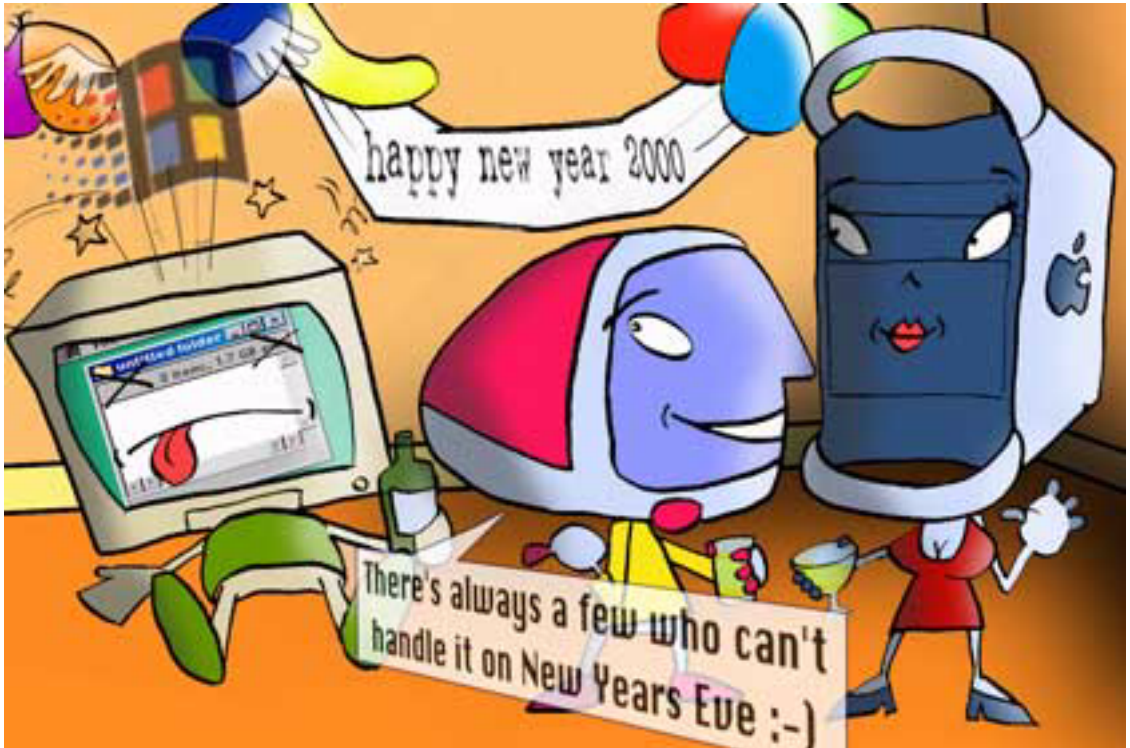


ATPM



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Welcome

Welcome to the first issue of ATPM for the year 2000 and the last January issue of the old millennium. That's right. We looked at the calendar and realized that a thousand years end at the end of the thousandth year. If January 1, 2000 began a new millennium it would mean that the old millennium wasn't really a millennium. It would be a collection of 999 successive years. That would make it a sub-millennium or an almost-millennium. The editors of ATPM want a full millennium, not an abbreviated or abridged one.

This millennium may have been a violent one but it's the same thousand years that brought us Penicillin, indoor plumbing, and Pop Tarts! So let's "Think different" about the way we count the years and start the last year of the old millennium with a new look at the state of the Mac.

Y2K

If you receive this issue of ATPM it means that the world didn't end on 1/1/2000. That's the good news. The better news is that the year 2000 will be one of dramatic change for the PC industry. For example, we expect a major announcement from Compaq soon after the new year begins concerning its desktop retail PC business (Hint: we expect to see fewer Compaq desktop PCs on retail shelves). We also expect retail chains to drastically reduce the array of PCs available to shoppers in favor of handhelds and other computer-like appliances.

What will these changes mean for Apple? Read on...

Thanks A Million

It's easy to guesstimate that our friends in Cupertino sold more than a million Macs in the fourth calendar quarter of 1999. The editors of ATPM believe the total number of Macs sold in the three-month period will approach one million, two hundred fifty thousand units. That's a lot of Macs! We expect Apple to regain its position among the world's top five PC manufacturers.

What's making life a little easier for Mac fans is the general state of disarray within the PC community. IBM's decision to remove Aptiva desktops from retail shelves and the continuing segmentation of the PC business—buyers need a handbook and glossary to figure out what kind of chip is inside a Windows box—isn't making life easier for computer shoppers. It's difficult to find to find an attractive, easy-to-use, brand-name computer at a reasonable price.

Macs are in demand wherever they are sold. Will Apple increase the number of stores that carry Macs? Will the company open its own Apple retail stores? Thankfully, the answers to these questions are less than a week away.

On Top OfThe World

Well, not really. But Macworld San Francisco will be an exciting show! Don't miss all the news starting this week. The editors of ATPM will have an in-depth review of all the announcements and their implications for the Macintosh market in our February issue.

At deadline, rumors of new PowerBooks, an Apple Internet strategy and the release of faster G4 minitowers have been mentioned by our sources. We believe the PC industry is set for a major consolidation with many brand and off-brand manufacturers exiting the business. There are real opportunities for significant increases in the Mac's market share. Watch for major announcements from Apple and its third-party partners in the first week of the new year.

What Gives?

For children at Christmas time the question is often "Who gives?" For Apple investors at the end of 1999 the question is "What gives?" After reaching an all-time high of \$118 per share, Apple's common stock has been languishing in the \$100 per share range. We believe that Apple has yet to regain favor with many institutional investors and mutual funds. The fact that the major debt rating agencies have yet to upgrade Apple's ratings relative to its recent performance is another factor. It's no secret that Apple's stock sells at a significant discount to the stock of its PC competitors. Patience truly is a virtue.

We expect Apple's debt rating to be upgraded after the release of company's financials for the fourth calendar quarter. This should increase the number of mutual funds and other institutions willing to invest in the company's stock. While we're not investment experts and rec-

ommend that readers do their own research and consult professional investment advisors, we expect an upward movement in Apple's stock price following Macworld and the mid-month earnings report.

Three Kids and an iMac

Families who purchased a new iMac during the holidays are in for a treat. The multi-user capabilities of OS 9 make it easy for families to share one computer, with each user able to create his own "personal computing experience." AT[®]M's contributing editor Robert Paul Leitao has been using many of OS 9's features to help his kids explore the World Wide Web and the world around them. Look for Rob's family computing tips in next month's issue.

Prime Time for a New Paradigm?

In this issue's *Personal Computing Paradigm* Michael Tsai [discusses](#) the changes and not-so changes that marked the last few years of the PC business. As much as things have changed, it's interesting to see how many things have remained the same. What's in store for Mac users and the products they rely on? Check out Michael's column for his insightful views on the matter.

K.I.S.S. Me?

No. We're not borrowing a lyric from a popular song; we're asking Tom Iovino what his [latest column](#) really means. Please read Tom's *Apple Cider* column for a look at what a simple idea can mean for a complex industry.

2Be or Not 2Be?

We ran this headline three years ago when the computing world expected Apple to buy the BeOS and use it as the foundation for its next generation operating system. Rather than buy Be, Apple chose to acquire NeXT. Readers know the rest of that story.

We often wonder what happened to the BeOS in the aftermath of a resurgent Apple and its modern OS roadmap. Once considered the heir apparent to the formerly outdated Mac OS, the BeOS still commands a loyal following among a cadre of dedicated users. Please read Bill Lovett's [BeOS review](#) inside this month's issue.

The Great Holiday Pastime

What's an American holiday celebration without sports? While many sports fans have opted to forsake attending traditional New Year's Day bowl games in order to avoid Y2K travel delays and high hotel costs, computer gaming fans can enjoy their favorite pastime without leaving home. Eric Blair and Mike Shields collaborate this issue to bring readers a stellar [review of Madden NFL 2000](#). Don't miss our other reviews including [Finale 2000](#) and [Rainbow Six](#).

Final Words

This issue marks the beginning of our sixth calendar year of publication. We consider it a special honor to have so many readers who have been with us since our first issue. We look forward to many more years of bringing you our special brand of news and views. Thanks for your support!

Please enjoy our latest issue!

The ATPM Staff



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Claris EMailer Lite

My copy of Claris EMailer Lite seems to have become corrupt after a crash, and I need to find a version to reinstall to get at all my messages; I have v2, but that won't open the Lite files, and I can't find an source for downloading it, and wondered if you can help?

David Kettlewell

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<http://www.macemail.com/emailer/Scripts/ClarisEmailerv1.1.3.sit>.

I'd also recommend you check out the following for more info

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—CT

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K.I.S.S.

OK, it's time to get a little personal.

When I graduated the [University of Maryland](http://www.umcp.umd.edu)¹ back in 1991 with my brand spankin'-new Bachelor of Arts Degree in English Literature and Language, I had to figure out just what the heck I was going to do for a living.

When I was in school, the thought of my life after graduation never crossed my mind. After all, I'd be in school forever, right?

Anyway, once I graduated, I got my first job working as an Administrative Assistant for a local chapter of a [famous national children's charity](http://www.wish.org)². While there, I learned about a neat career field known as public relations. I talked with my boss about becoming the chapter's chief point of contact with the media. Soon, I found myself tackling more of the public information/relations tasks for the chapter.

My career as a Public Information Officer really kicked into high gear when I was hired by the local county government here in Florida. From writing articles for publication to planning and executing special events, to calling the media to alert them about late-breaking news, the experience I gained has really helped to make me a better practitioner of my trade.

One of my tasks involves assisting our county officials in writing speeches. Since I had little experience in this, my first few attempts were a real pain in the rear. Writing speeches is tougher than writing for a reading audience because you have to consider a number of different things.

1. <http://www.umcp.umd.edu>

2. <http://www.wish.org>

For example, you have to be very careful about alliteration, adding convenient places for the speaker to pause, and linking too many difficult to pronounce words. Most importantly, your audience can't go back to reread a section to get the meaning of some complex concept.

One day, while writing a speech for one of our county officials, I found myself stumped. The words just weren't flowing like they had to. I asked one of my fellow Public Information Officers for some help. Noticing my confusion, she asked me if I had ever heard of the K.I.S.S. principle—Keep It Simple, Stupid.

Of course, it made sense. Keeping speeches to a simple theme would really help to keep the audience on track while making the speaker feel more comfortable with what was being delivered.

I bring this up because Apple has taken advantage of the K.I.S.S. principle over the past few years with great success.

Back in the bad old days, Apple Computer was awash in a number of different products. There was the Performa line. The Centris series. The Quadra series. The LC series.

Things were very confusing indeed. A perfect example of this was when our office was ordering a new computer to replace the aging Iivx we were using for graphics design. The model we wanted was the Performa 6115CD. The specs matched what we needed, and the proposal I had written was accepted and approved by our office's purchasing department. Well, when we went to order, the 6115 had been canceled, replaced by the 6116. As far as I could tell, the only difference was the screen size, but that change required me to redraft the proposal and have the office recur the purchase order. Aye, Carumba!

Then, on came Steve Jobs, the iCEO. A disciple of the K.I.S.S. principle, he sought to simplify the Apple product line and make it easier for the average Joe or Joanne to buy a Macintosh computer.

The goal of the restructuring was to create product line that would feature four elements:

- The **Professional Desktop** model,
- The **Professional Notebook** model,
- The **Consumer Notebook** model, and

- The **Consumer Desktop** model.

This way, it was believed, it would be easier for someone coming to the Macintosh computing family to go directly to the segment they want and easily select the equipment to suit their needs.

The Professional Desktops and Notebooks effectively evolved from the existing product line. The beige G3's took on their award winning shapes and blue colors, and the black notebook computers, well, got faster and stayed black.

The designers at Apple got really creative when it came to the design of the consumer models. The iBook definitely has a cool looking design, and, I am hoping that to get my hands on one sometime in the future.

The iMac, Apple's consumer desktop model, sold great guns when it was first released. The sleek new design and translucent body was a draw in its own right, attracting people who were fed up with Windows, or who were first time buyers drawn to the advertised ease of use.

When it was released, Steve Jobs had introduced it while lifting a page from the book of the legendary auto pioneer [Henry Ford](#)³:

You can get any color iMac you would like, as long as it is Bondi Blue.

The original iMac came in one color, had one configuration (unless you added memory), and was indeed as easy to get connected to the Internet as advertised. The iMac took the computer world by storm.

The first update of the iMac, the revision /B's were rolled out very quietly. A few hardware and software tweaks were made, and the new units were rolled out, supposedly to be sold in the rotation as the rest of the stock.

It wasn't until the revision /C iMacs that you actually had a choice to make. Apple's five new colors—Blueberry, Grape, Lime, Tangerine and Strawberry—allowed you to personalize your computer to fit your tastes. Interestingly, from what I understand, the weaker selling

3. <http://www.ford.com/default.asp?pageid=95&storyid=191>

models—Tangerine and Lime—seemed to sell better near universities which shared those colors. At least, that was what was reported from near Gainesville, Florida—home of the University of Florida Gators whose colors are blue and orange.

The revision /D iMacs offered the same fruity flavors, but cranked up the performance a nudge to make the computers a better deal. I'm particularly fond of the blueberry revision /D iMac I'm writing this story on!

Now, with the new crop of iMacs, I have to wonder if Steve Jobs and the rest of his Apple cronies are straying from their belief in the K.I.S.S. principle.

This latest round of improvements is the first time when consumers have an opportunity to select more than just the mere cosmetics of their iMac. Consumers can now select from three configurations:

- The plain-ole **iMac**, available in Basic Blueberry,
- The multi-flavored **iMac DV** with a beefier hard drive, video out, FireWire ports, and a DVD Drive, and
- The **Special Edition iMac DV** which gives more real estate on the hard drive, memory, and comes in that sharp looking graphite.

My question is why offer such a selection of iMacs to consumers? Isn't this defeating the K.I.S.S. principle?

Let's face it—offering simple CD-ROM players on computers as we enter the 21st Century is sort of near sighted. Since DVD compatible CD players are going to become the norm over the next few months, why not offer them on all of the iMacs? Hey, why not just keep the iMac with one configuration, so ordering will be as easy as possible? If new computer buyers were willing to shell out \$1,299 for a revision /A iMac, they wouldn't mind forking over that for increased performance, storage, and a DVD player.

My fear is that the next edition of the iMacs will come with more options—say, flat screens vs. the regular CRT's, or built in fast access cable modems vs. the 56K modem, and then what? Ordering an iMac could go from being a three minute experience to a long debate on the merits of FireWire over USB.

Of course, it seems that the decisions Steve Jobs and Apple have made so far have been nothing but positive. And, I'm sure that in the future, iMacs will continue to sell like hotcakes. I just wonder if it will be just as easy to order an iMac in the future. And, if customers—especially first time computer buyers—have to make a number of difficult decisions, will they still see the iMac as the easiest way to the Internet?

I hope Apple won't have to K.I.S.S. new customers good bye...

"Apple Cider: Random Squeezings from a Mac user" is copyright © 2000 Tom Iovino, tiovino@atpm.com.



The More Things Change...

As we close out the 90s, I can't help thinking how different the Mac world is from what it once was—and yet how similar in other respects. Five or ten years ago, one might have predicted grand changes for Mac users before the end of 1999. Sure enough, the rise of the Internet counts as such a change. Hardware and software changes, on the other hand, were evolutionary rather than revolutionary.

Processor speeds continued to increase while drive prices plummeted. I'm writing this article on a super computer. It has more RAM than the hard disk size of my first Mac and checks a thousand times as many [RC5 keys](#)¹ per second. Instead of spending an afternoon backing up to floppy disks, each night the G4 backs itself up on tape. Another tape of the same capacity holds [ShrinkWrap images](#)² of the installer disks for all the Mac software I own. It is simply amazing how much storage is now commonplace—and how quickly we find ways to exhaust it.

But other aspects of my Mac setup have barely changed. Thanks to [Griffin Technology's iMate](#)³, I still use an Apple Extended Keyboard II and ADB Mouse from the early 90s—the best duo of input devices Apple has made, in my opinion. For no reason other than it was handy at the time, the ADB cable that connects the input devices to the iMate [dates back to 1986](#)⁴. The microphone sitting atop my monitor is the original PlainTalk one, since Apple no longer includes mics with tower Macs. Thus, my hardware setup is a mixture of the modern and the ancient (in computer years).

1. <http://www.atpm.com/3.09/page10.shtml>

2. <http://www.atpm.com/5.10/shrinkwrap.shtml>

3. <http://www.atpm.com/5.10/imate.shtml>

4. <http://www.atpm.com/2.06/page9.shtml>

Like the advances in hardware, today's software has many more features than earlier software, and is correspondingly more complex. On many Macs, old programs like Emailer and [MORE](#)⁵ mix in with newer software. But the way we work with software, old or new, has not fundamentally changed for the better. Like Apple, I had high hopes for [OpenDoc and the promises of document-centered computing](#)⁶. Looking out at a software landscape containing Office 4.2, I bought into the OpenDoc hype because I wanted to believe. I couldn't imagine a future dominated by bloatware. Sadly, as I wrote in [Whither Competition](#)⁷, we're further from this goal than on the day OpenDoc was released. Software continues to become more complex and less flexible because major applications are becoming platforms of their own.

About the only category in which software has become simpler is disk utilities. My current repertoire of Disk First Aid, DiskWarrior, and PlusOptimizer replaces the [Norton Utilities suite](#)⁸ that I'd used for nearly a decade. This trio is easy-to-use and efficient, and my Mac is faster and more stable than ever.

We still need [better software interoperability](#)⁹, but lacking that, I find myself choosing monolithic environments based on their feature sets. Adobe FrameMaker is a mediocre environment for writing, but it excels at formatting and managing long documents. As much as I prefer writing in MORE and Nisus Writer, writing and formatting in FrameMaker is the path of least resistance when I know that I will need long-document tools or an integrated equation editor. But I still believe that there should be a better way. There is no technical reason why I can't bring my favorite specialized tools to bear on a large project. But doing so should be far easier, and should be the norm, not the exception. UserLand software's [Manila](#)¹⁰ is a great way for many people scattered across the globe to collaborate on essentially plain text projects. Mac OS 9's AppleScript over IP lets software on my Mac talk to software on any other Internet-connected Mac. Yet, most programs that reside on **my own computer** can't work together on rich data.

5. <http://www.atpm.com/5.09/paradigm.shtml>

6. <http://www.atpm.com/2.09>

7. <http://www.atpm.com/5.01/page7.shtml>

8. <http://www.atpm.com/3.11/page11.shtml>

9. <http://www.atpm.com/5.03/para?digm.shtml>

10. <http://manila.userland.com/>

Earlier in the decade, some predicted that Mac users would soon have fully document-centered computing, pre-emptive multi-tasking, protected memory, and multi-processor machines. A state-of-the-art Mac today has none of these. Instead, we have the Internet, which no one had really predicted, and bigger and faster computers on which to run the same kinds of software.

The more I think about it, the less things seem to have changed. Apple's promised next generation operating system is still just around the corner. Adobe and Microsoft are still too powerful for most people's tastes, and the best Apple menus and open/save dialog boxes are still shareware.

When the Mac was born, the hot language for non-professional programmers was BASIC on the Apple II (implemented by Microsoft). Now the environment everyone is talking about is a graphical version of said language, called [REALbasic](#)¹¹. It's not written by Microsoft, but it's derived from Visual Basic. When the Mac was first released, people who understood its spirit realized that BASIC was not a Mac kind of thing. Bill Atkinson wrote HyperCard, and ordinary people began using it to program without "programming." Apple still doesn't know what it had with HyperCard; but as before, its fans are doing what they can in spite of that fact. These days, Dan Gelder is working on [Serf](#)¹², a modern environment in the HyperCard spirit that, like HyperCard, turns programming into English and makes interface design interactive.

Early on, Apple had no Internet strategy. But seemingly by accident, Mac TCP gave Mac users a head start with Internet computing. Then the company claimed to know what it was doing with eWorld and Cyberdog (which was originally just a demonstration of OpenDoc), and floundered. Now, when Apple has its least clearly articulated Internet strategy, it seems to be doing the best. It has integrated Internet ideas into the operating system where they make sense: Sherlock, URL clippings, Software Update, the Network Browser, QuickTime Streaming, and HelpViewer. But it has wisely shied away from "view as Web Page" windows, and a full-fledged Web browser.

11.<http://www.realssoftware.com>

12.<http://www.best.com/%7Eserf>

Apple is still here and still on the verge of going out of business—just like it has been for more than twenty years. Mac displays still have rounded corners (except PowerBooks), mice still have one button, and the Chooser is still the place to pick a printer. Handles are back, system fans are gone again, and keyboards are once again missing important keys. In a few months, Apple will be back to bundling a home-grown mail client with its operating system.

Perhaps in a year we'll again be using hard drives connected by serial interfaces instead of parallel ones—although this time the interface will be FireWire instead of Mac serial. Video input is back in the “third party opportunity” domain—Apple no longer sells “AV” cards with Macs. Apple is once again out of the hand-held computer business. Macs are still more expensive than PCs, but they still offer more for the money. Apple is back to using Motorola's chips in its fastest machines. It is still a hardware company at heart, but software is still the chief reason people buy its boxes.

After years of product names filled with confusing numbers ([Performa 6115CD, anyone?](#)), we're back to confusing product names without letters—three models and seven flavors of iMacs; various advertised G4 configurations, many of which never shipped; and PowerBook models identified by keyboard color. And for the first time since the Apple II days, Apple is shipping a product called AppleWorks.

How long can this last? I have no idea. But if Apple continues to deliver solid improvements to its software and hardware lines, I won't complain that it hasn't brought us a revolution.

*“The Personal Computing Paradigm” is copyright © 2000 Michael Tsai, mtsai@atpm.com. Despite conventional wisdom, the general pattern of increasing processor speeds and hard drive storage is **not** Moore's Law, which actually pertains to memory chip densities.*



I Can Still See It

Many of you may remember that back in May when I got hired by the fine folks at Rocket Science Central, I thought I might have to change the title of my column yet again. After all, I don't have a good view of the Hollywood Hills from my cubicle here in Pasadena. However, all is not lost. For those of you not from Southern California, to get from my house in Redondo Beach to my cubicle in Pasadena, we have this great equalizer of a freeway, Interstate 110. Of course, it doesn't really go between states, it barely makes it from Long Beach to Pasadena in one piece. But while travelling northbound in the morning, I do have a great view of the above mentioned Hollywood sign on a day like today, when it's clear. This will save our graphic designer much heartache, as he won't have to create yet another logo for me.

Well, he will, but he doesn't know about that one yet. :-)

The MacDV List

In my continuing effort to keep you up-to-date on all things related to digital video and how it affects you the Mac owner, I stumbled onto the MacDV list. I joined as soon as I discovered it, and I already have a lot of good info. I also participated in the list's one and only flame war, as the 'listmom' kinda frowns on these things. So, I promise not to start anymore. Unless of course some yahoo, starts spouting off about making movies that no one else will see, while at the same time changing the paradigm about how the rest of us will make movies.

You can join the list by heading over to [this page](#)¹. For those of you unfamiliar with mailing lists, this would be a good one to start with; the traffic is light—only about 30 to 40 messages

1. <http://www.themacintoshguy.com/lists/MacDV.html>

a day. If that's still too much for you, a digest mode is available, giving you one big message file a day. The coolness factor of [Woz](http://woz.org)² being a member and an active participant is enough for me. There's a wide range of experience levels on the list, from me who knows just enough to get into trouble but has no practical experience, all the way to the CEO of [ProMax.com](http://Promax.com)³, who offers turnkey DV solutions for sale or lease. And as the name implies, it's all Mac-based. Lots of discussion about digital video cameras that I've discussed here previously as well. Currently, we're talking about whether or not iMovie should be made available to other Mac users. Good discussion from both sides on this one. Check it out.

iMovie vs. Final Cut Pro

Ok, before I start my rant, a disclaimer. I have no practical experience with either of the above mentioned products. However, as the Hollywood Guy, it is my unique talent to create something out of nothing. With that in mind, read on.

If you own a TV, or, better, you've been to the Apple Web site, and seen the [commercial](#)⁴ of a kid riding around on a tricycle, shot on a DV camera, feeding an iMac DV, being edited with iMovie, you've seen movie making for under 2K, right? Well, maybe. Just don't expect to be able to show it at your local cineplex anytime soon. After a while, you'll find that being able to work with only nine clips at any one time is too severe a limitation. So, then you'll wanna get Final Cut Pro. After a while, the limitations of your iMac will get in the way, so, you'll wanna splurge on a G4 with an Apple Cinema Display.

Though version 1.2 of Final Cut Pro may be available as you read this, you may not be able to get ahold of it because Apple might announce something nifty at Macworld Expo. And you haven't gotten your production financing yet, anyway, so, you wait. But as I was fond of saying in my salesman days, "If you wait for the technology to get to where you want it to be, you'll never buy anything." What to do?

My solution: Buy both. I even got a quote from the fine folks at Promax mentioned above. And 20K later, you'll have a full-blown editing suite, with a machine to connect yourself to the outside world on the side. Ok, most of you can't afford this. And most of you don't want to make the next big romantic/comedy/mystery coming to a theatre or drive-in near you like I do.

2. <http://woz.org>

3. <http://Promax.com>

4. <http://www.apple.com/imac/theater3.html>

In which case the iMac with iMovie will be enough.

For now. :-)

Howard Hughes⁵ Was Wrong

Long time readers will remember that I've worked at Huge Aircrash not once, but twice in my illustrious career. Although I couldn't find the quote after following the links at the above referenced URL, (I even searched the IMDb), he's famous for saying, "Never spend your own money on a film." Of course, he said this after doing exactly that on not one, not two, but three films himself. Tell that to the makers of *The Blair Witch Project*, not to be confused with *The Blairwich Project*, a fine film in its own rite, as my esteemed editors did last time, among others.

With the above mentioned editing suite, you too can be the next Daniel Myrick. Or Eduardo Sanchez. Of course, they used older Macs as discussed, but you get the idea. And if you believe the publicity, they spent only \$11,000 more than the above mentioned suite to make the entire film. Out of their own pockets. Flying in the face of Hollywood tradition to be sure. How Hollywood finances a film these days is out of scope for this column, the e-zine, and maybe even Hollywood itself. Suffice it to say, if you wanna make your own film, Sturgeon's Law is in full force. But at the same time, you may just come back with a 10,000% return (or more) on your investment. And you can only do that if you spend your own money.

Anyone got a mil?

Disclaimer: Mike is an award winning screenwriter currently seeking other people's money to make his first film, he can be reached at mshields@atpm.com. And the above is not to be construed as a public offering, SEC rules being what they are, ya know...



5. http://dir.yahoo.com/Arts/Humanities/History/U_S__History/20th_Century/People/Hughes__Howard__1905_1976_/

What is the Mac-trix?

This is your last chance. Take the blue pill, skip this month's *User Preference*, and go on using your Macintosh. Think whatever you want to think.

Or take the red pill, stay in Wonderland, and I'll show you just how deep the rabbit hole really goes.

Good. Let's get started.

The world you see around you—the world of expensive personal computers sitting on desks, doing all your computing tasks, acting as your sole window to the Internet—is going away. Soon.

Remember in [my last column](#)¹ when I said computers in the future would probably be easier to use because they'd do fewer things than computers do today? It's true. In spite of the ever-advancing march of faster processors and larger hard drives, there is a growing trend for low-cost, simple-to-use computers. Not only that, but they are becoming less and less upgradeable. They are no longer the “geek toys” of yesterday. Before you know it we will be in a world where computer owners would no more open their computer case than you would open your television case. The personal computer is morphing right before our eyes into a consumer electronics product.

Witness the iMac.

1. <http://www.atpm.com/5.11/userpreference.shtml>

And that's just the beginning. Others are doing it now, too. HP has just announced a product that plays games, does word-processing, sends email, browses the Web, and more. But its owners will never open its case. Because it can't be opened. There's no floppy, no CD-ROM, no DVD-ROM. Most telling of all, HP isn't calling this device a computer. They seem to prefer the term "Internet appliance." And Compaq is doing similar with the "iPaq." Even Dell is getting in on the act.

The future of computers as we know them: digital appliances. Nothing more, nothing less. Common as televisions, telephones, and toasters. Everyone will finally have one. Most of us will have several. They will be cheap. They will have style. But they won't have the flexibility and expandability you are used to now. Consumer devices rarely do.

Already starting to wish you'd taken the blue pill?

Relax. All is not lost. When computers lose some of the capabilities we take for granted other devices will move in to pick up the slack. Where are these miracle devices to come from? They are already here. In your home. Right now. You have a television. You have a VCR. You probably have a video game console. You have a telephone. These devices are going to pick up the slack by morphing into Internet appliances in their own right.

Don't believe it? The PlayStation2 is going to be on the market before you know it. Did you know that it will have an Ethernet port on it? The reason is obvious. Sony understands that gamers want to play with other people on the Internet. And the only serious way to do that is with high speed Internet access such as DSL and cable modems. Thus the Ethernet port.

If you think Sony will stop there, you're dreaming. Multiplayer Internet gaming is fine, but they now have a box in your home that's connected to the Internet. They can give you access to any kind of data they want. They're not limited to games anymore. Want to see a Web site with gaming statistics? Want to see a site where you can buy Sony products? The PlayStation2 will take you there. Think it won't? I think it most certainly will.

And the telephone? You might think that because Internet phone programs have been a flop so far that the telephone is safe from the transformation to Internet appliance. Not so. Who is it that's providing all that DSL infrastructure, anyway? Why, it's none other than your phone company. Think data and voice are two separate things and never the twain shall meet? Think again. DSL is perfectly capable of carrying voice. So is ISDN for that matter. It's only a matter of time, my friend. A matter of time.

Quick: who are the largest ISPs in the United States next to AOL? You get a gold star if you knew that they are telephone companies or their subsidiaries. It probably won't take long before cable companies catch up either. When they do, your television will never be the same.

So what are we left with? Consumer computers on the one hand, and on the other hand Internet appliances where our telephones, televisions, and game consoles used to be. All of these digital devices will no doubt be on our home network. That network will in turn be on the Internet. How long will it be before they're all interoperating with one another? Not long. The Internet will spread across your home. The sharp mountain peak of your mighty computer will be eroded by time into a mere digital hill, spreading its computing complexity to the low-lying regions of your household appliances.

Here's a pleasant thought: when you buy a home or rent an apartment, several rooms in it will already be pre-wired for high speed Internet access. Sound silly? Once upon a time they didn't come "standard" with cable television either. Or even telephone jacks. But time marches on, doesn't it?

Some techno-geeks have a hard time handling this vision of the future. They simply cannot cope with a world in which computers are easy but un-tinkerable. Sometimes, if pressed, they will admit that these developments do seem likely but they are quick to add that they regard them with utter disdain. Perhaps it's because they've made a hobby or a career out of fiddling with complicated devices. Perhaps they're afraid the world won't need them anymore.

Whatever the reason for their disdain they should realize that there will always be a market for professional-grade computers. No doubt these will suit them better. More to the point, the world will still need savvy men and women with the technical moxie to use, maintain, and repair these heavy-duty workstations. There's no getting around the fact, however, that the type of guy who prides himself on having built a dual-processor Linux box from spare parts for \$1.79 will fade from the elite ranks of computer godhood into a mere anachronism.

That's the trade-off necessary for getting everyone's grandmother and Aunt Ethel to finally own and use a computer. I think it's well worth it. Whether everyone agrees with me or not is moot. This trade-off is inevitable and in fact already happening.

What does all this have to do with Apple? Apple seems to be among those technology companies that “get it.” They understand the changes coming down the pike and in some areas are actually making the changes happen. In truth, few companies are totally blind to this future, it’s just that some are more capable than others of transforming their current products and services into ones that will thrive in this brave new world.

Furthermore, Apple is uniquely poised to clean up big in this digital Tomorrowland. They have great brand recognition among consumers and an impeccable sense of style. The fact that they are the last “vertically integrated” personal computer company also helps tremendously; since they control the hardware and the OS they can effect radical changes to the platform in a short period of time. Thus the transformation to the digital appliance age will be easier for them.

As if that’s not promising enough, step back and take a historical perspective for a moment. The Macintosh tried to be the personal computer “for the rest of us” some fifteen years ago. While Apple certainly built some of the most compelling computers in the industry since that time, the degree to which they actually succeeded in making the Macintosh a consumer device is questionable. The world simply wasn’t ready for that kind of thing back in 1984. The Macintosh was an idea fifteen years ahead of its time.

The world is ready now. The age of consumer computing devices is upon us, and Steve Jobs knows it. If Apple plays its cards right, as it seems to be doing so far, get ready to watch our favorite computer maker hit the mother-of-all grand slams early in the 21st century.

Ignorance may indeed be bliss, but now that you’ve seen the truth, you can’t go back. Even if you could would you really want to?

“User Preference” is copyright © 2000 Scott D. Feldstein, sfeldstein@atpm.com. Scott D. Feldstein is a full-time techie at Marquette University where he also a graduate student in educational psychology.



Violence is Golden

There's money to be made from computer game violence. Much of that money is being made by complaining about it. One of the big winners is Lt. Col. Ret. David Grossman, with two books selling well and a quite successful consulting business called (I am not making this up) the [Killology Research Group](http://www.killology.com)¹. One reason the gaming community is up in arms...excuse me, I mean protesting vociferously...is that, well, let's face it, he's almost got a valid point.

Here's a valid point: it is not wise, kind, or loving, to immerse children in an atmosphere of violence, be it films, computer games, or real life.

Here's Col. Grossman's point: violent video games (he calls them "murder simulators") turn kids into killers. They aren't just a Bad Thing, they are the Worst Thing.

The Colonel is getting lots of press and air time, as our society seeks scapegoats for our troubled times and the apparent increase in youth violence. He only gets weird when (and remember, this guy is a Ranger and an ex-professor of psychology at West Point), after putting video game violence at the head of the Bad list, he waxes sentimental about the benign—possibly even helpful—pleasures of actual gun handling. You're going to raise a murderer if you let your kid play Unreal on the Internet; instead, you should take him and your Glock to the local pistol range and have him put a few rounds through some human silhouettes. Playing Doom teaches children how to kill, but playing paintball teaches them sportsmanship. Playing Deer Hunter desensitizes children to violence, but actually hunting deer...that's just harmless fun.

1. <http://www.killology.com>

Fortunately, there is plenty of harmless fun available in the Mac gaming world. There are games truly suitable for all ages, games that will make you think, games that will make you giggle. These games won't solve all your parenting woes—time spent playing games is time spent not doing homework—but at least the media won't blame you for raising an iMac-wielding psychopath. Just kidding.

Skittles 2

[Skittles2²](http://www.skittles2.com) is the best of the better-than-Tetris games. Things (things called Skittles in this case) come in from the top and fall to the bottom. Your task is to get rid of them before the play area fills up with things. Chances are, this is not an unfamiliar concept to you.

Skittles stands out thanks to its clever rethink of that concept and its splendid execution.

Skittles, which come in a variety of colors, evaporate whenever four (or more) of the same color touch each other. They appear in pairs, which can be rotated or moved side-to-side by deft manipulation of your arrow keys. Simple, eh?

The result is a game with a huge ratio between Ease of Play and Difficulty of Mastery. In six minutes, you can play a decent game. In ten hours, you'll still be improving your skills.

Here's a partial and scrunched-down Skittles screenshot, to give you an idea of its look and feel. The Real Thing is bigger, of course. That's me playing on the left, getting my pants beaten off me by the game's AI, playing on the right.

A pink and purple pair have appeared. I could pivot the pair as they plummet, so the pink precedes the purple as they plow into the pile, but that would be too much alliteration for one paragraph of prose.

Instead, I'll nudge them two columns to the right. The red arrow does not appear in the game, that's just me showing my strategy in a graphical manner.

Note how the skittles hook up when they contact each other—it makes it easy to keep track of them. There's a group (cluster? gaggle? pride?) of purple skittles about mid-field, begging for companionship. When the descending purple skittle lands on the clear skittle, there will

2. <http://www.skittles2.com>



be four purple skittles briefly conjoined, then—poof—they will evaporate in a shower of purpleness. With those four skittles gone, the skittles above will drop, including the pink skittle that came riding in on top of the latest purple skittle.

So then there'll be a pink skittle next to the upper pink skittle of that group of three on the bottom right of that window. Poof—no more pink skittles, so the green, purple, and clear skittles above the tower of three pink skittles will drop, creating a group of four green skittles, and poof, four more skittles gone to Skittle Heaven.

Too violent for you? Remember, no skittles were harmed during the development of this game, it's only a simulation.

Now then, why does the computer have more points than I do? I deserve to be ahead, right? I have fewer skittles on my board, and it looks like Skittles 2's artificial intelligence is going to run out of room on the board before I do.

That's because I'm playing a conservative game, and concentrating on keeping my stacks low, where the computer is playing for the dramatic (and high scoring) chain reactions such as the one I just described. The points pile up when you blast twelve or twenty or more skittles at once.

This static picture of Skittles2 doesn't show the attention to detail that makes it an outstanding game. For example, when skittles are moving, you can see they are slightly reflective. They also pick up a bit of smoke damage when nearby skittles explode.

In short, Skittles is worth the 7.5 MB download for the demo, and if you like the demo, it's worth the \$25 registration for the full tilt boogie version. The developer is John Stiles, one of the Mac community's serious and successful shareware developers.

CastleMouse

A clever concept, this game is rather reminiscent of Martin Gardner's Mathematical Games column in *Scientific American* (yes, I'm dating myself). The object is to chase the mouse into the hole. All creatures here take rook moves (no diagonals). Once they get started, they keep going until they hit a wall, bump into another creature, get scared (more about that later), or, in the case of the mouse, fall in the hole.

To move the mouse, you put a cat next to it. That frightens the mouse and away he/she/it goes. How do you move a cat? Put a dog next to it. Dogs are frightened by bears, which are frightened by lions, which are frightened by elephants. Oh yes, and elephants are frightened by the mouse.

Here's an example. To start this game, click-and-drag the cat (the free one on the lower castle wall) into a square. Then click "GO" and see what happens.



Give up? Don't be ridiculous, there are only 94 places to put it (you can't put a creature on top of another creature). In practice, there are only four places to put the cat where it might

Here's an example in the adult difficulty range.



Position two bears on the playing field so that they will coerce the dogs into herding the cat into position to scare the mouse down the hole.

Too easy? Well, that's puzzle 33 out of 300+, and they get tougher as you go along. Plus there's a puzzle editor, and you can send your puzzles to the [CastleMouse Web site](http://www.castlemouse.com)³ and let other players to pit their skills against yours.

Actually, the tougher the puzzle, the smarter you'll feel, because the game's AI is strictly Alley Oop, though admittedly it's Alley Oop after fourteen cups of Starbucks Mocha, tall doubles no less.

The game's AI can solve any puzzle you give it (or prove it can't be solved), but the technique is simple brute force. It tries everything. If the particular puzzle only has one movable crea-

3. <http://www.castlemouse.com>

ture, all it has to try is putting that piece in each square, starting at Square 00 and ending at Square 99. That's 100 tests, and it can do that in the time it takes you to put your hand on the mouse. With two movable creatures, it tries every possible combination of placements, which is 100 times 100 tests—10,000 tests. Depending on the complexity of the puzzle, it's hard to know if one should bet on the human or the Mac.

But with three or more movable creatures, the smart money's on the wetware. The AI can spend much of the day processing 100 x 100 x 100 tests—three creatures require a full million tests. I always feel like the intellectual equivalent of John Henry when I can beat a PowerPC at a logic problem (not including the lay down his hammer and he died, Lord Lord part).

A 50 puzzle demo is available online, along with an over-the-Web version that runs on their server and is controlled by your keyboard. If you like it, the full version is \$19.95, available for download. I haven't been able to learn much about the development team, probably because they're getting a lot of mail.

Pit Droids

A [puzzle game from Lucas Learning](#)⁴, not hugely more sophisticated in concept or play than CastleMouse, but man, do those folks a Lucas Arts know graphics or what? They probably get a deal on *Star Wars* licensing too.

Your mission is to guide a batch of mindless automatons through mazes and hazards. Your tools are an inventory of arrows you can lay on the playing field. When a droid steps on an arrow, he goes whichever direction it points, until he hits a wall, an obstruction, another droid, or his/her/its exit hole. Sound familiar? Actually, it sounds a bit like Lemmings, but the execution is world-class, and that's what will keep your kids focused. Though these droids are considerably dumber than, well, hamsters for example, they are just as cute and you don't have to clean their cage.

4. <http://www.starwars.com/pitdroids>

Here is a solution to a simple Pit Droids puzzle.

The droid generator (bottom center) sends its creations northeast. I've redirected them north by northwest, and given them a westward arrow from which to spring into their 'droid hole, or whatever you call that thing (upper left).

Note the blurring of the leaping droid. Yep, that's just how a real leaping droid would look on film stock. There's no question where Lucas Learning gets its inspiration.

My favorite part of this game is the frustrated body language the 'droids portray when stymied. I took the second arrow away before the last droid got to it and...

Whoa, what's a droid to do? Look at that cute little tyke, pondering the situation, impatiently tapping its toes, and finally turning to shake its tiny aluminum fists at me. It also jumps up and down, stamps its feet, and does everything except spit on the ground. I'm sorry this feature is disabled after the first puzzle; after that, they just crash into things and disappear.

Later puzzles have locking barriers, arrows, droids of various colors, and varicolored droid holes. I expect the Real Thing is considerably more complex, but I've only seen the demo, which is downloadable from the starwars.com/pitdroids site and the companion CD with many recent dead tree Mac publications. You can buy the full game online for \$29.95 and there's a \$10 rebate if purchased before March 31. Since the full game comes on CD-ROM, you'll have to add shipping—I couldn't find out exactly how much without giving my credit card info, but there are lots of catalog retailers who can help you out.



I've only seen the demo, but I like it, George likes it, and you'll probably like it too. The Web site is fun, full of entertaining PR materials, and shows how a big franchise with a big budget can sell big quantities and keep individual prices low. The Team Photo shows 31 people, and the Team Interview credits over 100 staff members who had a hand in the production, none of whom wasted their time on droid AI.

Backyard Football

Ah yes, football! The great American celebration of violence and deception. The object is to fool your opponents into thinking you're going to do something you're not, and if that doesn't work, have some of your larger associates knock them flat. The guys that are good at it get "scholarships," while the scholars scramble for student loans. The guys that are really good at it get paid millions as professional violent deceivers, and we wonder why some of them (a considerably higher ratio than among millionaire violent video game players) end up explaining how their glove got to the scene of the crime, or why they're resting in the trunk of a car. Or take this apocryphal story of a high school coach, after the ambulance took the opposition's soundly sacked quarterback for a ride downtown.

coach: I'm sorry it happened, it was no ones' intention. This game is all about teamwork, about helping the team, playing a good game.

interviewer: But didn't you tell your team to [reading from notes] "Hit Givvens so hard the first half, he won't be able to play the second half." You tell them to "take penalties with pride." Should the point of this teamwork be to injure members of the other team?

coach: You call that a team? Last year we stomped those clowns 21-zip.

[Backyard Football](#)⁵ isn't like that at all. It's friendly, goofy fun aimed at five- to ten-year-olds, playing five on five in a simulated sandlot environment.

5. <http://www.humongous.com>

Here's a photo of the players you can pick from.



I'm coach for the Mighty Fishes in this game. For my first draft choice, I'm going to take little Jerry Rice, the kid sitting next to the Mystery Player (transparent with question mark, front row). Then I'll snag the Webber twins (Ashley and Sidney, blond girls on left of top row, right of second row down), Stevie Young (top row, red shirt), Kenny Kawaguchi (front row in wheelchair, he's strictly two-hand touch), Dmitri Petrovich (big kid on the left), and Jocinda Smith (top row left, next to Ashley).



Now let's see who the computer picked for the opposition.

That's Pete, John, Keisha, Annie, Barry, Gretchen, and Luanne. A good strong team, even if only two of them grew up to be NFL stars (John Elway and Barry Sanders). No problem, I've got Jerry and Steve.

You don't play a player in this game, you play the coach. You can select players to influence, and control timing of such things as the snap of the ball and when the QB chucks it down the field, but for the most part, the players run around without adult supervision. You pick their

plays, but then the game characters block, run, rush, and receive without a great deal of guidance. They're fun to watch. The AI gives a pretty decent representation of five- to ten-year-olds playing football with enthusiasm and courtesy—nobody lost his temper, nobody knocked Kenny out of his chair on purpose, but then, nobody had parents on the sidelines yelling, "Are you going to take that from that little twerp? I raised you to be a man, for cryin' out loud!"

Sadly it's too big and complex a game for a reasonable sized demo, so you'll need to screw up your courage and invest \$19.95 for the CD. I enjoyed it, and I'm older than ten. It's a major production, and the publisher reportedly has a million dollars invested in marketing alone, which is enough money to keep an NFL rookie in women and steroids for an entire season. This game may be a better investment. Or for a second opinion (first opinion, actually, since it's a month ahead of mine), read Mike Shields' [more extensive Backyard Football review](#)⁶ in the ATPM 5.12.

Actually going out and playing is better exercise, but sometimes it's raining, and sometimes there aren't enough kids to make two teams, and sometimes you're better off avoiding the big kid who thinks the fun part of the game is trampling little kids.

- [Humongous Entertainment's Web Site](#)⁷

Monster Maker

There's no such game, at least not reviewed here.

None of these four games will make your kid into a monster. I don't even think the NFL makes monsters, though it appears to be an attractive environment for the occasional monster who slips in. Likewise, I think monsters young and old are attracted to violent computer games, as are a far larger number of non-monsters.

I was quite impressed with the Colonel's first book (*ON KILLING: The Psychological Cost of Learning to Kill in War and Society*), and now I fear it was because I knew next to nothing about the subject. Now with his second book (*Stop Teaching Our Kids to Kill: A Call to Action*

6. <http://www.atpm.com/5.12/byf.shtml>

7. <http://www.humongous.com>

Against TV, Movie and Video Game Violence) climbing the charts, I wonder about my support for *ON KILLING*.

It seems to me that *Stop Teaching...* relies on half truths and apocryphal stories to drive its message home. Apocryphal stories are the tool of lazy writers and snaky politicians, and you'll be hearing lots of them during this campaign year. It's a polite way of saying, "I don't have an actual example, so I'll make one up that sounds plausible and tell you I heard it somewhere." My story about the high school coach? I made it up, right there on the spot, but if you believe school sports are too violent, it sounds all too plausible.

If you're interested in Col. Grossman's views and the views of some other folks on Col. Grossman's views, here are his [Web site address](#)⁸, an [email interview on a gaming e-zine](#)⁹, and [a book review by Steve Kent \(Dec. 9\) on MSNBC](#)¹⁰.

Have a good year, have fun on your Macs, and don't let anybody else do your thinking for you. Let "food for thought" nourish, not replace, your own thought processes.

"It's Only A Game" is copyright © 2000 Jamie McCornack, jmccornack@atpm.com.



8. <http://www.killology.com>

9. <http://www.stomped.com/interviews/colgrossman.html>

10. <http://www.msnbc.com/news/342085.asp?cp1=1>

BY DAVID OZAB, DOZAB@ATPM.COM

A Time for Transition

Well, it's January 2000 and if you can read this, I guess the Y2K thing was a little overblown. In the spirit of a new year, this month's column is about transition. I'm saying goodbye to an old dear friend, and hello to a new kind of home studio.

My Last Opcode Update

This short set of reports began with the [first article](#)¹ I ever wrote for ATPM. It was actually a piece I had written for another Web publication a couple of months earlier. The publication had expressed an initial interest in me based upon my music and computer background, despite my lack of writing experience, but never followed through. So I had the article on hand when I contacted Daniel Chvatik about a possible position here. Though he felt its tone was a little specialized for most ATPM readers, he also felt that it contained critical information that would be useful to a select few.

Little did either of us know then (in early September) that my difficulties with Opcode's tech support were a sign of much worse to come. Before the October issue was even posted, the "Death of Opcode" rumors began to circulate, most notably in an apocalyptic posting on the MacInTouch site. I had already written [my second installment](#)² of "MIDI and the Mac" by then, which included Opcode software and hardware along with MOTU, Steinberg, and others. Given the situation, I decided to add an update to [my November Segment](#)³. More news gradually leaked out, and by the time I was wrapping up my [December Segment](#)⁴, the end was all but obvious. I still held out hope, though, that Gibson would realize the level of support for Opcode among musicians like myself. Alas, it was not to be. I'm sure the Opcode

1. <http://www.atpm.com/5.10/segments.shtml>

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

3. <http://www.atpm.com/5.11/segments.shtml>

4. <http://www.atpm.com/5.12/segments.shtml>

site is still up as you read this, though I imagine it's reduced to selling Web downloads and the remaining inventory of MIDIPorts. All we Opcode users can hope for now is continued support for its key applications. MAX seems the most secure. David Zicarelli has joked that the application is “perfect,” and with the addition of MSP and the continuation of third party development, he's basically right. All I ask is a smooth transition to OS X next year.

The futures of Vision DSP and Studio Vision are cloudier. If Digidesign steps in, as has been rumored, there is hope. Otherwise, I expect both MOTU and Steinberg to be ready with upgrades that I hope are competitively priced. As for OMS, a sale to Apple in time for its inclusion into OS X (also rumored) is the best solution to save the Macintosh's *de facto* MIDI standard.

Opcode will be missed, though, even if the above issues are all worked out. It was a pioneer. Opcode's contributions included the first application combining sequencing and digital audio (Studio Vision), the first universal editor/librarian (Galaxy), the first Mac to MIDI interface protocol (OMS), and the only Mac port of a revolutionary interactive music application (MAX). It was in part thanks to Opcode, along with MOTU, Digidesign, and other software pioneers of the late 80s, that the Macintosh was the only legitimate music on a home computer platform for an entire decade. Its contribution to the building of a loyal Mac following that helped pull Apple through its darkest days cannot be overemphasized. Sadly though, they never recovered from the same slump.

The Software Studio—Phase One

My “build your own studio project” began last April when I purchased my G3 350. At that point I was still considering a more traditional studio with MIDI synths and a mixing console integrated with hard disk recording. Hardware costs money though, and I had already sunk a lot of money into my most expensive piece of hardware, my computer. The thousands of dollars extra I would need to invest in keyboards, modules, and other audio components are far out of the price range of a graduate student. Instead, I decided to build a software studio. This project is still in progress, but I'm well on my way.

First, let me say that this decision is quite an adjustment for me. I learned audio engineering as everyone does, with knobs and faders and tape decks. I like something I can touch and manipulate with my hands. Times change, though. I also learned tape splicing, but digital audio editing is so much easier. My sanity is preserved and no blood is spilled. I hope my

next job will put me in the kind of production studio I have become accustomed to. Until then, I need something affordable and clean.

I basically own all the software I require. I have a sequencer (Vision DSP) that records both MIDI and digital audio, a software sampler (Bitheadz Unity DS-1), a collection of VST plug-ins, and, through MSP and Pluggo, I can create my own tone modules and VST plug-ins. Everything is Rewire compatible, so once I increase my RAM (from 128 MB to 256 MB) I'll be able to mix both MIDI and audio tracks on my Mac. I also own a copy of Felt Tip's Sound Studio, a great little shareware audio editor that will do the job until I have the money to invest in a forthcoming OS 9 compatible version of Bias Peak. In the spring, I plan to add hardware starting with the extra RAM and a SCSI hard drive that I'll dedicate exclusively to audio. A pro-quality sound card and a better monitoring system will follow, and finally a SCSI CD burner with corresponding software (Toast and maybe Jam or Wave Burner). By this time next year, I should be all set. Good timing too as I plan to get my Ph.D. in June of 2001, and once I leave school I will lose access to a great production studio. Look for subsequent updates on my studio in future columns. Also, if any of you are working on similar setups, drop me a line. Questions, advice, and general experiences are all welcome.

What about my digital audio series? Well between this column, my review of Finale 2000, the end of the quarter crunch at the U of O, and my Christmas vacation (ten days in sunny So. Cal.), I ran out of time. Next month, I promise.

Copyright © 2000 David Ozab (<http://darkwing.uoregon.edu/~dlo>). David Ozab is a Ph.D student at the University of Oregon, where he teaches electronic music courses and assists in the day-to-day operation of The Future Music Oregon Studios.



Remember the first time you saw a picture or a graphic via the World Wide Web? It was just too cool to believe. That old modem would slowly churn out the image, activity light blinking ferociously. Today, pictures are everywhere, and graphics are dancing around, just begging to be clicked on. Video is also being used more and more as prices for equipment go down and people learn how to produce with the Internet being a main outlet.

The Internet provides a forum for anyone to voice his opinion. *The New York Times* has a Web site, and so does my neighbor. Each spouts out different opinions, but the great thing is that both can be heard. The same applies to video—Paramount and 20th Century Fox are giants in movie making. They deal in big name stars. But I know several people 2,000 miles away from Hollywood that have produced short films and have distributed them over the Internet. They're great films, professionally made with good scripts. What they didn't have was the big corporate support and Golden Globish/Emmy Award winning actors. If it weren't for the opportunity the Internet provides, these filmmakers would have a much harder time getting their works out into the public.

The sites this week reflect just a few of the places you can go to check out some great video streams. They range from independent films to the big-budget blockbusters we all know about. Some sites even give technical advice for aspiring directors—several accept submissions! So, if you've just bought that new iMac DV and have just shot the next great sci-fi epic in your backyard with your dog, edit it together and send it in! Now's your chance to make it big!

I hope you enjoy this month's selections of interesting Web sites. Of course, if you know of any interesting Web sites, email the addresses to me at dspencer@atpm.com.

The Web sites mentioned here are not endorsed by AT^{PM}, they are simply suggestions for your own browsing endeavors.

Atom Films

Web Address: <http://www.atomfilms.com>

Audience: Professional Filmmakers

This Web site features a number of short films and animations that are very professionally done. (Sorry, home movies with the kids will likely be rejected.) Many of the pieces here are of a higher quality than what you might find in other places. You may not like every video, but in most cases, they're technically very good. Atom Films will accept individual pieces and truly can give you the exposure to make you a star (if the film is **really** good).

Internet Film Community

Web Address: <http://www.inetfilm.com>

Audience: Aspiring Professional Filmmakers

What I like most about IFC is that it's much easier to have a piece accepted here. Of course it won't accept junk, but it doesn't have the professional standards that Atom Films does. Here you can browse through a wide range of genres—from love stories to horror flicks. Some are really pretty bad, but others are very good. You know those films that were so bad that they were good? You'll find them everywhere on this site!



I don't think I'll ever forget the vicious gun battle inside Santa's Workshop...

TROOPS

Web Address: <http://www.theforce.net/troops>

Audience: Star Wars and/or COPS Fans

Put together Imperial Storm Troopers and the TV show COPS and what do you get? TROOPS. This is an Imperial television show shot like the show COPS, except that these are Storm Troopers settling disputes on Tatooine.

TROOPS raises the standard of what a great short film should be like. The script is awesome, the camera work is great, and the graphics are excellent. The costumes are incredible—these outfits weren't purchased at the local costume shop, they were custom-made. Kevin Rubio and his creative team took a lot of time in making this film. It is definitely worth a download!

(This site is actually part of a *Star Wars* Web site, but the film here was **not** made by them.)



Studio NEXT

Web Address: <http://www.studionext.com>

Audience: Professional Filmmakers and Aspiring Filmmakers

There's a mixture of professional and amateur work at Studio NEXT. There's are short movies, animated films, and some games available here. Here and there you'll recognize a Hollywood name. The aim of Studio NEXT is to present a very diverse range of video work. As with the other sites, many are good, but some are pitiful.

One particularly bad film I watched was entitled *5 Ways to Kill Yourself*. It must have been shot with a beat up camcorder. The lighting was ugly at best, and the plot was something out of a 5th grade mind. I know this because I thought of this kind of stuff back in 5th grade. It was all in fun of course (if you can call it fun), and there were no gruesome scenes.



DEN: Digital Entertainment Network

Web Address: <http://www.den.net>

Audience: An Alternative to Television

The ultimate aim of DEN is to break through the restrictions that TV puts on the viewer. It wants to take the place of TV, eliminating having to watch shows when the network schedules them. DEN has several regular shows that are produced just like a television series. Frat Ratz is its most popular series, with a regular cast and production crew. You can watch any episode at any time. There are other shows, like a documentary series and cartoon shows following in the footsteps of *The Simpsons*.

The idea is great, but the content and resources just don't seem to be there at this time. Basically the shows are boring and the downloaded video needs to be much bigger. Many times the video is about as small as those tiny sized Post-It notes. For a site that wants to replace TV, the screen needs to be bigger. However you should stay tuned to DEN—with some development and time to mature, it could become a great site.



IFILM

Web Address: <http://www.film.com>

Audience: Aspiring Filmmakers

The biggest plus about this site is that there are fewer dancing graphics (aside from the intro) than with other sites. Otherwise, it provides another great forum for filmmakers trying to make it big. There are a wide range of resources for the filmmaker here. You can get advice from other people and can access a wide range of technical information on just about anything about making movies.

Quickflicks

Web Address: <http://www.quickflicks.com>

Audience: Movie Searchers

Looking for an obscure short film or even a big name movie? At Quickflicks you can access a Yahooish interface to find whatever movie you're looking for. It looks like Yahoo, but it's strictly a movie search engine. If your favorite search engine doesn't find what you're looking for, try Quickflicks!

Copyright © 2000 David Spencer. David Spencer has been a Mac advocate since 1991, when he traded in his IBM PC Jr. for a Mac Classic. He can be reached at dspencer@atpm.com.



About This Particular
Cartoon

By DAVID ZAPASNIK

dzapasnik@atpm.com



Desktop Pictures IX:Aerial

This month I thought I would do something slightly different. Instead of pictures taken from the ground, [these desktop pictures](#)¹ were all taken from the air. I wonder if anyone can recognize where the different pictures were taken! Feel free to send your guesses to editor@atpm.com Unfortunately some of these pictures were taken in a hazy environment or through rather dirty plane windows, so they were extensively modified with Photoshop, Cameraid, and Extensis Intellihance to make them look better. In some pictures this resulted in pretty artistic effects that I decided to keep. Enjoy!

If you haven't seen the older parts of the series, they are: [Yellowstone National Park](#)², [Drops](#)³, [Toronto](#)⁴, [Niagara Falls](#)⁵, [Monaco](#)⁶, [Montréal](#)⁷, [Bahamas](#)⁸, [Clouds](#)⁹, [Aerial](#)¹⁰.

Placing Desktop Pictures

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

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1. <http://www.atpm.com/6.01/aerial/>
 2. <http://www.atpm.com/5.03/yellowstone.shtml>
 3. <http://www.atpm.com/5.05/drops/>
 4. <http://www.atpm.com/5.07/toronto/>
 5. <http://www.atpm.com/5.08/niagara/>
 6. <http://www.atpm.com/5.09/monaco/>
 7. <http://www.atpm.com/5.10/montreal/>
 8. <http://www.atpm.com/5.11/bahamas/>
 9. <http://www.atpm.com/5.12/clouds/>
 10. <http://www.atpm.com/6.01/aerial/>

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

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

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

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

DeskPicture An alternative to Mac OS’s Appearance control panel is Pierce Software’s DeskPicture, available [here](http://www.peircesw.com/DeskPicture.html)¹¹. You can also find a review of DeskPicture on [this page](#)¹².



11.<http://www.peircesw.com/DeskPicture.html>

12.<http://www.atpm.com/5.10/roundup.shtml>



BY WILLIAM LOVETT, WLOVETT@ATPM.COM

BeOS 4.5

Company: Be, Inc.

Web: <http://www.be.com>

Requirements: see [this page](#)¹

Note: The review machine was a Power Mac 6500, which Be lists as “unsupported but compatible.” OS performance may improve under other hardware.

Rating For BeOS Alone: Good

Rating For The Overall Be Environment: Okay



It's been called the Batmobile of operating systems, one that was built from the ground up to satisfy the hungry needs of digital media. The [last time ATPM visited the BeOS](#)², things were looking good—preemptive multitasking, protected memory, 100% native PowerPC code, and more, made for an operating system that in many ways outperformed the Mac OS. Granted, there weren't many applications, but Be was very much the new kid in town. Sadly, somewhere between those halcyon days and the present the Batmobile broke down.

Big Time

If nothing else, the current condition of the BeOS is a testament to how quickly things change in the world of computers. G3s and now the G4 are the leading edge of Apple technology, leaving yesterday's plain old PowerPCs to slowly wither into incompatibility. That spells disaster for Be and the Mac world. According to [Be's Web site](#)³, support for G3 systems is not, and will not be, available because Apple won't fork over any specifications for the new logic boards and chipsets. Without this detailed technical information, Be claims, Mac development has effectively hit a brick wall.

1. http://www-classic.be.com/support/guides/beosreadylist_ppc.html

2. <http://www.atpm.com/4.09/page12.shtml>

3. <http://www-classic.be.com/support/qandas/faqs/faq-0408.html>

If you're the proud owner of an iMac or any other member of Apple's translucent plastic family, Be is not in your future (but by all means check out [Linux](#)⁴ instead). If you've got older hardware, an old version of the Mac OS, and the supreme patience of someone who enjoys exploring alternate operating system realities, come on in. There's plenty of room; the place is almost deserted.

Prepare, Partition, Install

To install the BeOS, I created a partition for it on my second hard drive. That's another requirement of using Be—once you get your hardware compatibility issues taken care of, the next question is space. The BeOS and the Mac OS can coexist on the same machine quite nicely, just not on one another's turf.

The next part of this story should be mundane. We're dealing with a CD-ROM-based installation, so it shouldn't be too difficult. Not quite. As I discovered after repeated freezes when trying to boot my machine (a Power Mac 6500) with the BeOS installer CD, there's a bit of bad blood between Be and Mac OS 9. Apple's latest CD/DVD driver leaves Be completely befuddled.

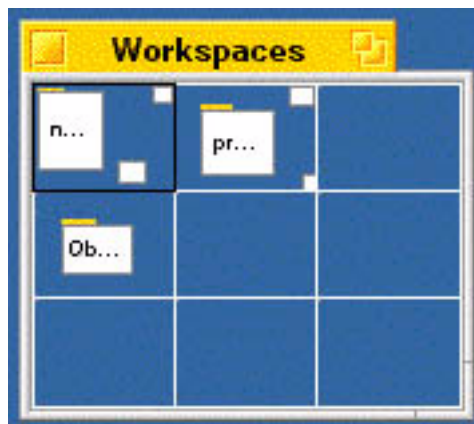
Until Be gets around to resolving this conflict, the only workaround is to install a lower version of the Mac OS onto a separate partition, change the Mac's boot volume in the Startup Disk control panel, restart, and then begin the Be installation. That's a lot of work, not to mention partitions. Even worse, the OS 9 conflict persists after the installation is completed.

On a brighter note, Be boots up fairly quickly—roughly 20 seconds or less depending on your processor speed. Starting the installation was simple enough, but it took just over half an hour from start to finish. Along the way, I received 14 warning messages telling me that various files appeared to be corrupted. They weren't core system files, but even so that's not a good sign. I'm willing to blame my CD-ROM drive for this, since it was making some very unsettling click noises during the installation and spinning up and down with abnormal frequency, but on the other hand, I've never had problems with it before. At least on my system, Be and CDs don't get along as well as they should.

4. <http://www.atpm.com/4.11/page13.shtml>

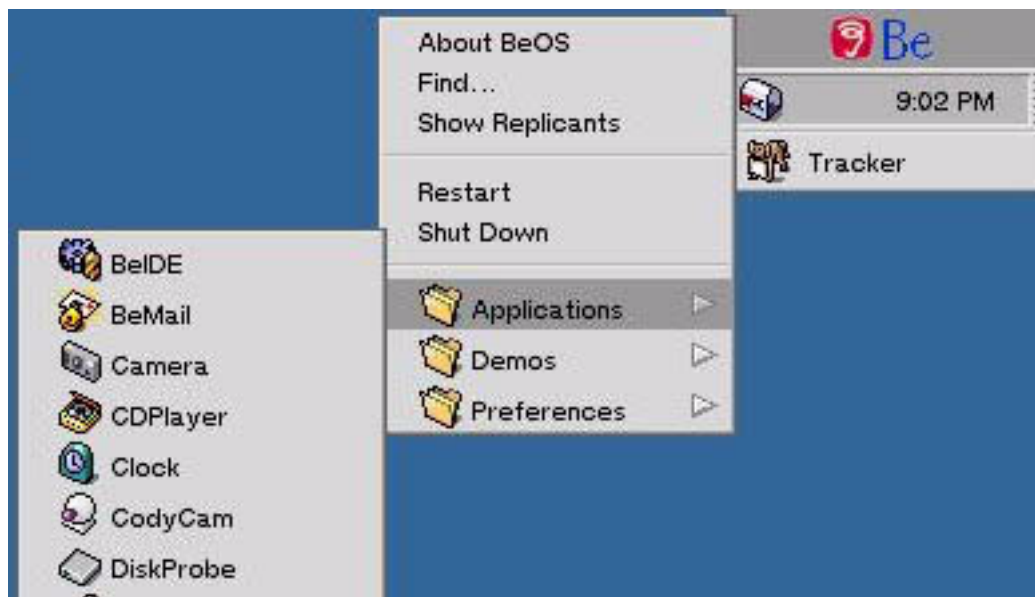
Welcome to Be

Once you finally get onto the Be desktop, the super-slick vibe is hard to miss. Be is similar to the KDE or Gnome desktop environments found on Linux, but more refined. Like the Mac, your Be-formatted hard drive appears as an icon, and you navigate your way through it by double clicking on folders. Mac formatted drives can be mounted through a popup contextual menu, allowing you to view all your files and maybe even open some of them if you're lucky (namely text files, GIFs and JPEGs).



Be has a few customization options that the Mac doesn't. While both operating systems let you use pictures and patterns as desktop backgrounds, Be also lets you specify individual window backgrounds. You can also switch between multiple workspaces, each of which is its own desktop.

The Be equivalent of the Apple menu is the Tracker application, which gives quick access to all your applications and preference settings as shown below.



Be comes with its own email program, which is minimalist, but nonetheless interesting for the way it uses a standard window to list your messages. Plus, there are other nice goodies like a TV viewer, a NetCam program, and a digital camera application (assuming you have hardware that supports them).

Although Be is easy to install and configure (unlike Linux), its support for graphics cards is flaky. Unless you're using your Mac's native graphics hardware, you're stuck with a generic driver that can only offer 8-bit colors, with no support for resolution switching. My experience with native graphics support wasn't much better. I could get 32- but not 16-bit color, and didn't have as many resolution options as I do from inside the Mac OS.

Be at Work

Now we come to the saddest part of what was already a dreary tale of woe. Once Be is installed and all the pertinent preferences have been set, there just isn't a whole lot to do with it.

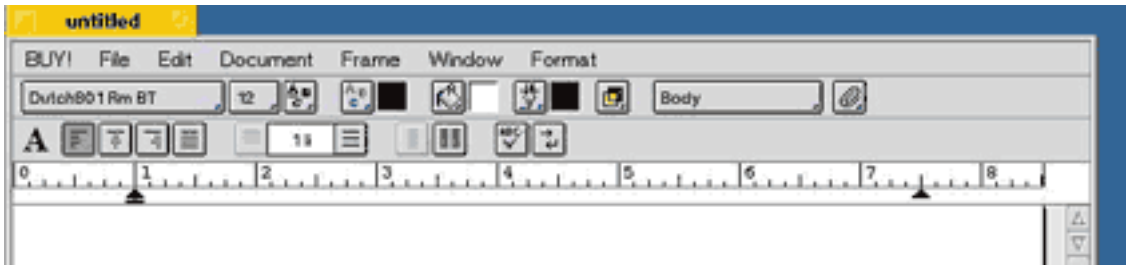
You can surf the Web, at least a little. Be's Web browser, called NetPositive, is a lean, mean surfing machine that puts Netscape Navigator to shame. Direct comparison isn't really fair, however, since NetPositive doesn't support cascading style sheets, JavaScript, or Java. It's strictly a bare-bones browser.



An alternative would be Opera, but alas, it's only available for Intel-based Be machines. This is the dominant scenario in the world of Be software—not much is available, and the stuff that is typically won't run on Mac hardware.

One good thing about Be software is that it's usually a quick download. Most of the software packages are only a megabyte or two. Quality and usefulness, however, are another story entirely.

Possibly the best piece of Mac-friendly Be software is the office suite **GoBe Productive**. Version 2.0 adds the one feature any office program needs for long-term viability: compatibility with Microsoft Word and Excel files. Gobe performs beautifully in that department, and serves as good role model for what AppleWorks should try to be.



Conclusion

Be is ultimately more trouble than it's worth, at least on the Macintosh platform. Unless a swarm of Mac-friendly applications appears on the horizon, Be will remain in the functionless middle ground between the easy-to-use Mac OS, and the virtually-indestructible but highly-complicated Linux. The BeOS is a great achievement by itself, but the shortage of applications eclipses all its beauty. And without G3 support, that situation isn't going to change. If you really want to feel the Be experience, install it on Intel hardware and invest your time in LinuxPPC instead.

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BY DAVID OZAB, DOZAB@ATPM.COM

Finale 2000

Company: Coda Music Technology

Web: <http://www.codamusic.com>

Requirements: System 7.1 or higher; 40 MB hard drive space.

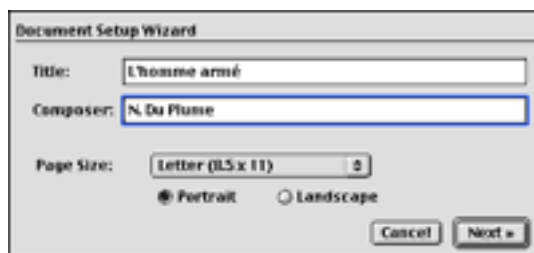
Price: \$545; \$199 competitive upgrade; \$149 upgrade (v.1.0–3.72); \$99 upgrade (Finale '98).

Happy Anniversary

Coda bills Finale 2000 as their “Tenth Anniversary Edition.” It’s hard to believe it’s only ten years old. There were notation programs for the Mac before Finale, but nothing that offered the flexibility and professional output of even version 1. The main criticism has always been complexity. Finale’s powerful, but it’s too hard to use. Why should you have to take a class to learn software? (Why hasn’t anyone ever asked Bill Gates that question?) With each version, though, the interface has improved without sacrificing power. Finale 2000 is no exception.

We’re Off to See the Wizard

The first thing you see when you launch Finale 2000 is a new Set-up Wizard. Unlike other applications which use wizards for initial configurations, Finale’s wizard is document specific. It allows the user to specify the title and composer of a particular work in the first menu, then the instrumentation in the second.



The Parts menu includes a large number of instruments, divided by families. The default order matches traditional orchestral order (see right), but this can be switched off for other combinations.

Once the information is entered, a score is constructed with the title, composer's name, and all instruments entered. Standard transpositions are set as well, and a menu option allows the user to switch easily to concert pitch. One caveat: the transpositions, like many other features in Finale, assume traditional functional tonality.

As a whole, I like the Document Set-up Wizard a lot. The program now starts by asking for the most important information, rather than by presenting a single staff or a woefully limited set of templates. My main suggestion for a future version is a choice of score orderings based standard genres (orchestra, concert band, chamber ensemble, choral with instruments) along with the choice of no fixed order. This information is readily available in orchestration texts.



though, and the older notation might confuse some performers. I recommend editing the glissando mark through the Smart Shape menu. A bend tool and tab slide tools are also included, along with a custom shape tool. This tool is preset to the traditional piano pedal marking, which is a useful option if you're notating a lot of piano music. It can also be reset to just about anything through the Smart Shape menu.

Maestro, If You Please

Long term Finale users like myself have long grown accustomed to the Petrucci font. It brought a certain conformity to scores, allowing even novices to spot a Finale produced score immediately. Now Coda believes it's time for a change, and I couldn't agree more. Starting in Finale 2000, Maestro is the new default font. The old computer printed look is gone, replaced by an engraved one. I like Maestro so much that I plan on converting all my old scores to 2000 and reprinting them. In addition, the upgrade package ships with an alternate font called Jazz. Designed to look more casual and hand written, it has a nice look to it.

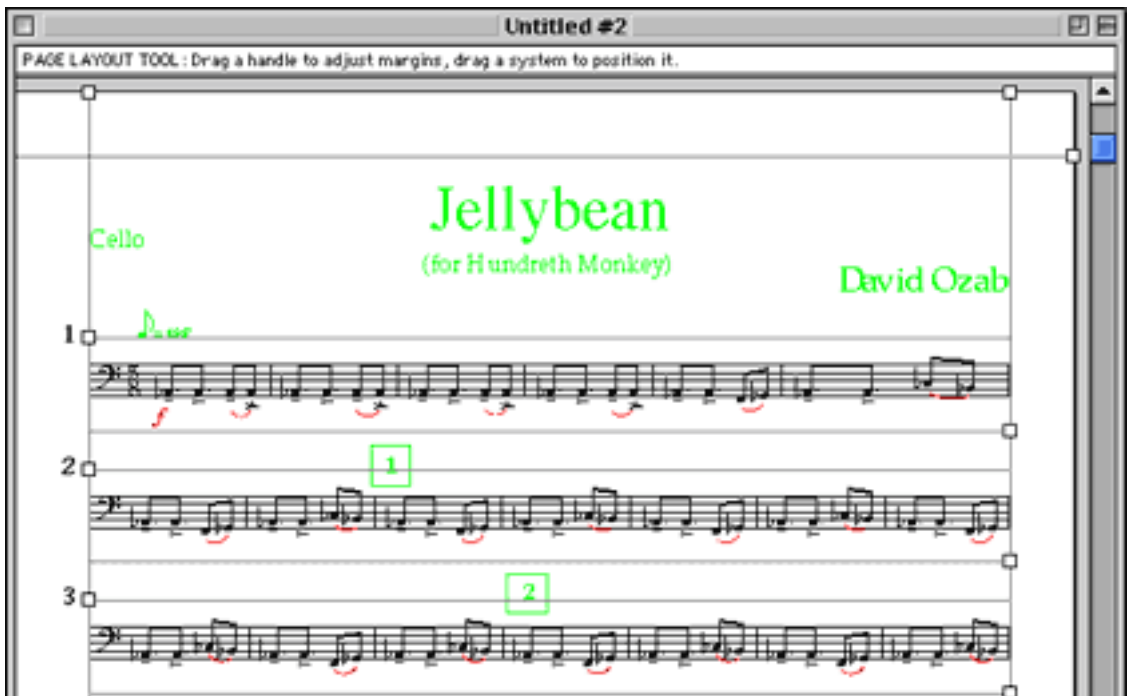


I wonder how long it will seem fresh, though. What makes a beautiful handwritten manuscript (besides penmanship of which I have none) is individuality. If everyone had the same handwriting, though, what aesthetic advantage would remain over printing?

Page Layout Made Easy

Even without the features listed above, the way Finale 2000 handles page layout is worth an upgrade by itself. This could be the single greatest improvement ever. Good riddance to the pop-up page layout box, with separate views for page margins, staves, and music. Now, when you select the page layout tool, you get a grid showing page margins and staff margins laid directly over the score in Page View.

Just grab a box and drag. Finale displays all the changes you make immediately. What could be simpler?



Other New Stuff

Support of contextual menus (great with a right mouse button), Navigation Services, more flexible staff styles, and twelve new plug-ins. If that weren't enough, there's one more added bonus: Coda has eliminated the inconvenient CD-check copy protection.

And Support

For new users, a set of QuickTime movies (some updated from Finale 98) explain the basics. The tutorials are mostly the same as before, and go a bit deeper. Ultimately it takes digging through the manuals (more challenging online than in print), or finding someone to teach you. The learning curve is no where as steep as it was in the pre 3.x days (I learned on 2.63 if you're curious), but Finale is still a program that takes time and effort to master. For anyone looking for a serious notation program on the Mac, though, it's the only choice, and for Finale users it's a must-have upgrade.

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BY ERIC BLAIR, EBLAIR@ATPM.COM

Madden NFL 2000

Company: Aspyr Media

Web: <http://www.aspyr.com>

Requirements: 180 MHz 603e or better, System 7.5.3 or higher

List Price: \$49.95

I admit it. Last summer, I sprung for a PlayStation so I could play video games. Yeah, yeah, yeah, I knew that a whole slew of games were coming out for the Mac and, yeah, my machine was powerful enough to handle those games. I'm sure that Lara Croft, Klingon Honor Guard, and Starcraft are great games, but the truth is, they're not really my cup of tea. Ever since I played John Elway Football on my trusty IIe, I have been hooked on sports games. Baseball, soccer, hockey, whatever. That's why I bought a PlayStation. Well, for the past two weeks, my PlayStation has been sitting unused next to the TV while I've been pounding away at the Gravis GamePad attached to my computer. The reason: football is back.



The Madden series, arguably the best-known football series of all-time, is finally available for the Mac in its latest edition, Madden NFL 2000. Unlike some PC conversions that leave users asking for expansion packs and updates, the Macintosh version of Madden NFL 2000 includes everything available on the PC version—the standard exhibition game, a faster paced arcade style, tournament play, season play, franchise mode, the scenario creator, great games, net play, custom player creation, updateable rosters, the Madden Challenge, and a whole slew of hidden teams. Also, no Madden game would be complete without the commentary of John Madden and Pat Summerall.

The Games

Madden NFL 2000 has something to suit just about every football fan that's out there. For those who like to get right into the game and air out the pigskin, there's the Arcade mode. To the football purist, the thought of an arcade mode may seem like a perversion. Let me set the record straight—Arcade mode is not like NFL Blitz for the PlayStation or Nintendo 64. Both teams have eleven players on the field, there are no body slams, there are penalties, and the players look like players, not genetic mutants. All Arcade mode does is turn down the realism a small amount. Players don't get tired, there's no coin toss, the offenses are a little more free-wheeling (what's a running game?), and the taunts are a little louder.

If you're tired of watching your favorite team get pummeled in real-life because they don't have a running game, give Arcade mode a shot. You can air the ball out 60 times and not find your defense getting run over at the line of scrimmage, because, hey, the other team is airing it out, too.

For the aforementioned purists who believe in things like using a running game to set up the pass, there is the Exhibition game. For the longest time, this was the backbone of the whole Madden series—a game based in reality, where players get tired and hurt, and a running back who can do more than block is a plus. Aside from the realistic game play, an exhibition game is just that—a single game between any two teams. The teams can be any two teams in any stadium in the game. Aside from the 31 current NFL teams, there are a bunch of hidden teams, ranging from the AFC and NFC All-Pros to classic teams, like the '85 Bears, all-time teams containing the best players in the history of each team, and completely random teams like the Marshalls and the Clowns.

The reality-based style of the exhibition game is the basis for the Season and Franchise mode. Both types of game put you in the position of coach for the NFL team of your choice. You guide your team through the 16-game regular season, then hopefully journey to the Super Bowl. Along the way, you have to handle things like injuries, and inconsistent or ineffective players. To remedy those deficiencies, you can cut players, sign players, or make trades, all while trying to keep your team under the salary cap.

Season mode is complete after the Super Bowl. Where it leaves off, Franchise mode picks up. Not only can you guide your team through one season, you can guide it through up to 30 seasons. Along the way, you deal with players retiring, drafting new players, keeping your free agents, and raiding the other teams' free agents. And like the NFL, if your team doesn't



succeed, you could soon find yourself among the unemployed. Not to worry, though. At the end of the season, there will probably be plenty of teams interested in your services after they have axed their coach—there's always the Cincinnati Bengals.

The last two types of games are related. They are Great Games and Situations. Both Great Games and Situations put you in control of one team trying to accomplish a goal (usually to come from behind) before the end of the game. The main difference between the two is that Great Games are actual games straight from NFL history while Situations are of your own creation. In Great Games, you play out the scenarios using the rosters for those historical teams, like the aforementioned '85 Bears. At first, you can only play a single game, but as you successfully complete each scenario, more games become available. Also, completing each scenario makes both the competing teams available to the Arcade and Exhibition modes. In some cases, the scenarios have you try to repeat a historical comeback in the waning moments of the game. In other cases, you are charged with rewriting history, like successfully bringing the Packers back against the Broncos in the '98 Superbowl.

In Situations, you control most every variable—the teams, the score, the time remaining, the field position, the time-outs remaining, the down, and the line of scrimmage. Want to lead your team to that amazing fourth-quarter, two-minute drill comeback? This is your chance. You don't get true realism, as you can't control every variable.



I tried to recreate a game from last season, when the New England Patriots were facing the Miami Dolphins in the closing weeks of the season. I didn't remember the specifics, but I believe this was the situation: night game at New England, under 2 minutes remaining, New England down by somewhere between 4 and 6 points, one time-out remaining. New England's quarterback was playing with a broken finger. I was able to set the time, estimate the field position, and set the time-outs. I wasn't expecting to be able to specify a quarterback with a broken finger, but it would have been nice to set it to be a night game. The option is available in other portions of the game; I don't see why it's not available in Situation mode.

Not a game by itself, the Madden Challenge adds a twist to the traditional football game. There are five levels of tasks, and each level has a point value associated with its tasks. Complete a task, get the points. Correctly answer a trivia question, get the points. These points don't get added to your game score. Instead, they go towards unlocking codes. The codes can be used to unlock hidden teams or stadiums, or somehow alter the game play. There are several types of Madden Challenge tasks. The first type is the single-play variety. These are things like "Complete a pass for 40 yards or longer." Then there are the whole game tasks, like "Have a player run for 100 yards." The third type focuses on game play. This features things like "Play and win one game in a tournament." To get all the Madden Challenge points, you really need to try all the different game play options that Madden offers. Like Arcade mode, the Madden Challenge may be scoffed at by football purists. For people who want something different, though, it is an added bonus.



Earlier, I mentioned Net Play as one of the options. In the time that I have been testing Madden NFL 2000, my connection to the Internet has not been the best, so I have not had the chance to reach out and sack someone. That fact notwithstanding, I can give you the Net Play options. At this point, you can choose between finding a game on your local network or specifying one at a given IP address. If you have people you like to play against that are fortunate enough to have static IP addresses, you can add them to your address book. The catch is that only Mac-to-Mac network games are supported. On the bright side, this does not appear to be a DirectPlay-related issue, like some other games. According the Aspyr Media web site, Electronic Arts, the publisher responsible for the other versions of Madden NFL 2000, is still trying to get the PC version up to date with the MaddenNet service. Also, Aspyr Media claims that, with the current version of Madden for the Mac, PC-to-Mac games would run very unreliably. Both Aspyr Media and Westlake Interactive hope to release a future update to the game that will enable both PC-to-Mac Net Play and Mac access to MaddenNet.

To make finding a net game easier, the Mac version of Madden NFL 2000 includes a copy of [GameRanger](http://www.atpm.com/5.09/gameranger.shtml)¹ and the appropriate plug-in. Using GameRanger, you can find other Mac users who may be looking for a game. Once the host decides to start the game, the Net Play configuration is handled automatically. Although this is not a substitute for PC-to-Mac Net Play, it certainly makes it easier to find Mac users to play against.

1. <http://www.atpm.com/5.09/gameranger.shtml>

The Experience

There are many games that are full of promising features but absolutely stink when you actually get to play the game. Sometimes, it's the game play. Other times, it's the graphics or the sounds. For the most part, Madden NFL 2000 does not disappoint.

Depending on your setup, Madden can either look and sound very nice or very bad. The computer I use is a G3/233 with the Rage Pro video card. Basically, my system is a match for the original iMac. When I first set up Madden, I decided to see how far I could push my system and still get a game that was playable. For me, this meant using the OpenGL version of the game in 32-bit mode. Forget about being playable—I couldn't even move the mouse without the game pausing. For the record, the Read Me states that owners of revision A iMacs should not select the 32-bit option. Guess I should have taken that advice.

So I switched to software rendering. The results were decent. The game was fairly smooth, but there were a few hiccups in performance here and there. Some of the colors came out a little weird, too. For instance, in software rendering, the Buffalo Bills wear uniforms that change from their normal shade of blue to a rather ugly shade of powder blue. Performance issues aside, I noticed that the game hung a lot in software rendering mode. These weren't your typical "the application has quit" types of crashes. These were the halt the computer, three-finger salute types of crashes. I got into the habit of saving my game at the end of each quarter just in case. On the plus side, the crashed did bail me out of a pair of games that were not pretty.

Eventually, I got tired of the crashing and the technicolor uniforms, so I decided to give OpenGL another shot, this time without 32-mode active. Graphically, the results were much nicer. There was still too much lag in the game for it to be really playable, though.

Always looking for an excuse to get a new toy, I decided I needed to test out the Glide3 version of Madden. After a quick trip to the store, I popped in a Voodoo3 card, switched the settings, changed the appropriate setting, and started the game. I didn't see much of the OpenGL version of the game, but when you compare the software rendering version to the Glide3 version, there is no contest. The game is absolutely beautiful. 99% of the lags are gone. The few lags that I do get seem to come when the CD-ROM spins up and down. I could copy all the files to my hard drive to avoid this, but I'm a little short on space, so I decided to deal with it.

I have come to the conclusion that, if you want to do this game justice, you need some type of 3D acceleration. I'm sure that the Rage 128 chip in the blue-and-white G3s and the G4s could handle the load. With the Glide3 version, the detail is amazingly sharp. When you zoom in on an instant replay, you can see the players faces. In some cases, you can even see their eye black.



When it is snowing, the players and the referees leave footprints in the snow. The players' shadows resemble the players, as opposed to the amorphous blobs seen in the software rendering version. The stadiums and field are look completely realistic. You can tell the difference between artificial turf and real grass just by looking at it. In short, it is one of the best looking football games, be it for the PlayStation, the Nintendo 64, or the PC, that I have ever seen.

Another thing I noticed about the Glide3 version is that the audio is much smoother. I suspect it's because the software is not devoting as much effort into the visual effects. John Madden and Pat Summerall's commentaries about the game situation and the players are both crisp and accurate. If you play long enough, you will notice that the phrases start to repeat themselves. With Summerall, it's not as noticeable because there are only so many situations that can happen on the field ("It's first and ten," etc.). It gets a little annoying with Madden, though, because he tends to be long-winded in some of his tales. Of course, he tends to be a little long-winded when he's doing games on Fox, so this may have been intentional.

Visual and audio treats are nice, but they are worthless if the game play is sub par. I have a few complaints about the game play, which I'll touch on later, but it's excellent for the most part. Just like in the NFL, certain players are better at certain things when compared to other players. His \$1.5 million a year running back will probably hit the holes a little faster than your \$250,000 running back. Some receivers are better at catching the ball while some are better at running after the catch. Your third-string quarterback probably doesn't throw the ball as well as your starter. If your offense throws the ball most of the time, the defense will probably show you more pass defense than run defense. If you use short, out patterns to beat zone coverage, you'll probably see more man-to-man defense. Just like the NFL, teams adapt to what you do and make the necessary changes.

As far as complaints go, I have two. First, it seems like the game clock runs at inappropriate times, like after a player runs out of bounds with less than 5 minutes remaining in the half. Unless I'm mistaken, the clock stops until the ball is snapped unless the player is initially tackled in bounds. I know Aspyr and Westlake have said that there are some timing problems with Madden. I can only assume they are referring to this type of situation.

My second complaint is more with the game play. The defenses seem way too dominant. Unless I throw a perfect pass to a covered man, it gets picked off. Likewise, when I am playing defense, my defensive backs seem to pick balls off at will. At the end of one season, I had one player with 10 interceptions and two with seven. Those numbers seem a bit high to me. On the topic of defensive over dominance, the computer offense does not seem to adjust to a defense that blitzes. I had a backup cornerback finish the season with 33 sacks. As an offense, a way to counter would be running plays and short dump passes. Not one computer-run opponent used these with regularity and my backup cornerback ended up winning league MVP. Trust me when I say Tebucky Jones is nowhere near that good. It is possible to edit the disposition of the AI so that it favors the run more, but I think the computer-controlled teams should adjust to make the defense pay for its overaggressive tendencies.

One of the nice things about Madden is that you can update your rosters to reflect the changes that happened throughout the league due to injuries, cuts, and plain-old coaches decisions. If you really wanted to, you could update all 31 rosters by hand. Of course, by the time you were done, it would be time to start next week's changes. Fortunately, EA makes the roster changes available for download. Although EA created the rosters with the intent for them to be used with the PC version, Aspyr Media has said that they can be used with the Mac version. So, if the next Kurt Warner rises from the bench during the middle of the sea-

son and you want him on your team, all you need to do is download the updated roster. To look for yourself, go to the [EA Sports Download Page](#)². A note about the updates—in net games, both players must be using the same rosters.

The Conclusion

It's been a long time since Mac users had anything resembling a quality sports game. With Madden NFL 2000 available, that all changes.

Madden NFL 2000 is an excellent game that brings all the football anybody could ever want straight to the desktop. Without some sort of hardware acceleration, though, you really lose much of what makes the game so great, not to mention the crashes that I experienced. I question how well it would run on the recommended minimum system, a 200 MHz 603e processor, considering how it hiccupped from time to time on my system. The timing issues and the dominance of the defense detract from the reality of the game play. These two are somewhat minor. Hopefully, a patch will fix the first. Tweaking the AI settings could fix the second. If Aspyr raised the recommended system requirements, I think it would go a long way towards addressing the other issues. I know this may sound like cheating, but it might be the best to address some of the game play issues while maintaining the games quality.

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2. http://www.easports.com/99/madden2000/downloads_pc.html



BY WILLIAM GORDON, WMLAX43@AOL.COM

Rainbow Six

Company: MacSoft

Web: <http://www.wizworks.com/macsoft/rainbow6/rainbow6.htm>

Requirements: 200 MHz 604 or faster, 64 MB free RAM, 275 MB free hard disk space, OpenGL, and Rage Pro or better.

Price: \$49.99

Most of you have probably heard about Rainbow Six. For those who haven't, Rainbow Six is an anti-terrorist game by mastermind Tom Clancy. It is a mixture between action and strategy, with more emphasis on planning than blunt killing.



Immediately upon opening the box, Rainbow Six appeared to be an excellent game, especially considering that it had been postponed for so long. The manual seems very solid. There are three installation choices. For those of us with less room, there is a 65 MB version. For those who have gigs free, you can install the entire game at a decent 475 MB. Both installations run fine as long as your CD drive is 8x or higher, although the full install is smoother for online gaming than the small install.

Now for those of you who tried the demo and weren't satisfied, I understand what you were feeling. Not only did it leave me feeling the game required some serious additions to make it good, but it totally neglected one of the most amazing facets of Rainbow Six: multiplayer capability. The full game is much better for the single player than the demo portrayed, and not only runs well, but has interesting storylines and levels with incredibly complex graphics, from the inner workings of Big Ben, to an amusement park area.

However, in my opinion, Rainbow Six's true arena is the net. Whether on a LAN or the Inter-



net, it is an intense and quick paced adventure. You can access any level of the game for a multiplayer scenario and even play against computerized terrorists. In both the multiplayer and single player versions, the weaponry and technical gadgetry one has to choose from are enough to satisfy any military aficionado, and they can be worked into any situation, whether it be in an assault or sniper job.

Another great thing about the game is its quickness on my modem: unfortunately, at home I only run a 56K modem, but I have been able to host games with minimal lag and join games hosted by cable or ISDN machines with no lag at all.

By itself, Rainbow Six is a very solid game with good graphics and decent AI for the computerized opponents, but the Mac version also has come packaged with the expansion pack Eagle Watch. This not only continues the original game with new levels and weaponry, but adds them to the multiplayer as well, allowing for hours on end of varied and intense missions.

Overall, I give Rainbow Six a rating of **Very Nice**. The only thing I found troubling was the manual's lack of instructions for setting up a two or three computer LAN. I had to make up my own TCP settings with help from a friend in order to get it to run over my Ethernet. If

you enjoy fast paced single player action with a large amount of control, or an intense multi-player experience, Rainbow Six is the game for you.

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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.

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



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



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

What Are Some Tips For Viewing PDFs?

- You can [download Adobe Acrobat Reader](#)³ for free. If you have a Power Macintosh, Acrobat Reader 4 has better quality and performance. AT^{PM} 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.

1. <http://www.atpm.com/search>

2. <http://www.adobe.com/prodindex/acrobat/readstep.html>

3. <http://www.adobe.com/prodindex/acrobat/readstep.html>

- For best results on small screens, be sure to hide the bookmarks pane; that way you'll be able to see the entire page width at 100%.
- Try turning Font Smoothing on and off in Acrobat Reader's preferences to see which setting you prefer.
- All blue-underlined links are clickable. Links to external Websites are reproduced in footnotes at the bottoms of pages, in case you are reading from a printed copy.
- You can hold down option while hovering over a link to see where it will lead.

Why Are Some Links Double-Underlined?

In the PDF edition of AT^{PM}, 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 AT^{PM}?

AT^{PM} and MacFixIt readers have reported problems decoding MacBinary files using early versions of StuffIt Expander 5.x. If you encounter problems decoding AT^{PM}, we recommend upgrading to [StuffIt Expander 5.1.4 or later](#)⁴.

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 AT^{PM}, 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.

4. <http://www.aladdinsys.com/expander/index.html>

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. E-mail 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.

Wishful Thinking: Is the space for Mac enthusiasts who know exactly (if you do say so yourself) what Apple should do with its advertising campaigns and product introductions. Have you come up with a great advertising tag line? What about that Mac campaign that has

been stewing in the back of your mind? Send your big ideas (or your art) to editor@atpm.com.

Which Products Have You Reviewed?

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

Will You Review My Product?

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

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Where Can I Find Back Issues of ATPM?

Back issues of ATPM, dating since April 1995, are available in DOCMaker stand-alone format from <ftp://ftp.atpm.com> and <http://www.atpm.com/Back>. In addition, all issues since ATPM 2.05 (May 1996) are available in HTML form at <http://www.atpm.com/Back>. You can search all of our back issues from <http://www.atpm.com/search>.

What If My Question Isn't Answered Above?

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



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

I would like to congratulate Gregory Tetrault and John Van Kammen, winners of last month's Trivia Challenge 5.12—Match The Monikers. Your ATPM t-shirts are on the way! This month's Trivia Challenge is a puzzler submitted by French reader Jean-Michel Thudo based on some popular role-playing board games. So pull up a chair, roll the dice, and contemplate your next move as you take part in:

Trivia Challenge 6.01—Games Galore

1. What is the name of the “Advanced Dungeons and Dragons” (First Edition) monster who has two antennae and a propeller at the tip of its tail?

A. Mind Flyer

B. Lurker Above

C. Rust Monster

2. In “Stalking The Night Fantastic,” players' characters belong to an organization called:

A. Bureau 13

B. Nightmare, Inc.

C. Aegis

3. In “Call of Cthulhu,” who is dubbed “He Who Must Not Be Named”?

A. Hastur

B. Shub-Niggurath

C. Cthulhu

4. Games are often derived from movies or other screenplays. Which game was released **before** the movie?

A. Ghostbusters

B. Judge Dredd

C. Dallas

5. Which of these games does not use any dice?

A. Dawn Patrol

B. Twilight 2000

C. Amber

Trivia Challenge 6.01—Games Galore

6. “Dungeons and Dragons,” the first role-playing game ever commercially released, was first sold in what year?

A. 1972

B. 1974

C. 1976

7. In “Alma Mater,” players’ characters are:

A. High School Students

B. Clergymen

C. Roman Empire Legionaries

8. “Delta Green” is a source book for which game?

A. Conspiracy X

B. Delta Force

C. Call of Cthulhu

9. In “Advanced Dungeons and Dragons,” which dragons are good?

A. Chromatic

B. Metallic

C. None, all are evil

10. Which is the typical world setting for “RuneQuest” (Second Edition)?

A. The Cassiopean Empire

B. Medieval Europe

C. Glorantha

11. Of these, which is the oldest sci-fi role-playing game?

A. Metamorphosis Alpha

B. The Warriors of Mungo

C. Traveller

12. Which was the first role-playing game based on time travel?

A. Time Ship

B. Time Master

C. Time and Time Again

Last Month’s Answers—Match The Monikers

1. Satchmo

H. Louis Armstrong

2. The Splendid Splinter

G. Ted Williams

3. The Refrigerator

I. William Perry

4. Mr. October

J. Reggie Jackson

5. The Duke

N. John Wayne

6. The Golden Bear

A. Jack Nicklaus

7. Ol’ Blue Eyes

E. Frank Sinatra

Last Month's Answers—Match The Monikers

8. Big Daddy	D. Don Garlits
9. Ike	L. Dwight D. Eisenhower
10. The Possum	M. George Jones
11. The Fonz	O. Arthur Fonzarelli
12. The Intimidator	K. Dale Earnhardt
13. The Rockville Rocket	F. Gene Pitney
14. Doctor	B. Julius Erving
15. The Desert Fox	C. Erwin Romell

The Rules

Each question has only one correct answer. The answers are stored in a hermetically sealed envelope guarded by a loving cat named “Melissa,” who lives in our house.

This Month's CD Recommendation

“[For The Beauty Of Wynona](#)¹” by Daniel Lanois—the second solo album from the legendary producer (of Bob Dylan, Peter Gabriel, U2, Robbie Robertson, The Neville Brothers, Willie Nelson, Emmylou Harris) finds the quirky Lanois delving further into what I like to call “Intelligent Grunge.” Not quite as upbeat as his first release—the critically acclaimed “Acadie”—“For The Beauty Of Wynona” churns deeper into the electronic song construction style that fans have come to recognize as the “Lanois Sound.” With never a normal guitar note struck, intricate and interesting rhythms, and voices stretched and twisted for maximum effect, Lanois has constructed a set of tunes that are bound to elicit reactions—positive or negative, but never apathetic. Not for casual listening, “For The Beauty Of Wynona” will stretch your musical boundaries and reward your listening efforts with a phenomenal array of magical moments. My highlight of the album is “Death Of A Train”—quite possibly the most hauntingly beautiful song ever recorded. Try this for your own good—you can thank me later. :-)

1. <http://www.amazon.com/exec/obidos/ASIN/B000002MFM/aboutthisparticu>

Parting Pointer

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

If you use Apple’s Extensions Manager to control your startup items, here’s a tip to save scrolling time when you are making your selections. In the “Control Panels Disabled” and “Extensions Disabled” folders, create a new folder and name it “Not Needed” or something like that. Place all of the control panels or extensions that you never plan to use into those folders (don’t trash them—you might need them someday!) and restart. Now, when you go to the Extensions Manager, only the Control Panels and Extensions that you actually use will appear in your list, since the Extensions Manager does not list the contents of subfolders. If you ever need one of those “Not Needed” items, just drag it back into the “Disabled” folder that it came from and you will again be able to choose it.

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