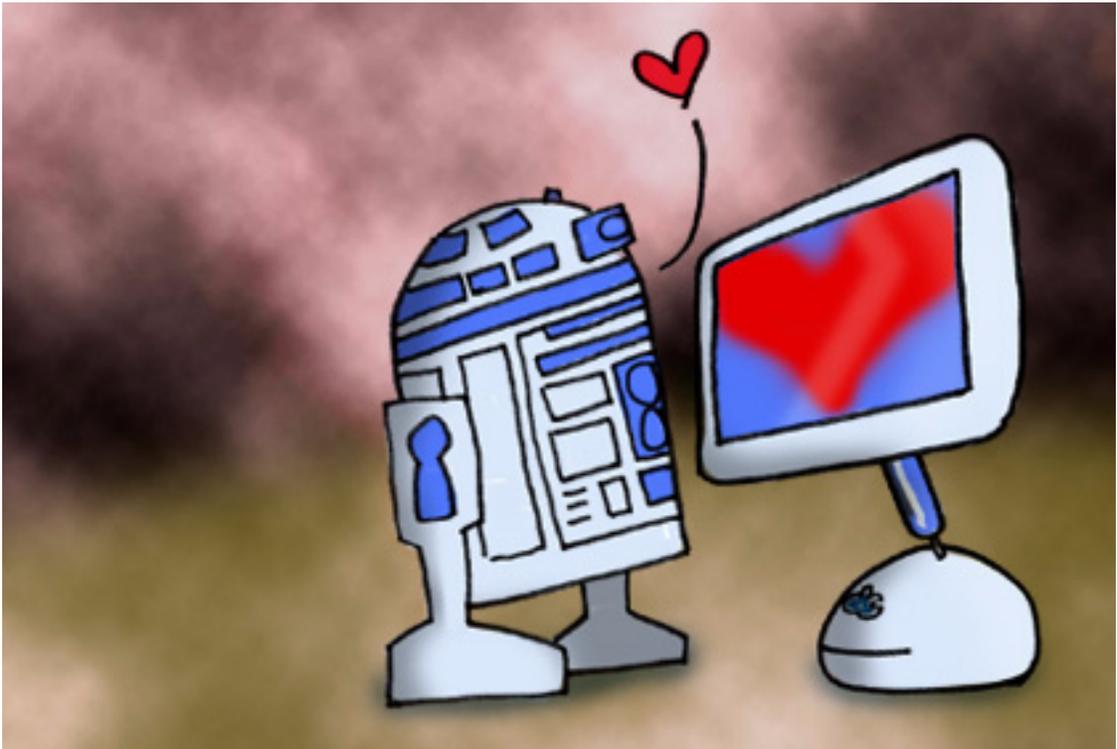


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Welcome

Beyond the Barline: The Samples Have Been Changed to Protect the Innocent

It's all about context. David Ozab explains all about sampling and other techniques to make music your own. Mozart did it all the time!

The Candy Apple: Let's Talk About Work Ethic

Should you be reading ATPM at work right now? Ellyn's column explores issues of right and wrong.

The Legacy Corner

Chris Lawson continues his *Legacy Corner* with more tips, trivia, and a close look at that great Mac, the 9150.

Segments: Memories of My Life Since Buying an Apple Macintosh 6500/250

What was your first love, Mac-wise? Trixie McGuire goes down her memory lane to reminisce about her computer experiences.

About This Particular Web Site

This month's *ATPW* looks at manuscripts from the middle ages, news from the nineteenth century, and books released into the wild. There's also a site with technical information geared towards nonprofits, and an exhaustive list of useful Mac key sequences.

Profiles in Networking: Quadra and Performa 630

Profiles in Networking travels back in time to 1994, profiling the home-user friendly Quadra 630 and its offspring, the Performa 630 series. With most models still in use today, the good news is that Ethernet is just an expansion card away.

Roll Your Own: The Ultimate Customization

So you wanna be a programmer, huh? In the first in a series on programming your own software, Charles Ross introduces the basic concepts of this Black Art. So, if you know that AppleScript is not the text of Steve Jobs' next Keynote...and you care, read on!

Report: IPEX 2002—Birmingham NEC

We must not forget that Macs are everywhere. The IPEX Trade Show is called “The Global Technology Event for Print, Publishing, and Medias” and Chris Ward visited the latest iteration to see how Macs fit in.

Desktop Pictures: Los Angeles

Paul Fatula recently visited the city of LALA and took some great pictures. Add them to your collection!

Review: Black & White 1.1.3

Did you like the movie *The Lord of the Rings*? Gregory Tetrault checks out this wannabe real-time strategy game of warlords and myth. His opinion has no shades of gray.

Review: Bridge Baron 12

This computer bridge game has been around for two decades and, according to Ellyn Ritterskamp, it's still going strong.

Review: Mail Beacon 1.4.2

Eric Blair takes on the latest version of Mail Beacon, a lightweight e-mail client for the times when a full e-mail client is overkill.

Review: Sheep

Paul Fatula reviews Sheep, an entertaining cartoony game that challenges you to be a shepherd, guiding incredibly stupid sheep through varying obstacles, so they can return to their home planet.

Review: StoryBoard Quick 3.2.1

You've seen how Hollywood uses this technique to flesh out and organize a movie. Mike Shields looks at this previsualization software to see if it can help you become the Visual Hub's next Fellini.



E-Mail

Setting Up AirPort

I am just now leaving the world of PC for that of Mac. I am planning on setting up a network with two hard-wired iMacs and one iBook via an AirPort Base Station. I presently have a Linksys Cable/DSL Router with a 10/100 4-port switch. I plan on using Mac OS X.

1. Will this router work as the “hub” in your diagram?
2. There is a firewall on this router. Will that cause a problem with the firewall on the AirPort?
3. Will the firewall on the AirPort inhibit file sharing and/or printer sharing with the other two computers?
4. The router is already configured through my PC and works fine when my iMac is plugged into a LAN port and the PC is disconnected. Is there a need to change any settings since I will no longer be using the PC?

—*Dave*

1. Yes, a router is a hub (or, in this case, a switch, which is better).
2. My understanding is that as long as both are set for DHCP networking, it should be no problem. You have the added benefit of a double-firewall! If the thought of having both devices concerns you, you should consider selling your existing router and picking up Linksys' Router + Wireless Access Point. You can use that as a transmitter instead of the Base Station. I wrote an article about the [encryption methods](#), but there is info there as well that should explain why using one might be a good idea in your case.
3. To get file sharing going through the firewall, you'll need to forward port 548 to the local IP of the machine doing the hosting. I think printer sharing also uses this port, but I don't know that for a fact.
4. The router couldn't care less what machines are attached to it nor which machine was used to configure it. It may, however, be a good idea to remove any port forwarding to a local IP address if that address was assigned to a machine you aren't using on your network any more. —*Lee Bennett*

I Hate When That Happens

I used to work for the cable company which became my provider. When I ordered my installation I worked in a support area of a University for server administrators, computer lab people, and some of the brightest Mac users on the planet.

When I put in the order I told the woman I would be just getting hooked up and that I would set up the machine myself. When she learned it was a Mac she said they would send a special Mac person to help me.

The "contract" installer tried to split my line (as I already had cable TV) and then ran some RG59 up to my study. Modem out of the box and my G3 already having Ethernet and I thought I was ready to go.

The Mac expert arrived with the installer (separate vehicles) and told me to watch the young man closely. As I know a thing or two about installing cable from when I worked there I saw the young man install the splitter and then go up to add the modem. Close inspection showed he put the splitter in backward.

When I showed him how my TV was no longer providing me with cable channels he was determined not to take any blame for it. My Mac specialist suggested I let the young man go away and he would fix things up.

Actually he and I talked Macintosh and shared some tea for about two hours while waiting for some staff technicians who showed up later on. I knew one of the guys and we grinned together as I showed him the reversed split. They called it in as a tweak of the pole amplifiers and then they fixed my cable and split. In minutes I was connected and logging in for registration while my Mac expert looked on approvingly.

At the time I was node number one on my area's switch and speeds regularly exceeded 256KB per sec. Now I share it with my neighbor across the alley and speeds are still in the 200s most times.

Phone support for small outages and hitches (when I was trying to connect the Mac OS X Mail program using their online instructions) has been cordial but not helpful.

I sympathize with Jeff and others who waited weeks and suffered the outrage of contracted installers. My billing has been totally straight up. I got the whole install for \$50 and because I did my own config there was no additional charge. I don't own the modem but I don't rent it either.

It kind of makes me appreciate the federal regulator in Canada (CRTTC) who keeps these companies honest about their service.

—Dave

Burning Your Own Music CDs

Where would I find directions to convert MIDI files (songs) to audio CDs?

—Carl F De Luca MD

You can use a variety of sound converting utilities to convert a MIDI file to an AIFF file (audio CD format). I use [SoundApp 2.7.3](#) by Norman Franke. SoundApp is free and gives you a lot of control over the MIDI-to-AIFF conversion process.

You can also use iTunes to convert MIDI files to AIFF. iTunes considers a MIDI file to be a QuickTime movie, but don't let that worry you; the conversion works fine. You use iTunes preferences settings to "import" with AIFF encoding. I recommend using a custom configuration. Set the bit rate to 44.1 kHz. Most MIDI files are mono. You can set bit rate to Auto. Bring your MIDI files into iTunes, select them all, then choose "Convert to AIFF..." from the Advanced menu. —Gregory Tetrault

Reading a Mac Plus Hard Drive with a Performa

I read the articles on your nice page, and I also tried out some ways of networking as you described them. But there is still one question that I have and I couldn't find the answer to either on your page nor on other ones. I hope you can help me perhaps.

I own an old Macintosh Plus with a 20 MB SCSI disk and 1 MB RAM. I also have a Performa 630 with 24 MB of RAM and a 250 MB HD. I tried to backup my files of my old Mac Plus by simply connecting the SCSI disk to the external drive interface of the Performa Mac. But System 7.5 always tried to initialize my SCSI disk.

After I've tried a few programs I found on the Performa (such as Silverlining) I saw that the device driver of my old disk is too old and I should update it. But I just don't want to run the risk of deleting files or making the HD unusable for my old Mac Plus.

I would be very grateful if you could help me, because on the Internet I read that all Mac Plusses get a failure in the power-supply. So I want to backup at least all the files before it breaks down one day.

—[GDL] Vegeta

You are on the right track—you should update the driver on your Mac Plus hard drive, so that your newer Performa can read the drive. Updating the driver to 7.5.3 with HD SC Setup 7.5.3 ought to fix all the problems while retaining backwards OS compatibility. HD SC Setup is available free from Apple. —Evan Trent

Click 'N Design 3D

I'm surprised that you didn't come across a known, but undocumented bug—curved text does not print on a PostScript laser printer (not sure about inkjets). Stomper's tech support confirmed this, but didn't indicate when this bug will be fixed.

—Corbin Harris

This isn't unusual. Most people who use a program like Click 'N Design 3D will be printing labels on an inkjet printer. Creating PostScript code for 3D stylized text would require a big addition to the program, and probably would not generate a sufficient return on investment. (Remember, this program can be downloaded for only \$15.) —Gregory Tetrault

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The Samples Have Been Changed to Protect the Innocent

I recently came across an article at the CNN Web site entitled "[Digital Distortion, Art or Mischief](#)". While the main topic of the article was "sampling" (defined in common usage as incorporating digital recordings of other artists in a new work), the author also touched upon a related subject that few discuss:

"But what happens if content—any content—is sampled and then digitally distorted so that no one can recognize the original source? Who owns this?"

The author goes on to explain that "probably no one" does, since the recordings in question are no longer recognizable. So is the issue just stealing and getting away with it, or is something more fundamental happening?

Context Is Key

What makes a recording recognizable? If we hear just one chord can we identify it? What if that chord is transposed or stretched or processed in some way that makes it unrecognizable? Is it the ones and zeros themselves (that's all a digital recording actually is) or perhaps the context in which those ones and zeros appear? And how many zeros do we need to change to ones (or vice versa) before we're in the clear? Mozart and Beethoven used the same chords, the same keys, and the same instruments (though Beethoven's piano was closer to our own), but wrote very different music. Stravinsky used the same twelve notes as the Beatles. Does anyone ever confuse their music? What matters is context. Notes in relationship with other notes, and chords in relationship with other chords. And in the same way, samples in relationship with other samples.

A Concrète Example

Musique concrète is, at least in a technical sense, a predecessor of sampling. In this genre, tape recordings were cut and spliced, looped, speeded up, slowed down, and turned backwards. All the material came from preexisting recordings, yet the music wasn't about the recordings themselves. It was about the new contexts that resulted when sounds not originally recorded together were put in juxtaposition, often altered past recognizability.

Digital Concrète

What was done with tape can now be done much more easily in the digital domain. Cutting and splicing no longer requires razor blades, and far more manipulations are possible through computer software. The French call this new musique concrète "acousmatic composition," but I prefer the term that my friend and fellow composer Christopher Penrose coined when we were both at U.C. San Diego some twelve years ago: Digital Concrète.

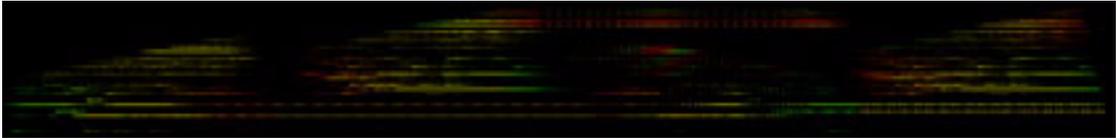
I have always been fascinated with the possibilities of digital audio manipulation, especially the area of time expansion and compression. Sometimes I use recordings that I make myself (having access to a great studio is an advantage), but other times I find the sound I want on a CD.

The first extended work I composed based on CD sources, [The Testimony of Light](#) (1996), incorporates samples of a tam tam and a women's choir. The character of the sounds makes them recognizable as being derived from these respective sources, but there is no way that anyone would be able to identify the specific recordings. Removed from context, and radically altered through granular time stretching, these sounds take on new meanings based upon their new context.

Two other works that incorporate these techniques are *A Fork in the Road* (1997) and *Cirrus ... Cumulus ... Nimbus* (2000). Both are for double bass and digital media, and both were written for New York bassist Brian Coughlin (of the new music group [Fireworks](#)). *A Fork in the Road* ([excerpt](#)) is based on several short string quartet samples, which retain a certain "string" quality. Again, I won't identify the specific quartet or composition, and no one would ever be able to do so by ear. The context is changed and so is the meaning. I planned *Cirrus ... Cumulus ... Nimbus* ([excerpt](#)) as a "sequel." It begins in the same way as *A Fork in the Road* ends, and, even more important, is based on a sample from the

previous work. Since I'm borrowing from myself in this case, I even allow the sample to become momentarily recognizable at one point as a quotation from the earlier composition.

If you read my earlier columns on the 2000 [Metasynth Camp](#) (issues 6.09–6.11), you will recall the extensive digital audio manipulation I incorporated in my composition *The Blue Hole* (2000). Following that work, I composed another piece in Metasynth entitled *In a Mirror, Dimly* (2001). This work contains the most radical audio manipulations to date in any of my electronic music. The opening gesture is based on a distorted guitar riff, analyzed in the Image Synth window and then edited extensively. Absolutely none of the original guitar quality remains.



Opening of [In a Mirror, Dimly](#)

So Is It Stealing?

Is using the same chords that the Beatles used stealing? Is using the same words that Faulkner used stealing? Of course not. Context is what makes a work of art unique. When a sample retains enough of its context to be recognizable, then you had better ask permission to use it. When the sample is removed totally from its original context it becomes something new. Then the new context in which that sample finds a home is your own creation.

Copyright © 2002 David Ozab, dozab@atpm.com. [David Ozab](#) is an adjunct instructor at the University of Oregon School of Architecture and Allied Arts where he teaches an introductory class in electronic music for the new Multimedia Minor. He is also a Ph.D. candidate in the University of Oregon School of Music, and is taking a year's leave-of-absence to work on his dissertation.



Let's Talk About Work Ethic

What is it? What does it mean?

It means different things to different people, which must be at the heart of the problem I want to discuss this month: workers who abuse Internet access.

To me, the formula is very simple: I'm paid for eight hours of work on a particular day, so I make sure that I perform eight hours of work that day. If there's not enough to keep me busy that day, I make sure to put in the time somewhere else. That's how we explain capitalism, I think: a company pays for my services and I deliver them. They owe me a paycheck and nothing else. Anything else I get is gravy. If I don't like the arrangement where I work, I can go somewhere else. That's the free market, as I understand it.

Here's the thing that's been bugging me lately: why do employees think they have the *right* to access company equipment for their own personal use? I understand that most of us do it, and many of us do it in appropriate ways. What I don't understand is someone believing that he or she has a right to a physical object like this.

Rights are not things. Rights are relationships among people. I'm borrowing this concept from Iris Marion Young, who also theorizes that justice is not a thing but a relationship. I'm not so sure about her characterization of justice, but I strongly agree that we should not think of rights as something God-given. We have granted them to ourselves. Think back, to before the days when we paraphrased John Locke and John Stuart Mill. Even before anyone wrote down anything saying that slavery was wrong, there were always people who spoke out against it. There were always people who intuitively knew what Ought To Be.

Those are the sorts of people who understand that rights are conferred by human beings on all human beings. Rights are not "things" handed out like candy.

So that's a long way around to say that the company you work for does not owe you Internet access. It certainly does not owe you Internet access on company time. You are paid to provide a service to that company, and unless the service you provide is that of hanging out in chat rooms and playing games online, when you do those things, you are cheating the company.

The company where I work has a technology policy that acknowledges that many of us require Internet access to perform our jobs. The policy allows for "incidental personal use." It does not define "incidental," so I will do so here, using Merriam-Webster's online dictionary: incidental means "being likely to ensue as a chance or unlikely consequence." My interpretation of that is that an incidental event does not affect the Big Picture; it does not slow me from completing my work.

I'm writing this at home and not on company time, so accessing [Merriam-Webster online](#) is okay!

More to the point, if handled judiciously, incidental personal use at work can *increase* my effectiveness. Most of us can only concentrate on a particular topic for about an hour and a half at a time. After that we're just spinning our wheels. That's why we take breaks.

So we ought to take a break from sitting at our desks and stand up and stretch. If we instead spend two minutes checking a game score or sending a personal e-mail, as long as it has the necessary diversion from work, that should be okay.

I don't want to be all self-righteous about other people's work habits. I'm just saying what works for me. At the end of the day, it doesn't matter how much time I've spent online, as long as I've done the job I was paid to do. I never want to leave work feeling like I've won and they've lost. I'm a stockholder; if I cheat the company, I'm cheating myself.

Besides, even if I'm not a stockholder, if I tried to take more than I give, I'd still be cheating. And that would be a Bad Thing.

Onward.

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The Legacy Corner

by Chris Lawson, clawson@atpm.com

Let's throw out some trivia to start off this month:

Q1: With the imminent release of *Star Wars: Episode Two—Attack of the Clones*, there's never been a better time to ask. What three pieces of Macintosh hardware had *Star Wars*-derived code names? Bonus question: what was the fourth piece of Apple hardware with a *Star Wars*-derived code name?

Q2: What three Apple projects lent their code names to the marketed products they spawned?

The Mystery of the Missing Content

Reader DaveC pointed out that I left you folks hanging with my 9150 reference [last month](#). I had originally meant to elaborate more on that at the time, but apparently my subconscious was looking ahead to this month, and provided me with material for an article.

What's so great about the 9150, you ask? Sharing a case with the Quadra 900 series, but with a unique faceplate, the 9150 has a PPC PDS (shared with the other x100-series Power Macs), four NuBus slots, a DB-15 video connector (the only Mac in the x100-series with this feature), eight 72-pin RAM slots, twin SCSI buses (the internal is 10MBps Fast SCSI-2, while the external is the standard 5 MBps SCSI-2 present on other Macs) and support for up to eight drives mounted internally. Yep, eight—a floppy (mounted 2/3 of the way down the front, thus the unique faceplate), an HP tape drive, a CD-ROM, and five internal hard disks. Getting the side panel back on after installing such a setup is quite a task because of the many folds in the monstrous internal SCSI cable.

The 9150 is, like any other NuBus Power Mac, G3- or G4-upgradeable. If you're planning on getting one to do this, however, don't spend extra on a 120 MHz model, since both the 80 MHz and 120 MHz versions share a 40 MHz system bus, limiting maximum CPU speed to 400 MHz for the G3 (max. 10x multiplier) and 375 MHz for the G4 (max 9.5x

multiplier). The only other “drawback,” if you see it as such, is that the 9150 doesn’t appear to support any SIMMs larger than 32 MB; in testing several variants of 64 MB 72-pin SIMMs in mine, I always got the message on startup:

“The built-in memory test has detected an error.”

However, eight 32 MB SIMMs are reasonably inexpensive, and they give this box a RAM ceiling of 264 MB, which is plenty for most applications under any Mac OS that runs on the box (anywhere from 7.1.2 to 9.1 for the 80 MHz model or 7.5.1 to 9.1 for the 120 MHz model).

With five internal drives, my 9150 has turned into my legacy hardware test platform and part-time LAN server. It’s a great machine to test NuBus cards in with its easily accessible NuBus slots (much more so than the 8100 or 7100). Its DB-15 video port means no irritating (and expensive) HDI-45 adapters. The five internal drives gave me nearly 10 GB of scrounged-up disk space and plenty of room to install every Mac OS variant that runs on the machine for a wide variety of test situations. Finally, it’s now running my CD burner and serving as my main backup machine with its 2 GB tape drive. They don’t get much more versatile than that, folks.

Tip of the Month

Last month’s tip on keeping the Mac plugged in to save the PRAM battery has apparently saved one British reader of this column £100 annually:

“I have a Power Mac 5500/275 and ever since I’ve had it, it’s eaten batteries—every three months it’s said ‘Date and time need resetting’ and has asked for a new battery. At 25 pounds sterling a time...Just last week it did it again...then I read your tip and I thought, ‘It won’t work but it’s worth a try.’ So I switched the Mac off but didn’t switch it off at the plug. Next time I switched on—*no problem!*”

That’s a pretty strong testimonial. Keep those babies plugged in unless you want to be spending lots in annual maintenance.

His letter, however, brings up another topic: where to *get* those batteries, which often cost an arm and a leg, as the reader notes (£25 is about US\$34 for the American readers). I’ve had good luck with [All Electronics](#) for the standard 3.6V 1/2AA batteries, where they have

5-year-old new stock batteries for \$1.50 each, or \$1 each in bulk. Lithium batteries have a 10-year shelf life, and I've had no problems with the batteries I've gotten from All Electronics so far. Even if one in ten is dead, it beats paying \$11 each at my local Radio Shack. [Other World Computing](#) is the best source I've found for the cube-like black Rayovac 841 4.5V alkaline PRAM batteries used in most Macs that don't take the 3.6V 1/2AA. At \$9 each, they're substantially more expensive, but again, Radio Shack charges nearly twice as much and they have to special order it in many cases. For the Mac Plus and earlier, the necessary Eveready 523 (a 4.5V AA-size battery; note that a normal AA will *not* work in most cases) can be obtained via special order through [Radio Shack](#) for about \$8. A big thank-you goes out to the pickle's [Low-End Mac FAQ](#) for providing sources for the batteries.

Once you have the battery, the [Mac Battery Web Page](#) will be quite helpful in figuring out how to replace the old one. For the hardware hacker types, the 4.5V batteries can be replaced with a 3-AA holder and some creative wiring, giving you a battery that will last at least as long but costs only \$1.50–2 to replace (the cost of three AA cells). I got my 3-AA holder from [Digi-Key](#) for about \$2.50 and scavenged the wiring and plug from a dead Rayovac 841.

Trivia Answers

A1: The LaserWriter IINT (Leia), IINTX (Darth Vader), and PowerBook 150 (Jedi) were the three pieces of Mac hardware. If you really want to stretch, the LaserWriter IIsc (Solo) might be the fourth one here, but "Solo" is too ambiguous to say for certain. Bonus answer: the Apple IIc had "Yoda" among its 13 code names.

A2: Lisa, Macintosh, and Newton were all original project code names.

Thanks to [MacKiDo](#) for the information on which this month's trivia is based.

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Segments: Slices from the Macintosh Life

by Trixie McGuire, Trixie_McGuire@excite.com

Memories of My Life Since Buying an Apple Macintosh 6500/250

I wish I could remember those pre-computer days, but I think I gave up more of my life by purchasing a computer than I did when I gave birth. After years of “Mom, we need a computer,” and months of reading all the tidbits of information on computers, I bought a heavily discounted Macintosh at Sears, even amid all the talk of Apple’s financial problems and possible departure from the computer world.

About that time I remember reading an article in the newspaper business section about the return of the all-in-one computer—and then the iMac was born—and then the iBook. I would tell people if I had invested the money in Apple stock instead of buying a Mac, I would be rich, but then I would have missed the dance.

Through this computer, the family has enjoyed two years of America Online, two years of a local ISP (Networld, Salt Lake City), and now we have two Macs and a year-old Compaq routed up on a cable Internet connection through AT&T. I want to thank Steve Case, founder of America Online, for introducing us to the Internet, but if his original idea was to make the Internet easy, he is missing the mark with his 7.0 village. The village is too darn big, and all people want is access to the outside Web.

Also through this computer, my daughter and I did two years of research for the National History Fair. The first year we did her research on computers and the Internet. I learned more than I ever wanted to know about ARPANET, ENIAC, Ray Tomlinson of e-mail fame, Honeywell, UNIVAC, TCP/IP, Ethernet, the gang at Bell Labs, the abacus, Blaise Pascal, Charles Babbage and his girlfriend Ada, Big Blue started by Hermie Hollerith (who by the way started the big competition buyout fad still going strong today), vacuum tubes, transistors, Texas Instruments, Motorola, operating systems, Mosaic, Netscape, LAN, CPUs, Texas Instruments, Motorola, XEROX, Steve Jobs, Steve Wozniak, Apple, Bill Gates, Microsoft, Andrew Groves, Intel, AMD, Lawrence Ellison, Oracle, Ann Winbald, Ester Dyson (whose name I include because I would like a charity-based subscription to her

newsletter and an invitation to her elite get together), Jeffrey Bezos, Amazon, Linus Torvalds, Linux, and Jerry Yang of Yahoo!. I have [a little homepage](#) just I set up and never finished for the in-laws, after I took an [online HTML course](#).

The next year we did research on satellites and the space race, which is essentially the same research because ARAPNET was started for the defense of our country after the Russians flung that threatening piece of tinfoil—SPUTNIK—into space.

Through the years, besides lusting after an iMac, the only thing I have considering purchasing for the 6500/250 is a Sonnet CPU upgrade card. We are still churning out great work running Mac OS 8.0, only because every time we tried to upgrade to 8.1 the system crashed. Now I figure, if it ain't broke, don't fix it!

But if there is a God, and Steve Jobs happens to read this and is swayed by flattery (“I think he is as cute now in suits and long hair as he was in holey blue jeans and long hair”), I would be willing to accept his donation to my children’s education of a shiny new dual-processor G4. And while I am at it, he could throw in one of those high definition 23-inch Cinema Displays that smacks me in the face every time I visit [Apple.com](#) to get info to keep this machine up and running!

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About This Particular Web Site

by Paul Fatula, pfatula@atpm.com

Magical Macintosh Key Sequences

OK, so we all know that if you want to boot your Mac from a CD, you hold down “C” while the computer boots. But did you know you can hold down the mouse button on startup to eject removable media? This site gives an exhaustive list of Mac key sequences, many of which are little-known (at least to me), both for starting up and for things you can do once you’ve booted.

Det Kongelige Bibliotek

No, I can’t pronounce it either. This page is home of the Manuscripts collection of the Royal Library in Denmark. It offers original manuscripts, in “digital facsimile” form, dating back as far as the Middle Ages. Of course viewing a Web page can’t compare to actually holding an 800-year-old manuscript in your hands, but it can show the beauty of the original document, and allow it to be studied by all who are interested, without requiring a trip to Denmark or endangering the original manuscript.

BookCrossing

It’s probably obvious to anyone who sees my apartment that I don’t really know what to do with a book after I’ve read it. BookCrossing offers an interesting suggestion: label it (with a unique ID number they provide) and release it “into the wild.” OK, but why do you need a Web site for that? BookCrossing’s ID number lets whoever picks up the book go to the site and comment on the book, and then you get an e-mail to let you know your book has been found. Then it can be passed along to someone else. If you’re lucky, that is. The site’s number one releaser has let go 93 books, but only one has been found by someone who checked in at the Web site.

The Collins Library

Every day, this site posts an excerpt from an old book, magazine, or newspaper, giving an interesting glimpse into the past. Avoiding the major historical events in favor of the obscure gives, I think, a better impression of day-to-day life. The old articles also show

how writing style, and the English language itself, has changed over the years. The first print book in the Collins Library, a reprint of an 1855 Portuguese-English phrasebook, which is a classic of mistranslation, was recently released and is beautifully absurd.

[TechSoup](#)

Billing itself as “the technology place for nonprofits,” this site offers general technology news, message boards, and the like. What will be most useful to nonprofit organizations is the opportunity to buy software at highly discounted prices available only to nonprofits. There is also a number of sample worksheets designed to help you better run your organization. If you need more help, there’s also a list of consultants that work with nonprofits.

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Quadra 630 and the Performa 630 Series

Introduction

The Quadra 630 and its children, the Performa 630 series, were a good consumer package for the mid-90s, combining decent processing power with a measure of expandability. Apple introduced the Quadra 630 in 1994 and discontinued the last Performa 630 about two years later. Based on the Quadra 630, the Performa 630 series comprises the 630, 631, 635, 636, 637, 638, and 640 models. The different model numbers represent differences in configuration details—amount of RAM, hard disk size, included components, and the like. Some details differ, but all model numbers have identical network capabilities. The Quadra 630 and Performa 630 series support Mac OS versions up to 8.1, and a wide range of applications, so many still see day-to-day functional use. (I set up a Performa 635 for a local school over Christmas break.)

Network Capabilities

The Quadra 630 and Performa 630 series support LocalTalk networking through the serial (modem and printer) ports, but require an internal card to use Ethernet. There are two Ethernet-capable internal slots, the Communications Slot (Comm Slot) and the Processor-Direct Slot (LC-PDS). Note that you only need an Ethernet card in one slot, leaving the second slot free for other expansion. The Comm Slot is the traditional choice for Ethernet cards, though modem cards are another possibility. The LC-PDS slot typically accommodates a PowerPC upgrade or video acceleration card, but can also use Ethernet. Of course, if you're already using one slot, that limits your Ethernet choice to the available slot. The Performa 630DOS and 640DOS models use the LC-PDS slot for the DOS card, so the Comm Slot is their only option. Many vendors produced Comm Slot and LC-PDS Ethernet cards during the Quadra 630's lifetime. Though most cards are discontinued—like the models themselves—some are still available through parts resellers.

Selected List of Parts Sources

- [eBay Macintosh Hardware Auctions](#)

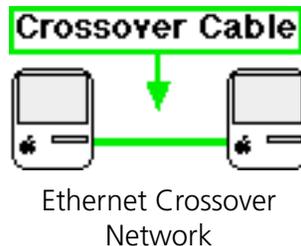
- [Small Dog Electronics](#)
- [MacResQ](#)

When shopping, check the networking or communications section, or search the parts list for Ethernet. Look for Comm Slot (I, not II or III) or LC-PDS (not plain PDS) in the card description. Your decision is easier if the description specifically lists Quadra 630 as a supported model, but it may only name the card type.

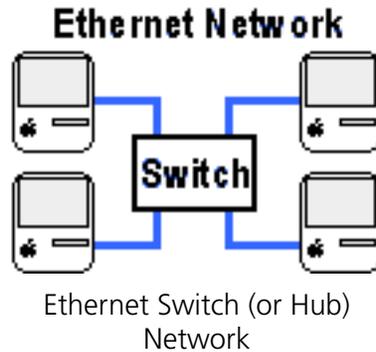
Most cards include support software, such as drivers and diagnostics. Many cards require their software to function properly, so be cautious when purchasing used cards that don't have the original software. The card manufacturer's Web site can be a saving grace, as many companies post their support software on-line, even for discontinued products.

Ethernet Network Setup

The cheapest networking setup uses a single Ethernet crossover cable, enabling two (and only two) Macs to talk to each other. New Mac models have auto-sensing Ethernet ports and can use regular or crossover cables for this connection, but older Macs like the Quadra 630 lack this feature and need a crossover cable specifically for this two-Mac network.



Networks with more than two Macs need an Ethernet switch or hub at the center. Connect each Mac to the switch with a piece of regular Ethernet cable.



Network Software

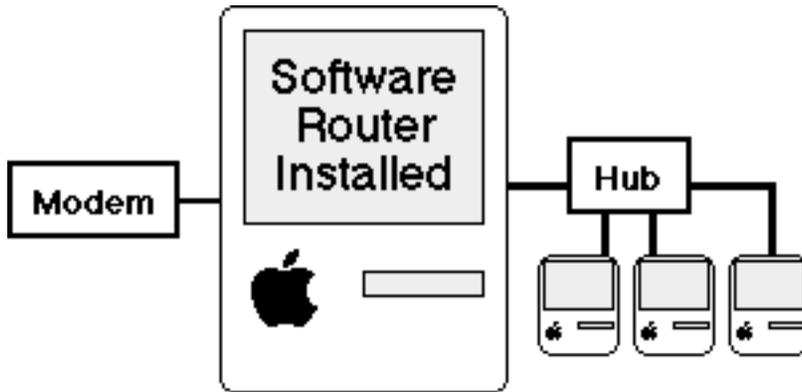
Once the cables are in place, install any software that came with your Ethernet card, then restart. Also check that you have the necessary Mac OS software. For Mac OS 8, that's three Control Panels (AppleTalk, File Sharing, and Users & Groups) and one Extension (AppleShare). If any of these are missing, download the Open Transport 1.1.2 installer from the [Apple Older Software Downloads page](#).

For help sharing files between networked Macs, see the ATPM/Threemacs [Mac File Sharing page](#).

Shared Internet Setup

If you install an Ethernet card in both available slots, you can share an incoming high-speed Internet connection with other networked Macs. You'll need a software router like Sustainable Softworks' [IPNetRouter](#) or VicomTech's [WebDoubler](#) to handle the exchange

of Internet and network information. For more information on sharing Internet connections to your network, see the ATPM/Threemacs [Sharing an Internet Connection](#) page.



Sharing an Internet Connection to Your Network

Copyright © 2002 Matthew Glidden, mglidden@atpm.com. Matthew Glidden is the webmaster of Threemacs.com, a guide to constructing and maintaining home and small-office Macintosh networks. He can also tango and juggle, not necessarily at the same time.



The Ultimate Customization

Hi there! Welcome to the first of what will be a series of articles on the ultimate customization of your Macintosh. I'm not talking about some slew of utilities that will allow you to change the look and feel of the Mac OS, nor am I speaking of which paints to use when giving that plain beige G3 a camouflage look; I'm talking about programming. If you're like most people, the software you use on your computer was written by someone else. This column will take you through the process of "rolling your own" software instead of buying it off the shelf or from a catalog. There is no more powerful way to customize your computer's capabilities than to write your own software.

First, let me tell you a bit about myself. I've been working with computers now for about 20 years, having cut my teeth on an Atari 800 with a cassette tape drive for storage, an old color television for a monitor, and a 300 baud modem that got me onto CompuServe. Eventually I took that computer apart to figure it out more. Unfortunately I never got it back together again; it's actually sitting in my garage. I keep meaning to get back to it, poor thing. I sat at that computer for hours with the BASIC cartridge inserted, entering programs from *Compute!* magazine.

Eventually I moved to an Apple][and from there to a Macintosh SE. I purchased the SE used while I was a student at UCLA, and quickly purchased Think C (which came with the wonderful student discount) and used it to write the software for my classes in computer programming. That computer came apart too so that I could install a 40 MB hard drive, but it also came back together again.

After I finished at UCLA, I didn't program much, but instead worked as a Macintosh technician both independently and for a number of companies. Over the years, my main computer switched from the SE (which is also in the garage next to the Atari) to an LC III, a PowerBook 180c, then to a Power Mac 7500, a PowerBook 1400ce, and now a PowerBook G3, each of which I still have (except the LC III, which I traded in for my brother-in-law's Mac 512K, just because it was the second model Mac ever released meaning it's so old it's become cool again).

Eventually I found [FileMaker Pro](#), which I'm sure many of you are familiar with. I found that it was simple to create powerful programs with FileMaker, and I decided that I liked building software more than I liked troubleshooting hardware. So, for the last four years or so, I've been making my living as a FileMaker developer, with a sprinkling of AppleScript and C thrown in for good measure.

What's that? You don't think FileMaker is programming? Well, let's investigate that; just what does programming a computer mean?

Programming a computer is simply giving the computer instructions that it can follow in order to get it to do what you want. Using this simplistic definition, double-clicking on an icon on your desktop is programming, and so is selecting a menu item. After all, you're giving the computer an instruction that you expect to be followed. But most people don't think of double-clicking as programming, and that isn't what we'll be covering in this column, so let's refine our definition a bit.

Programming involves giving the computer a series of instructions that are followed to produce the desired result that the programmer has in mind. This is the basic definition I'm going to use throughout this column. Given this, building a script with FileMaker's ScriptMaker is programming, and so is recording a macro with [QuicKeys](#) or writing a script in [AppleScript](#), or building a Web browser with C++. There are only two differences in these examples.

The first is the language used to give the computer instructions (AppleScript, C++, etc.). Computers don't actually understand English or any other human language. All they understand are ones and zeros. Every e-mail you send to your mom, every picture you take with your digital camera, every song you listen to in iTunes is stored as a series of 1s and 0s. Software translates these binary digits into text, pictures, and music that we can interact with.

But people don't tend to think in terms of 1s and 0s. We think in terms of nouns and verbs. We want the computer to perform actions on things. The "things" programs usually manipulate are variables and the actions are commands. Each computer language has its own syntax, its own way of describing to the computer what we want to accomplish.

The second difference between building something with QuicKeys and building it using AppleScript or C++ is what the language can do. Each language has tradeoffs. The easier the language is to use, generally the less it can do. For instance, AppleScript is one of the easiest languages to learn on the Mac, but there are some things that simply can't be done with AppleScript, such as writing an operating system. For this kind of software you would need to use a much lower-level language such as C++ that has greater access to the computer's hardware.

There are many languages to select from when creating software for the Macintosh. Apple has historically charged extra for development tools. A notable exception was when HyperCard was included with every Mac for free, but with the release of Mac OS X, Apple not only departed from the traditional operating system structure with the Mac OS, but also departed from the traditional practice of selling development tools separately. With the installation of the development tools you also get access to free C, C++, Objective-C and Java compilers, as well as shell and Perl scripting within the Unix command line.

In general, we're going to work with AppleScript as our primary computer language. AppleScript is included with every Macintosh sold, so if you're reading this column, you probably have a Macintosh computer and you probably, therefore, have AppleScript installed on it. Most of the programs that people write are applications, not operating systems, and AppleScript can create applications as effectively as C++. In fact, if you're using Mac OS X and have installed the latest [developer tools](#), you have installed a tool called [AppleScript Studio](#) which allows you to create applications that look and feel just like any application created with C++.

However, this series of columns isn't meant to teach you AppleScript, although you will learn much of AppleScript by reading them. We're going to use AppleScript as the language to teach programming. There are a number of good books available to learn AppleScript, such as [AppleScript in a Nutshell](#) and [The AppleScript Handbook](#), and if you're interested in learning all the ins and outs of AppleScript, either of these books will help you a great deal. So, this column won't help you write an AppleScript that will take data from FileMaker and put it into a Quark layout, but it will help your thought process in translating what you want to happen into what the computer understands.

Although programming has generally become easier with the evolution of computers, one fact remains as true today as it was when the first computer was built: computers are really stupid. I don't mean they aren't very cool, nor that they can't perform very complex

tasks much more quickly than the human brain can. I mean they aren't intelligent. A computer will do exactly what you tell it to do (or more precisely, what the software tells it to do), every time.

Let me give you an example. If I told you to give me the sum of the numbers 1 through 5, you would (hopefully) know how to do that. The computer doesn't know unless you specifically give it instructions. You can't say to a computer, "Sum of the numbers 1 through 5 and give me the result." You have to be very precise in your instructions, and to do that you need to think clearly about how you would go about getting the result. You probably don't even think about it when you give me the sum, so it takes a bit of work to consider what instructions you would need to give a computer in order for it to do the same task.

So how do we sum the first five integers? Well, we take the first one and add to it the second one. We take this sum and add the third number, take the sum of that and add the fourth number, and finally take that sum and add the fifth number. But how do we know which numbers to add? Well, we start with 1, the first integer, and we add 1 to it to get the rest of the integers, stopping when the integer we are adding is 5.

Do you see what I mean when I say that computers are stupid? Unless you give the computer instructions like I've outlined here, it won't be able to do what you want it to do. Always remember that: computers are really stupid. Much of the technique of programming is translating what is so clear in our minds into instructions that this very unintelligent computer can understand.

Let's use AppleScript to build a program that will give us exactly what we've just described. Open up Script Editor on your Mac. If you're running Mac OS 9 or earlier, you'll probably find this program in "Hard Disk:Apple Extras:AppleScript:." If you're running Mac OS X then you should find the program in "/Applications/AppleScript/." If you can't find it on your system, find it using Sherlock. If you're still unsuccessful, you will probably have to reinstall it off of your Mac OS CD.

Here's a program that accomplishes the task of reporting the sum of the numbers 1 through 5.

```
set sum to 0
repeat with i from 1 to 5
  set sum to sum + i
end repeat
-- Report the results of the process to the user.
display dialog "The sum of the first five number is " & sum & "." buttons {"OK"}
default button 1
```

Once you've either entered the above program into Script Editor or copied and pasted it from here, click the Run button at the top of the Script Editor window. You should see a dialog box that says "The sum of the first five numbers is 15," and an "OK" button that you can click to dismiss the dialog box.

This program, although very simple, introduces some important concepts, some of which we'll get into later. First of all, notice that the statements take the form of commands. You are "commanding" the computer to do something, namely, "Set the variable 'sum' to the value of 0." The computer is following your commands. Makes you feel pretty powerful, doesn't it?

The next concept is the variable introduced in the first line of the program. The first line sets a variable called "sum" to 0. After that line, and before we set the "sum" variable to something else, referring to the variable "sum" is the same as referring to 0. "sum" holds a value of 0 which we can use elsewhere in the program.

As you program, you're going to use lots of variables. Sometimes the data you place in a variable will be known to you in advance, as it is in the above program. Often, however, data that you place in a variable is something entered by the user. For instance, our program will only give the sum of the first five numbers, but what if we wanted to give the user the ability to tell the program how many numbers to total? We would get this information from the user and store that in a variable so we could access it later.

The second important concept is the "repeat" statement. This statement says, "Create a variable called 'i' and set it to 1. Execute the statements before the 'end repeat' statement. Add 1 to i and keep doing it until when you come to the 'end repeat' statement i is equal to 5." Quite a lot to say for such a short line, isn't it? One of the things you'll find as you program is that computer languages tend to be compact, but not always. In fact, some computer languages are so compact that reading them is a horrid experience. Reading the above AppleScript makes a lot of sense, because it's very close to English. Generally, the more compact the language, the more difficult it is to read.

Next we come to the line that reads “set sum to sum + i.” Since this is so much like English, you can probably figure out what that line does. It takes a look at the value in “sum,” adds 1 to that value and resets sum to the new value. Notice that we don’t manually change the value of i within the repeat loop. The repeat loop (when in this form) does this for us in AppleScript. There are other versions of the repeat loop in AppleScript, and similar structures in other languages, where we would have to manually change i. But in this case, every time the repeat loop executes the repeat statement, it increments i by 1.

We’ve already covered what the “end repeat” statement does. The next statement is called a “comment.” Comments are for programmers, not for computers. When the computer translates this program into machine instructions, it ignores the line that begins with two dashes. Every computer language that I’ve ever come across has the ability to enter comments. Comments are used to clarify what is happening in a program or why a certain programming technique was used. As you build programs, comment a lot. I tend to comment almost all of the statements in my program. This way, when I come back to it months or years later, my comments will remind me of what I was originally thinking. Comments will also help other programmers reading your program understand what you’re trying to do.

AppleScript offers two ways to comment your program. The first is to begin a line with two dashes as we did above. The second way is to begin a comment with “(“ and end it with “)” Comments that begin with two dashes can only appear on one line. Comments that begin with “(“ and “)” can span multiple lines. Our comment above could have been written as

```
(* Report the results of the process to the user. *)
```

Or even

```
(*  
Report the results of the process  
to the user.  
*)
```

or perhaps

```
-- Report the results of the process  
-- to the user.
```

Which style of comments you use is totally up to you. I tend to use the two dash method even when my comments span multiple lines. It doesn't matter to AppleScript.

The last statement gives the results of our task to the user, showing a dialog box that tells the user what the sum of the numbers is. The "display dialog" command isn't actually an AppleScript command but a scripting addition. For now, you can treat it as an AppleScript command. The "display dialog" command is the most complex command yet covered, and we'll get into more detail about it and other scripting additions later. At this time, just keep in mind that if we didn't report to the user what the results were, then the program would be pretty useless. As you write software, you always need to keep the user in mind, even if you're going to be the only user. The only reason to write software is so that someone can make use of it.

Congratulations! You've built a program. Yes, I know, it isn't a very complicated program, and I don't think it's going to be very much competition for Microsoft Excel, but hey, we've got to start somewhere.

Before I sign off for this month, let's define some terms, in addition to the term "programming language" which we've already covered in detail. The first term that's going to come up often is "source code" or simply "code." Code is what we write in a computer language, and the process of writing a program is often called "coding."

The "compiler" is the program that translates the code we write into something the computer can actually understand. The compiler takes our source code and produces "object code," which is the actual instructions executed by the computer. Source code consists of "statements," which are individual commands to the computer. Statements usually manipulate "variables," which we discussed above. We can use a statement to set a variable to a piece of data, and then use another statement to use that data in something else.

That's all the introductory material we're going to cover this time. Now that we have an idea of exactly what programming is and have a few of its terms defined, next time we'll move forward with a more complex program. If you have a great idea for a simple

program you would like to write but don't know how, go ahead and [send me](#) your suggestion. If I get some good ideas, we'll go ahead and build those programs together. See you then.

Copyright © 2002 Charles Ross, cross@atpm.com. Charles Ross is an independent programmer and author. He's written articles for ISO FileMaker Magazine and is currently writing a book on creating applications with AppleScript.

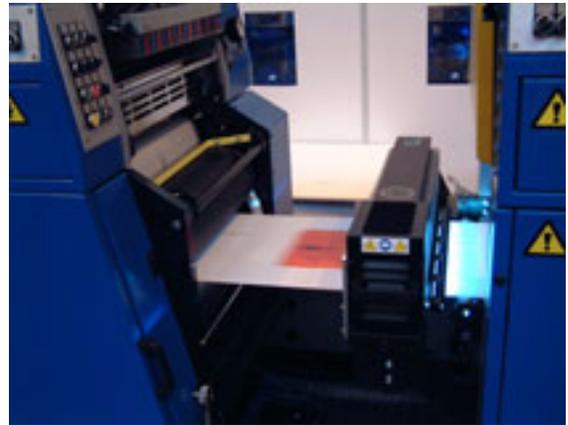


Report

by Chris Ward, chris@chinchilla-music.co.uk

IPEX 2002—Birmingham NEC

IPEX is held every four years and showcase some of the latest advances in the print, imaging, and related technologies from around the globe. Everything from desktop printers and 1-megapixel digital cameras to vast metres-high print presses and professional cameras. This year the show was held at the Birmingham NEC (National Exhibition Centre), perhaps the only exhibition centre large enough left in the UK to hold all the exhibitors at IPEX. IPEX is a ten-day event with visitors and exhibitors attending from all corners of the planet. The event is usually the scene of major product launches and announcements and can always expect a large turnout.



I never realised that the printing industry was so vast. The NEC is a huge venue, and IPEX filled most of its 20 enormous halls. Whilst I make no pretence of having any requisite interest or knowledge in most of the printing world (though I found the machinery quite fascinating), there was still enough at IPEX to interest me and, I hope, you.

[Pantone](#) were demonstrating their new Colorvision product line, which aims to streamline and reduce the costs involved in colour workflows. The products include monitor calibration and printer profiling tools for photo, design, and prepress. Products in the Colorvision range include the Spyder for monitor calibration, coupled with the

ProfilerPLUS, ProfilerPRO, and DoctorPRO for creating printer profiles. (The prices vary with special deals available.) Also released was Pantone's Colour Cue, a potentially useful handheld device that identifies the closest Pantone colour to the colour of any flat surface, matching the colour across CYMK, RGB, sRGB, HTML, Lab, and Hex spectrums (#276).

[Epson](#), another company following the trend of trying to specialise in everything, were pushing several of their new products at IPEX. Their rapidly expanding printer range now falls into five categories: pre-press, proofing, fine art, signage, and photography. New models were on display across all of the categories incorporating most of Epson's usual features, paper sizes, and quality/speed. Due to the nature of the event Epson were exhibiting a lot of large format printers—take a look at Epson's Web site to find out more information than I can provide here.

[Adobe](#) took a different approach to exhibiting at IPEX: instead of maintaining their own stand, Adobe demonstrated their commitment to partner companies by co-exhibiting with Apple, Hewlett-Packard, IBM, and Xerox. Adobe of course has several big product releases at the moment including the increasingly popular InDesign 2, Illustrator 10, FrameMaker 7, PDF Transit, and the newly released Photoshop 7. Apart from these larger software releases Adobe were also promoting new PDF and e-Book technologies. All of this demonstrates Adobe's continual commitment to 'network publishing'; all of their new product releases incorporate support for technologies such as PDF, e-Books, and XML, as well as paper-based output.



Whilst [Apple](#) had no major products to plug at IPEX, Apple products and Apple's stand itself provided a major input to the digital branch of the show. Whilst Apple are taking the opportunity to consolidate their current product line, the company were keen to show the coming of age of Mac OS X, showcasing key software and hardware products. Amongst software announcements were the Cinema Tools expansion or Final Cut Pro and DVD Studio Pro 1.5. Apart from the announcement of a 23" LCD addition to the Cinema Display line, perhaps the most exciting and surprisingly quiet announcement was Apple's official hardware and software support for the Bluetooth wireless standard.

[Harlequin solutions](#) specialise in design, multimedia, and Internet training courses. Claiming to be one of the first such providers they remain at the forefront of training, offering courses in Macromedia, Adobe, Apple, and Microsoft software as well as Quark and Internet technologies. Their courses are held on regularly scheduled dates, and they offer voucher and season schemes as well as booking for individual courses.

[Vio](#) represents one of the better companies in the ever burgeoning field of harnessing the Internet for file transfer. The Vio Digital workflow suite comprises of a package of applications that support the creative, print, publishing, and packaging processes. The applications offer features such as online job tracking and priority management, Internet backup, and compatibility with non-Vio users. The system is possible through a new file format, JDF, that contains process steps as well as the item itself.

In a similar vein [WAM!NET](#) also offers content distribution services with solutions such as Direct! IP, Workspace, Transmission Director, Transmission Manager, and 4Sight. The client software works on Mac and Windows as well as through the Internet



[Markzware](#) specialise in preflighting solutions, and their presence at IPEX consolidated their busy year with a bevy of announcements. Flightcheck 5, built exclusively for OS X, incorporates a plethora of new features including scripting, desktop automation, improved PDF integration, support for Quark 5 and InDesign 2, as well as a new GUI. GoodToGo is a new online subscription-based pre-flight solution implementing Markzware's MarkzNet technology. It supports 42 different file types, uses an ordinary Web browser, and can be configured for all needs, including adding your corporate branding.

[Printshop Mail 4](#), a database print tool from Atlas Software, offers an easy way of creating multiple documents based on a universal template. Utilising a variety of popular database, design, PostScript RIP, and printer solutions it links the systems together taking variable information from the database prior to printing.



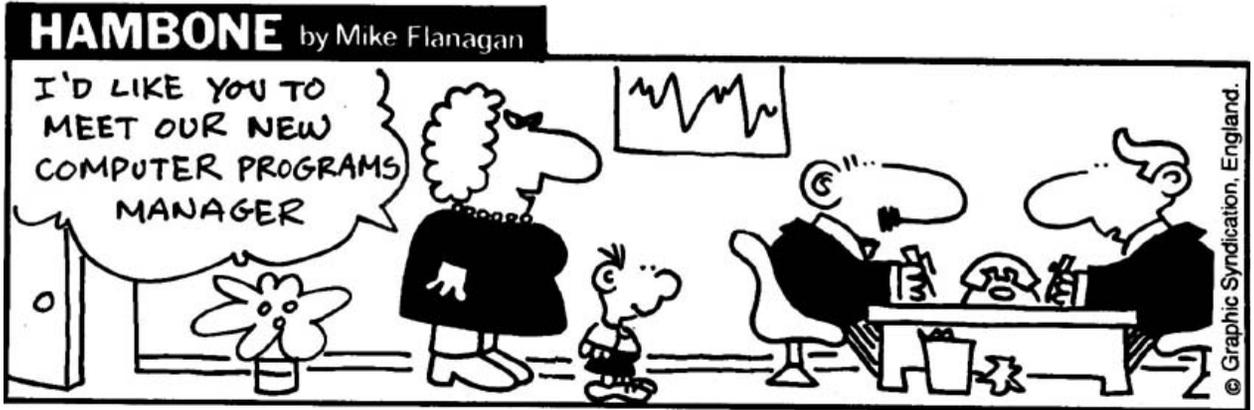
IPEX is a gigantic occasion and my (very) brief summary above is a mere scraping of the surface of products on display. More information on exhibitors is likely to be had on the [event's Web site](#) for some time. If you want to know more, take a look around and discover more about the complex and intriguing print world.

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Cartoon: Hambone

by Mike Flanagan, sensible@sensible.screaming.net



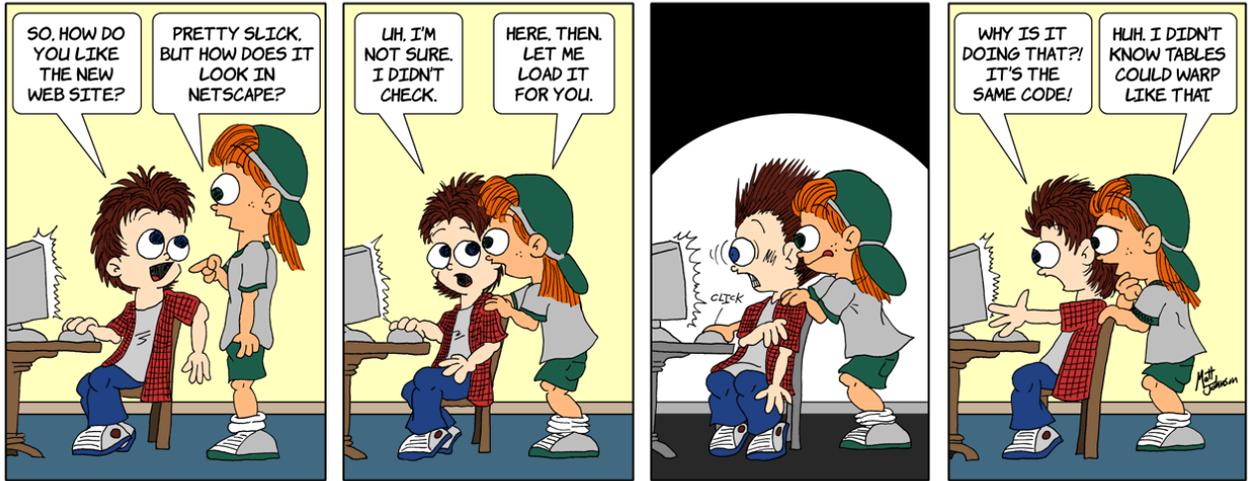
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Cartoon: Cortland

by Matt Johnson, matt@cornstalker.com

Cortland



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Extras: Desktop Pictures

Los Angeles

This month's pictures were taken by Paul Fatula last November. They come from Los Angeles' Griffith Park and the campus of UCLA. Paul shot the pictures using a Sony DSC-P1 camera at 3:2 aspect ratio. He resized and cropped the images to 1600x1200 with [Bosco's Foto Trimmer](#).

Previous Months' Desktop Pictures

Pictures from previous months are listed in the [desktop pictures archives](#).

Downloading all the Pictures at Once

iCab and Interarchy (formerly Anarchie) can download an entire set of desktop pictures at once. In iCab, use the Download command to download "Get all files in same path." In Interarchy, use HTTP Mirror feature.

Contributing Your Own Desktop Pictures

If you have a picture, whether a small series or just one fabulous or funny shot, feel free to send it to editor@atpm.com and we'll consider publishing it in next month's issue. Have a regular print but no scanner? Don't worry. E-mail us, and we tell you where to send it so we can scan it for you. Note that we cannot return the original print, so send us a copy.

Placing Desktop Pictures

Mac OS X 10.1.x

Choose "System Preferences..." from the Apple menu and click the Desktop button. With the popup menu, select the desktop pictures folder you want to use.

You can also use the pictures with Mac OS X's built-in screen saver. Choose "System Preferences..." from the Apple menu. Click the screen saver button. Then click on Custom Slide Show in the list of screen savers. If you put the ATPM pictures in your Pictures folder, you're all set. Otherwise, click Configure to tell the screen saver which pictures to use.

Mac OS X 10.0.x

Switch to the Finder. Choose “Preferences...” from the “Finder” menu. Click on the “Select Picture...” button on the right. In the Open Panel, select the desktop picture you want to use. The panel defaults to your “~/Library/Desktop Pictures” folder. Close the “Finder Preferences” window when you are done.

Mac OS 8.5–9.x

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” subfolder 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.

Once 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, [reviewed](#) in issue 5.10 and available for [download](#).



Review: Black & White 1.1.3

by Gregory Tetrault, gtetrault@atpm.com

Developer: Lionhead Studios Ltd.; published by [Feral Interactive Ltd.](#) and [Graphic Simulations](#)

Price: \$50 (direct from Feral Interactive); \$65 ([bundle with Summoner](#))

Requirements: Mac OS 8.6, 333 MHz PowerPC with 128 MB of RAM, 750 MB disk space, 8 MB 3D accelerator, CarbonLib 1.4, OpenGL 1.2; or Mac OS X 10.1, 500 MHz PowerPC, 128 MB of RAM, 750 MB disk space, 16 MB 3D accelerator, latest CarbonLib, OpenGL 1.2.1.

Recommended: Mac OS 9 or later, 500 MHz PowerPC, 256 MB of RAM, 1 GB disk space, 24x CD-ROM, 32 MB 3D accelerator.

Trial: None



Overview

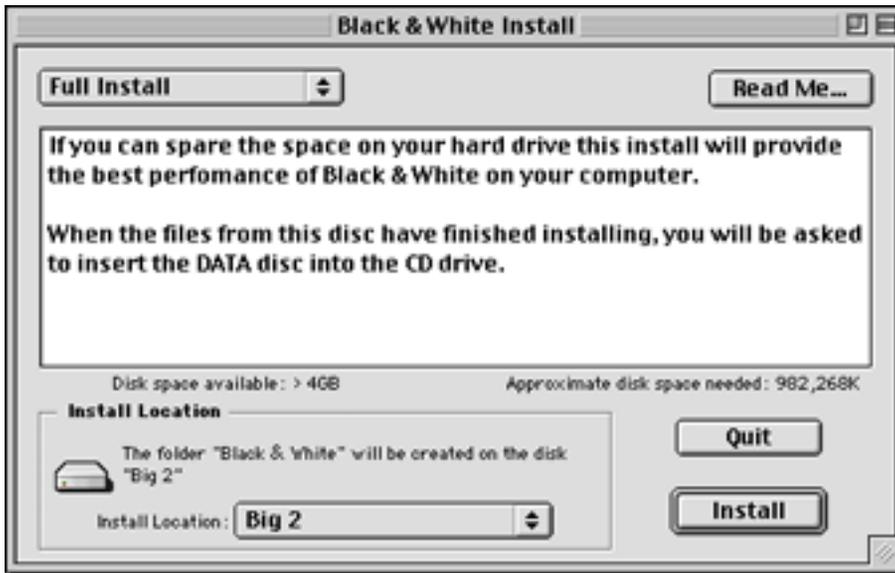
Imagine a real-time strategy game that melds the village growth and resource management of Warcraft, the citizen happiness creation of Caesar or SimCity, the quests of Warlords, the virtual pet-keeping of Tamagotchi, and the 3D perspectives and controls of Myth. That's a rough approximation of Black and White. Except, unlike any of those other games, you can be a good or evil god.

Installation

The game comes on two CDs: Black & White Game and Black & White Data. Insert the Game CD to launch the installer. (Note: If you have two CD drives, do not put the Data CD into the second drive! The installer will not be able to find the CD, and you will be forced to stop the installation.) You have two installation options: standard install (605 MB) or full install (860 MB). The full installation is recommended. The installer allows you to choose a drive and folder location for the installation. No files are installed anywhere other than the Black & White folder.



Black & White Game CD Files



Installer Window

Game Play

The game begins with a somewhat lengthy tutorial that introduces you to the terrain and your first villagers. You initially learn how to navigate and how to change your viewpoint—two very important skills for playing Black & White. Movement occurs by

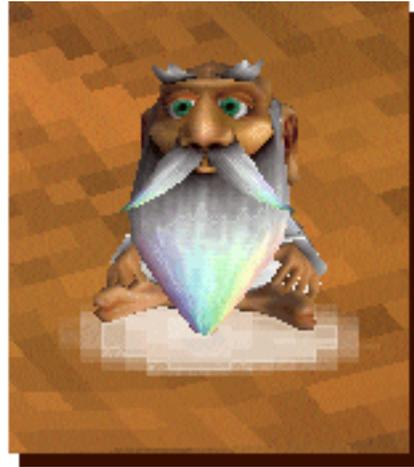
double-clicking on a place or by click-hold-dragging. You can jump to special locations via key combinations or function keys F1 to F9. (You can practice movement and interaction skills at any time by visiting The Gods' Playground.)



Your First Contact with the People

The tutorial continues and shows you how to interact with villagers, get information, take or move objects, go on quests, etc. You are guided by two small characters (Spiritual Advisors) that represent the good and evil aspects of your conscience. During the tutorial you rescue a drowning child, follow the parents back to a village, become their god, direct the building of a temple, go on a few simple quests, learn how to interact with and support your villagers, choose a creature, and begin the creature's training. Training your

creature is very important, since it keeps your villagers faithful and can be used to impress (and thereby recruit people from) other villages. Your creature will also fight the creatures of rival gods, so you must train it to fight well.



Your Spiritual Advisors

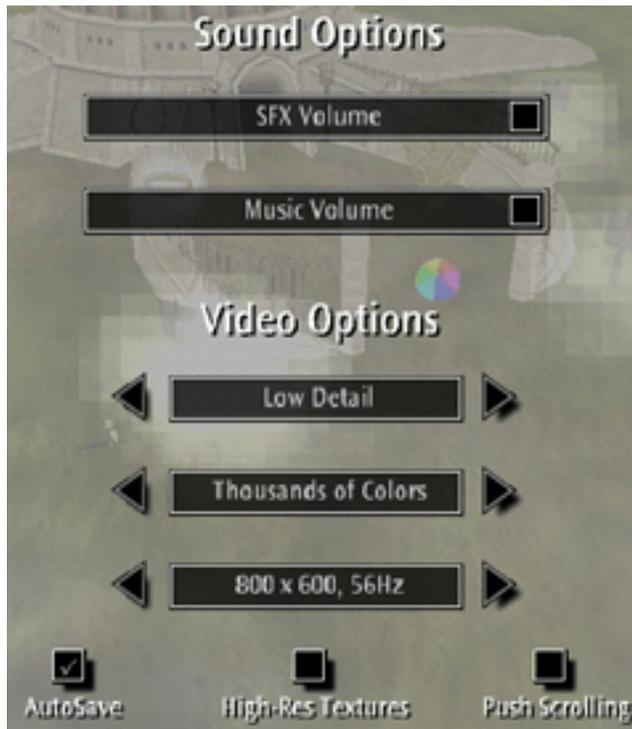
You also have one or more villages to direct. You need to keep your villages fed, housed, and worshipping. You may keep them happy or fearful, depending on your god persona. You manage the village itself à la Civilization or Caesar, but you also direct the actions of individual villages à la Warcraft. You can create disciples to aid in the management of your villages. Miracles change resources and landscape, or are used for warfare. Miracles rely on energy generated from worshipful villagers (Prayer Power). Since miracles are a key aspect to winning, it is important to have many villagers available who believe in you and who can be summoned to pray at your Worship Site.

When you have met your villagers' needs, trained your creature, completed required quests, acquired miracles, and learned how to throw things, you can face the opposing god. If you are victorious, you move to a new land, where you get to do the same thing again. Land 5 contains the toughest opponent, the god Nemesis.

In summary, being a god in Black & White is difficult. You must learn how to navigate the 3D world, acquire and train a creature, impress and nurture villagers, direct the development of villages, recruit and oversee disciples, go on quests, learn how to cast miracles, and contend with rival gods.

Game Settings

The options menu lets you adjust the volumes of sound effects (SFX) and music. You can adjust the detail level of the terrain and objects, video resolution, and color depth using the arrows beside each choice. You can also toggle the setting for high-resolution textures. You will need a powerful Macintosh with a 32 MB video card to use all the highest settings. You must restart the game if you changed any of the video settings.

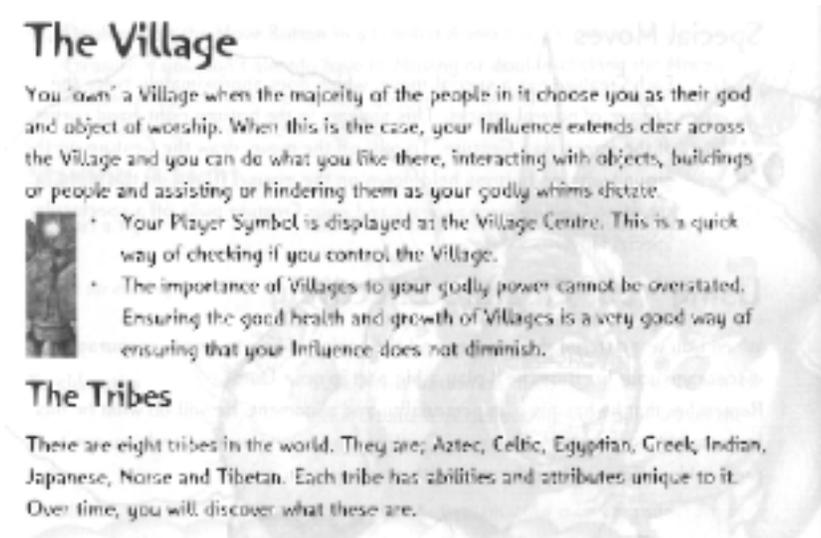


Sound and Video Options Translucent Window

Instructions and Help

Black & White comes with a small 46-page manual that describes the basic functioning of the game. It contains little advice on strategy or tactics. The manual is difficult to read because it uses an atypical, small, light-weight font overlying light gray drawings of creatures. During game play you can get information from signposts by clicking on them

with the action button (control-click). Moving your hand cursor over objects in the game displays tooltips (if that preference is chosen). If tooltips are off, you can still see them by pressing the F1 key while your hand is over an object.



A Snippet from the Printed Manual

The Graphics Simulation Black & White Web site has a [FAQs section](#) that provides some help. Other Web sites provide tips, hints, strategies, cheats, etc. for Black & White:

- [Planet Black & White](#)
- [Black & White Center](#)
- [Cheating Planet](#)
- [GameSpot Black & White Game Guide](#)
- [A Nocturne in Black & White](#)

A complete listing of Black & White related sites is provided by [Gone Gold](#). Many of the sites also provide high-resolution screen shots or even movie sequences.

GameSpot's guide is quite thorough and can be downloaded as a PDF file if you are a registered user. 3D Gamers sells its [Black & White PC Book](#) for \$17. Both books are geared towards the Windows version of Black & White, but the tips and strategies should be fully applicable to the Macintosh version.

Bugs and Omissions

I had difficulty slapping my creature during the tutorial, but it was the only bug I encountered. Rapid mouse movements did not work well, which also made throwing rocks difficult.

Black & White does not support Voodoo or 3dfx video cards (such as the GameWizard Voodoo 2 PCI card in my Macintosh), although it may work with them.

Summary

Black & White is an interesting game, and its beauty and attention to detail are remarkable (especially if your Macintosh has the horsepower to handle high detail graphics and high-resolution textures). Reviewers speak highly of the artificial intelligence within the game, but I did not advance far enough to assess this feature. Most reviewers have given Black & White great ratings (see a listing of a few other reviews below). However, I didn't enjoy playing Black & White. Movement is difficult and awkward, especially when trying to navigate mountain passes. The villagers are too needy, the creature is a pain to train and control, and there are far too many village management chores. Major interactions trigger movie sequences that cannot be interrupted, and most of the movies progress slowly or are ridiculously hokey. (The dancing and singing shipbuilders made me want to crush them and their half-built ship! But, I didn't have the power to do so.) I wanted to feel like a god, but Black & White made me feel like the lone caretaker for a village of the helpless with their giant, hungry, ill-behaved pet. No, thanks. It's back to Civilization for me.

Other Black & White Reviews

- [Inside Mac Games](#): reviewer rating of 8.25 out of 10; average reader rating of 7.82 out of 10.
- [MacGamer](#): overall rating by reviewer 90 per cent, but game play category's score was only 78 per cent.
- [TFH Gaming.com](#): reviewer rating of 4.5 out of 5.
- [PC Gamer \(UK\)](#): overall score from reviewer 94 per cent.
- [PC Zone \(UK\)](#): reviewer rating of 9 out of 10.
- [Ars Technica](#): reviewer rating of 5 out of 10.

- Salon.com

Copyright © 2002 Gregory Tetrault, gtetrault@atpm.com. The testing platform was a PowerPC G3 with Apple DVD personality card upgraded to 267 MHz G4, 640 MB RAM, Apple Multiple Scan 720 Display, GameWizard 8 MB Voodoo 2 PCI card, with Mac OS 9.2.1. Reviewing in ATPM is open to anyone. If you're interested, write to us at reviews@atpm.com.



Review: Bridge Baron 12

by Ellyn Ritterskamp, eritterskamp@atpm.com

Developer: [Great Game Products](#)

Price: \$59.95 plus \$6 shipping (list); \$29.95 (upgrade)

Requirements: 68020 Mac with 4 MB of RAM, 10 MB hard disk, System 7.5.

Trial: Fully-featured (24 deals).

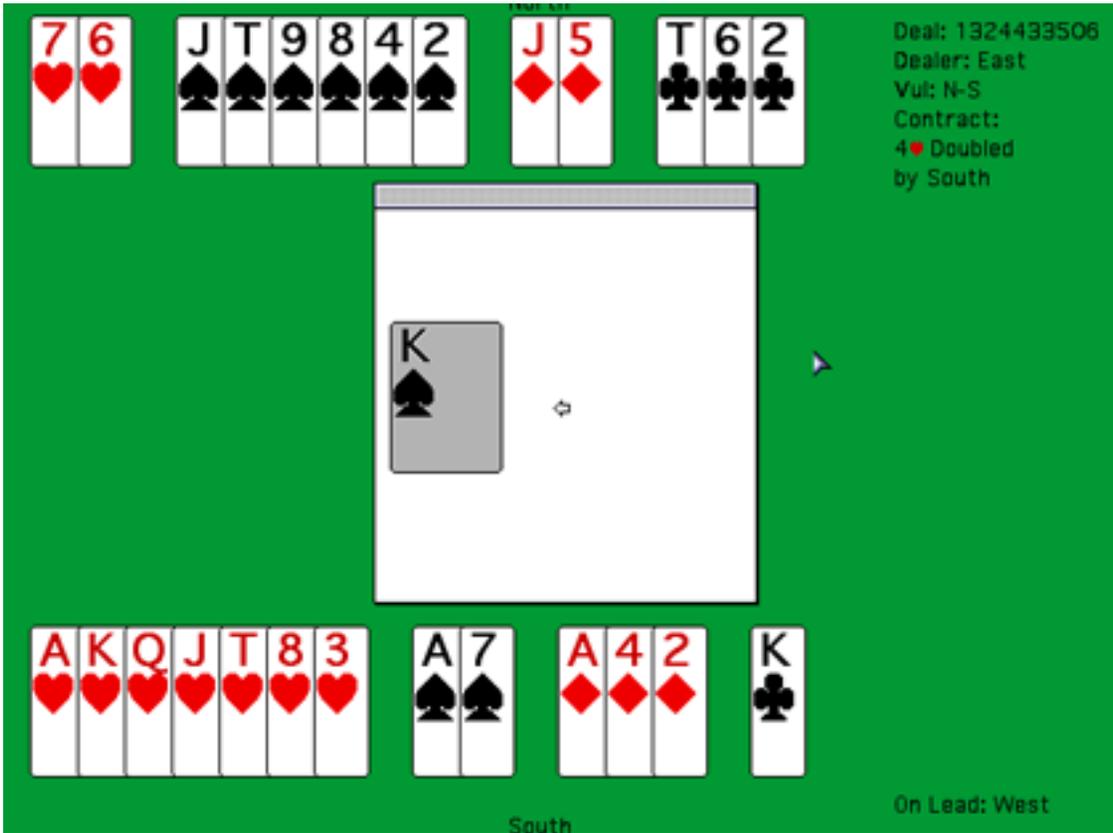


This software has everything I want in a bridge game. It's smart, fast, uncluttered, and has plenty of ways for me to modify it to suit my own bidding and playing style. Bridge Baron 12 is the latest version of a game that has in many ways led the computer bridge game race. This is the twelfth version of a game that has been around for nearly two decades.

Installation was very painless, and if you know how to play bridge, you can dive right in. Be sure to stop by the Options menu, to customize all sorts of things to suit your style. If you set the bidding and playing judgement higher than normal, the game will take longer to play, but will make better decisions. In my first session, I played at the fast settings. For my second session, I set the judgement levels as high as they would go and had a much more fulfilling experience. The first session was faster but not very challenging. The other significant change I made was to add many of the bidding conventions to the active window. This improved my bidding experience about a thousandfold.

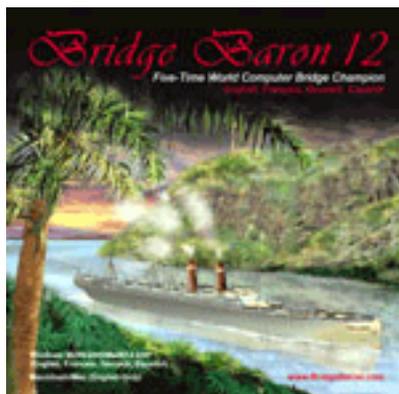
Beginning players—and players new to computer bridge—will find a wealth of information in the Help files. Windows users also get a Learn To Play Bridge feature, presented by the [American Contract Bridge League](#). Favoritism is at play, as Windows users also get the option of using French, German, or Spanish. Maybe Bridge Baron 13, expected in October 2002, will include these features for Mac users as well.

This software is extraordinarily vast and efficient; it includes two billion deals, with tournaments available for purchase. You can use the software to generate hands to practice many bidding conventions, save 'em, print 'em—all kinds of stuff. This program makes a great teaching tool or practice tool for the serious student.



The only drawback I noticed is that the interface is not as cuddly as some other programs (notably Freeverse's [3D Bridge Deluxe](#)). For beginning bridge players, another program might be a bit more user-friendly. Talking player characters and such would be an easier way to get started, and for a lower price. For those of us who want to roll up our sleeves and get dirty, though, this is the software to do it. I don't mean to suggest that it's an ugly interface; players can change the background color to anything on the color wheel, and the card backs have several choices as well. I just think that many beginners might prefer the talking heads in Freeverse's game.

Bonus: the CD and instruction booklet are attractive, with classy artwork of the steamship *Finland*, which was traveling in the Panama Canal on November 1, 1925, when Harold Vanderbilt's version of contract bridge was invented.



Recommendations

Novices, of course, should try the free demo, but if it doesn't suit you (Ha! I said, "Suit you!") We had to get at least one bit of card-suit of wordplay in here!), try the less expensive and more visually compelling Freeverse game.

Intermediate, advanced, and expert players: your decision will depend on whether you already own an earlier version and are trying to decide whether to upgrade (\$29.95). Not having played an earlier version, I can't speak for the improvements touted on the graphical user interface, and to bidding, declarer play, and defense. Here are the additions you'll get which are more objectively evaluated: the French 5-Card Major bidding system (you also get Standard, 2/1, and ACOL); 11 new bidding conventions (I won't list them here—they're on the developer's Web site); 24 new problem deals for the Challenges menu (there are now 96); two new tournaments from the early 90s; new card faces, including easy-to-read cards; improved online play and stability.

If you have some playing experience and have been thinking about taking the plunge into a computer bridge game, or if you need a tool for generating hands for learning, this is the way to go. If you're brand-new, start with something a little cheaper until you're sure you want to stick with it. Then come back for Bridge Baron 12.

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Review: Mail Beacon 1.4.2

by Eric Blair, eblair@atpm.com

Developer: [Bains Software](#)

Price: \$10

Requirements: Mac OS 7.6

Trial: Fully-featured (30 launches)



A little over a year ago, I [reviewed](#) Mail Beacon 1.3.1. Although the new version looks very similar to its predecessor, there have been several changes aimed at increasing Mail Beacon's usefulness.

What impressed me about the previous version of Mail Beacon was that it packed a lot of features into a small program with a clean user interface. Fortunately, this has not changed; the user interface is practically unchanged in version 1.4.2.

Basic Features

The main window features two sections. The top section shows the connection status and the bottom contains a list of e-mail accounts, the number of messages in those accounts, and a checkbox to indicate whether or not the account should be checked for mail. When there are newly received messages in an account, the message count is displayed in bold.



Mail Beacon's Window

Account creation is also very straightforward. The Add Account window contains four screens, which are accessible through a pop-up menu. The first two screens deal with your sending and retrieving e-mail from servers; the third screen indicates how Mail Beacon should handle checking the account; and screen four deals with viewing e-mail.

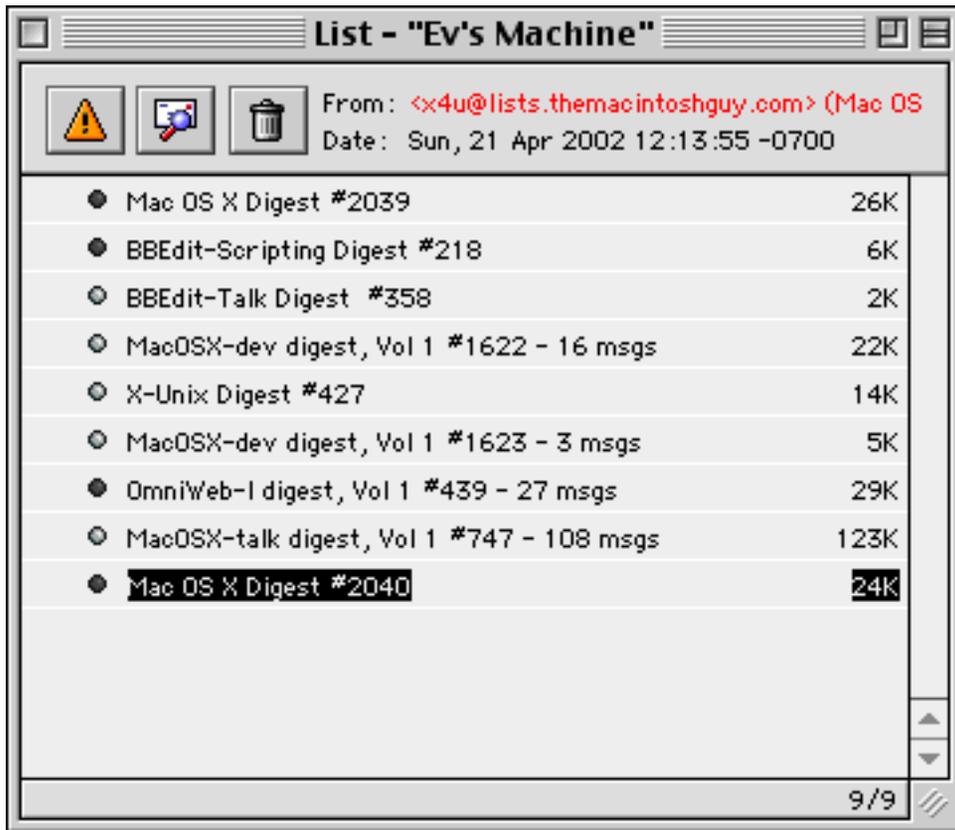
The image shows a screenshot of the "Add Account" dialog box in Mail Beacon. The dialog has a title bar with "Add Account" and a close button. Below the title bar is an "Options:" dropdown menu currently set to "General". The main area contains several fields and checkboxes:

- Name:** A text field containing "Eric Blair".
- Type:** A dropdown menu set to "POP3".
- Server:** A text field containing "mail.atpm.com".
- Port:** A text field containing "110" next to a checked checkbox labeled "Use Default".
- User:** A text field containing "eblair".
- Pass:** A text field containing ten dots, indicating a password is entered. This field is highlighted with a blue border.
- Use APOP:** An unchecked checkbox.

At the bottom of the dialog are three buttons: "Use IC", "Cancel", and "Add".

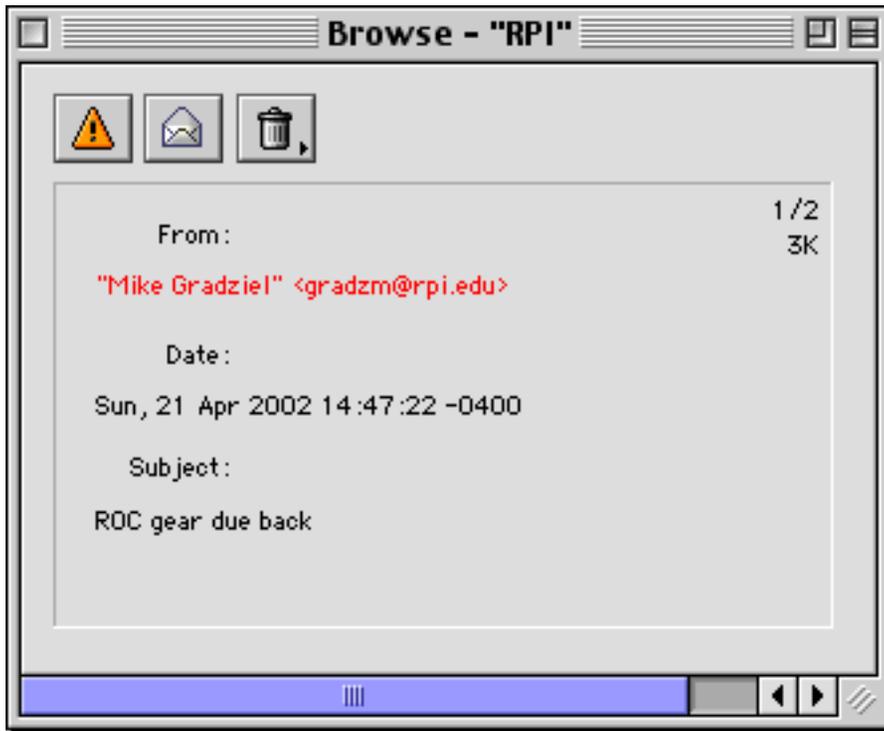
Creating a New Account

The two options for viewing e-mail, list view, and browse view, are still available. List view is similar to your traditional e-mail client in that you see a list of message subjects. When you want to read a message, you either double-click on the message or click the View Message button.



Mail Beacon's List View

Browse view shows you information about a single message at a time. You can view information about different messages by using the scroll bar at the bottom of the window.



Mail Beacon's Browse View

Both views give you the ability to flag messages for deletion. When you click the disconnect option, any flagged messages are deleted. Mail Beacon now includes an option to remember flagged messages. This feature is nice if you tend to just close the mail viewer with the close box instead of the disconnect button. If you did this in previous versions of Mail Beacon, you would need to go through and reselect your previously flagged messages. Now, with Remember Flagged Messages activated, the messages will be preflagged for deletion the next time you view you e-mail.

The mail viewers now display an e-mail's From: address in red if it does not match the reply path. While this might be a useful tool for aiding the detection of spam, it also affects a number of valid e-mails that I receive. It would be nice if this feature could be disabled. Oddly enough, a message I sent with a fictitious e-mail address was not flagged in red.

Mail Beacon's e-mail viewer is still very sparse. You see a subset of the header information followed by the contents of the e-mail. The coloring of quoted e-mails has been improved, though. Mail Beacon now supports four levels of coloring, as opposed to just displaying everything in gray. Unfortunately, though, you still cannot click on an e-mail address to send a message to that person.

Another area that does not appear to have changed much is the interface for composing e-mail. The message window has fields for the sender, the recipients (To:, Cc:, and Bcc: fields), and the subject, along with a space to type your message.

New to Mail Beacon is support for message formats. These are essentially templates for e-mails. Typically, you see them when somebody replies to an e-mail—they usually say something like, "On Friday, Joe wrote:". You can specify different formats for new messages, replies, and forwards.

One of the problems I have with Mail Beacon is that it lets you overwrite the sender's (your) e-mail address with anything you want. Unless somebody takes the time to look at the headers for their e-mail, there is no indication that the e-mail address is not real.

Other Features

In addition to basic e-mail tasks and the ability to access both POP3 and IMAP servers, Mail Beacon includes several additional niceties that one would not expect to find in such an inexpensive program.

Basic Filtering: Mail Beacon can check whether an e-mail or a portion of an e-mail contains certain text. If Mail Beacon finds a match while filtering, the message is flagged for deletion. Mail Beacon now supports up to seven conditions per filter.

Reminders: you can set up a list of reminders that can be displayed in a floating window.

Password Protection: Mail Beacon can prompt for a password when it is first launched.

Redirecting: similar to forwarding, but the text is sent unaltered and maintains the e-mail address of the original sender.

Printing: Mail Beacon now includes printing support, which was missing at the time of my previous review. For some reason however, when you select Print..., you do not see a print dialog; the e-mail is sent directly to the printer. This really should be fixed. If the File menu says Print..., the program should display a print dialog. If you want to print multiple copies of an e-mail, you will need to select Print... several times.

Mail Beacon also includes thirteen alert sounds to alert you to incoming mail.

Conclusion

The new version of Mail Beacon is an evolutionary improvement over the previous versions. It includes some nice new features and addresses some of the problems with the previous versions. If you want to check your e-mail and find that a full e-mail client is overkill for your needs, you should check out Mail Beacon. Although there are still some things that I think could be changed (an OS X version would be nice, although it runs fine in Classic), Mail Beacon is a strong product that does its job well.

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Review: Sheep

by Paul Fatula, pfatula@atpm.com

Developer: [Feral Interactive](#)

Price: \$30

Requirements: 233 MHz Mac with 64 MB of RAM, Mac OS 8.6.

Trial: None



Sheep are smart
Unlike thou art
They walk the ground
Don't make a sound
You shear their hair
And leave them bare
And when the food supply gets stiff
Some push others off a cliff.

When I wrote that poem over ten years ago, I vowed that someday it would be famous. It actually fits the feel of Sheep pretty well, though hopefully in the game you, the shepherd, will prove to be the smart one...because the sheep certainly aren't! If you're looking for a fun, whimsical, cute sort of game, which is both pretty to look at and fun to play, Sheep is for you.



Introduction

In the spirit of all great arcade-type games, Sheep begins with a silly story line to motivate you to play your part in the game. These sheep are not actually creatures of earth, but highly intelligent creatures from space who came to earth, posing as stupid, to study the planet. Except they sort of forgot their origins, and now that it's time for the sheep to return home, they're too stupid to find the way.

You, then, are the shepherd. You can select one of four animated shepherd characters, each with its own strengths and weaknesses, and, of course, personal history. There are also four different kinds of sheep, each with its own set of characteristics, that you might have to herd through a game field.



Game Play

The game is simple to play, using only a few controls (arrow keys, space, control, and shift). The mouse can be used in place of the arrow keys, but I found that somewhat difficult to get the hang of.

The game's 28 levels, each with a different playing field, new obstacles, and new threats to your sheep (the shepherd cannot die), come in groups of four. You can play a group's four levels in any order you like, choosing which breed of sheep you'd like for that particular level. In each level, you have a time limit (plenty of time, really) and a minimum number of sheep to rescue. If you manage to rescue every single sheep, there's a bonus at the end, but I've never managed to do that.

To herd the sheep, you run at them (at normal or fast speed), shout, or even pick them up and carry or throw them. Sometimes you'll be able to drop candy to attract the sheep, or pick up a radio, which will make the sheep follow you. It's not usually too difficult to make a herd of sheep go in the right general direction, but precision is difficult, and I've often spent time chasing a lone sheep around in circles.

Some enemy characters flip the sheep over on their backs, so you have to go back and right them. Other devices can kill the sheep, in ways ranging from burning to pounding with a hammer to electric shears. Don't worry about splattered sheep entrails: the game is cartoony rather than graphic. I've had whole herds of sheep go running full throttle under the hammers, as if getting flattened into pancakes is the best thing a sheep could want. Watching this game really is half the fun.

Bugs

Do sheep get fleas? There ain't no flies on the game when you play under Mac OS 9. Sheep changes the resolution of your screen before the game begins, and politely returns it to the way it was after you quit, so your icons don't get re-arranged on your desktop. I've experienced no crashes or freezes. It's also worth pointing out that this game is

playable on even relatively old Macs, requiring a mere 233 MHz machine. It sounds like a lot, but there are increasing numbers of games released into the market that seem only to be interested in customers with the latest, most powerful Macs.



Playing Sheep in Classic Mode of OS X, however, isn't quite so perfect an experience. After quitting Sheep, your screen resolution isn't changed back, and your icons are an absolute mess all over your desktop. Also, I experienced the strange bug pictured above...what's that OK button doing there? Apparently what happened is that the screen saver of OS X kicked in, but didn't come to the front of the screen. Mouse movements and keystrokes were ignored by Sheep, but caused the username/password dialog (hidden by the Sheep game) to come up in the screensaver. I typed my password, and control returned to Sheep. A very strange situation, which is probably at least as much OS X's fault as it is Feral Interactive's; it could well be that this is a bug that has to be fixed by Apple. I should note that there's no indication of OS X compatibility on the packaging of Sheep, nor is OS X compatibility mentioned on the Web Site.

Conclusion

Sheep is a cute, fun, entertaining game. It has only a few controls, so it doesn't take too long to learn, but the many different levels provide increasing challenges.

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Review: StoryBoard Quick 3.2.1

by Mike Shields, mshields@atpm.com

Developer: [Power Production Software](#)

Price: \$249.99

Requirements: Mac with 68030, 4 MB application RAM, System 7.

Trial: None

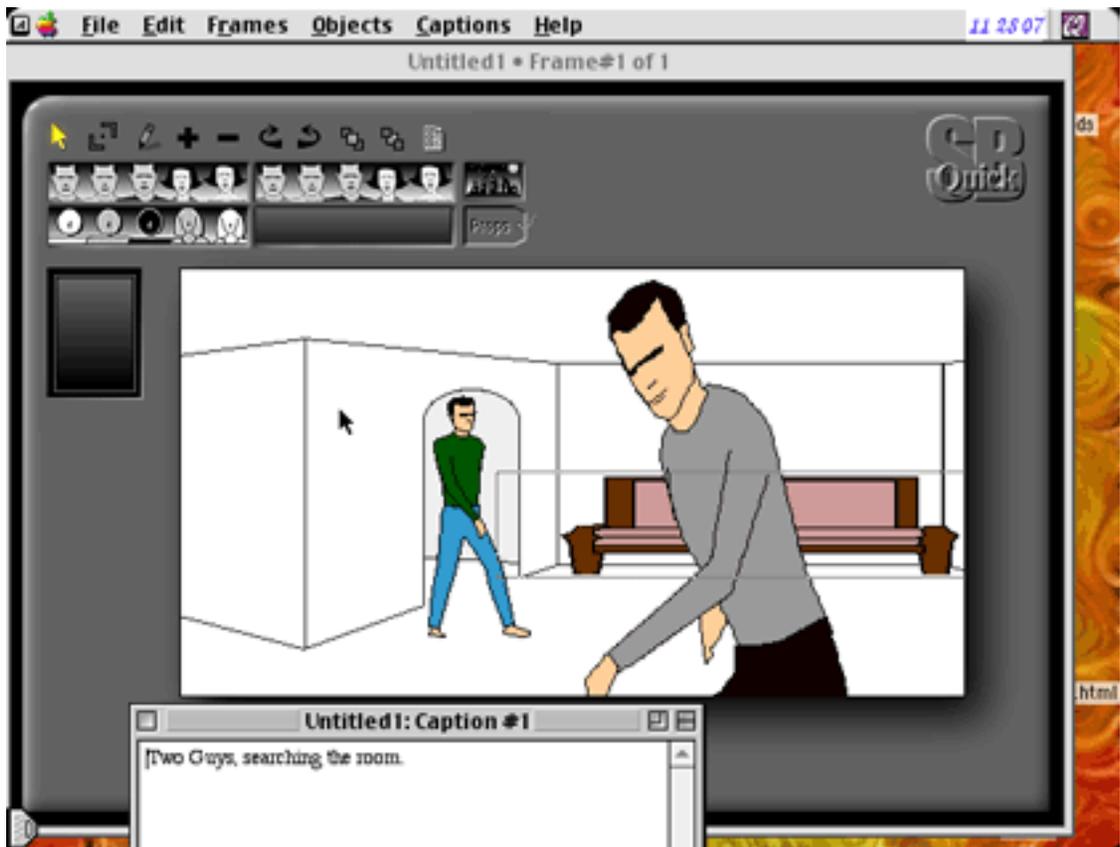


Storyboard Quick v.3 helps creatives accomplish the all important step between scripting and editing: Storyboarding. It's the previsualization tool for creating shooting boards. Whether you are an expert or just getting started StoryBoard Quick can help you create the visual sketch you need to bring your ideas to reality. It's cross-platform compatible; of course, we only care about one of them. :-)

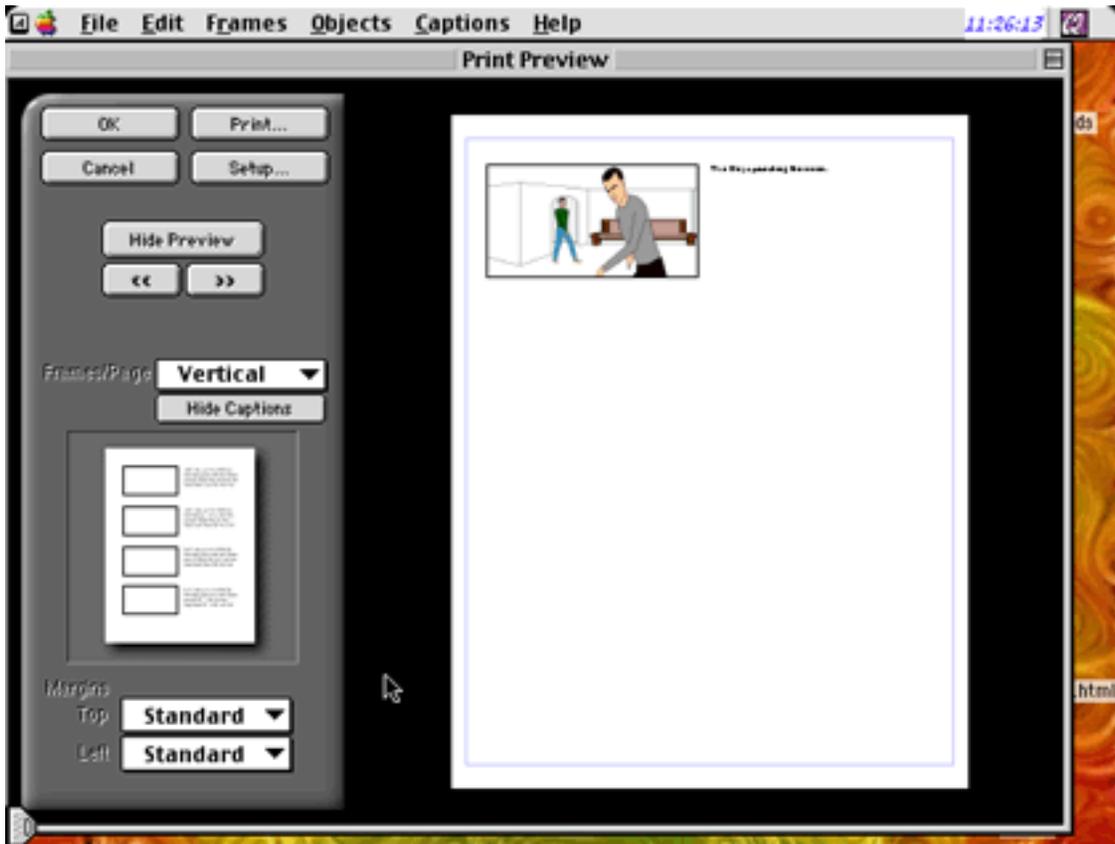
When they were naming this software, they weren't kidding. I put up the following scene, which may or may not appear in *Diamond in the Rough* (my movie script), in five minutes:



And a quick command later, I added a caption:



And, although I did only one slide just to get my feet wet for this review, the program allows you to put multiple slides on a page, to cut down on the amount of trees you use when you eventually print them out.



You could avoid this, however, by taking your PowerBook on the set with you, come to think of it. Save even more trees!

I did all this without an ounce of art training. Well, that's not entirely true, as long time readers know of my extensive background in the movie industry. The thing is, I can't draw too well. The program allows for this, and comes with pre-packaged figures, locations, and props. Of course, if you want to draw something that's not already included, a rudimentary pencil tool is included. The problem I had with this one is that I couldn't find an easy way to erase what I'd drawn. I tried all the normal avenues, but to no avail. I had

to scrap a previous slide that I'd drawn because of it. I also had a problem getting the program to run under Mac OS 9, however, that may just be an extension conflict that I don't know about, as the software is OS 9-compatible, as mentioned above.

Additional features include:

- Add text into frames or type into frame captions.
- Captions: add script, dialog, shot, and camera notes.
- Use Overview to see the whole project.
- Import image files from video capture or scans and layer objects.
- Import GIF format—so you can use Internet for location scouting and import images.
- Zoom to create close-ups, over the shoulders, longshots, etc.
- Rearrange boards with shuffle function in Thumbnail view.
- Add up to four character libraries at a time!
- Import scripts from any scripting program supporting FCF and TXT file format.
- Multiple aspect ratios: work in TV, Feature Film, European Film, HDTV, and Wide Screen.

For the big boys, I recommend getting the full blown StoryBoard Artist, available from the same company. However, for the burgeoning DV director, this program is a must.

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FAQ: Frequently Asked Questions

What Is ATPM?

About This Particular Macintosh (ATPM) is, among other things, a monthly Internet magazine or “e-zine.” ATPM 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.

Are You Looking for New Staff Members?

We currently need several **Contributing Editors** and a **Publicity Manager**. Please [contact us](#) if you’re interested.

How Can I Subscribe to ATPM?

Visit the [subscriptions page](#).

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](#) all of the online issues at once.



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 **Print PDF** edition is saved in Adobe Acrobat format. It has a two-column layout with smaller text and higher-resolution graphics that are optimized for printing. It may be viewed online in a browser, or downloaded and viewed in Adobe's free Acrobat Reader on Macintosh or Windows. PDFs may be magnified to any size and searched with ease.



The **Screen PDF** edition is also saved in Adobe Acrobat format. It's a one-column layout with larger text that's optimized for reading on-screen. It may be viewed online in a browser, or downloaded and viewed in Adobe's free Acrobat Reader on Macintosh or Windows. PDFs may be magnified to any size and searched with ease.

What Are Some Tips for Viewing PDFs?

- You can [download](#) Adobe Acrobat Reader for free. If you have a Power Macintosh, Acrobat Reader 5 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.
- 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.
- You can hold down option while hovering over a link to see where it will lead.
- For best results, turn off Acrobat's "Fit to Page" option before printing.

Why Are Some Links Double-Underlined?

In the PDF editions 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.

What If I Get Errors Decoding ATPM?

ATPM and MacFixIt readers have reported problems decoding MacBinary files using early versions of StuffIt Expander 5.x. If you encounter problems decoding ATPM, we recommend upgrading to [StuffIt Expander 5.1.4 or later](#).

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 ATPM? 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. Email our Help Department at help@atpm.com.

How Can I Contribute to ATPM?

There are several sections of ATPM 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 ATPM "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 ATPM that's specifically designated for your stories. We'd really like to hear from you. Several Segments contributors have gone on to become ATPM columnists. Send your stuff to editor@atpm.com.

Hardware and Software Reviews

ATPM 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.

Which Products Have You Reviewed?

Check our [reviews index](#) for the complete list.

What is Your Rating Scale?

ATPM uses the following ratings (in order from best to worst): Excellent, Very Nice, Good, Okay, Rotten.

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 reviews@atpm.com for shipping information.

Can I Sponsor ATPM?

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Where Can I Find Back Issues of ATPM?

[Back issues](#) of ATPM, dating since April 1995, are available in DOCMaker stand-alone format. In addition, all issues since ATPM 2.05 (May 1996) are available in HTML format. You can [search](#) all of our back issues.

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.

