Web sites, email the addresses to me at dspencer@atpm.com!

Note: the Web sites mentioned here are not endorsed by ATPM; they are simply suggestions for your own browsing endeavors.

Digital Blasphemy

Web Address: http://www.digitalblasphemy.com
Audience: Anyone interested in 3-D artwork
Once you check out Digital Blasphemy, your desktop may never look the same again! At this site you can download a wealth of desktop images that range from flying dragons, to lush landscapes, to alien planets. There are no B-rate pictures here—the author spends a lot of time on each image. They are professionally rendered in programs like Bryce and Poser by Ryan Bliss. You can pay to become a member, or you can just download many images for free. Purchasing a membership will grant you full access to the entire archive plus many other goodies, including 1600 x 1200 versions of selected images. The pictures come in a variety of sizes ranging from 640 x 480 up to 1600 x 1200, and can be previewed at their full sizes before downloading.

Who Wants to be a Millionaire?

Web Address: http://abc.go.com/primetime/millionaire/mill_home.html
Audience: Anyone who wants to be a millionaire

Most of us will never be smart (or lucky) enough to make it onto ABC's television show "Who Wants to be a Millionaire." So, for those of us who aren't good enough to play face-to-face with Regis, ABC has created an Internet version of the popular game show. You can actually play the trivia game—lifelines and all! It plays very much like the television program, with one catch: there is **no** prize money to be won. In fact, there are no prizes at all. Even with that fact, everyone in my office has played the game at least twice! If you want to play for prize money, check out this next site…

Uproar

Web Address: http://www.uproar.com
Audience: Anyone wanting to play games for prizes

So you're a trivia whiz and want to play for actual cash? Try Uproar—a site made exclusively for trivia buffs. Here, you're actually playing for cash prizes that are awarded on an hourly basis. The better you do in individual games, the better your chances are to win prize money. Many of the trivia questions on Uproar are like the $500,000 and $1,000,000 questions on Regis' game. Uproar doesn't have the fancy interface that "Millionaire" does, but its questions are tougher and it is more fast-paced. Good luck!
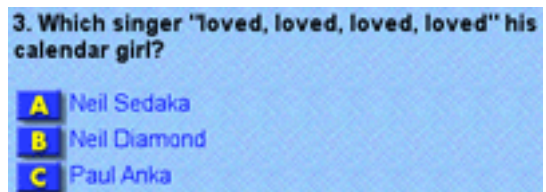
mp3.com

Web Address: http://www.mp3.com
Audience: Music Lovers

With RealPlayer installed on your machine, mp3.com puts you in touch with virtually every genre of music that's out there. Best of all, it's free! At mp3.com, there's a searchable database of music that you can listen to immediately. You can search by genre, artist, title, and even geographic location of the band. I was able to search for local rock bands from a particular area of my home town. (Interestingly enough, I found an old friend's band!) When you find that perfect song, you can purchase it online.

Sputnik7

Web Address: http://www.sputnik7.com
Audience: MTV Lovers

Once you have RealPlayer and Flash 3 (or better) installed, you can enter Sputnik7—a truly interactive music experience. To view this site you need Netscape—Internet Explorer is not supported. Once inside, (by the way, the entire site is free) you can view music videos and listen to music. There are some big-name artists on the site as well. What makes this place interesting are the Internet polls that take place while viewing or listening to music. Polls come up during videos and results are compiled immediately. You can rate what you see, and purchase links are always available.

A word of caution: It helps to have a powerful computer and a fast Internet connection. The site is wonderful with my cable modem, but I shudder to think how a 56K modem would stand up under the pressure.

News Index

Web Address: http://www.newsindex.com
Audience: News Junkies

Want to check out one of the favorite Internet sources that journalists use? Try News Index. You can spend all day rummaging through *USA Today* or *The Wall Street Journal*, or watching MSNBC until your brain explodes. News Index compiles these sources, and hundreds of others, in one location. It lacks the glitz of many other sites, but if you're into serious news gathering, this is a definite bookmark.

The Onion

Web Address: http://www.theonion.com
Audience: Less than serious news junkies

This is a humorous version of your everyday national newspaper. While the newspaper looks legitimate and credible enough, don't let first impressions get the better of you. The articles are half-truths at best, and many of them are totally fabricated. But they sure are funny! A definite must-see.

The Register

Web Address: http://www.theregister.co.uk
Audience: Seekers of computer-related news

Having an unbiased opinion is supposed to be the goal of many news agencies. This is not so with The Register. They take pride in having their own biased spins on computer related issues, which is usually in favor of PC's. But, if you look past that, there's some decent stuff on their site. While there is the usual news from major players like Intel, Apple, Microsoft, etc., they present computer news that you may not find in many

other places. Sometimes funny and sometimes serious, The Register should be viewed with a grain of salt.
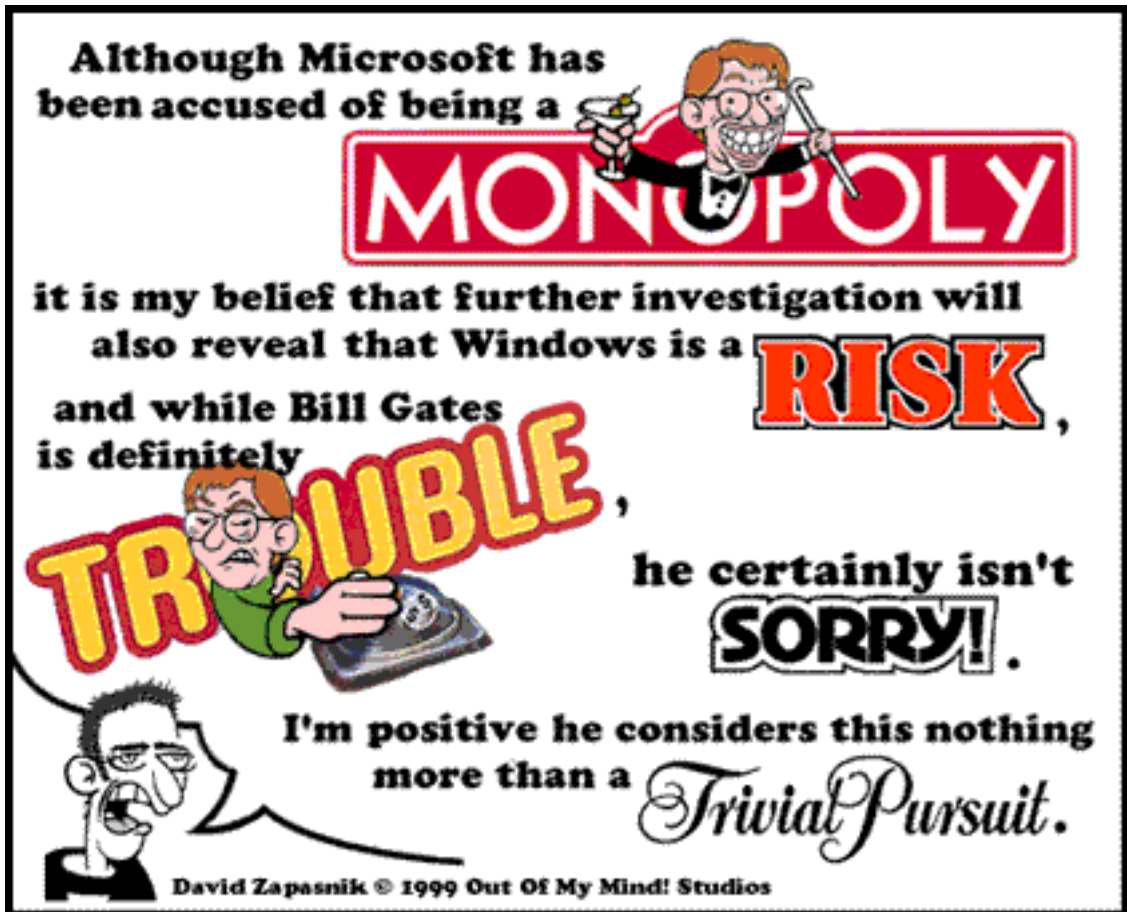
Copyright © 1999 David Spencer. David Spencer has been a Mac advocate since 1991, when he traded in his IBM PC Jr. for a Mac Classic. He can be reached at dspencer@atpm.com.

Desktop Pictures VIII: Clouds

This month's desktop picture series takes us from the earth to the skies. I find clouds very fascinating—watching them wander at high speeds through the air, changing patterns, imagining what shapes lie hidden inside them. Whether you like watching clouds or not, I think we can see them as nature's contribution to abstract art. These pictures were taken in North America, Switzerland, and from the high cruising altitude of a Boeing 747. Go to the [download page](#)[1]! If you haven't seen the older parts of the series, they can be found here:

- [Yellowstone National Park](#)[2]
- [Drops](#)[3]
- [Toronto](#)[4]
- [Niagara Falls](#)[5]
- [Monaco](#)[6]
- [Montréal](#)[7]
- [Bahamas](#)[8]
- [Clouds](#)[9]

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1. http://www.atpm.com/5.12/clouds/
2. http://www.atpm.com/5.03/yellowstone.shtml
3. http://www.atpm.com/5.05/drops/
4. http://www.atpm.com/5.07/toronto/
5. http://www.atpm.com/5.08/niagara/
6. http://www.atpm.com/5.09/monaco/
7. http://www.atpm.com/5.10/montreal/
8. http://www.atpm.com/5.11/bahamas/
9. http://www.atpm.com/5.12/clouds/

Placing Desktop Pictures

Mac OS 8.5 and Newer Go to the "Appearance" control panel. Click on the "Desktop" tab at the top of the window. Press the "Place Picture..." button in the bottom right corner, then select the desired image. By default, it will show you the images in the "Desktop Pictures" sub-folder of your "Appearance" folder in the System Folder, however you can select images from anywhere on your hard disk.

After you select the desired image file and press "Choose," a preview will appear in the Appearance window. The "Position Automatically" selection is usually fine. You can play with the settings to see if you like the others better. You will see the result in the little preview screen.

If you are satisfied with the selection, click on "Set Desktop" in the lower right corner of the window. That's it! Should you ever want to get rid of it, just go to the desktop settings again and press "Remove Picture."

Mac OS 8.0 and 8.1 Go to the "Desktop Patterns" control panel. Click on "Desktop Pictures" in the list on the left of the window, and follow steps similar to the ones above.

Random Desktop Pictures If you drag a folder of pictures onto the miniature desktop in the Appearance or Desktop Pictures control panel, your Mac will choose one from the folder at random when it starts up.

DeskPicture An alternative to Mac OS's Appearance control panel is Pierce Software's DeskPicture, available here[10]. You can also find a review of DeskPicture on this page[11].

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10. http://www.peircesw.com/DeskPicture.html
11. http://www.atpm.com/5.10/roundup.shtml

Installation Assistance

If you use a computer, sooner or later you'll have to install software on it. Whether it's an upgrade to an essential application, a new shareware product, or a new version of the Mac OS, installations are a part of life for any Mac user who wants to avoid obsolescence. All it takes is a double-click.

At least, that's the way it should be. Software installations aren't always that easy. The bigger the installer, the more likely it will put files in places you don't expect. This month's roundup looks at four ways to get better control over the introduction of new software onto your machine. Just because things are going on behind the scene doesn't mean you shouldn't be aware of them.

• • •

Clean-Install Assistant

Author: Marc Moini
Web: http://www.marcmoini.com/C-IAssistant.html
Price: free for personal use
File Size: 668K
Requirements: System 7.x or later

Installing a new version of the Mac OS is rarely a funtime experience. It may bring new features and bug fixes and the warm, fuzzy feeling of being up-to-date, but the good vibes only kick in when the installation is completed successfully. That means getting rid of old control panels and extensions that are no longer needed. That means a thorough scrubbing-out of your System folder. That means a headache.

One way to make your OS upgrade go more smoothly is to do a clean install. Instead of pouring all the new gadgetry into your existing System Folder, this option simply creates a brand new one. You still have to drag in the non-Apple software from the old System Folder, but having a clean slate is supposed to make that job easier. It doesn't, unless you have an encyclopedic knowledge of what each file does and why it exists.

Clean-Install Assistant takes the guesswork out of an OS upgrade. It knows whether a file belongs to the Mac OS, and more importantly, which version of the OS (all the way back to System 7.5.5).
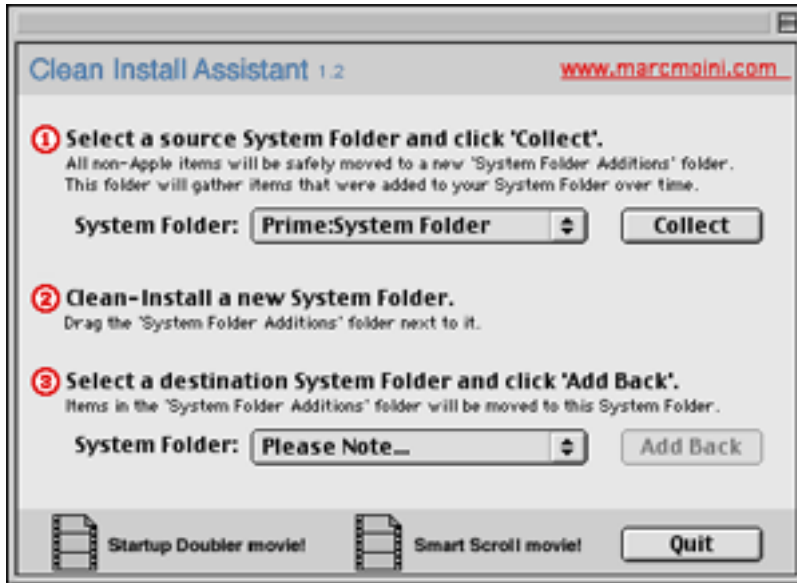
Using the program is a three-step process. First, select your existing System Folder. Clean-Install analyzes it, then moves all your non-Apple files into a new folder called System Folder Additions. Next, perform a clean install of your new OS and place the resulting system folder next to the Additions folder. Clean-Install will then merge the two—you now have all the latest files for the OS, all the extra files you've added to the old one, and none of the detritus of the past. The only annoyance is that Clean-Install won't let you switch to other applications while it's running. In some cases, that makes for a lot of unnecessary relaunching.

Not only is this a great solution for OS upgrades, it's also a clever backup strategy. Instead of backing up your entire System Folder, just back up the Additions folder. You'll save space on your backup disk by skipping files that can be reinstalled from CD-ROM.

Installer Observer

Author: Zach Schneirov
Web: http://home.earthlink.net/~z41/io.html
Price: free
File Size: 913K
**Requirements:** System 7.5 or later

Installing a regular piece of software can be just as arduous as upgrading the Mac OS. The bigger and more sophisticated (or poorly organized, depending on your perspective) a program, the greater the likelihood that it will come with a small army of extensions, preference files, and special folders intent on invading your System Folder. Microsoft Office is the perfect example of this.

Uninstalling a program isn't always as easy as sending a single folder to the Trash. Just because you got rid of the application itself doesn't mean your job is done—for total eradication, you should also clean out your System Folder. Skanky System Folders are pure evil because they're breeding grounds for system-crashing extension conflicts, warehouses for files that neither you nor your computer will ever use, and a cause of sluggish performance.

All these blights can be avoided if you have a record of which files are added during a software installation and where to find them. While some software installers generate an installation log automatically, Installer Observer is better. The idea is simple: if you take a snapshot of your System Folder or hard drive's contents before you perform an installation, you have the basis for a before-and-after comparison.

When new files are introduced and your snapshot no longer matches the actual contents of your
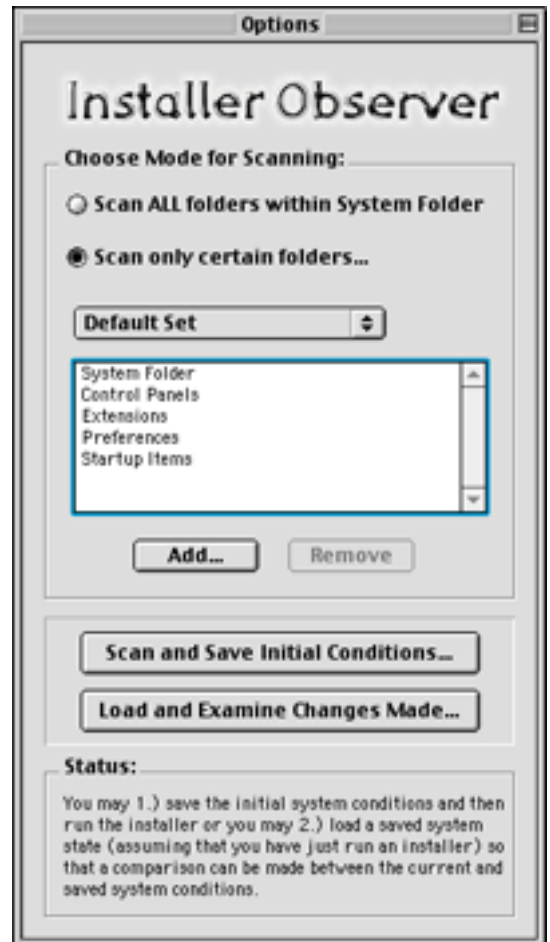
folders, Installer Observer offers four options. Changed files can be revealed in the Finder, sent to the Trash, disabled (extensions and control panels, for example), or simply removed from the list.

Installer Observer's main shortcoming is that it can't keep track of your installations, instead forcing you to continually update your snapshot file each time you install new software. This makes it impossible for the program to uninstall something that you've had lying around for a long time. If you're interested in this feature, try MacUser's Install Tracker[1] instead. It's an older program that does the same thing as Installer Observer, but remembers the ghosts of installations past. Since it hasn't been updated since 1996, though, it may not always work as expected.

Installer Observer is best suited to tracking short-term changes, one installation at a time. It doesn't have the power to incrementally bring your System Folder back to its original, clean-install state, but it's still a great way to keep tabs on your files and learn what program they're associated with.

Tome Viewer

Authors: Mark Young and Johnathon Suker
Web: Macfixit's Download Library[2]
Price: free
File Size: 357K
Requirements: unknown

If you've ever poked around a Mac OS installation CD, you may have come across Tome files. Sometimes they live in a folder named "Parts"; sometimes the word "Tome" isn't a part of their name. Wherever you find them, Tome files are compressed files similar to StuffIt archives but much more rare. They contain the files that make up the Mac OS, and normally the only way to get inside them is to run the appropriate installer.

What if you only need one single file? Tome Viewer lets you extract whatever you need, file by file. If you know what you're looking for, and you're willing to search for it, this program lets

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1. http://hotfiles.zdnet.com/cgi-bin/texis/swlib/hotfiles/info.html?fcode=MC14640&b=mac
2. http://www.macfixit.com/library/tul/TomeViewer.sit.hqx

you skip the normal installation rigmarole and the lengthy hard disk scanning that usually comes with it.

Tome Viewer is a specialty tool. Fiddling with tomes probably isn't very useful unless you're looking for a specific file, although it can be an easy recovery solution for getting back an accidentally deleted System file.

Yank

Authors: Maui Software/ASD Software
Web: version 3.02[3] or version 3.2[4]
Price: $15
File Size: 498K
Requirements: System 7 or later, 68k and PowerPC compatible

The flip side of installing a new piece of software is getting rid of it. Sooner or later, most programs outlive their usefulness when they become incompatible with current technologies or are superseded by competing products. Uninstalling a program can be tricky, and even dangerous, if you don't know what you're doing. Yank attempts to make things easier, but doesn't always succeed.

Before we look at how Yank works, however, a note of disclaimer is in order. The current version of this program is 3.2, and its full name is ASD Yank Pro. Since ASD has decided not to make a demo version of Yank available (judging by the minimal information about it on the company's Web page, it doesn't look like much of a priority), we'll review an older version instead.

Yank can perform three tasks: uninstalling programs and their associated files, cleaning up your Preferences folder, and trimming away unnecessary code from applications that were made to run on Power Macs as well as antiquated 68k machines.

The uninstallation feature sounds like a good idea, but in practice it only does half the job. Once you select the program you want to get rid of, Yank will scan your drive for associated files and then move them to the trash. The way it handles such files is admirable—Yank won't

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3. ftp://sunsite.cnlab-switch.ch/mirror/info-mac/disk/yank-302.hqx
4. http://www.asdsoft.com/Files/Downloads.html#YP

delete anything without your express permission, and you can specify whether a file should be left alone or trashed on an individual basis. If, by chance, you find a file in the trash that shouldn't have been put there, all it takes is command-Y to put it back in its original location.

Yank's judgement about which files belong to which application are based on creator codes. These four-character labels are how the Mac OS knows which application to launch when you double-click on a file. Since Yank is looking at creator codes, it leaves behind some obvious pieces of programs like help files, documentation, and even the folder an application resides in.

Because of these limitations, you'll still have to do a bit of cleaning-up after you run Yank. That defeats the purpose of using it in the first place. The "Clean Up Preferences Folder" option is equally impotent, even though it offers more flexible search criteria, like minimum file size and date of last use.

Yank works perfectly well, as long as you're willing to accept its limitations and hit-or-miss abilities. It's nowhere near as powerful as the commercial uninstaller Spring Cleaning[5] from Aladdin, and you're better off without it.

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5. http://www.atpm.com/5.07/springcleaning.shtml

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VERY NICE
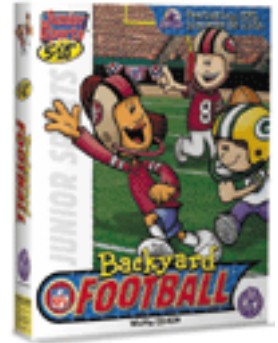
BY MIKE SHIELDS, MSHIELDS@ATPM.COM

Backyard Football

Company: Humongous Entertainment
Ages: 5–10
Price: $19.99
Requirements: 133 MHz PowerPC, System 7.5.3, 4x CD-ROM

Well, I was hoping to review Madden 2000, however, this game is just as cool! I enjoyed playing it. I enjoyed playing it with my kids. My kids enjoyed playing it with each other. Scott, my three-year-old, enjoyed playing it by himself.

Some of you may be familiar with Backyard Baseball, and from what I hear, the Backyard gang is back! You start out in the Clubhouse and pick your team.
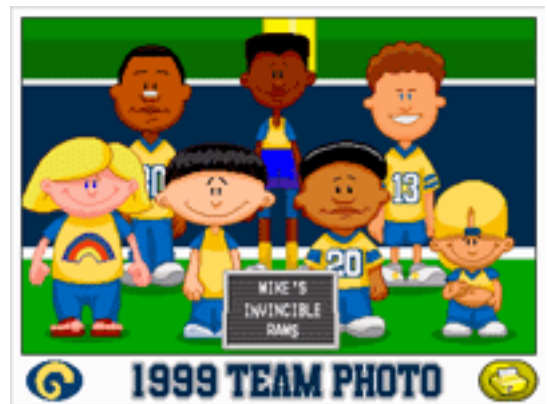
Okay, I stacked my team with three NFL players,   or at least, three NFL players as kids. The game comes with nine NFL players total. The players also come with their own trading cards.

I even got to create my own player

And then you play the game. When I could get my kids away from the computer, I chose single player, which gave me mouse control over the entire game. Two-player mode is a little different—one player gets the mouse, while the other player gets the keyboard. For me the keyboard wasn't as efficient; I preferred the smooth and easy mouse to the arrow keys. This may be a personal preference.

Remember when you were a kid, and you played street football? That's the feeling I got with this game. It's five-on-five and is played in a variety of weather conditions, on many different fields. I was surprised there wasn't a playing field set on a street. After you choose your field and weather, Sunny Day and Chuck Downfield provide commentary of the game.

After the kickoff, I was on offense. You're provided with a simple playbook with 12 plays, however you can alternate those if you want.

You can even create your own! I was a bit taken aback that my created plays were not saved from one game to the next. Of course, the plays that I created didn't work all that well, so maybe that was for the best.

I did manage to score a touchdown.

And got a really nice end zone dance from Barry Sanders. I managed to find a way to lose the game, however. But that doesn't mean that I didn't enjoy it. Okay, so I'm ten years old again.

I recommend this game to anyone who has kids that are interested in football. My reservations aside, they'll have hours of enjoyment. Of course, you need to be careful if you have only one computer because you might not be able to use it again.

BY DANIEL CHVATIK, DCHVATIK@ATPM.COM

N2MP3 1.03

Company: Proteron, L.L.C.
Email: info@proteron.com
Web: http://www.n2mp3.com/
Price: $34.95 (demo and volume discounts available)
Requirements: Power Mac with System 7.6 or higher

MP3 players are all the buzz right now , but to use them you have to get those precious 'little' MP3 files. Of course, one way of getting them is to download them from the Internet. Enter 'mp3' into your favorite search engine and you will find page after page of sites claiming to bring you the best in MP3 entertainment. Some are legitimate (like http://www.mp3.com), others are more or less illegal (at least for those uploading the files), and most of them are a hassle to use. Broken links, corrupt files, long waits and incomplete downloads are part of the MP3 way of life.

Your alternative is to create MP3 files from your existing CD collection. Why would you want to create MP3s if you already have the song on a CD? There are many good reasons. Maybe you love to keep that CD in your car stereo, but don't want to miss the songs while surfing the Web. Or maybe you only really like a single song on that CD. In that case you could combine the MP3s from different CDs and play them all together without having to constantly swap CDs. Or maybe (like me) you want to take your favorite music with you when travelling but don't want to carry 50 CDs with you. Just create a large MP3 library from your favorite CDs and bring it with you on your PowerBook.

There are plenty of possibilities for using MP3s. However, be prepared to pay a price for using them: storage. My collection of 550 MP3 files uses around 1.7 GB on my hard disk.

Creating MP3s from CDs used to be cumbersome. The recent influx of MP3 programs for the Mac has changed that. Four major products on the market are SoundJam, Audio Catalyst, MPegger (also known as MPecker), and N2MP3.

I like N2MP3 best. The reasons are simple. It's easy to use, intuitive, fast, and powerful. N2MP3 is basically an extension that installs in the system folder and a control panel that controls some of the settings. After the installation, it creates an alias to the extension on your desktop.

To encode CD music into the MP3 format, all you do is drag the CD icon (or individual songs) on the alias, change or confirm the settings, and wait a bit for the encoding to finish. The whole process is well integrated into the Finder. Encoding can happen in the background, so you can work on something else while N2MP3 does its work. If you turn N2MP3's Finder integration on, you can simply drag the CD music files to your hard drive and N2MP3 will automatically encode them to that location.

Despite being so simple, N2MP3 has some very powerful options. It can automatically download CD information from a CDDB database on the Net so you don't have to type in song names and authors. It automatically sets ID3v2 tags (which communicate to MP3 players informa-

tion such as artist, song name, genre etc.). N2MP3 can play the song while you encode, so it doesn't become a waste of time (this only works on faster machines).
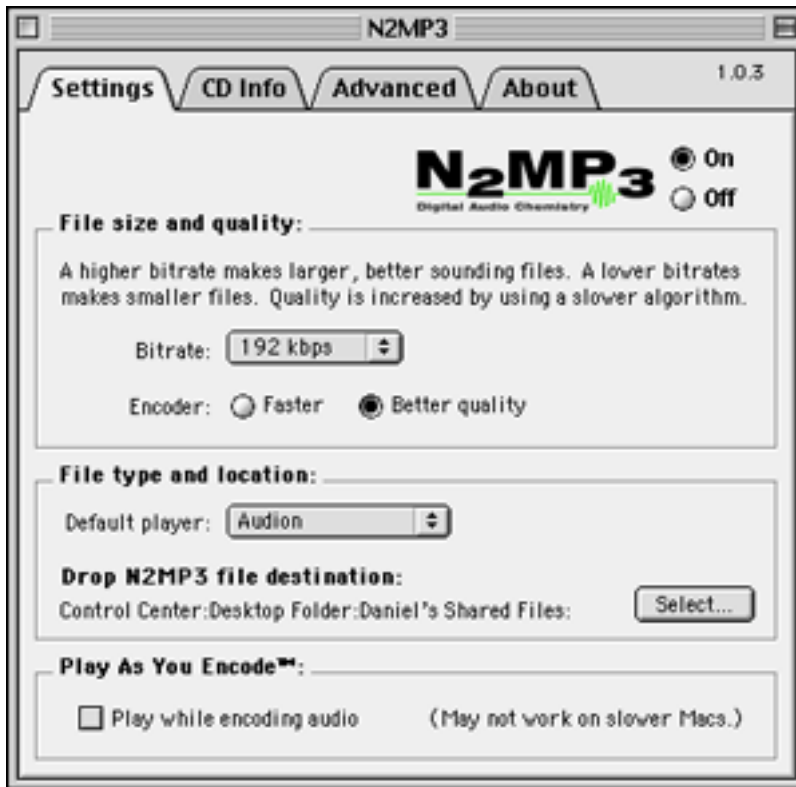
N2MP3 also supports various bit rates from 32kbps to 320kbps. The higher the bit rate, the better will the song sound, but the greater the file size. Most songs on the Internet are around 128 kbps, but for personal use, I prefer 192 kbps. The ideal number for you will depend on your tastes and storage space. If you have delicate ears and plenty of hard disk space, go with 192 kbps and higher. If you have little space and need to exchange files between computers a lot, try 128 kbps and below. N2MP3 also supports 'Variable Bit Rate' (VBR) encoding, which can increase quality or decrease the file size, but it is not supported by some MP3 players (such as QuickTime 4).

In addition to CD audio, N2MP3 can handle .wav and .aiff sound files. The manual explains the use of the program and gives a lot of background information surrounding MP3, ID3v2 tags, and bit rates and their use. N2MP3 uses an advanced encoding algorithm which yields superb quality. Encoding a song at 192kbps took about 20 seconds for every minute of audio on a G4 with 450 MHz (playback disabled). The Velocity Engine (also known as AltiVec) is

currently not supported on the G4, but an update is in the works that will take advantage of it.

Proteron also recently announced the purchase of MPecker from @soft. MPecker is currently sold under the name MPegger but will be combined with N2MP3 in the near future. This is great news, as MPegger supports advanced features such as normalization, resampling, and improved file naming control. MPegger also supports MPEG Layer II (MP2). The combination of these two products in a single easy-to-use and powerful package will be unbeatable.

ATPM RATINGS

VERY NICE

By William Lovett, wlovett@atpm.com

nik Color Efex!

Company: nik multimedia
Email: infous@tech-nik.com
Web: http://www.tech-nik.com
Requirements: Runs under Adobe Photoshop, Corel Photo-Paint, and any other 100% Adobe plug-in standard compatible programs.
Price: $139.95

Adobe Photoshop is widely recognized as the Godzilla of bitmap image editors. It may not roar like thunder, but Photoshop's expandable library of filters can do plenty of damage to an unsuspecting image. nik Color Efex! is a collection of 34 filters that will help keep Godzilla's meaner side at bay.

More than just another excuse to produce dazzling but useless eye-candy, Color Efex offers powerful control over the lighting effects and color settings of your images.

If you're looking for wild manipulations and crazy distortions, try Kai's Power Tools from MetaCreations. If you want more natural and subtle improvements based on the techniques of conventional photography, Color Efex delivers enhancements more easily than Photoshop's built-in tools.

As is the case with most filters, the best way to figure out how Color Efex filters work is through experimentation. All the filters in this collection consist of a medium-sized window a small preview image and sliders for two or more variables. Changing the sliders updates the preview image, although inspecting fine details can be difficult since the main window remains unchanged until you actually apply the filter.

In the broadest terms, Color Efex can brighten or darken an image by emphasizing certain colors or by superimposing a thin film which blends into the image. The "Graduated Gray Oh" filter, for example, darkens the upper region of an image without disrupting other areas. This can be useful for balancing an overly bright blue sky with darker foreground objects.

More dramatic effects can be found in the "Sunshine" filter, which can give a dim, dingy image the look of noontime sunlight. Here's a before-and-after comparison:

Before

After

To bring out the blue in the sky, I applied two different "Graduated Blue" filters. I followed up with the "Red" filter to warm up the rocks and sand, then topped it all off with the "Sunshine" filter to turn an overcast day into a sunny morning. Elapsed time from start to finish: three minutes.

Color Efex can also reverse this process. The modified image below is by no means perfect (note the blurriness), but the lighting difference is dramatic.

Before

After

Some of the effects these filters provide could be created in other ways. Converting a color image to grayscale is hardly a new trick, for example, and some of the single-color filters could be replicated by fiddling with Layer Masks. Ease of use is a different story.

Color Efex makes image editing simpler and faster, although there are a few shortcomings, like lack of support for CMYK and Grayscale modes (Color Efex only works on RGB images.), no reloadable filter settings, and the inability to use the keyboard instead of dragging around sliders. These are supposedly "professional" features that are only available in nik Color Efex Pro. Their absence from the regular version is annoying.

There's no need to fear Godzilla with Color Efex. Even when you push the filters to their limit and start getting artistic and abstract, the results will still resemble the original.

BY MIKE SHIELDS, MSHIELDS@ATPM.COM

Rules For Revolutionaries (Book)

Author: Guy Kawasaki with Michele Moreno
ISBN: 0887309968
Web: http://www.kickbutt.com

My three-word review is "Buy this book." Now, if this were all I had to say about Guy's latest, my editor would have two cows, not to be confused with tucows, so, I'll try explain my gut reaction, without making it sound like a book report. In reviewing this book, finding something new to say is tough, as I'm sure many of you have read the several positive reviews that are already out there. So, if I say something you've heard elsewhere, I apologize in advance. :-)
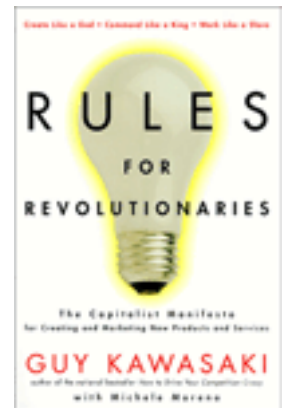
The subtitle is **The Capitalist Manifesto for Creating and Marketing New Products and Services**. It's divided into three sections, **Create Like a God**, **Command Like a King**, and **Work Like a Slave**, plus a conclusion. There are three chapters in each section, with titles that you may or may not have heard of, including "Think Different." Guy plainly admits to ripping off concepts he's heard or put to use elsewhere. In this case, it's not necessarily a bad thing. One company that thinks different is Gillette. That's right; they have an on-site shaving lab for their employees to use and give feedback. The theory is that if your own employees won't use your product, why should the consumers? This comes from a section of the book aptly titled, **Eat Your Own Dog Food**. Of course, I'm sure the people at Alpo don't do this, but maybe they should. A question I constantly ask myself while writing scripts is, "Would I want to see this on the big screen?" Usually, I come back with a yes.

So, after Creating Like a God, Commanding Like a King comes next. Making the next innovative product is simply not enough. For a revolution to succeed, someone has to take charge and make the tough, insightful, and strategic decisions. **Breaking Down the Barriers**

involves taking ignorance, inertia, complexity, and price, and turning them to your advantage. Acceptance of your product in the current marketplace is the goal. I write a screenplay. Should the studios spend $40 million so that it can be coming soon to a theater or drive-in near you?

Next, **Make Evangelists, Not Sales**. Create a product so good, that the people that buy it tell others. By generating good word of mouth, your product or service will sell itself. After all, over 20 million Macintosh users can't be wrong. Finally, **Avoid Death Magnets**. Death magnets are dumb management habits. I'm reminded of Dilbert's boss. Management types can't seem to help themselves out of their mental rut even though death magnets are stupid. I read a recent study where middle management and above spends an average of 42% of its time in meetings. Revolutionaries? I think not.

The next step? **Work Like a Slave**. Exactly what the name implies. My favorite quote from this section? "Guy is into the weirdest things. No wonder Apple is having problems." This chapter boils down to going out and doing it yourself, when all else fails. Notice subtleties. Don't rely on professionals. And my favorite, "be your own librarian. Read: use the Internet wisely." How does one work like a slave?

First, **Eat Like a Bird, Poop Like an Elephant**. Ok, pretty gross, I know, but observe, that typical bird eats 47 times its weight each day. Translated to human terms: gather as much information as you can about the market, your customers, and your competition. To succeed you have to turn around and put out the information you gather in a meaningful way.

Next, **Think Digital, Act Analog**. Ultimately, the computer you're reading this on is just a tool, and real live human interaction with your customers is the way to go. And finally, Don't ask customers to do what you wouldn't. I alluded to this above, however, it bares repeating: Would I pay $8.75 to see the movie I just wrote?

As you can see, even actor/writer/director/producers like myself can get something out of this book. In conclusion, as I said above, buy this book. Read it, and convince others to buy a copy. Do this, and you will have put most of the principles that you just read into use. Guy has provided an Internet mailing list to discuss the principles presented in his book. Don't take my word for it; you can either sign up for the list by sending an email to **rfr-on@lists.garage.com**, or check out the <u>other lists available</u>[1]. I'll be joining as soon as I mail off this review.

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1. http://www.garage.com/resources/mailingLists.shtml

ATPM RATINGS

VERY NICE

BY DANIEL CHVATIK, DCHVATIK@ATPM.COM

Rio Player 500

Company: Diamond Multimedia
Email: customersupport@diamondmm.com
Web: http://www.rioport.com
Price: $269.95
Requirements: Macintosh with USB support, Mac OS 8.6 or later (might not work with all 3rd party USB cards, but works with iMac, B&W G3, and G4s); PC with Windows 98 and USB (for audible.com support)

The MP3 music format is very enticing to many computer users, but it might not be as enticing to those who don't want to be chained to their computer or laptop in order to be able to listen to music. The solution: a hardware MP3 player. While there are a handful of these around, so far only two are compatible with the Mac. One is the MPlayer 3 from the German company Pontis[1]; for more information take a look at MacNN's review[2]. The other (and better one in my opinion) is Diamond Multimedia's Rio Player 500.

The advantages of hardware MP3 players compared to other alternatives are subtle but important. The first one is size. MP3 players are plain tiny compared to CD players or Walkmans. The Rio 500 is smaller than the palm of my (admittedly large) hand, a handy attribute for a portable device.

The second advantage of MP3 players is their shock-resistance. Unlike CD players and other sound reproduction devices, MP3 players have no moving parts. They operate entirely electronically. This means you can shake a Rio Player as much as you want and playback will not be disturbed a bit—but that doesn't mean you can drop it on the floor!

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1. http://www.pontis.de/
2. http://www.macnn.com/thereview/reviews/mplayer3/mplayer3.shtml

Some will argue that MiniDisc players have better sound quality, and they do. However, I cannot hear a big difference. The simplicity of MP3 players and their tight integration with your computer heavily outweigh this small sound quality difference for me.

The Rio has 64 MB of built-in memory, enough for about one hour of standard-quality music. You can expand its memory using its SmartMedia slot (using either 16 or 32 MB media). Be aware that once the SmartMedia card has been formatted for use in the Rio, it might be hard to convert it for use in a digital camera. The Rio 500 only uses a single AA battery as its power source, and Diamond claims it features 13 hours of continuous playback on 1 battery. While I have never used the Rio 500 for 13 hours in a row, I can tell you that the total usage time on a single battery is more than 13 hours. Note that battery performance depends on factors such as temperature and whether you are using a memory expansion card, so your mileage may vary.

The Rio 500 comes with pretty nice headphones and a 'carry case,' though I found it to be rather useless. I guess Diamond wants to be able to sell its leather case accessory. Other accessories—not all available at this point—include a remote headphone control (so you can access some functions without having to pull the player out of your pocket), a car stereo adapter (to hook up the player to your car stereo via the cassette input like some CD players do), and more. The included sample music is not very good, by my personal standards.

On the Wintel side the player comes with its own software for playback, encoding, 'spoken audio' support, and uploading songs to the player. For the Mac, a light version of SoundJam MP[3] is included. If you already own the full version of SoundJam MP and have updated it to the recent version, it will work with the Rio 500 as well.

Once you install the Rio USB drivers on your computer, uploading music to the player is pretty easy. All you do is plug the player into an empty USB port with the included cable, start SoundJam MP, open the Rio 500 window, and drag MP3 files onto it. SoundJam MP will upload the files in the background, and you can add more files to the queue while it is upload-

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3. http://www.soundjam.com

ing. The upload is pretty speedy too, taking just a few minutes to fill up the memory of the Rio 500. A nice feature about the Rio 500 is the ability to create 'folders' in the player's memory. You could have a folder for your favorite Britney Spear's songs and one for your favorite classical music. The Rio 500 lets you switch between folders using a simple hardware interface, giving you the choice to play a single song, all songs in a particular folder, or all songs in memory.

The player's hardware interface is wonderfully designed. All functions can be accessed with very few controls. One button acts as both start and pause, one button is the stop button, two buttons take care of fast forward and backward if you keep them depressed. If you just quickly press them once, they jump back and forth between songs. On the left side is a bookmark button, that allows you to save a bookmark of the position in the current song for later recalling. On the top are the headphone out, the extra memory slot, and the power on/off/hold slider. In hold mode, the Rio doesn't react to input, which is nice if you carry it around in a bag where you might press a key by accident. On the right are the USB port, the browse button, and the multi button.

Most functions are controlled using the latter two buttons. With the browse button you can switch between song view, folder view, and bookmark view. You use the multi button to scroll up and down to the song/folder/bookmark/function that you want, and then press the multi button down to play the song, open the folder, jump to the bookmark, or execute the function. Pressing the multi button by itself brings up a menu that lets you chose between settings for repeat modes, shuffle play, the equalizer, and backlighting. The software that drives the player is in a flash ROM, so it can be updated for new functions.

The most prominent feature on the front of the player is the LCD display, which features two lines of text output and an extra line with status icons. The display shows the name of the current song being played (from the file name of the uploaded MP3 file), the song and folder numbers, and the playing time of the song. The status line indicates battery charge, repeat modes, and other functions.

Unlike the Mac version, the Windows version of the Rio's software supports 'spoken audio' from audible.com. These are basically audio files of text (books and magazines are available) that can be bought from the audible.com Web site and downloaded into the player. You can download a book and have it read to you through the player.

The only two things that keep me from giving the Rio 500 an Excellent rating are the high price and the lack of Mac support for audible.com spoken audio. It comes in three colors: metallic grey (sometimes referred to as silver), translucent purple, and translucent teal.

Features

- Weighs 2.75 ounces
- Dimensions 3.59 x 2.46 x 0.74 inches
- 64 MB built-in flash memory. firmware expandable to 96 MB (with future upgrade)
- Plays 13 hours of continuous playback on 1 AA battery
- Plays MP3 (16–320kbps and VBR), MPEG2.5, Audible.com content
- USB port connector for high-speed downloads
- Customizable EQ (bass & treble)
- Repeats one track, all tracks, A-B loop, or random
- Select between Music/Audiobook/Playlist modes
- Bookmark feature saves up to 16 individual positions
- Includes earphones, USB cable, case, battery, software and sample music, and spoken audio content (requires PC)

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This issue contains other MP3-related articles. For more information about the MP3 format and other ways to make it portable check out the art department. To find out how to get MP3 files, take a look at the N2MP3 review and the Web sites.

BY ERIC BLAIR, EBLAIR@ATPM.COM

Visor Deluxe

Company: Handspring, Inc.
Web: http://www.handspring.com/products/vindex.asp
Price: $249

Those individuals who stuck with Apple through the dark days most likely remember the days of the Mac clones. Back when companies like Power Computing, UMAX, and Motorola were making machines that looked and acted like the machines that came off Apple's production lines, it was usually quite simple. The machines were based around the 603 or the 604 processors. Most of the time, if a machine had a 603, it was aimed at the home and small business market. If it had a 604, it was aimed at the higher end of the spectrum. Well, clones have come to the Palm market. Several companies have signed on to sell products based around 3Com's Palm OS. The Visor Deluxe, by Handspring, is one of the first such PDAs. The Visor Deluxe isn't as easily categorized as the 603/604 Mac clones, however. With 8 MB RAM, it has more memory than all but 3Com's high-end Palm Vx. Priced at $249, it is directly between 3Com's low-end Palms, the IIIe and the IIIx. Throw in the expansion possibilities of Handspring's new Springboard slot, and you can see why the Visor Deluxe doesn't fit well into one particular category.

First Impressions

A quick glance at the Visor Deluxe might cause you to think that there's nothing special about it. It looks almost exactly like the Palm III series. There are four application buttons—Date Book, Address Book, To Do, and Memo Pad. There are Page Up and Page Down buttons. The Graffiti area is split, with two-thirds devoted to writing letters and one-third devoted to writing numbers. Silk-screened to the left and right of the Graffiti area are the launcher, menu, calculator, and find buttons. Turning the unit on reveals no immediate differences. As Handspring ships the unit, the applications are dead-ringers for the default apps that come

with the Palms. Also, the Visor uses the same high-quality screen as the Palm III and V series, and uses the same inverted backlight that debuted with the new screen.

The little things that set the Visor Deluxe apart do not become apparent until you spend some time using the unit. After a short while, you really start to appreciate the little tweaks and extras Handspring included in the Visor Deluxe.

Digging Deeper

Handspring did not make the Visor Deluxe a Palm IIIx with extra RAM and pretty colored cases. Some thought actually went into the construction of this PDA. While all the applications may seem like the default Palm OS applications, there is more than meets the eye.

First, Handspring replaced the default calculator application. When you first launch it, it looks exactly like the old, basic calculator, very similar to the calculator desk accessory that is included on every Mac. Under the Option menu, though, is the Calculator Mode command. Once switched into Advanced Mode, the calculator becomes much more powerful. The advanced calculator features a multitude of commands split into several categories. These categories include math, trigonometry, finance, logic, statistics, weight/temperature, length, area, and volume. You can also specify the display type (float, fixed, scientific, or engineering) and the angle type (degrees, radians, or grads). The new calculator included with the Visor Deluxe is so complete that it virtually eliminates the need for a separate calculator.

While not changing the date book app, per se, Handspring does provide a replacement for this application that has remained virtually untouched since Palm OS 1.0. The new Date Book+, from the creator of Datebk3, has many features that users have been asking for. First, three new views are added to the traditional day, week, and month view. There is a detailed week view, which is a day-timer-like view of the week. This view presents a one- or two-week

period on a rectangular grid. Events on given days are shown with a truncated description and the hour at which they occur. Then there is the year view, which displays calendars for the current year (like the back page of many wall calendars). If there is an event scheduled for a given day, it is marked with a dot. Finally, there is the list view, which displays scheduled events in text form, along with their date and any associated icons (repeating event, alarm, etc.).

The second set of changes involves new appointment types that are now available. Joining the traditional appointments are Floating Events, To Dos, Daily Journals, and Templates. Floating Events are similar to To Do events in that you check them off once they are complete. There are some subtle differences, though. First, if a Floating Event is not completed on the day it is scheduled, it rolls over to the next day. Second, since they are in the date book, Floating Events can have both alarms and times associated with them. Unlike To Dos, though, Floating Events can have neither priorities nor categories associated with them. To Dos in Date Book+ are exactly the same as To Dos in the To Do app. When you create a To Do in Date Book+, it can also be seen in the To Do app. Along those same lines, To Dos created in the To Do app can be seen in Date Book+. You can, however, filter which To Dos appear in Date Book+, which can be done through any combination of priority, categories, and due date.

Daily Journals are something completely different. They actually are not appointments. If there is no Daily Journal for the current day, an untimed event is created, along with an attached note. The note contains a time stamp with the current time. In this space, you can take any sort of notes that you want associated with a given day. If the user attempts to create a second Daily Journal for a day, the original journal note is opened and a new time stamp is placed on the first empty line.

The final new event type is the Template. Before using a Template, you must create one using an existing event. When using a Template event, a menu pops up asking which of the existing templates is desired. Once the proper template is selected, a new event is created on the selected day with the same time and description as the template event. This is useful for events that repeat but do not have an actual pattern to their repetition.

A side note about the additional appointment types—when Handspring implemented them, they needed to work around the existing Palm Desktop software. Untimed Floating Events appear as single day event banners with an attached note in Palm Desktop entitled "Handheld Note: Date Book." If the Floating Event is not complete, the note contains the text "##f." For completed Floating Events, the note contains "##c." If there is a normal note attached to the event, it immediately follows the "f" or the "c." While it is rather convoluted, it is possible to

create Floating Events using the desktop software. First, you create your single day event. Then you create a note with the above title. Finally, you link the note and the appointment together. While you will not get any visual representation of a Floating Event in the Palm Desktop software, you will see an untimed Floating Event on the appropriate day the next time you use HotSync.

Applications are not the only places Handspring has made changes; the OS has also been tweaked. Based on Palm OS 3.0, Handspring optimized some of the code to eliminate many unnecessary pauses. According to Handspring, the combinations of the Visor Deluxe's 16 MHz processor and the OS tweaks will make the Visor Deluxe as fast as the Palm Vx, with its 20 MHz processor.

Handspring also borrowed one of the Palm V series' niceties by eliminating the contrast knob and replacing it with an on-screen slider. This prevents the contrast knob from turning when the Visor is inserted and removed from its case. Unlike the V series, the contrast slider is not accessed by a button on the case. Instead, there is a contrast button silk-screened in the bottom left corner of the graffiti area. While the slider is a definite improvement over the contrast knob, I do like the V's approach better. On several occasions, I have hit the contrast button when trying to access the menubar.

In another departure from the Palm III design, the serial HotSync port has been replaced by a USB one. Along with the Palm Desktop 2.1 software included on the Visor Deluxe's CD, you get Macintosh connectivity right out of the box. If you have a Mac without USB, Handspring also offers a serial HotSync cradle at an additional cost. The cradle includes the necessary adapter to connect it to a Mac. If you have an open PCI slot, though, I would seriously consider buying a USB card. The slot and card will end up costing about the same, but the USB card will give you access to the plethora of new USB devices that are now available. My cradle is connected to one such card. The majority of the time, it works flawlessly. From time to time, the Visor is not able to initialize a connection. Since Apple's drivers for third-party USB cards are still in beta, I tend to think they are the problem. I have seen something similar happen with my USB Gravis GamePad Pro. So far, simply rebooting the computer has taken care of everything.

The most obvious difference between the Visor Deluxe and the Palm III series is Handspring's Springboard slot on the rear of the unit. The slot, which features an open side to allow oversized Springboards, is the main expansion method for the Visor Deluxe. Currently, Handspring has announced the following Springboards: an 8 MB FlashROM board, a backup board, a modem, and Tiger Woods Golf from EA Sports. Other companies are planning MP3 players, GPS modules, dictionaries, book collections, data collection modules, and voice recorders. When the slot is not in use, the open area can be closed with the included cover.

The thing that makes the Springboard exciting is that the software for the boards is entirely self-contained—no drivers, no extensions, no nothing. Pop in the Springboard and any associated software appears in the application list. Remove the Springboard and the software disappears.

To simplify the production of Springboards, Handspring made the actual connector 68 pins. That is the same number of pins as in the PC Card slots on most laptops. This means that a developer can use the same connector for both their PC Cards and their Springboards. As a test, I actually put a PC Card into my Springboard slot, just to see if it would fit. It did.

A final note about the Springboard slot—the Visor Deluxe also includes a microphone, a first for a Palm OS device. Since the Palm OS is not designed to recognize a microphone, however, it is wired directly to the Springboard slot. This should make it much easier for developers of things like Springboard cell phones and voice recorders, both of which are apparently in development.

Something Borrowed…

The Palm III's looks are not the only thing the Visor Deluxe borrowed from a member of that family. Although it has 8 MB of RAM, the Visor Deluxe has the same memory architecture as the Palm IIIe. In short, it has no FlashROM. In the IIIx and V series, the FlashROM is used to store the OS. This allows the entire OS to be overwritten when an update comes out. Thus far, though, 3Com has only issued a single FlashROM update—OS 3.3. The inability to run 3.3 is not a major issue. The major refinements of 3.3 include faster serial HotSyncing and built-in IR HotSyncing. The Visor Deluxe's USB port is already faster than 3.3's improved

HotSyncing. As for IR HotSyncing, unless you have a laptop or an iMac with an IR port, it's really a non-issue. Even if the Visor Deluxe did include FlashROM, it would not be able to run 3.3 in its present form—installing 3Com's version of 3.3 would overwrite all the changes that Handspring made to the OS. In essence, you would have a Visor that could not sync (since 3.3 does not support USB) and could not use Springboards (since no Palms have the slots).

If there were any questions that the Visor was the brainchild of Jeff Hawkins, developer of the original Pilot, this next bit, borrowed from the days of the original Pilot, should silence them. The stylus used in the Visor could easily pass as the ugly stepchild of the original stylus. It is a single piece of black plastic. Since it is plastic, it has almost no weight to it. Also, it lacks the reset pin that has been standard on all Palms since the III. The Palm OS does not crash often, but it is nice not needing to have a paper clip handy for the inopportune moment when it does crash. Adding insult to injury, the stylus and holder are smaller than the stylus and holder on the Palms. I found this out when I tried to drop my Black Nail stylus into the Visor Deluxe's slot. On the plus side, the Visor Deluxe's stylus slot is moved back to the side of the unit, as opposed to the rear, like on the III series. This should ease extraction of the stylus when it is stored in a case. Unlike the original Pilot's, though, the slot is not on the seam of the unit. On the older Pilot's the slot had a tendency the snap because the plastic was so thin.

Growing Pains

At this point, the only place you can get a Visor Deluxe is directly from Handspring. You should expect a four to six week wait time. Officials at Handspring admit that they were not prepared for the demand generated by the Visor Deluxe. Furthermore, they have had their share of problems keeping up with this demand. About a month after the Visor was announced, you could expect a   one to two hour wait "on hold" while trying to order one. When the online store became active, they hadn't finished testing the mechanism that would enter the orders into the database or the orders to be processed. As it is, some people who ordered online back in the beginning of October have not received their Visors, while others who have ordered online since then have.

I placed my order the first day the Visor Deluxe was available. I experienced no more than a five-minute wait time. When I called back a month or so later, I had a 45 minute wait when I wanted to find out if my Visor Deluxe had shipped. I was told that it had. Then I was told that my street address, which was supposed to be three lines long, had been truncated into a single line, incorrectly, I might add. I spent another hour on hold waiting to talk to somebody

about this. When I finally got through, the representative was a bit rude and implied that everybody answering the phones was having a really long day and I should cut them some slack. Then he told me if my order did not arrive within two weeks, I would have something to complain about. My order did arrive, only because there were other packages being shipped to the same address. When I went to pick it up, the person in the mail room described it as "the one with the screwed up address." Sure enough, my three-line address was placed on a single line. Of course, the shipping label wasn't long enough for all three lines, so it got cut off halfway through the second line.

Since my experiences with Handspring's customer service department, Handspring has apparently doubled the number of employees in the department. I was glad to hear this, because they definitely needed work in this area.

Conclusion

If you are in the market for a PDA, I heartily recommend the Visor Deluxe. You get a machine with as much memory as 3Com's top of the line Palm Vx, with a price slightly higher than the low-end Palm IIIe. You get Mac connectivity out of the box. You don't get Windows CE. All of these are major pluses. I'm not at all thrilled about the Visor Deluxe's stylus. It is definitely several steps backwards along the evolutionary chain. But I am thrilled about what the Springboard slot could offer.

Like I said, if you are in the market for a PDA, take a good look at the Visor Deluxe. If you decide to get one, though, don't expect it any time before Christmas.

What is ATPM?

About This Particular Macintosh (AT℗M) is, among other things, a monthly Internet magazine or "e-zine." AT℗M was created to celebrate the personal computing experience. For us this means the most personal of all personal computers—the Apple Macintosh. *About This Particular Macintosh* is intended to be about your Macintosh, our Macintoshes, and the creative, personal ideas and experiences of everyone who uses a Mac. We hope that we will continue to be faithful to our mission.

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Which Format Is Best For Me?

The Online Webzine edition is for people who want to view ATPM in their Web browser, while connected to the Internet. It provides sharp text, lots of navigation options, and live links to ATPM back issues and other Web pages. You can use Sherlock to search[1] all of the online issues at once.

The Acrobat PDF edition is optimized for printing, but it can also be viewed on-screen, and we've increased the font sizes to make this easier. It may be viewed online in a browser, or downloaded and viewed in Adobe's free Acrobat Reader[2] on Macintosh or Windows. PDFs may be magnified to any size and searched with ease.

The Offline Webzine is a HTML version of ATPM that is formatted for viewing offline and made available in a StuffIt archive to reduce file size. The graphics, content, and navigation elements are the same as with the Online Webzine, but you can view it without being connected to the Internet. It requires a Web browser.

The eDOC edition of ATPM is a self-reading document that, like our old DOC-Maker format, may be read on just about every Mac ever made, without any additional software. It features a table of contents, clickable URLs, high-quality printing, and easy magnification and searching. Oh, and it's **very** fast.

What Are Some Tips For Viewing PDFs?

- You can download Adobe Acrobat Reader[3] for free. If you have a Power Macintosh, Acrobat Reader 4 has better quality and performance. ATPM is also compatible with Acrobat Reader 3, for those with 680x0 Macs.

- You can zoom the PDF to full window width and scroll through articles simply by single-clicking anywhere in the article text (except underlined links).

- You can quickly navigate between articles using the bookmarks pane at the left of the main viewing window.

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1. http://www.atpm.com/search
2. http://www.adobe.com/prodindex/acrobat/readstep.html
3. http://www.adobe.com/prodindex/acrobat/readstep.html

- For best results on small screens, be sure to hide the bookmarks pane; that way you'll be able to see the entire page width at 100%.

- Try turning Font Smoothing on and off in Acrobat Reader's preferences to see which setting you prefer.

- All blue-underlined links are clickable. Links to external Websites are reproduced in footnotes at the bottoms of pages, in case you are reading from a printed copy.

- You can hold down option while hovering over a link to see where it will lead.

Why Are Some Links Double-Underlined?

In the PDF edition of ATPM, links that are double-underlined lead to other pages in the same PDF. Links that are single-underlined will open in your Web browser.

Is The eDOC Edition Missing Graphics?

Yes. Because eDOC doesn't compress as well as PDF, we need to remove some of the less-important graphics to keep the file size down. Otherwise, the eDOC edition would be too large.

What If I Get Errors Decoding ATPM?

ATPM and MacFixIt readers have reported problems decoding MacBinary files using StuffIt Expander 5.x. If you encounter problems decoding ATPM, we recommend Mind Vision's MindExpander or StuffIt Expander 4.x. http://www.mindvision.com

How Can I Submit Cover Art?

We enjoy the opportunity to display new, original cover art every month. We're also very proud of the people who have come forward to offer us cover art for each issue. If you're a Macintosh artist and interested in preparing a cover for ATPM, please e-mail us. The way the process works is pretty simple. As soon as we have a topic or theme for the upcoming issue we let you know about it. Then, it's up to you. We do not pay for cover art but we are an international publication with a broad readership and we give appropriate credit alongside your work. There's space for an e-mail address and a Web page URL, too. Write to editor@atpm.com for more information.

How Can I Send A Letter To The Editor?

Got a comment about an article that you read in AT℗M? Is there something you'd like us to write about in a future issue? We'd love to hear from you. Send your e-mail to editor@atpm.com. We often publish the e-mail that comes our way.

Do You Answer Technical Support Questions?

Of course. E-mail our Help Department at help@atpm.com.

How Can I Contribute To ATPM?

There are several sections of AT℗M to which readers frequently contribute:

Segments—Slices from the Macintosh Life: This is one of our most successful spaces and one of our favorite places. We think of it as kind of the AT℗M "guest room." This is where we will publish that sentimental Macintosh story that you promised yourself you would one day write. It's that special place in AT℗M that's specifically designated for your stories. We'd really like to hear from you. Several Segments contributors have gone on to become AT℗M **columnists**. Send your stuff to editor@atpm.com.

Hardware and Software Reviews: AT℗M publishes hardware and software reviews. However, we do things in a rather unique way. Techno-jargon can be useful to engineers but is not always a help to most Mac users. We like reviews that inform our readers about how a particular piece of hardware or software will help their Macintosh lives. We want them to know what works, how it may help them in their work, and how enthusiastic they are about recommending it to others. If you have a new piece of hardware or software that you'd like to review, contact our reviews editor at reviews@atpm.com for more information.

Shareware Reviews: Most of us have been there; we find that special piece of shareware that significantly improves the quality our Macintosh life and we wonder why the entire world hasn't heard about it. Now here's the chance to tell them! Simply let us know by writing up a short review for our shareware section. Send your reviews to reviews@atpm.com.

Wishful Thinking: Is the space for Mac enthusiasts who know exactly (if you do say so yourself) what Apple should do with its advertising campaigns and product introductions. Have

you come up with a great advertising tag line? What about that Mac campaign that has been stewing in the back of your mind? Send your big ideas (or your art) to editor@atpm.com.

Which Products Have You Reviewed?

Check our reviews index at http://www.atpm.com/reviews for the complete list.

Will You Review My Product?

If you or your company has a product that you'd like to see reviewed, send a copy our way. We're always looking for interesting pieces of software to try out. Contact editor@atpm.com for shipping information.

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What If My Question Isn't Answered Above?

We hope by now that you've found what you're looking for (We can't imagine there's something else about ATPM that you'd like to know.). But just in case you've read this far (We appreciate your tenacity.) and still haven't found that little piece of information about ATPM that you came here to find, please feel free to e-mail us at (You guessed it.) editor@atpm.com.

This is the latest in ATPM's series of Trivia Challenges. Answers to this month's Trivia Challenge will be found in the next issue of ATPM. If you have any suggestions for future Trivia Challenges, or would like to contribute a Trivia Challenge, please email me at egoss@atpm.com.

We had no winners in last month's Trivia Challenge 5.11—The Next Generation. Please try again! This month's prize is a world-famous ATPM t-shirt! The ultra-cool, 100% cotton t-shirt emblazoned with the ATPM logo on the front and our logo and motto on the back goes to the first two correct entries I receive. Send your answers to egoss@atpm.com. All readers are eligible to win once every 12 months.

This month's Trivia Challenge is a list of nicknames of famous people—nicknames that are so familiar, we hardly refer to the people by their real names anymore. So see if you can match up the names and nicknames as you take part in:

Trivia Challenge 5.12—Match the Monikers

1.	Satchmo	A.	Jack Nicklaus
2.	The Splendid Splinter	B.	Julius Erving
3.	The Refrigerator	C.	Erwin Rommell
4.	Mr. October	D.	Don Garlits
5.	The Duke	E.	Frank Sinatra
6.	The Golden Bear	F.	Gene Pitney
7.	Ol' Blue Eyes	G.	Ted Williams
8.	Big Daddy	H.	Louis Armstrong
10.	Ike	I.	William Perry

Trivia Challenge 5.12—Match the Monikers

10.	The Possum	J.	Reggie Jackson
11.	The Fonz	K.	Dale Earnhardt
12.	The Intimidator	L.	Dwight D. Eisenhower
13.	The Rockville Rocket	M.	George Jones
14.	Doctor J	N.	John Wayne
15.	The Desert Fox	O.	Arthur Fonzarelli

Last Month's Answer's—The Next Generation

1.	Which is the only *TNG* episode in which Captain Picard makes entries in a "Military Log" rather than his more usual "Captain's Log"?	D.	Yesterday's Enterprise
2.	In the episode "The Offspring," Data creates a daughter named "Lal." What does her name mean?	B.	Hindi for "beloved"
3.	In the episode "Darmok," Picard and the captain of the Tamarian vessel are beamed onto a nearby planet and fight a monster together. What is the Tamarian captain's name?	A.	Dathon
4.	What is the name of the farming planet that Worf grew up on?	B.	Gault
5.	What was Keiko O'Brien's maiden name?	A.	Ishikawa
6.	In the episode "Cause and Effect," the Enterprise meets another ship that has been caught in a time-loop in the Typhon Expanse for 80 years. What is its name?	B.	USS Bozeman
7.	In the episode "The Next Phase," two characters are thought to have died in a transporter accident. Who are they?	D.	Ro Laren and Geordi La Forge
8.	What is the motto of Starfleet Academy?	B.	Ex astra, scientia

9.	What is the name of the transport ship that Scotty is on board when it crashes into the Dyson Sphere in "Relics"?	C.	USS Jenolan
10.	What is the name of Jean-Luc Picard's older brother?	D.	Robert
11.	In the episode "Tapestry," we see how a young Jean-Luc Picard was stabbed through the heart while fighting…?	B.	Three Nausicaans
12.	What does the name of the Klingon weapon "the bat'leth" actually mean?	B.	"Sword of Honor"
13.	In the episode "The Defector," we find out what Riker's previous assignment was. Which ship was it?	B.	USS Hood
14.	What was the name of the Neutral Zone border-world where a Romulan ship crashed in "The Enemy"?	C.	Galorndon Core
15.	What is the name of the Klingon ship that Riker serves aboard in "A Matter of Honor"?	C.	IKC Pagh

The Rules

Each question has only one correct answer. The answers are stored in a hermetically sealed envelope guarded by a loving Siamese cat named "Stephanie" who lives in our house.

This Month's CD Recommendation

"Breakfast in New Orleans, Dinner in Timbuktu[1]" by Bruce Cockburn—the amazingly prolific Canadian's 25th album. In a perfect world, this Bruce would be as popular as that other one. Well-crafted songs, biting lyrics, fabulous musicianship, and Lucinda Williams on backup vocals make this CD a must have on anyone's list.

Parting Pointer

The "Parting Pointer" is ATPM's "Tips and Tricks" section. If you have a pointer that you would like to share with other readers to make their Mac experience easier or more enjoyable, please send it to me at egoss@atpm.com. Here's this month's "Parting Pointer":

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1. http://www.amazon.com/exec/obidos/ASIN/B00001IVLE/aboutthisparticu

To make the Apple menu function as a powerful application or file launcher, you can organize its contents to place your most-used items at the top, where they are easily accessible. Since the Apple menu sorts items alphabetically, you can move items around by adding space(s) before the name to bring those items to the top. Simply open the Apple Menu Items folder in your System Folder and find those files or programs that you wish to be at the top. Select the items, highlight their names, and add two blank spaces before each name. Then you can select the items you want in your next tier of programs and add a single space to them to put them in the middle of the pack. Leave the least-used items' names alone and they will stay sorted at the bottom of the list.