ATPM

- ▶ Sony Mavica FD-71
- ▶ Textures 2.0.1
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Season's Greetings

About This Particular Macintosh™ 4.12: About the **personal** computing experience™

Volume 4, Number 12
December 6, 1998

Cover Art

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Thanks for reading *ATPM*.

• • •

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Welcome

Welcome to the 1998 holiday issue of About This Particular Macintosh. We love this time of year! Sleigh bells a-ringing, iMacs at registers a-dinging and the all-important jolly guy in red and white who's getting ready to make his yearly rounds!

The good news is that while you've been busy making your annual contribution to the season's high level of consumer spending, the editors of *ATPM* have been compiling a sensational issue for your holiday enjoyment! This is our special "Holiday Extravaganza Issue" (affectionately known to the editors as "4.12"). But before we get to the really cool holiday stuff, we need to explore some darker, deeply relevant Mac-important issues…

What's Your Beef?

Readers may recall the *Wendy's* TV commercials from the early 1980s that helped kindle the fast food company's explosive growth. The commercials' tag line, "Where's The Beef?" became part of American political history when it was effectively used by former Vice-President Walter Mondale to question the substance of Gary Hart's campaign for the 1984 Democratic nomination.

From time to time, we receive e-mail from puzzled readers who wonder what *ATPM* is all about because they can't figure out what product it is we're trying to sell. A less-than-polite response to these inquiries would be "What's your beef?" *ATPM* was not created to be a commercial enterprise. We accept advertising simply because we enjoy keeping the money from our day jobs. If all content on the Internet is reduced to nothing more than a vehicle to sell products we'd rather unplug our phone lines and turn on Cartoon Network.

ATPM was created to celebrate the "Personal Computing Experience." We believe the most personal of personal computers is the Apple Macintosh. Our e-zine is provided free of charge to tens of thousands of worldwide readers because we take our mission seriously. We will never charge for *ATPM* or its content. We believe Macintosh evangelism is its own reward. If there's a profit to be made, we'd prefer it to be in the form of knowledge gained by our readers. There are plenty of places on the Web to buy stuff, but we believe the best

things in life should remain free. If you want to be treated like a "slab of beef," visit a fully automated e-commerce site. If you want the "real deal," check out this month's columns and reviews!

Brother, can you spare $29.99*?

While we don't believe there will be lines of high-tech panhandlers outside computer stores asking holiday shoppers this question, we do know there will be lots of bondi blue iMacs under holiday trees this season. Thanks to Apple's $29.99* financing program—we looked at what the asterisk means, but don't worry because you don't pay it until day 91—hundreds of thousands of new Macs will disappear from store shelves in time for Christmas. In this month's *Apple Cider*, Tom Iovino takes a look at Apple's new consumer loan program.

Windows License Renewal

Anyone who has waited patiently to get a driver's license renewed must wonder what the digital lines would be like if Microsoft went ahead with it's plans to charge computer owners an annual renewal fee for using its software.

To avoid long digital lines and constant Internet congestion, we recommend an alternative plan. Now that the floppy drive has become obsolete, the empty slot on Wintel PCs could be used for a digital card reader. Rather than pay a set annual renewal fee for the "privilege" of using Windows on your home PC, consumers could purchase prepaid Windows debit cards at convenience stores and other fine establishments. Cards could be sold with 15 minute, 30 minute and 60 minute prepaid usage amounts. When only three minutes are left on the card, a warning sign would come on advising people to back up their work before automatic shut down begins. Just before the screen goes blue, Microsoft could run an infomercial, advising computer owners about the latest releases from the software giant and advising people about the fees for accessing data they just backed up on Windows-formatted disks.

High-income computer owners could opt for an open-ended plan, secured by a major credit card. At random times during the month, Windows would automatically turn on the computer and call Microsoft to upload the time usage information. To avoid usage piracy, any personal computer owner who disables the auto billing procedure by unplugging the modem or otherwise severing the line, will have their license automatically terminated. Windows will fail to start their computer, and they will be charged an account termination fee.

With this kind of Windows "innovation," who would want to own a Mac? Silly us.

WYSI What?

This is the question posed by *ATPM's* editor, Michael Tsai, in this month's Personal Computing Paradigm. WYSIWYG (**W**hat **Y**ou **S**ee **I**s **W**hat **Y**ou **G**et) was supposed to change the way we look at and produce information with our computers. While there's no doubt that WYSIWYG has been a benefit in some applications, Michael Tsai explores whether or

not it is the only solution.

QuickTime Means Show Time!

Readers may have wondered what's become of Mike Shields, *ATPM's* long-standing writer and former "Mac Man to the Rescue." Mike's been busy setting up his newly refurbished PowerPC Power Macintosh 8500 and preparing an in-depth look at Apple's QuickTime technology. Frequent readers know about Mike's ambition to be the next big-time Hollywood screenwriter. What many people may not realize is that Apple's upcoming changes to QuickTime may "rewrite" the way Hollywood delivers entertainment to our homes (and through our computers). The first installment of Mike's new column will be an exhaustive look at this all-important Apple technology. We hear the software's so hot even the Justice Department doesn't want Microsoft to disable it! Watch for Mike's report in an upcoming issue of *ATPM*.

iCons

Before Apple was known for the success of its iMac (sometimes it's hard to remember that the Mac's history predates August 15, 1998), the company was known for its OS with the superior GUI. For early Mac users, GUI meant icons and lots of them! In this month's trivia column, Ed Goss offers readers a chance to test their Mac history skills by matching icons with their application names. We're happy to report that Ed has returned from mid-Appalachia with a trivia column that will "bowl" you over!

We warn you, this contest isn't for the faint of heart and it's a grueling challenge for the heartiest of long-time Mac users. Check out Ed's icon competition at the digital end of this month's issue.

Leave It To Rob!

ATPM's older readers may remember the first-run episodes of the "Leave It To Beaver" TV sitcom while younger readers may remember the show from late-night/early morning syndication. The episodes revolved around the antics of a well-meaning, well-intentioned young man who had a habit of finding trouble while doing the simplest of things.

Robert Paul Leitao, *ATPM's* managing editor, has a habit of finding complex issues to discuss in the most light-hearted of subjects. In this month's *Apples, Kids & Attitude*, Rob looks behind the giddiness of our modern holiday celebration to talk about some kind of "deeper meaning."

It all started when a member of our staff mentioned something really cool about peace on earth at Christmas. All of a sudden Rob started e-mailing this story about a little boy in a manger who was visited by some kings. We're beginning to worry that he's sounding like one of those people who walk around on Christmas Eve singing songs on the doorsteps of strangers! Sometimes he's so…weird! Please read "A Melancholy Christmas" at your on own risk! Man, where does he dream this stuff up?

Holiday Reviews Just For You-se!

The *ATPM* staff has some great ideas for the hard-to-please Mac user on your holiday shopping list. This month's reviews include Ed's "snapshot" view of the Sony Mavica digital camera and Rob's offbeat (there he goes again!) glance at the soon-to-be-popular "Food Chain" shareware game. Please see all the reviews in this month's issue.

One of the best gifts a Mac user can give himself or herself is a membership in their local Macintosh users group. Many of the groups offer Mac-related products on their Web sites. The Los Angeles Macintosh Group **<http://www.lamg.com>** has a CD called "LAMG iMac Essentials." For the educator on your gift list, Washington Apple Pi **<http://www.wap.org>** offers "Pi Fillings—Goes To School." Both CDs are packed with worthwhile utilities, drivers and applications. They're great gifts for all your Mac friends and family members.

We've Been Gifted!

The staff of *ATPM* would like to thank you, our readers, for supporting our efforts during the past year. It's been an astounding year for Apple Computer and we're grateful for the opportunity to have been there with you. We'd like to give special recognition to Chris Turner, *ATPM's* copy editor. While Chris may be unknown to many of our readers, his hard work is evidenced on each of our pages. Due to a change in business, a geographical relocation and the loss of two family members, 1998 has been a challenging year for our "grammar guru." Chris, your gift of faith and fortitude has been a special blessing to our staff.

Merry Christmas and Happy Chanukah to all of our readers. Please enjoy our December issue!
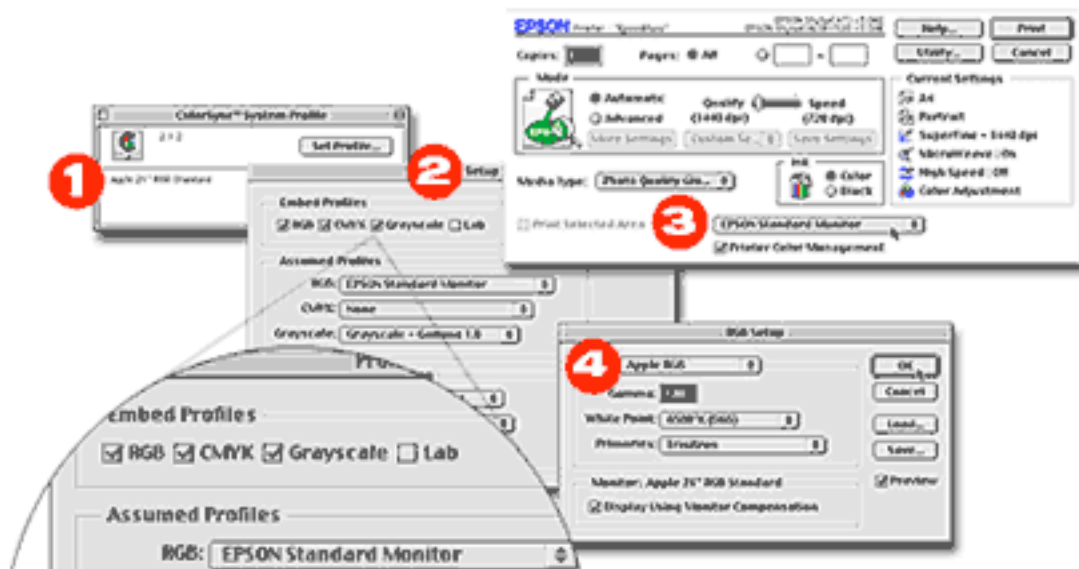
The ATPM Staff

Email

Color Management

I just picked up the upgrade for Photoshop 5.0. A lot of what I am reading says that dealing with the setup of the ICC profiles can be a pain in the neck. I have an EPSON 700 printer and work mainly with photos for family and friends. Is there something special I need to know or do, and what profile would you recommend?

David Pentz
dpentz@d211.org

The best profile to set in such cases is the actual profile of the specific model of the color printer bought (usually the software comes along with the printer). For even better color management make sure the below points are set.

1—ColorSync System Profile (found in system control panels) set according to your monitor.

2—Profile setup (found in Photoshop settings) set according to the zoomed panel on the left.

3—Print Window (opens when print command is executed) set the space profile according to your printer model.

4—RGB Setup (found in Photoshop settings) set as Apple RGB.

—Jamal Ghandour

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Magic Bullets

Magic Bullets is a great system extension that works like some of the FKEYs you describe. ("FKEYs," *ATPM* 4.11) I think it's by the same author as Demogod. It is incredibly useful. What it does is reformat text in the clipboard according to a settings dialog invoked when you press cmd+shift+c. In particular it will remove quotes etc. from email text and reformat according to your wishes. It will also go through text and remove leading spaces and other formatting rubbish that often ends up in the clipboard when you copy text out of a web page. Well worth checking out in my opinion. Let me know if you agree!

Rodney Tamblyn
rtamblyn@xtra.co.nz

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FKEYs

I read your article in the recent *ATPM* (4.11) and was rather impressed with your list of FKEYs.

The Font Suitcase trick is one of my favorites, but sometimes has problems with font manipulating programs, such as ATM, etc.

I would like to add that most resource-loading utilities, such as "SuitCase" and "CarpetBag" have similar abilities to load FKEYs, keyboard layouts, sounds; in short, anything that can be pasted into the System File.

Also, I have a few FKEYs that you didn't mention.

"The Ripper", an FKEY that 'rips' (to the sound of a sheet of paper being torn in half) your frontmost window in half with a realistically uneven tear line. (Good for concealing the lower part of any window when someone leans over your shoulder to see what you've been typing…)

"Flush all volumes" an FKEY that flushes the disk cache, so that the contents are written out to disk immediately, rather than when the volume is unmounted, or the disk cache becomes filled with other items. (Helps to save all changes to disk if you crash later, thereby avoiding the missing-files-that-you-had- saved, but-weren't-actually-written-out-of-the-cache-to-disk syndrome—especially useful for 'completed' AOL downloads—)

The usual "MacsBug" FKEY, drops you into MacsBug.

An improved MacsBug FKEY, which checks for MacsBug before it executes, and doesn't execute if MacsBug is not loaded. (I suspect this one of causing some obscure crashes, so removed it)

"Refresher" FKEY, causes your whole screen to be refreshed (for those non-Mac- like applications that stupidly cannot detect _Update events properly, usually ports from Windoze.)

Also (unbeknownst to Apple—Shhh, don't tell them!), I copied the System 6 Screen shot FKEY into my System 7.5 file, which causes a silent screen dump into a B&W MacPaint file (named 'Screen X', where 'X' is a number starting at zero up to 9) as a sometime alternative to the usual one. (Sometimes it doesn't work, sometimes the file ends up on a different disk, usually the one that the foreground application is on.)

Note: Most of these I have used for such a long time, I have either forgotten where I got them, or lost the associated documentation that came with the original file(s).

DrTekNik
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Using Apple's Disk Copy

I have read your two most recent postings, and congrats on an excellent source of information. I have a few things to add to some user comments…

I am employed by a large school district with plenty of Macs (about 90 percent) and we are

a good ways into installing a District-Wide Network. We have one facility live (the main facility) with two other schools coming online shortly.

The main facility is one of the High Schools and Administration buildings. There are a mix of Wintel and Mac machines (mostly Mac) and we use two products to install software.

On the Wintel side we use Ghost, an excellent hard drive cloning program that allows imaging a hard drive to another local partition/hard drive or save as an Image on a network or other volume.

On the Mac side we use Apple Disk Copy, which makes re-imaging a computer a snap. Here are the details on how I make it work for me.

1. Install software on a machine and configure as needed, test all software and make sure everything works and think through things.

2. Run Disk Copy from either a network volume or Jaz drive.

3. Drag and drop the HD icon onto Disk Copy and save the resulting image onto large HD or network volume as Read-Only/Compressed. Using the Compressed option takes an HFS 1 GB volume and saves it as a 350–400 MB image file but takes some time especially over the network.

Now most people stop here, and if you need to re-image a volume, you boot from a CD, or Jaz drive, mount the image, format the HD and copy the stuff over—but Apple makes a better solution called Apple Software Restore (ASR).

ASR can take **several** images and allow you to pick and choose which one you want to use. The image files must first be scanned with a Disk Copy Script (provided with ASR) to manipulate the Checksums and CRC to work with ASR; a standard Image file will not work.

I do the following:

1. I created a Jaz drive with an OS 8.1 universal system folder making sure to have the Disk Setup utility and Disk First Aid.

2. I put the ASR folder with a Image file on the Jaz cart and left an **alias** of the installer out for easy access.

3. I optimize the Jaz cart and as long as the total is under 650 MB I burn a CD (bootable of course).

Now I have a bootable emergency CD. If any computer is messed up I simply boot from the CD, then double click on the alias and I am in ASR with a few options.

I can format the Drive in a variety of ways, I use what format the Image is in. I can choose not to format and copy the system folder only over, everything else, or both.

By leaving it set for formatting and having only one image file I can simply click on Ok, and poof, my HD is formatted and in a few minutes (about 15–20 depending on CD speed and

computer speed) I have a fresh HD and can re-boot and re-set up my customized settings in TCP/IP, File Sharing etc.

Although the process of creating the image, optimizing the Jaz drive, and burning a CD (did I mention that I save a CD image from Toast as well, so I can burn more CD's whenever I need?) take some time, the resulting CD saves a ton of time in the field. Also the resulting saved files for a few images can snag up HD space real quick (at the moment I have about 10 GB worth for 10 or so images) so make sure you have a pretty big HD somewhere. I use a server. Of course once you burn the CD you can always just keep an archive of the CD handy to re-burn as needed so if HD space is an issue, then keep a 2nd freshly burned CD somewhere safe as a backup.

Keep up the good work!!

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

A Melancholy Christmas

It's time once again to do Christmas shopping for my kids. I've made a concerted effort over the years to eliminate from my shopping list any items that contain lots of small plastic pieces (the kind that find themselves between seat cushions or in the vacuum cleaner bag). Still, the post gift-opening floor debris invariably contains little pieces of what I'll call "petroleum-based what'snots." I call them petroleum-based because of the materials from which they are often made. I call them "what'snots" because that's my cry when we sit to play a new game and discover vital pieces are missing. It's an exasperated scream of "What's not here that we need to play this game?"

Similar to the abrupt removal of the holiday tree from our living quarters a few days after Christmas, searching the vacuum cleaner bag for missing game pieces has become a part of our post-holiday tradition. It has a ceremony all its own. Before the vacuum cleaner bag is removed from its housing, I place the kitchen trash receptacle outside the house and replace the plastic liner. I quickly detach the bag, race outside and gently open one end before placing it open-end down in the receptacle. I slowly empty the contents into the plastic liner and with my right shirt sleeve rolled up, I grope through the dusty contents searching for hard plastic objects. It's amazing what one finds, but the plastic pieces are the only "buried treasures."

I look upon the gift-giving aspect of the Christmas celebration as an exercise in compromise. There are gifts I'd like to give my kids and then there are gifts my kids would like to receive. The two are often mutually exclusive. Rather than subject my children to what they might consider a "melancholy Christmas," I make a big effort to ensure that there are gifts that will provide them with a bit of holiday merriment. While it's not always possible to know what will be liked and disliked, I try to find things that will be of interest to them.

All things considered, I'm not a fan of Christmas gift giving as it's practiced in America today. It's an uneasy coexistence between the secular and the sacred. I was told years ago that the decision to celebrate Christmas on December 25th was not based on historical information about what day in the modern calendar year that Jesus Christ was born. Rather, December 25th was selected as the day to celebrate the birth of the Redeemer, in part, because church fathers wanted the observance to eclipse or replace pagan festivals that were held this time of year (Did you ever wonder why Christmas is celebrated so close to the winter solstice?).

Consequently, the celebration of Christmas has always battled with pagan festivals and secular practices for the hearts and minds of mankind. The commercial excess of today's

Christmas celebration is only the latest skirmish in this long-running battle. Likewise, I've been told, the high-profile celebration of Chanukah (an otherwise minor Jewish holiday) has become a nice way for members of Christianity's mother faith to occupy themselves while the rest of us go nuts at K Mart and Toys R Us.

I've read that the tradition of exchanging gifts on Christmas was started as a means to honor Christ in a manner similar to the way the Wise Men paid homage to Him as a newborn child. This is a reason why members of many Eastern Orthodox churches exchange gifts on the Epiphany (the day we celebrate the arrival of the Three Wise Men), twelve days after December 25th. While the gifts brought by the Wise Men may have seemed extravagant for a humble Jewish child lying in a manger, they were most appropriate for a Heavenly King and an earthly family that would need to finance hard travel and provide for itself while in exile from their homeland.

It is foundational Christian teaching that through the birth, death, and resurrection of Jesus Christ, members of the Christian faithful become co-heirs to the Kingdom of Heaven. Therefore, Christmas gift giving is a wonderful way to honor each other as princes and princesses of God's Eternal Kingdom. Like the gifts brought to the Christ Child by the Wise Men, our gifts should honor the recipient's status as an heir or heiress to the Kingdom of Heaven, and we should keep in mind the person's earthly needs as they travel life's journey in exile from their eternal homeland. In my mind, this is a far cry from today's frantic holiday shopping at the local toy superstore.

Before you dash off an e-mail accusing me of being some kind of theological Scrooge, let me say I see no reason why holiday gift giving can't have an element of fun. After all, Christmas is intended to be a celebration. This year, especially, Mac users have many things to celebrate and lots of reasons to be grateful for the gifts we've been given. The success of the iMac should give all Mac users cause for joy.

The original Macintosh was created to be the "computer for the rest of us." But instead of gifting the company with vision and innovation, the less-than-wise men who ran Apple Computer during the Mac's heyday squandered the rich financial resources entrusted to their care. Can history repeat itself in a kind and benevolent way? The iMac is the legitimate successor to the original Mac's ease-of-use legacy. It's the perfect PC for millions of people who, until now, have never owned a personal computer.

The Mac and the Mac OS have enriched the lives of millions and helped ordinary people do extraordinary things. If you believe that success can only be counted in sales dollars or majority market share, I free you of any obligation to ever read my column. Success can be defined in many different ways. Were it not for the popularity of the Mac OS, their might never have been a Windows 95. Apple computers were the first computers in most American schools.

I believe there's a certain amount of goodwill that's gained from an iCEO who chooses to work for one dollar a year. The dollar is paid so that Mr. Jobs may add his family to Apple's health insurance program. I seriously doubt that Mr. Gates would be hard at work at Microsoft if he didn't have an immediate financial benefit from his labor and a large shareholder's stake in the organization. Will Mr. Jobs be financially rewarded for his effort? Perhaps (and rightfully so) but for now, it's a labor of love. Mr. Jobs' affection for Apple is evident in the revolutionary iMac and the technological evolution of the new

products to come. They are the kinds of products that come from extraordinary leadership and are inspired by something more than the prospect of a paycheck.

As a company, Apple Computer prides itself on innovation and providing consumers with products that have long-term value. There's nothing cheap about a cheap PC any more than there's anything inexpensive after 50,000 miles on a cut-rate car. Lots of PC users have learned this lesson and are buying iMacs to replace their "less expensive" Wintel boxes. Conversely, few Mac users migrated away from Apple machines because of general dislike or unhappiness. They were motivated by the widespread fear that Apple was about to close its doors. Perception is often a more potent force than reality.

The road ahead for Apple Computer will not be an easy one. There's much talk that in a few years PCs will be given away by advertisers in exchange for control of certain parts of the desktop. If you think the Justice Department's suit against Microsoft is only about Web browsers and today's QuickTime technology, please spend some time quietly reading the testimony of key witnesses. The computer desktop and the software by which digital messages are delivered to consumers will be the commercial gateway of the future.

Like it or not, Apple must play the market share game. The iMac and consumer portable are key parts of Apple's market share strategy. Although the company doesn't need to be the world's biggest PC maker, it must be able to deliver large numbers of consumers to the digital marketplace if the company is to thrive. Revenue from ancillary sources, such as advertising, may become an important part of Apple's profit growth.

It astounds me that of the 20 or so Wall Street analysts that track Apple Computer, roughly one half of them maintain a "hold" recommendation on the stock. Apple has learned the hard way that its desire to provide consumers with the best possible computing technology must coexist with the company's need to deliver price-competitive products. No matter Apple's impressive share price gains during 1998, most people on Wall Street still maintain a "wait and see" attitude about the company.

Apple must continue to introduce popular products if it's to change Wall Street's perception of the company's long-term prospects. The fact that the company has over $2 billion in cash and the lowest price to earnings multiple among profitable computer manufacturers has done nothing to lift the stock's price to industry comparable levels. Apple's stock is still "dirt-cheap" compared to shares of Gateway, Dell, and Compaq.

Apple's decision to use more industry standard parts in its hardware products has reduced the cost of Macs to the consumer. At all levels Apple is continuing to adapt to product price levels dictated by the competition. Despite Dr. Amelio's efforts (he did work hard at his job), the kinds of changes Apple has made in the past eighteen months could only have happened with legendary leadership. Steve Jobs is the only person who could have forced the company to change its ways so dramatically and in so little time.

But with all the attention paid to Steve Jobs, it's important to note that other people have contributed to Apple's newfound success. One of the few "holdovers" from Dr. Amelio's era is Fred Anderson, Apple's Chief Financial Officer. Mr. Anderson has done an excellent job of restructuring Apple's financial operations. Without his efforts, Apple would not be in the position to offer iMacs at $29.99 per month or be in the market to acquire the technology that the company needs for new product development. Avie Tevanian, Apple's software

chief, is responsible for the timely release of Mac OS 8.5 and his staff is hard at work making next summer's transition to Mac OS X as painless for software developers and Mac users as possible. The fact that Apple will be releasing a price-competitive consumer portable that uses a regular version of the Mac OS and has the added functionality of the eMate is a remarkable accomplishment. There are thousands of Apple employees who are working lots of late hours in order to keep the Apple dream alive and well.

I'm grateful this Christmas season that last year's "expert" prognostications of Apple's demise have been quickly forgotten. Perhaps the biggest change since last Christmas isn't the iMac, the soon-to-be-released consumer portable, or the plans for Mac OS X. The biggest change may be that the company is listening to its customers. Technology can be fun but it's not of much value if it doesn't meet the consumers' needs or is priced beyond their ability to buy it. The changes can be described with one word: Respect. It's a wonderful holiday gift that all of us can share.

Respect is the word I'd like to keep mind as I do my holiday shopping. There are so many things parents would love to give their children. Finding balance between what's called "the true meaning of Christmas" and living in a world that delights itself on holiday excess can be a difficult challenge for any family. In turn, finding appropriate gifts that both delight my children on Christmas morning and benefit them in their earthly journey can be a formidable task.

I've spent the past few weeks scouring the catalogs for Christmas gifts appropriate for my kids. For elementary school age children I recommend the Jump Start™ series of educational CD-ROMs offered by Knowledge Adventure®. They can be found in catalogs at most major software stores. If you have a young girl between the ages of 7 & 11 on your holiday shopping list, I recommend the Pleasant Company's American Girl™ collection of dolls and books **<http://www.americangirl.com>**. The books offer young readers wonderful insights into different eras of American history.

The holiday season can be a confusing time of year. Despite the season's hustle and bustle, we're supposed to take time to pause and reflect on "bigger things." It's a time when we're conditioned to rise above our fallen nature and extend an open hand to others. It's also a time of year when we are pressured to make things "perfect" and must compete with standards set by storybooks and failing memories about Christmases of old.

All things considered, perhaps it's the "Miracle of Christmas," that allows us to be reminded at this busy time of year, that no matter our age, our accomplishments or level of intellect, the greatest gift we all share, through the merits of the Redeemer, is the opportunity to be called true children of God.

I can't help but be awestruck by the meaning of Christmas. After our tree has been decorated, the presents wrapped and placed in proper order and everything made ready for a Christmas celebration, I find myself filled with a sense of peace and personal liberty. This might explain one other Christmas tradition. It's a last minute Christmas shopping trip to take in the sights and sounds of the season.

Unfortunately, my last minute purchases often evidence my relaxed state of mind. That's because some of the items have those little plastic pieces. It's OK. My vacuum cleaner bag is ready. And so am I.

I'm looking forward to Christmas and the new products to be released by Apple a few weeks later. The new line of PowerBooks, desktops and the soon-to-be-released consumer portable may be a big help to those of us who must use computers in our own earthly journey. And if early holiday sales reports are correct, Mac fans everywhere will have much to celebrate soon after the holiday season.

Until we meet again in *ATPM* 5.01, may the true meaning of Christmas gladden your heart and the hearts of everyone around you.

Merry Christmas and Happy Chanukah from my family to yours.

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The Smell of a New Mac

I can vividly remember the day I bought my first car.

That's one of those magical days in a person's life.

Sure, I knew how to drive. My parents had a black 1978 Buick Regal with a buff interior that saw more impacts than a bumper car while my brothers and I were learning to drive. The privilege of driving that car came with lots of strings attached. I had to wash it and fill the tank for my dad in exchange for putting miles on that sucker. Sometimes, he even wanted it polished. Dad really knew how to drive a hard bargain.

But, all of that was in the past the morning I sat at the Toyota dealership. My dad was there, ready to co-sign for the loan. My brother, a Toyota mechanic at the dealership, kept poking his head in to make sure that the salesman behaved himself. In my sweaty hand, I clutched a down payment check while I read the fine print of the purchase agreement. Very soon, the little, base model, metallic blue Toyota Tercel was going to be mine. Well, it would be the bank's while I made payments on it, but it was going to be mine after that.

It was then that I had a flashback to my boss giving me some advice about vehicle ownership.

You see, at the time, I was working as a lowly Administrative Assistant at the local chapter of a national charity. My boss wasn't loaded, but he made quite the fair salary and had a stock portfolio to die for. And, he had one of those unalterable philosophies when it came to buying a car.

"Tom," he said, "never take out an auto loan. I never like to be in debt."

I think I went wrong when I doubled over in laughter before I asked my boss for a substantial raise. At the time, I was so poor, I was trying to decide if the four-for-a-dollar cans of pork and beans would be a more enjoyable meal than the eight-for-a-dollar packages of ramen noodles. Apparently, he thought I had a wad of free cash just laying around doing nothing.

Boy, was he ever wrong.

While I didn't enjoy the monthly payments, financing allowed me to get into a car of my own.

The reason I dredged up this little episode from my life is that Apple is now making it easier for anyone to own a Macintosh.

You heard me right—easy to own a Macintosh.

When Macintosh first broke on the scene, they were very expensive. I had mentioned a few months back about an ad I saw in an old Aldus Magazine that listed a Mac IIcx at $4,669. A complete set up with an external 80 MB hard drive, 2-page monochrome monitor, keyboard, and a second 800k floppy drive set you back a cool $9,874.

Macs have traditionally been on the pricey side. That has been one of the down sides to being an Mac fanatic. More than once, while my wife and I were counting lots and lots of our pennies to purchase our first Mac, I cast an envious eye towards the PC side of things. While I heard horror stories about how hard they were to configure and use, PC prices were definitely a lot closer to "right" than Mac prices.

When I mentioned that we were looking for a computer, several friends suggested that we try the mail order places. "They give you great deals!" After checking them out, though, we held off making a purchase. To order from them required a credit card with a substantial available balance or a check for the entire amount. No could do.

Our next stop were department stores and computer shops. We looked at some models which were sort of dated, and the best these stores could do was "90 days—same as cash." Since my wife and I found that there was just way too much month at the end of our money to swing this, we held off on buying a computer for a long time. Eventually, we settled on a used IIsi, which we purchased from a company that was going out of business.

Well, for those of you who have fond memories of the good old days of struggling to afford a Macintosh, salvation is here. Apple recently unveiled its new consumer financing plan.

I called **1–800-APPLE-LN** (1–800–277–5356) after checking out some of the details on the Apple Consumer Loan home page **<http://www.appleloan.com/conhome.htm>**. At first, I was just looking to ask a few questions, but I ended up pre-qualifying over the phone in under 10 minutes.

The terms of the consumer loan are very favorable as well. At the time of writing, the APR is 15.82%, which compares favorably to the 14% the Credit Union I belong to charges for high-technology loans. The term of the loan can be stretched to eight years, with no prepayment penalties. If you so desire, a new iMac can be yours for as little as $29.95 a month.

The real beauty of the loan program is that you can buy your Macintosh at any authorized reseller you choose, or at the online Apple store. Now, consumers have the power to seek out the best deals wherever they may be, or go to a store such as CompUSA or Best Buy and walk out with their computer that same day.

The timing for this deal couldn't be any better, because now I am really starting to feel cramped with the old LC 580. It's having trouble running the modern software that I moderate chats with. When I surf the internet, Java and other advanced Internet technologies don't work all that well—if at all. I'm still hurting over not being able to move

up to OS 8.5. And, heck, I can't play the latest and greatest games out there! After all, I want to see what all of this Lara Croft hype is about.

So, gentle readers, I have begun to shop around. And, low and behold, I am seriously looking at an iMac.

"Tom," you must be thinking, "weren't you the guy ragging on the iMac just a few months ago?"

Yes, your honor, guilty as charged.

What changed my mind?

Well, first, Apple has now shaken most of the bugs out of the iMac. I was glad not to be on the bleeding edge with this computer once the iMac's modem issues surfaced. Quite a few kinks have since been worked out, and now the iMac seems to be purring like a kitten.

Second, with the now famous switch from Version A iMacs to Version B iMacs, which offer greater VRAM and an improved 3D processor, you get a heck of a lot more for your money. The Rev. B iMacs are also shipping with OS 8.5, the latest and greatest from Cupertino. It also doesn't hurt that resellers are throwing in some outstanding incentives to purchase one. Some mail order places are throwing in a cool 64 MB of RAM with your iMac order—which is running around $120 if purchased separately.

Third, I actually was able to go and see one a week or so ago at my local CompUSA. The mouse was a little funky to get used to, but it worked pretty well. The built in monitor didn't seem to bother me as much as I thought it would, and the silly thing looked cool, too. Yes, aesthetics do play a part in the sell of the iMac. It just stood out from everything else that was offered at the store.

Finally, and most importantly, third party companies are building USB components and USB to Serial/USB to SCSI adapters. Now, all of the peripherals I own will not be useless, and I don't have to hunt too hard to track down new USB compliant ones. I still believe that Apple should have put a SCSI port on the iMac, but the new USB to SCSI connector from MicroTech which is due to ship in January will help take a little bit of the sting out of that omission.

Yeah, soon after I signed about 50 forms, I drove that metallic blue Tercel off the lot, baby! Four on the floor, fuzzy black floor mats, vinyl seats, AM/FM cassette stereo and no air conditioner (which really hurt once I moved to Florida). The only way I could have afforded it was by getting a car loan through the bank. There was no way around that. But that car loan allowed me the freedom to go on vacations, commute to work, and visit my family whenever I wanted to.

Come to think of it, the paint job was very close to Bondi blue…

WYSIWYG: Is it What You Want?

The Macintosh's killer application was Aldus PageMaker. PageMaker and the Mac seemed made for each other. Apple needed an application to showcase its graphical user interface innovations. PageMaker was what designers had wanted (though probably not knowingly) all along, and the Macintosh was sufficiently advanced, graphically, that it inspired Aldus to create PageMaker. This was quite lucky for Apple, since without PageMaker, Macintosh (and Apple) probably wouldn't be around today.

Most of the important early Macintosh applications—MacWrite, MacPaint, PageMaker, etc.—were based on the **W**hat **Y**ou **S**ee **I**s **W**hat **Y**ou **G**et (or WYSIWYG) paradigm. As a result, WYSIWYG is deeply rooted in the Macintosh culture. Mac users expect that the way their documents look on-screen is the way they will look when printed. They expect that they can move elements of their documents around with drag-and-drop. Experimenting is easy and risk-free, and there is immediate feedback. Consequently, Macintosh encourages the user to experiment, tweak, and play. This brings forth perhaps the most important Macintosh ideal: the user, not the machine, should be in control. And this hard-to-describe feeling of not being at the mercy of the machine is the principle reason Mac users are so passionate about their choice of computer.

As with the graphical user interface, the WYSIWYG paradigm has not gotten significantly better since the Macintosh shipped in 1984. The idea of WYSIWYG as a sort of interactive print preview, a way of experimenting with and proofing a layout is sound. I would never want to go back to pre-WYSIWYG computing. Nevertheless, the WYSIWYG paradigm as realized by today's software has inherent flaws—or tradeoffs—that show no sign of being overcome. In this article I hope to argue not why WYSIWYG is bad—for I don't think that at all—but why for many tasks a completely non-WYSIWYG solution is preferable. Mac users, in particular, have little exposure to the non-WYSIWYG world, and while it is perfectly okay to live a sheltered existence, there is also some benefit in understanding the non-WYSIWYG world, even if you never have occasion to spend time in it.

The non-WYSIWYG World

Believe it or not, there is a world of non-WYSIWYG software that is thriving. I'm not talking about typewriterish software like Bank Street Writer and AppleWorks (for the Apple II). Though perfectly good pieces of software, they provide nothing in exchange for forcing their users to work in non-WYSIWYG environments. Other solutions, the most popular of which are probably HTML and TeX, do not provide WYSIWYG (as the base representation), but provide a range of functionality not found in the WYSIWYG world.

HTML: HyperText Markup Language

When you hear WYSIWYG in relation to HTML, the language behind the Web, the first thing that comes to mind is the increasingly popular collection of WYSIWYG HTML editors—like CyberStudio, PageMill, and HomePage. The purpose of these programs is to make the creation of Web pages a WYSIWYG process, even though HTML was never intended to be a WYSIWYG language. HTML was designed as a markup language, which simply means that the commands, or markup, are imbedded directly in the content. HTML tags are for denoting the logical structure of content. In "pure" HTML, one does not specify fonts, styles, and sizes, but rather the **meaning** behind parts of the document. There are tags to specify different levels of headings, to emphasize text, and to indicate that text is part of a quotation or computer input/output. With HTML 4's Cascading StyleSheets, page authors can even define their own structural markup, and specify how it should be rendered under different circumstances.

This makes sense for several reasons. HTML was designed to be viewed on many different platforms, from text-only terminals, to Macintoshes, to handheld computers. There's no way to guarantee which fonts will be available—or even if there will be a choice of fonts at all. The page creator embeds information about the structure of his content; the renderer (browser) determines how best to interpret that structure into a format that its host computer is equipped to display. Usually this means that headings come out large and bold, emphasized text is italic or bold, quotes are indented, etc. But there is no law that says it must work this way. The browser is encouraged to tailor the actual look of the page to the machine it is running on. It is perfectly possible, and reasonable, for the page to render differently on the screen of its reader than it did on the screen of its author. With printed paper documents, this was never an issue; with electronic ones, it is. WYSIWYG programs, designed as an electronic extension to paper, generally do not take this into consideration.

Ideally, the on-screen display needn't completely match the printed output. Although I'm not sure if anyone currently takes advantage of it, HTML has the ability to specify different styles for viewing and printing. For instance, italic text is often very difficult to read on-screen. Color, however, is readily available. Thus, emphasized text could appear in a different color on-screen, but change to italic text that looks great when printed. Similarly, just because a document looks good **printed** in Times, there's no reason people shouldn't see it in their browser using a nice screen font like Geneva, Espy Sans, or Verdana.

A Brief History of TeX

TeX (pronounced "tekh") is a powerful typesetting language created by Stanford Professor Donald Knuth, author of the seminal work in Computer Science. Knuth designed TeX several years before the Macintosh and Aldus PageMaker came along. Being a mathematician, he made it especially good at typesetting mathematics, for which it to this day it has no peer. Although this makes TeX especially good at typesetting scientific documents, its appeal is by no means limited to them.

TeX is somewhat similar to HTML in that it is a markup language. The user creates a text file with their document and adds TeX commands to format it as desired. TeX is also

different from HTML in some important ways. It is completely free, and the source code is available—with extensive documentation. What this means is that every implementation of TeX uses the same rendering code. TeX's feature set is frozen (except for bug fixes), so one can be guaranteed that a TeX document you write today will look identical on any current (or newer) implementation of TeX—on any platform. TeX includes its own fonts, so output really is identical on all platforms. Unlike HTML, TeX is a full-fledged programming language. Whereas HTML code is "rendered" with a browser, TeX code is "run" with the TeX program, similar to the way PostScript code is executed in a printer or other PostScript interpreter.

Knuth says that TeX is for producing beautiful documents, and he went to great lengths to build in a lot of typographic know-how. The hyphenation algorithm alone was the subject of a PhD thesis. Since TeX understands more about typography (and especially mathematical typesetting) that most typographers, it takes care of most of the details for you. (You can, of course, override it if you want to achieve a specific look.) It automatically handles ligatures and both horizontal and vertical spacing. It is careful not to leave a heading hanging at the bottom of a page. You don't have to remember how many spaces to put after a period or how much space to put before and after each type of heading. (This is especially true when using a formatting package like LaTeX.) If you change the base font size of your document, TeX updates all the vertical spacings and margins accordingly. Another example is that according to conventional typographic rules, the first paragraph following a heading should **not** be indented. In a word processor, you'd likely have to apply some styles to get this effect. With TeX/LaTeX, it happens automatically.

Thus, documents produced with TeX generally look much more professional than those created with a WYSIWYG word processor. And, surprisingly perhaps, they are often much easier to create. The fundamental difference in philosophy is that WYSIWYG word processors try to give you as much control as possible over your document, in an easy-to-use, visual manner. This freedom generally means that you must do most of the formatting work yourself. TeX does as much as possible automatically, generally with better results than if the user had done it. Describing to TeX a format that doesn't know, is considerably more difficult that in a WYSIWYG word processor, although in the end TeX is vastly more flexible.

Often, TeX can figure out what you want, without your having to specify the details. For instance, it has a "&" command, which is similar to a tab stop in a word processor. Simply inserting ampersands in your text will usually cause TeX to pick the correct alignment. Often there's no need to specify what you want at a low level, like "right-aligned tab at 6.5 inches from the left margin."

In other cases, there is no way TeX can tell what you want, so you have to be very specific. For instance, quotation marks must be inserted using either double back-quotes or double apostrophes (`` or ''), depending on whether they are opening or closing (same thing goes for single quotes). On the one hand, this is more work than you generally need to do to insert quotation makers in a WYSIWYG program. On the other hand, the "smart quotes" algorithms in word processors often curl the quotes the wrong way.

Extensions to TeX

While most word processors have macro languages (or AppleScript) for extending their capabilities, TeX is a programming language, so it's relatively easy to customize and extend it. Many packages for extending TeX can be found at the Comprehensive TeX Archive Network **<http://www.ctan.org>**, ranging from packages that help with placing graphics, to packages for card players, circuit designers, and more.

One of the most popular such extensions LaTeX. Released in 1985, LaTeX (which stands for **La**yout TeX or **La**yman's TeX depending on who you talk to) is a powerful collection of TeX macros aimed at simplifying the creation of regularly formatted documents. LaTeX is so popular that it's included in most TeX distributions. If you want to create a document in a standard format (like a letter, report, article, or book) it's probably even easier to do it with LaTeX than with a conventional word processor. LaTeX makes it easy to deal with logical structures such as footnotes, cross references, different levels of headings, lists, quotations, and more. Because of LaTeX's underlying TeX architecture, the quality of the typography is very high.

Limitations of WYSIWYG

While I certainly do not find the current WYSIWYG word processors ideal, I also think that the WYSIWYG paradigm has inherent problems that mean it will **never** be as good as non-WYSIWYG for certain things.

A WYSIWYG word processor will always be slower than editing in a text editor. My dad still likes to use Bank Street Writer because it takes less time to boot the Apple IIGS and Bank Street Writer than it does to launch Word 98 on his PowerMac. The IIGS is more responsive, too. I use BBEdit for much of my writing because I'm impatient. BBEdit never makes me wait.

Since a WYSIWYG interface has to be provide commands for formatting and layout in its menus and toolbars, there is no way it can be as optimized for text processing as a text editor is. This is unfortunate, since probably only 10% of the time it takes to compose a document is spent on formatting—maybe less. Yet much of a word processor's interface is cluttered with infrequently used commands. I think the Twiddle command (from BBEdit) for swapping the positions of letters or words is far more useful to have readily available than a Drop Cap command, for instance. Yet word processors have a fancy commands like Drop Cap—buttons for them, even—and lack basic text processing commands.

When I'm composing a document, I don't want to be concerned with the way it looks. Just because the actual document uses a small, hard-to-read-on-screen script font, doesn't mean I should not be able to edit with a large font designed for on-screen use. When doing layout, it's nice to see where page breaks fall and how columns and margins look. When I'm writing, they just take up screen real estate would be better-used for letting me see more of the document.

In principle, one could use stylesheets and macros to work around the display vs. printing font issue. Most word processors have commands for hiding margins and page breaks. Still, these seem like clunky solutions to a problem that wouldn't exist if the composition and preview environments were separate.

Some kinds of things are just plain hard to do with WYSIWYG. For instance, if you are

printing a document with facing pages, you often want the bottom line of text on each of the pages to align exactly (vertically). There's no way to tell a WYSIWG program stuff like this, unless its designers specifically thought of the command you want and included it in the user interface. TeX can make short work of this problem, as well as more complicated ones like making the ratio of height/width of each page equal to the golden ratio—simply because you can tell it exactly what you want. Here are some effects that would be difficult to do quite as nicely in a WYSIWYG word processor or page-layout program.

Although WYSIWYG equation editors are very easy to use, they are decidedly underpowered and inefficient compared to a text-based approach like TeX's. It's very inconvenient to locate every single symbol in a menu or palette; you must constantly switch from the keyboard to the mouse, and back. Then you have to find a way to imbed the equation in you word processor. Most of the time, the equation editor is separate from the word processor, which means that it's a pain to use it for lots of small equations. Since the equations behave like graphics boxes, they often throw off the line spacing. Furthermore, the output of WYSIWYG equation editors is usually greatly inferior to TeX (although in principle this need not be the case).

Deferring Layout Decisions

Probably the biggest criticism of WYSIWYG is that it really means "What you see is what you've got." Once you've created something in a WYSIWYG environment, it's generally difficult to change how it looks. While formatting (fonts, sizes, styles, rulers) decisions can easily be changed with suitably defined stylesheets, it is very difficult to defer layout decisions. The structure and overall look are frozen, unless you change them all by hand.

Say you've created a list of definitions in your document. Maybe you've applied a term style (like bold) to each term you've defined and a definition style (like plain) to each definition. You manually entered a colon between each term and its corresponding definition.

WYSIWYG: An acronym for What You See Is What You Get

After entering 500 definitions, you change your mind. It would be much better if the term and definition were separated by a blank line. You want to (for whatever reason) put the definition in parentheses, make it italic, and remove the colon. You also want horizontal lines above and below each definition to visually separate them in the list, and the definition should be right-aligned at a tab stop (which you hadn't created before). Oh, and because your document makes extensive use of obscure definitions, you want each term marked so it can be cross-referenced.

WYSIWYG _____
(*An acronym for What You See Is What You Get*)
_____

With a WYSIWYG word processor, one would have to find a way to select all the definitions and apply some kind of macro to make the above transformations. Although it would probably be doable, it would be a lot of work that you shouldn't have to do. Most of the time would be spent recognizing the different parts of the definition, munging text, and locating the definitions—which might be scattered throughout the document (or multiple documents!).

TeX approaches this problem differently. An experienced TeX user would probably create a definition construct. Perhaps he would enter the definitions like this: (Notice that the term and definition each are arguments to the \def macro.)

```
\def{WYSIWYG}{An acronym for What You See Is What You Get}
```

Changing the layout, font, styles, and any other aspect of the definition format is as simple as changing the the way \def is defined. This can be particularly useful for articles that may be published in different journals. Each journal can have its own way of formatting certain mathematical constructs, and all the different formats can be generated from the same TeX file.

Customizability

Many of LaTeX's features, such as automatic formatting of lists, are now available in conventional word processors (this was not true when LaTeX was released). Even so, I generally find LaTeX easier to deal with than the WYSIWYG approach, mainly because the latter requires you to give logical instructions to the word processor using WYSIWYG actions. For instance, in Word 98's list mode, pressing <return> creates a new list item. It is not at all obvious how, then, one should create a single list item consisting of multiple paragraphs. Hitting <return> twice takes you out of list mode. This is confusing!

If you want to change an item's symbol from a • to a + or - (perhaps you are making a pros/cons list), it requires seven mouse clicks in Word 98 (including summoning a contextual menu and navigating two nested dialog boxes). In LaTeX, you would simply change: `\item` to `\item[+]` or `\item[-]`. (Square brackets denote an optional argument to

a macro. If you leave them out of `\item`, LaTeX figures out which symbol to use.)

Portability and Versatility

WYSIWYG software tends to not be very portable. ClarisWorks and Microsoft Office run on Macintosh and Windows, WordPerfect has a completely different version for each, and there are many single-platform word processors. There is no WYSIWYG word processor that runs on Mac, Windows, Unix, Linux, NeXT, and Amiga. But HTML and TeX do. Further, since they're both plain-text formats the files are 100% compatible—no file translation or encoding necessary. Since the renderer and editor are separate, it's easy for browser manufacturers and providers of TeX implementations to add value for their customers without sacrificing compatibility or changing the file format.

Using plain text as a file format has other advantages. Dynamic data-driven Web sites are prevalent today because webmasters can use an ensemble of text-processing tools to create HTML files on-demand. It's unlikely that such a variety of tools for this would exist if HTML were a proprietary WYSIWYG format. And although their pages aren't served up electronically, TeX users enjoy much they same flexibility. It's far easier to write scripts that assemble documents from data using TeX than a word processor, primarily because of the former's markup-like nature.

The future of the Web seems to lie in XML, eXtensible Markup Language. XML provides an extensible means of adding logical markup to documents. For example, an XML version of *Hamlet* might have tags for speeches and stage directions; the browser/client, if it understood these, could treat them more specially than if it simply received formatting tags. In addition, XML should allow for much more intelligent Web searching, since it provides a means for the computer to understand the semantics of the documents it indexes.

Conclusion

Open standard non-WYSIWYG languages like HTML and TeX bring us some of the promise of OpenDoc. Although they don't free us from the application software paradigm, they break the paradigm of having a one-to-one correspondence between file types and applications. In each case, a multitude of specialized tools can be applied towards document creation, rather than requiring a single monolithic application that is a jack of all trades but master of none.

Non-WYSIWYG systems also have their problems. They are more difficult to learn, and since you usually have to work through a browser or previewer, experimentation is not encouraged. Even coupled with an environment like Textures (see the review in this issue) I would not want to use TeX for an irregularly formatted document like a newsletter. It is just too painful for doing creative work.

WYSIWYG and non-WYSIWYG environments each have their uses, and neither is likely to replace the other. Each paradigm makes a different tradeoff between what sort of work the computer and user need to do. In non-WYSIWYG systems, many of the typographic details are handled by the computer, but it is more difficult to do layout tasks. WYSIWYG systems, on the other hand, give ultimate freedom—provided your software supports the specific feature you want and you are willing to take care of details that the computer could do

better. In the end, the most important thing is that we have a choice.

QuarkXPress Trapped!

Trapping: A slight overlapping that prevents gaps from appearing along the edges of graphic elements in film separations because of misalignments of plates in the press.

Even thought the above definition of trapping may sound scary, the truth could not be more further away. However, to understand trapping, a minimal knowledge of commercial printing is required (in specific knock-offs.) In commercial printing, all colors are made up of the four primary colors: Cyan, Magenta, Yellow and Black (CMYK). Thus, the wide gamut of colors is obtained by mixing the primary colors. For example, green is made up by mixing Cyan with Yellow as shown below.
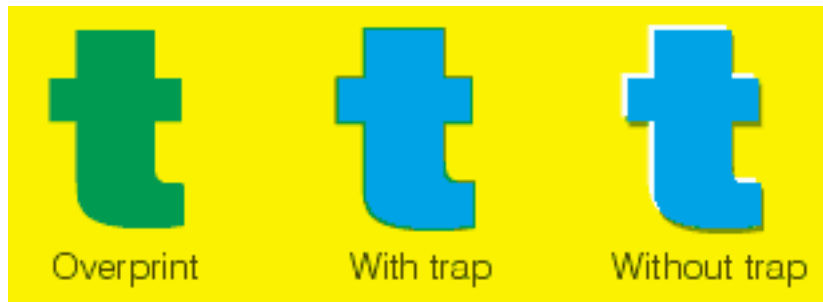

Now, imagine you wanted the yellow to actually overlap the blue and not overprint (visible mix of colors.) Then the films would look something like this (this is not100% accurate but shown like this for simplicity's sake):

Notice that the Cyan is actually "knocked off" where the colors overlap.
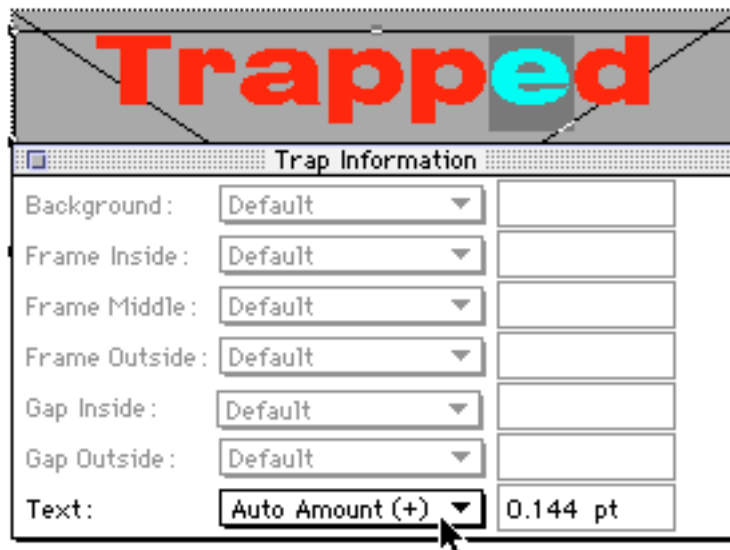
As simple as it looks, the very essence of this procedure makes way for the most overlooked pitfall of most DTP operators. The flaw is visualized in white fuzzy lines around small graphic objects such as text (normally due to the "montage" operators' misaligning separation films slightly). Trapping a graphic object is simply bleeding (expanding the edges) slightly as a safe guard. The visual below shows this clearly:

Overprint   With trap   Without trap

How to trap in QuarkXPress?

Trapping could not be easier in QuarkXPress, simply:

Select the desired graphic object to be trapped (highlight it).
Choose **Show Trap Information** (View Menu) option-F12
Fill in the desired amount of trapping

I hope everyone had a Happy Turkey trapping day! :)

Food Chain

Product Information
Author: Cajun Games
Web: **<http://www.CajunGames.com>**
Shareware Fee: $14.95

System Requirements
Mac with 68040 processor or higher
Mac OS 7.1.2 or higher

In a the digital world of blood-and-guts gaming, it's refreshing to find a light-hearted shareware application that explores the intriguing struggle of species survival in a very entertaining way. "Food Chain" is a $14.95 shareware game from Cajun Games that's fun to play and humorous to watch.

Most adults spend 8–10 hours a day in what's often called a "dog-eat-dog" world. Food Chain takes this idea a little further and offers players a Seaosaur-eats-Hovenboof-eats-Yug Yug-eats-Magmaraptor environment. The important catch to this game is that in order to continue play, one member of each species must remain on the board at all times and the grid can not become overpopulated.

The game grid (see below) is similar to a checkerboard, but each species has one unique attribute that makes game play reminiscent of a beginner's game of chess. Bonus points are awarded for a complete "food chain." This occurs when a member of each species has an opportunity to "dine" during a single round of play. Each round requires players to place a creature on the board or execute an action. If overpopulation occurs (all spaces on the grid are occupied and creatures aren't positioned to "feast" on their food supply), the game abruptly ends. The goal of the game is to maintain ecological balance and species survival.

The game randomly generates the creature to be placed or action to be taken at the start of each round. Therefore there is no way for a player to determine when an endangered species (a species with only one representative on the grid) might be repopulated. In addition, each creature has a limited "natural life" which can only be extended by "lunching" on its food source. Because a creature must be positioned to face their "meal" before points can be scored, attention to each creature's placement on the game grid is essential for successful game play.

If a creature dies a natural death it's replaced on the grid by a field of grass. The grass, which can only be eaten by a Hovenboof, is permanently replaced by a palm tree if it isn't consumed in a timely manner (see below). This reduces the spaces available for continued play.

For each complete "food chain" that's scored, players receive one option to replace the creature or action selected by the game. Actions include turning the position of a creature on the grid or the placement of a small pond that will protect a Seaosaur, but is instant doom for any other creature placed in the water. Occasionally, the game will generate a "grim reaper" that instantly changes any creature selected into a field of grass. Whether it be a subtle social commentary or simple coincidence, the "Yug Yug" (an cartoonish-looking character that walks on two legs) is the only creature capable of cannibalizing itself.

The folks at Cajun Games offer prize contests for players who set their minds to achieving high scores. The game is easy to understand and the random selection of creatures or actions at the start of each round makes every game a new challenge.

Along with the fast-moving and amusing Food Chain game, the CD comes packed with demo versions of 25 other shareware favorites. Food Chain from Cajun Games is the perfect stocking stuffer for the fun-loving carnivore on your holiday shopping list!

Freddi Fish 3

The third in the series, this time we follow the adventures of Freddi and his good friend Luther as they try to solve the crime of "Who stole the Golden Conch Shell?" Their Uncle Blenny has been accused, as he's the keeper of the Conch. Your goal, as Freddi, is to find clues, solve puzzles, and ultimately find whodunnit.

Now, I love a mystery. However, as I wrote above, this game is for ages 3 thru 8, for which my daughter Amanda, 4, was better qualified than myself. So, if you'll allow me a little artistic license, she'll take over the rest o' the review.

Hi, kids! My daddy got me Freddi the Fish 3! I put the CD in the drive, and double clicked. I was instantly transported into a bucket, being carried by a pelican to an island. He dropped us off, only for me to find my Uncle Blenny locked up. He told me to search for three golden pipes, which are part of the Golden Conch Shell.

There were puzzles to solve, as well as games to play. Sometimes, you have to play a game to solve a puzzle! After I found the three golden pipes, I followed Old Soggy the dogfish to a place right outta Indiana Jones! I got the three jewels, and found the conch, and figured out who did it! This time, it was Pierre the Tailor. However, I've played several times, and the culprit is different every time!

It's Mike again. As you can see, my daughter really enjoyed the game, and I think that's most important. The artwork is excellent, as with all the games in the Humongous Entertainment line. No noticeable delays occurred while running on my newly installed 8500. There are also demos on the disk for other games, which include Putt-Putt, Pajama Sam, and Spy Fox. My daughter wants Spy Fox for Christmas.

So, as you can see, my daughter gives this game her highest rating. And I have to give this game *ATPM's* highest rating as well, because this game even kept Scott intrigued, and he's two.

Sony Mavica FD-71

Product Information:
Model-MVC FD71
Manufactured by: Sony Computer Products
MSRP: $699

System Requirements
System 7.5 or later
Macintosh PC Exchange
A program to view JPEGs

Surprises in life are fun. Unexpected, very pleasant surprises are rare enough to be a real treat. **The Sony Mavica FD-71** has been such a pleasant surprise, and so much fun, that I can no longer imagine not having one. My wife has spent some time as a professional photographer; so when the time came to buy a digital camera for her, I knew not just any one would do. After months of investigation, talking to owners and reading a myriad of reviews, I discovered two things.

First, I became very weary of computer product reviewers who touted the camera they reviewed as "the next great thing" in the beginning of a review, only to list so many problems with the product in the latter part of the review that I couldn't imagine buying one!

Second, I learned that no matter how good a digital camera is, a decent quality 35mm film camera will outperform it, hands down. Much like the argument that CDs can never sound as good as a decent LP, due to the inherent digital sampling of an analog product, digital images are nothing more than "sampled" pixels of a real image. I decided to center my search on two criteria: Ease of use and battery life. So many of the Mega-pixel cameras seemed to have downloading difficulties and short battery life expectancy that I kept coming back to the Digital Mavica format. When I finally got a chance to use a friend's older FD-7, I was hooked.

Here's what you get with the Sony FD-71:

- A comfortable, easily held digital still camera with 330,000 pixel 640x480 resolution.

- 2.5" TFT LCD View Screen with Backlight and On-Screen Controls for all functions

- 10x Optical Zoom - Selectable Auto/Manual Focus - Range .5" - infinity

- Rechargeable "InfoLitium" Ion Battery (Up to 2 hours use with standard battery NP-F330 - Optional NPF-550 offers up to 4 hours use - approx. $50)

- Auto Flash - Selectable Forced Flash/Auto/No Flash

- Storage on 3.5" Floppy Discs - DOS Formatted - 15-40 images per disc depending on mode, flash use, etc. - 2X write-to-disk floppy drive

- Six Exposure Modes - Portrait, Sports, Beach & Ski, Sunset & Moon, Landscape and Panfocus

- Five Effects Modes - Normal, Black & White, Sepia, Negative and Solarize

- The FD-71 comes with a battery charger, shoulder strap and lens cap.

Downtown Warren, Vermont   (Is that a "small dog" on the porch?)

The FD-71 has "standard" and "fine" image settings, with "fine" increasing image quality by reducing JPEG compression. The 10x zoom allows for photos from a macro at a half inch out to infinity! It has three recording modes: Normal—for regular photos, E-mail—which adds a 320x240 image for each photo to reduce file size for e-mailing, and Bitmap—a non-compression format for actual pixel photos with a subsequently larger file size. Only one Bitmap image will fit on a floppy.

The Mavica uses regular 3.5" floppies as "film." They are formatted as DOS disks; and can be read by any PC, or Mac System 7.5 or later with PC exchange. Images are stored as JPEGs; any program that can view JPEGs will work to view your photos. I found the Shareware program Graphic Converter **<http://www.lemkesoft.de>** absolutely indispensable.

Using the FD-71 is a snap. Take a floppy full of photos (15-40 depending on flash, mode, exposure, etc.), copy them to your hard drive, and view them in the GraphicConverter "Browser" mode. The FD-71's on-screen controls take a little getting used to; the small buttons invite an occasional "Oops" if you push the wrong one. Once you are familiar with it, you can use the FD-71 as a simple point-and-shoot camera; or you can adjust the settings for whatever your project demands.

The 2.5" LCD Screen is the viewfinder, where you frame your shots or view photos after they are taken. If you don't like a particular shot, you can simply erase it from within the screen, and try another. You can erase a photo immediately after it is taken, or later if you want to conserve space. You can also format a disk while it is in the camera, in case you only have Mac-formatted floppies available. There is a "copy" function which makes a duplicate of any floppy that is in the camera. We have found this handy on vacation; if we wish we can give our subjects a copy to take home with them! The on-screen display also informs you of disk space available, battery time remaining, exposure mode, picture effects, and image quality.

There are six different exposure modes:
Soft Portrait - For soft background portraits and accurate skin tones.
Sports Lesson - Faster shutter speed for fast-moving subjects.
Beach & Ski - Proper exposure in strong light, such as the beach or ski slope.
Sunset & Moon - For dark environments like sunsets, fireworks, neon signs, etc.
Landscape Mode - For distant objects or shooting through a window or screen.
Panfocus Mode - Proper exposure for quick shots or flash use in the dark.

There are also five different picture effects modes:
Normal - For regular use.
Negative Art - The color and brightness of the photo is reversed.
Sepia - The picture will be in Sepia tone (all warm browns and tans,
          like old Tin Type pictures).
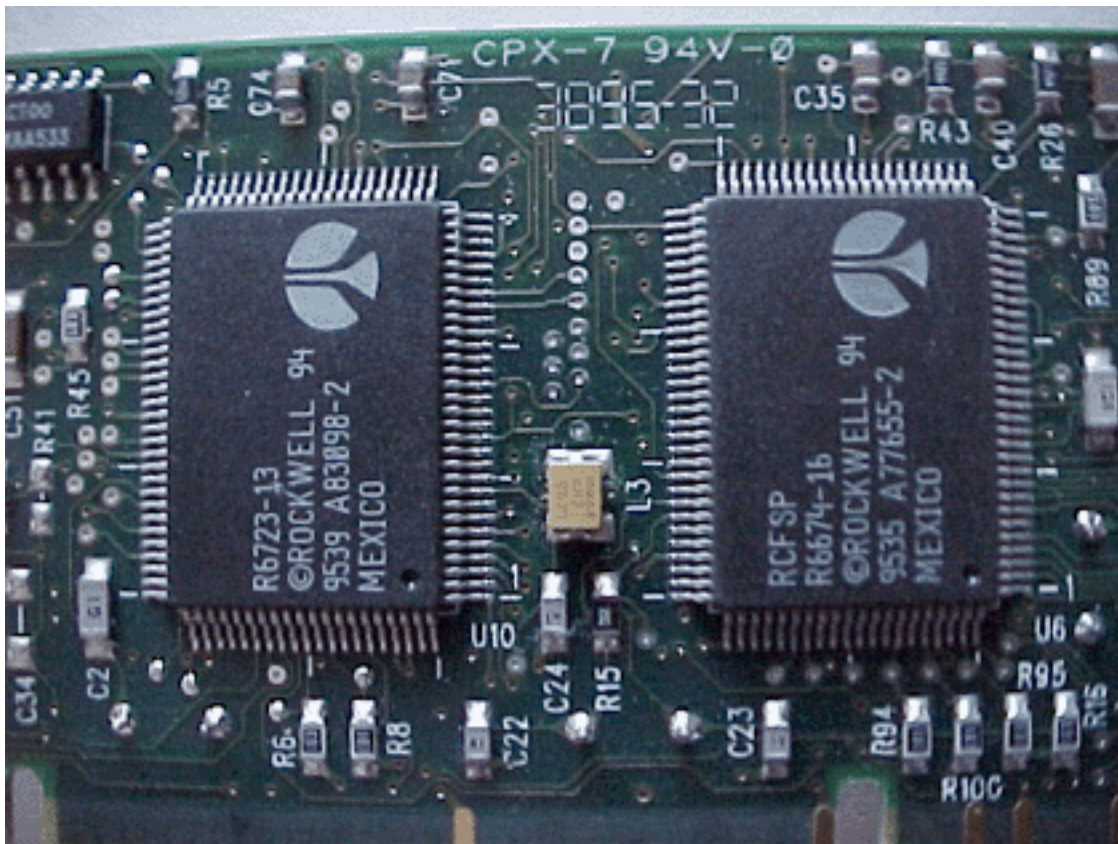**Black and White** - The picture will be monochrome (Black and White).
Solarize - Colors are rendered as blocks and posterized.

The Mighty Guard Dog Hammerli

The FD-71 is infinitely adjustable allowing you to tailor your photos to your needs. You can also use the FD-71 for Web image recording; the JPEGs can be uploaded or e-mailed with ease. Its cross-platform support, ease of use and quality of image makes the FD-71 a perfect choice for those who want to purchase a digital camera that won't be obsolete next week. I was delighted with the image quality, color accuracy, and overall "enjoyability" of the Mavica.

I have two criticisms of the Mavica. I find the LCD screen-as-a-viewfinder takes some getting used to. Unlike using a 35mm camera, you must hold the camera away from you to frame your photo, and you sometimes get a larger image than you framed. If this camera had a through-the-lens viewfinder it would be an absolute winner. Second, it is very difficult to get enough light at night to auto-focus the camera; the Panfocus mode is suggested for these situations.

Macro Photo of Modem Circuit Board

As this review went to press, I noticed that the FD-71 is being discounted (as low as $550!) by a number of On-Line merchants. This usually indicates that a model is being discontinued, which would be a real shame. There are two new Sony models out— the FD-81 and FD-91—possibly indicating an end to the FD-71. If you can get a deal on an FD-71, by all means, grab one. You will not be disappointed, nor will you find a camera that does so much for so relatively little. It gets my highest recommendation.

If you are planning on purchasing a Mavica, or already own one, you should visit a couple of interesting Web sites I've discovered in the process of writing this review. There is an excellent Mavica owner's e-zine called "Mav!" available at **<http://webhome.idirect.com/~mavmag/>**.

Also, there is a Shareware program called "Mavicadabra! v1.1" that can help you download, catalogue, convert, and name your Mavica photos. It's available at **<http://www.kagi.com/griffin/mavica.html>**.

Textures 2.0.1

Product Information
Published by: Blue Sky Research
Phone: (800) 622-8398
Email: **<sales@bluesky.com>**
Web: **<http://www.bluesky.com>**
List Price: $795 (Retail);
$495 (Academic); $270 (Student)

System Requirements
Synchronicity requires a Power Mac
About 6.5 MB of RAM for LaTeX2e
16 MB hard disk space
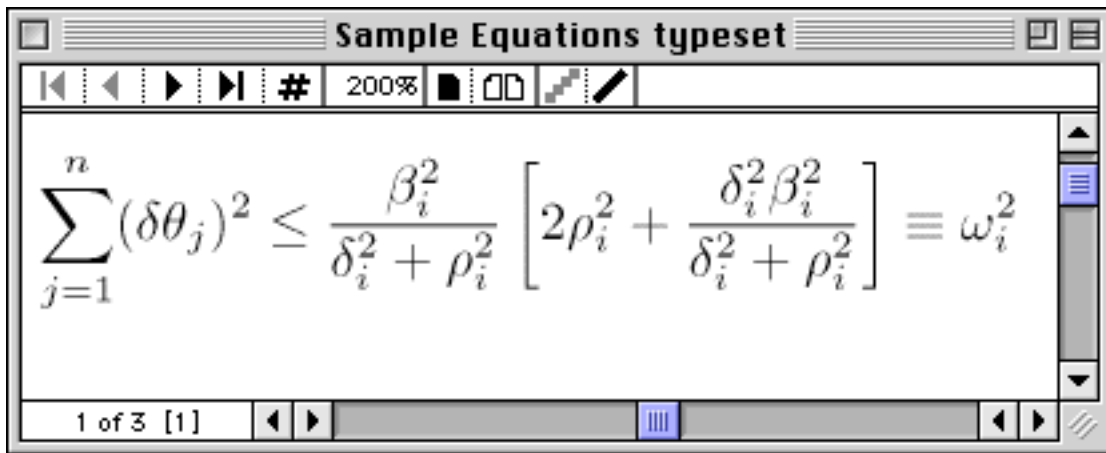Adobe Type Manager (ATM) to print with a non-PostScript printer

Textures is Blue Sky Research's implementation of Donald Knuth's TeX typesetting program. TeX is an amazingly powerful markup language that is available on more than a dozen platforms. Textures, however, is Mac-only; it's also the best implementation of TeX I've seen anywhere. For more information on TeX, I recommend reading **<http://www.bluesky.com/dsTeX.html>** and my opinion piece "WYSIWYG: Is it What You Want?" in this month's issue of *ATPM*. To get a sense of the other Mac implementations of TeX, I recommend the Mac TeX/LaTeX Software Page **<http://www.esm.psu.edu/mac-tex/>**.

Textures is completely compatible with TeX 3.14159 (currently the latest version). It also includes LaTeX2e, the latest version of the LaTeX collection of macros and formats. Although Textures is fully compatible with TeX/LaTeX implementations for other platforms, it has little in common with them. That's a good thing.

Because of its Unix heritage, most implementations of TeX rely on lots of separate programs (and consequently may be difficult to install). Generally, one creates and edits the TeX code in a text editor, then saves it as a ".tex" file. The text is then run through the `tex` (or `latex`) program. This creates a DVI (Device Independent) file somewhat akin to a PDF file (although it predates PDF). One can then preview the DVI file on-screen using a DVI viewer (loosely akin to Adobe Acrobat Reader in the Mac world). If the output looks good, it can be converted to a PostScript file using the `dvi2ps` utility, then printed on a PostScript printer. If corrections need to be made, the .tex file must be edited, run through `tex` again, and the result previewed with the DVI viewer. Thus, for inexperienced TeX

users, it is an incredibly painful process; for experienced TeXers, it is a nuisance.

Textures greatly simplifies this process by integrating most of the important TeX utilities into a single application. (Utilities for dealing with font metrics, bibliographies, and indices are separate applications.) Textures has an integrated text editor and previewer. The Typeset command renders the frontmost window and displays the preview in the Typeset window (bypassing the DVI step, although you can manually save as a DVI file if you want). If there are errors in the input, Textures displays them in a separate log window. Unfortunately, the errors aren't significantly easier to deal with than in other TeX implementations. It would be nice if one could double-click on an error to go directly to that spot in the input, as with BBEdit and CodeWarrior. Presently, the errors are referenced only by line number.
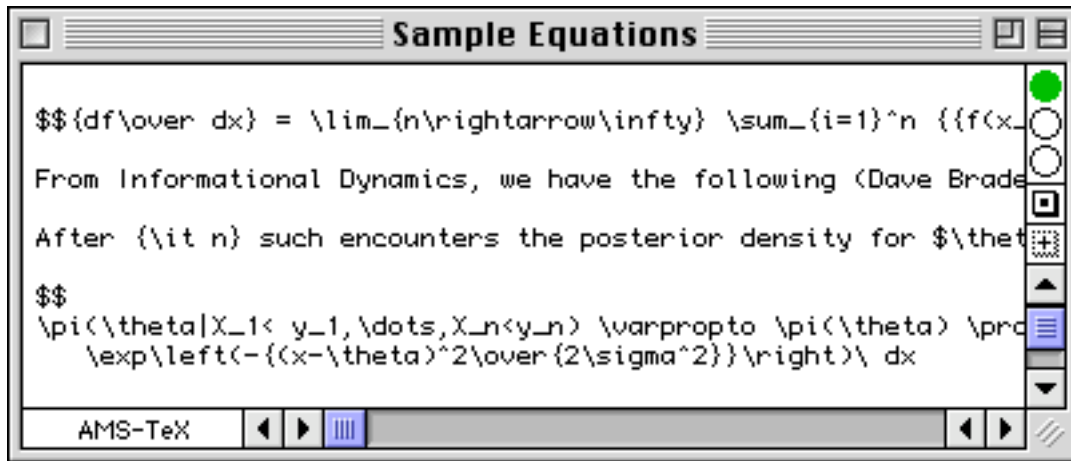

The Typset (Preview) Window

Textures includes the freeware Excalibur, a LaTeX-savvy spelling checker; however it is not integrated with Textures. Printing is as simple as typesetting and choosing Print from the File menu. If Adobe Type Manager (ATM) is installed, you can even print to QuickDraw printers and other neat Chooser extensions like Myrmidon and FaxSTF.

Flash Mode, Follow Focus, and Synchronicity

The above description portrays Textures as simply an integrated TeX environment. In fact, Textures offers three very important features that make it (according to Blue Sky) the only interactive TeX environment in the world.

Instead of requiring you to use the Typeset command every time you want to see a preview, Textures' **Flash Mode** updates the preview window automatically as you type. The delay between making a change and seeing it in the preview window depends on the length and complexity of your document as well as on the speed of your Macintosh. On slower Macs it could take fifteen to thirty seconds to see the change; on a G3-powered Mac, the delay is only a few seconds for longer documents and almost non-existent for short documents (though it still feels much slower than editing in place in a WYSIWYG program). Another advantage of Flash Mode is that it prevents your document from accumulating a lot of syntax errors that might take a long time to deal with later. A traffic light indicator in the upper right corner of the editor windows turns red if your document contains an error. By

keeping an eye on the light, you can quickly notice and correct mistakes as you make them—rather than having to find them by line number from the Textures log.
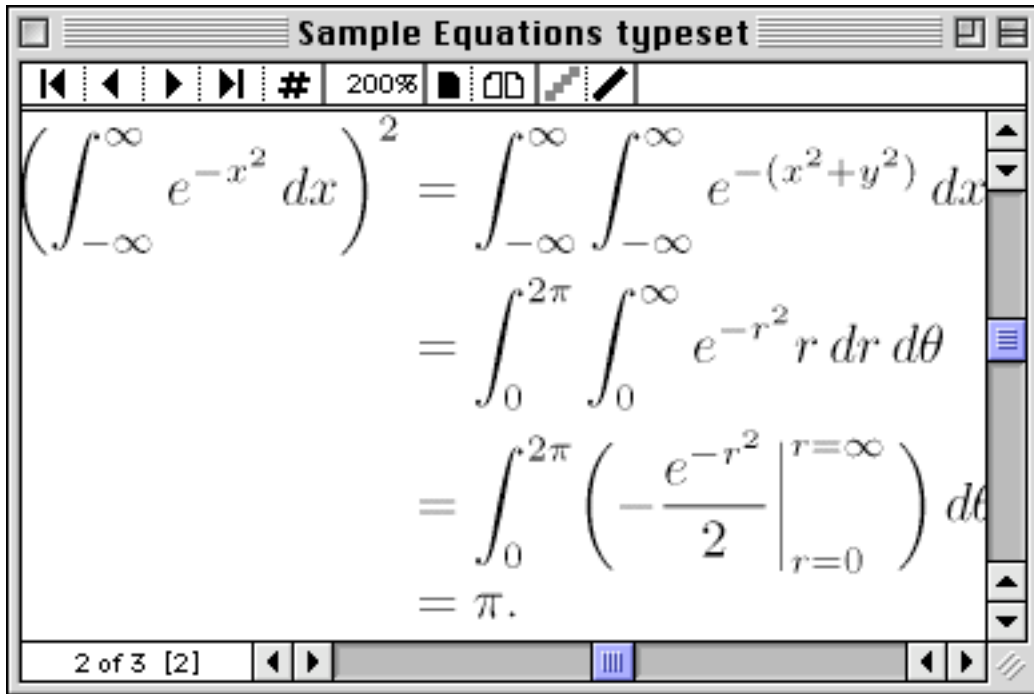

The Textures Editor with Flash Mode Enabled

The **Follow Focus** option causes Textures to automatically scroll the preview window to keep up with the part of the source file you are editing. **Synchronicity** is perhaps Textures' coolest feature. It lets you command-click in the preview window to move the insertion point to the corresponding place in the source file—and vice-versa. This is great for when you reach the proofing stage and need to quickly jump back and forth between the source and preview windows. Seeing Synchronicity in action immediately made me wish I could make simple editing changes directly in the preview window; alas this is not possible in Textures (though I cannot really fault Blue Sky here).

To see animations demonstrating Flash Mode, Follow Focus, and Synchronicity, go to: **<http://www.textures.com/Anims/>**

In general, LaTeX support is quite good. Textures includes the LaTeX sources in both compiled and raw forms (for former for speed, the latter in case you want to edit them). Normally, LaTeX documents must be typeset twice to properly create cross references and tables of contents. Textures offers a special **LaTeX mode** that does this transparently.

Textures Reader

Textures displays typeset previews and DVI files in the Textures Reader, which is built into the main Textures application. Blue Sky also has a freeware version of the reader available on its Website, which is handy for sharing DVI files with other Mac users. The interface to the reader is similar to Adobe Acrobat Reader. You can easily change between pages and zoom in and out. You can optionally view facing pages, and can choose whether or not the text is anti-aliased (nice-looking, but very slow). Clicking in the reader window magnifies a square around the pointer. You can also command-click on URLs to open them with the appropriate Internet Config-specified application. Option-clicking lets you measure distances between objects. Command-Option clicking lets you scroll horizontally and vertically with the hand tool (very useful when at high magnifications). Although the reader feels slow (compared to Acrobat, for instance) and the scrolling behavior is a bit odd, it is the best I have seen for the Mac.
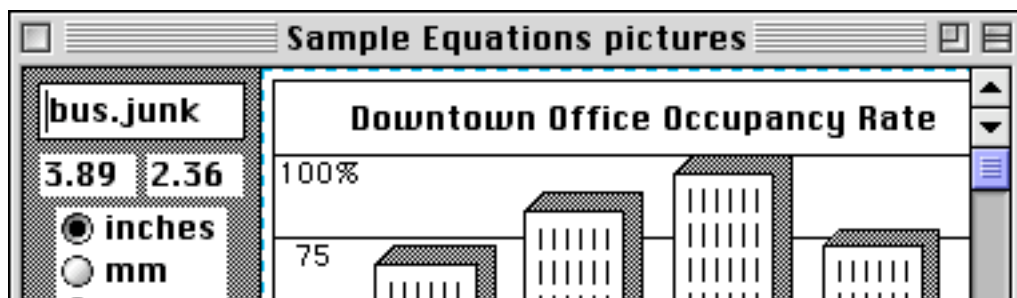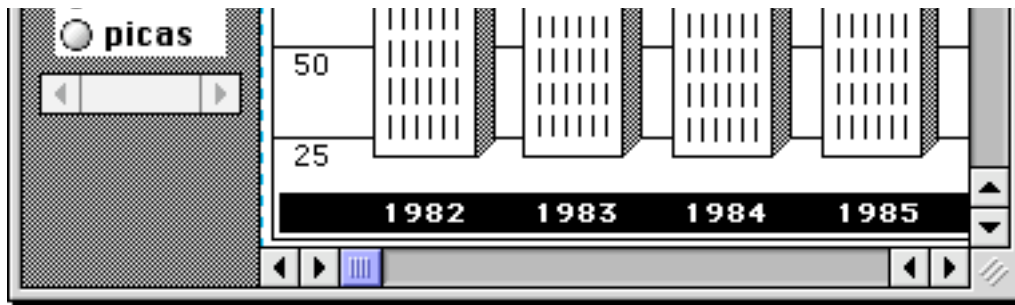
$$\left(\int_{-\infty}^{\infty} e^{-x^2}\, dx\right)^2 = \int_{-\infty}^{\infty} \int_{-\infty}^{\infty} e^{-(x^2+y^2)}\, dx$$

$$= \int_{0}^{2\pi} \int_{0}^{\infty} e^{-r^2} r\, dr\, d\theta$$

$$= \int_{0}^{2\pi} \left(-\frac{e^{-r^2}}{2}\bigg|_{r=0}^{r=\infty}\right) d\theta$$

$$= \pi.$$

The Preview Window Supports Anti-Aliasing—But It's Slow

Macintosh Integration

Textures does its best to take advantage of Macintosh features that aren't necessarily available on other platforms. Textures includes PostScript versions of Knuth's complete set of Computer Modern fonts, as well as the American Mathematical Society's AMS TeX fonts. It's also easy to include standard Macintosh TrueType and PostScript fonts in your Textures documents. Macintosh users won't see what's so special about this, but people who have used other implementations of TeX will be surprised and pleased to learn that they don't have to manually create font metrics to use new fonts.

Textures supports the standard the standard TeX and LaTeX commands for including graphics (usually in the form of PostScript or EPS files) into documents. It also allows you to include files in Macintosh PICT format (although if you do this, non-Macintosh users will be unable to typeset your files). The Textures Pictures window works sort of like the Macintosh scrapbook, allowing you to collect and view all the graphics for a particular document. It also shows the dimensions of the pictures (in inches, mm, or picas), which are necessary for some TeX commands.

Sample Equations pictures

bus.junk

3.89 2.36

⦿ inches
◯ mm

Downtown Office Occupancy Rate

100%

75

Unfortunately, since Textures does not include a PostScript rasterer, PostScript files included in your documents will only show up when printed. (EPS files will show their PICT previews in the Typeset window.)

Shortcomings

The Textures editor is adequate but little more. You can change its font, jump to specific lines, set marks, and do basic find and replaces (however the commands are called Find, Find Same, and Change; instead of the usual Find, Find Again, and Replace). The usual cut, copy, and paste are supported, but there is only one level of undo. There are commands for block indenting and block commenting, but they are not particularly well-implemented and have odd keyboard shortcuts.

There is also a "macro" menu which is user-configurable. The "macro" menu isn't really for macros in the usual sense; instead it offers a way of inserting boilerplate text. The benefits of this are questionable, though, since using it requires a lot of mouse work when your hands are likely already poised for typing. I prefer the FasTeX set of TypeIt4Me entries available at **<http://cds.caltech.edu/~fastex>**.

If you're serious about TeX (and you probably will be if you decide to pay Textures' high price) you'll much prefer an external editor like Alpha or BBEdit. Both offer syntax highlighting for TeX/LaTeX. Alpha's huge array of menus and toolbars for inserting LaTeX commands and BBEdit's glossary are vastly superior to LaTeX's "macro" menu. BBEdit's function popup lets you easily navigate LaTeX documents, which is reason enough to use it. Overall, both simply are much more polished editors than Textures. Luckily, Alpha and BBEdit can both act as external editors (via Apple Events) for Textures. However, if you go this route, you no longer have access to Textures' great interactive features. Probably the best compromise is to use Alpha or BBEdit to compose your document and the Textures editor with Flash Mode and Synchronize to edit and tweak it. Still, I think Textures really should provide at least minimal support for syntax highlighting and automatic marking/navigation for LaTeX documents.

Finally, the Textures interface feels rough. Many of the dialogs have odd button sizes and placements. Particularly annoying is that the "Save Changes?" dialog does not support command-D for the "Don't Save." This may seem like only a detail, but I use that shortcut at least a dozen times a day.

Conclusion

Installation is easy and the program is fast, reliable, and easy-to-use. The manual is excellent, as is Blue Sky's online tech support—which is what you would expect, given the program's high price. As a nice touch, Blue Sky provides a wealth of TeX-related resources (mostly from CTAN) on the Textures CD; I found this very useful while editing TeX on my PowerBook, away from an Internet connection.

Mac users will find Textures needlessly complicated compared to their word processor. Experienced TeX users will find it immeasurably more pleasing than the TeX implementation they are used to. Overall, Textures receives a rating of Very Nice (4 out of 5) because of the rough interface and lackluster editor. The core of the product, however, is top-notch and the Flash Mode and Synchronicity features are revolutionary. What sweet irony that the best implementation of TeX runs not on Unix but on Macintosh.

VERY NICE

REVIEWED BY JAMAL GHANDOUR, jghandour@atpm.com

Unreal

Product Information
Published by MacSoft
Web: **<http://www.macsoft.com>**
List Price: $49.99
Age: Mature 17+ Animated violence, blood and gore

System Requirements
PowerPC 603e at 180MHz or faster or 604e at 132MHz or faster
32 MB RAM (64 recommended)
Mac OS 7.6 or higher (Mac OS 8.0 or higher recommended)
120MB hard disk space and a CD-ROM drive

Name any computer game genre that ends with "ups" and most probably it is the kind that I hate most. Shoot'em'ups, bash'em'ups, mash'em'ups, etc. Normally these mindless shooting games have one main objective: shoot everything that moves on the screen and do your best not to suffer a nervous breakdown.

Nowadays, it seems that the only thing that differentiates one shoot'em'up from another (say Quake and Doom) is the amount of various weapons and gore in the game. Even the story lines seem to be suspiciously the same (90% of the time you have to save the world from aliens.) Nonetheless, it seems these kind of games have proved to be very popular among computer gamers, so much so that the market is now over-saturated with such games.

However, to every scenario there is an exception to the rule, and **Unreal** is the exception in this case.

Featuring 24-bit color, super-hi-resolution graphics, spectacular dynamic lighting, and bilinear texture smoothing (makes walls, objects and creatures look better up close), it is optimized for 3D graphics cards and multi-player setup procedures.

Internet play, with true client-server environments, is but a small demonstration of how well-thought-out the game is. Rumors say it took 3 years to develop. It's involving plot, addictive qualities, balanced puzzles and relatively "easy" side-controls made it an instant hit in the Wintel market. At the time, porting **Unreal** to the Mac seemed a big challenge. Macsoft, a veteran in Mac games having previous experience in porting **Quake** and **Duke Nukem 3D**, stood up to that challenge, and excelled at it, too. The game is not only better looking than ever, but feels much more responsive than its Wintel counterpart.

No time to admire the mouth-watering graphics, counter-attack. Fast!

Unreal is one of those games that gets you addicted to its genre without you even noticing it. Call me a nerd [Ok, you're a nerd! —Ed.], but I always look for mind-involving challenges, even in games. **Unreal** requires a certain amount of strategy to complete; it got me so hooked that I lost all sort of social etiquette for a month. The nice aspect of the game is that you actually start living the character while playing.

When you fire, it is for survival, not just for mindless killing (although it tends to get very messy at times). You start off by choosing your character, then the story begins. You are a prisoner aboard a spaceship that crashes upon an unknown planet for an unknown reason (err…I never said no aliens, I meant the game is an exception in another sense <g>) The goal seems simple—just escape. The plot is actually much more complex, but you only know it a step at a time, which makes the game more exciting to complete.

The graphics are simply stunning, the options are tremendous, and the game is very stable. The manual is small, but very effective and clear (made like your prisoner log book that you found when the ship crashed). The package is an absolute killer. To be completely honest, I think I was so impressed by the game's package (die cutting, embossing and various special colors), because it is what you would expect from more expensive software, not a game.

Definitely, not for the weak-hearted.

I have only two complaints about the game (which are rather serious); there is no auto-mapping, and it is extremely heavy on resources. If you can survive both problems, and can afford the game then I would strongly recommend it. If you would like to know more about **Unreal** for the Mac you can try the following:

Macsoft: **<http://www.wizworks.com/macsoft>**
Scandalon (Matthew Parsons): **<http://www.planetunreal.com/mac>**

Now if only I knew how to work out the ASMD combo attack...

Guidelines

The Official ATPM Guidelines

The Official *ATPM* Guidelines page is the place to go when you have a question about our publication. We can't imagine that you simply wandered in here. That's because the information on this page is very dry and mostly unentertaining (which is why it's on this page and not included in another part of our publication). We guess you could call this the "Relatively Boring But Occasionally Important Page of Information." OK, enough already with the extraneous syntax, now onto the stuff.

What is ATPM

About This Particular Macintosh (*ATPM*) is, among other things, a monthly Internet magazine or "e-zine." It's published by Michael Tsai and Robert Paul Leitao (who are still looking for a cool logo for themselves that depicts their joint effort). *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.

We'd Like Our Readers To Be Involved

Here, at *ATPM* worldwide headquarters, we're interested in hearing from you, our loyal readers. We're especially interested in stories about you and Life With Your Particular Macintosh. We guess we could have called this publication LWYPM but it just didn't sound quite right. So we called it *ATPM* and decided to ask for your stories and anecdotes about our most personal of personal computers. *ATPM* is also looking for people interested in joining our editorial staff. We currently need an **Interviews Manager** and an **Publicity Manager**. Please contact us at **<editor@atpm.com>** if you're interested.

Cover Art: We enjoy the opportunity to display new, original cover art every month. We're also very proud of the people who have come forward to offer us cover art for each issue. If you're a Macintosh artist and interested in preparing a cover for *ATPM*, please e-mail us. The way the process works is pretty simple. As soon as we have a topic or theme for the upcoming issue we let you know about it. Then, it's up to you. We do not pay for

cover art but we are an international publication with a broad readership and we give appropriate credit alongside your work. There's space for an e-mail address and a Web page URL, too. Write to **<editor@atpm.com>** for more information.

We Want To Hear From You

E-Mail: 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.

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 contributers have gone on to become *ATPM* **columnists**. Send your stuff to **<editor@atpm.com>**.

Let Us Know That You Know What You Know

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 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>**.

Your Stuff: 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.

Wishful Thinking

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>**.

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That's It

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 wish to comment about almost anything, please e-mail me at **<egoss@atpm.com>**.

The first two readers who e-mail me a list of the correct answers will receive their choice of prizes in the *ATPM* Trivia Prize Vault. The vault currently contains some really interesting Mac books: IDG's **HTML For Dummies**, Tim Evans' **Teach Yourself HTML**, Dan Henderson's **Office 98 For Macs**, and Greg Simsic's **Photoshop Type Magic**.

As you open and close the programs you use on a daily basis, do you pay attention to the Icons that represent them? If so, try to match the icons on the left with their respective programs on the right. Take part in:

Trivia Challenge 4.12 — ID The Icons

	1.	A. ZTerm
	2.	B. GraphicConverter
	3.	C. Mailsmith
	4.	D. Fontographer
	5.	E. Anarchie Pro
	6.	F. FileMaker Pro

	7.	G. MacBinary
	8.	H. Canvas 5
	9.	I. PageMill
	10.	J. Illustrator 7
	11.	K. Netscape Communicator
	12.	L. Hard Disk Toolkit
	13.	M. Photoshop 4
	14.	N. BBEdit
	15.	O. Toast

The Rules

Each question has only **one** correct answer. The answers are stored in a hermetically sealed envelope guarded by a fierce Lhasa Apso named "Hammerli" who lives in our house.

Last Month's Answers-4.11—One Hit Wonders

1. "Reflections Of My Life"   H. Marmalade

2. "Vehicle"   G. The Ides Of March

3. "Ma Belle Amie"   L. The Tee Set

4. "Ride, Captain, Ride"   B. Blues Image

5.	"Little Green Bag"	J.	George Baker Selection
6.	"Hitchin' A Ride"	A.	Vanity Fair
7.	"My Baby Loves Lovin'"	F.	White Plains
8.	"Gimme Gimme Good Lovin'"	K.	Crazy Elephant
9.	"All The Young Dudes"	D.	Mott The Hoople
10.	"Spirit In The Sky"	E.	Norman Greenbaum
11.	"My Maria"	I.	B W Stevenson
12.	"Love Grows Where My Rosemary Goes"	C.	Edison Lighthouse

This Month's CD Recommendation

"Hear You Laughing" — Tom Prasada-Rao   ISG CD 2011
  Available at: **<http://songs.com/noma>**