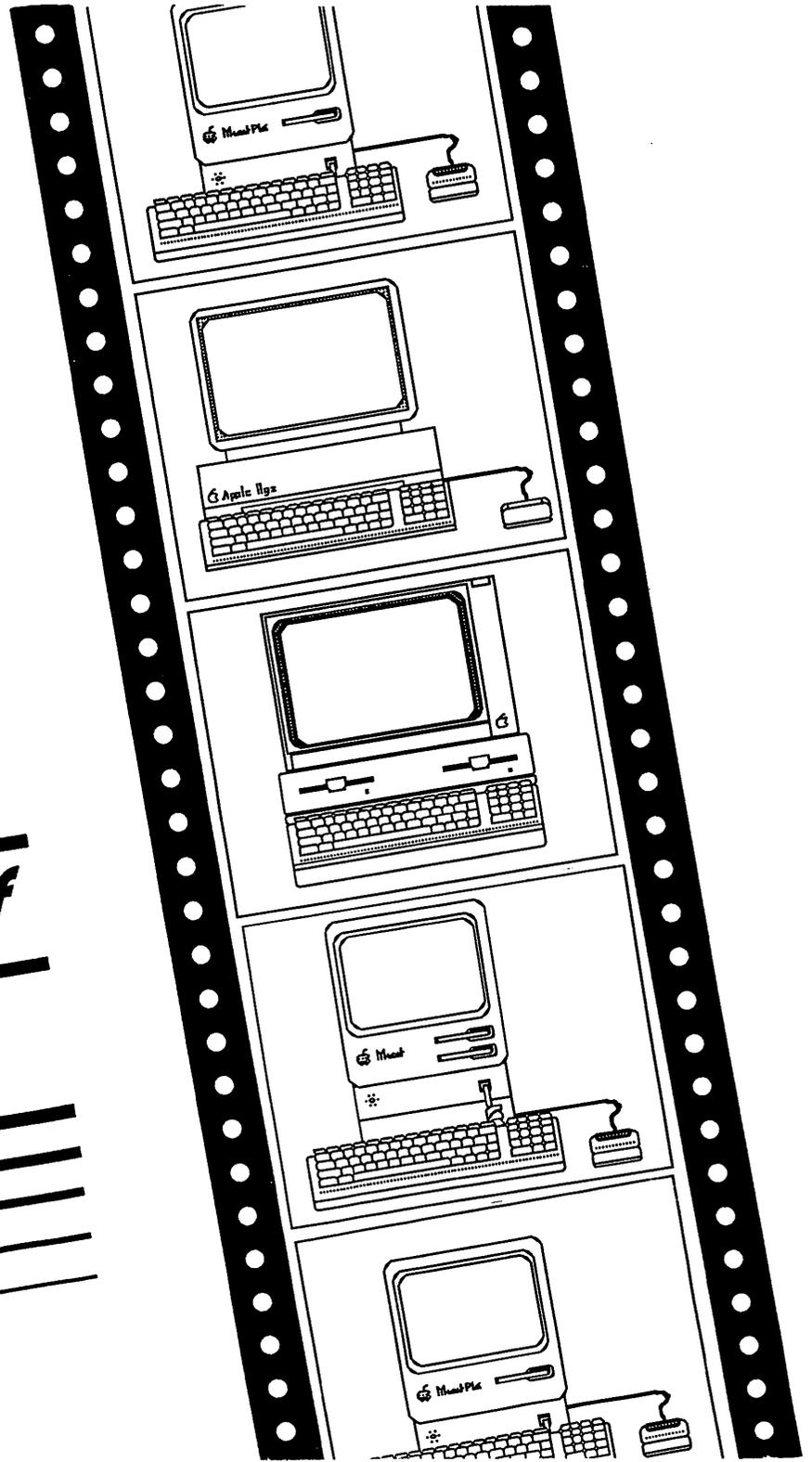


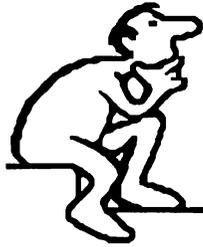
HAAUG Apple Barrel

The Monthly Journal of the Houston Area Apple Users Group

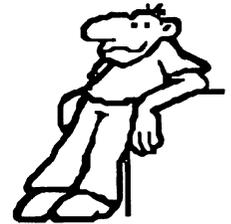
**Stars of
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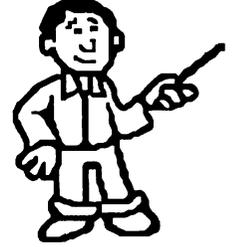
CPA



D-Base Programer



Publisher

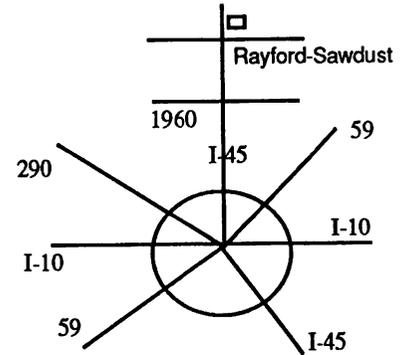


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The next time you call, come in, or see Steve at HAAUG tell him what you think. We're a club supporting Apple dealer.

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Volume 10 Number 2

February 1987

About the Cover

Chris Flick created this month's cover using a variety of programs including *PageMaker*, *Cricket Draw*, and *ComicWorks*. Chris programmed the *Apple Barrel* logo in PostScript and downloaded it directly to the LaserWriter.

Editors

Tom Engle
Chris Flick
Cleland Early

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March Meeting Location Changed!

The next meeting will be held at the

Stouffer Greenway Plaza Hotel
6 Greenway Plaza East.

More information available on the HotLine or
through the next *Apple Barrel*.

Overview

The Houston Area Apple Users Group provides a forum for the exchange of ideas and information about Apple Computer products and their associated hardware and software. Meetings, newsletters, and special interest groups are just a few of the ways this forum is maintained. Below are listings of the club officials and descriptions of the groups' functions.

Club Officials

President	
Robin Cox	778-1635
First Vice President	
Jeanne Boucher	723-9519
Second Vice President	
Mike Barnaba	527-9953
Secretary	
John Marek	782-3898
Treasurer	
Jack Cowart	467-4215
Directors	
Cleland Early	941-7247
Chris Flick	363-3153
Jim Huck	496-9508
Mike Kramer	358-6687
George Pierce	526-5103
David Scheuer	464-1228
Senior Advisor	
Rudge Allen	622-3979
Membership	
Neal Scott	890-0532
Apple Barrel Editors	
Tom Engle	774-9055
Chris Flick	363-3153
Publicity Coordinator	
Dennis Bilbe	HotLine
IAC Representative	
Ina Levinson	270-0137
Vendor Coordinator	
Jeanne Boucher	723-9519
Program Coordinators	
Mike Kramer	358-6687
Steve Bass	847-4407

The club officials meet on the first Thursday of the month at the Marriott Astrodome Hotel at 6:30 pm. These meetings are open to the membership. Members interested in the inner workings of the group are encouraged to attend.

Membership Information

A one-year membership to HAAUG is available for thirty dollars and includes the Starter Kit, a subscription to the *Apple Barrel*, and a membership card giving access to all the club's services. Memberships are available at the Answer Desk during the meeting, through brochures located at local dealers, or by calling the HAAUG HotLine and having a brochure mailed to you. Renewals are twenty dollars per year.

Meeting Dates

The HAAUG monthly meetings take place at the Marriott-Astrodome Hotel, 2100 South Braeswood at Greenbriar. The meetings are scheduled for the third Saturday of the month and begin at 11 am. All new members should attend the New Member Orientation.

Meeting Schedule

10:00	New Member Orientation
11:00	Special Interest Groups
12:00	HAAUG Club Business
12:30	Main Presentations
1:30	Special Interest Groups
2:30	Special Interest Groups
3:30	Special Interest Groups

HAAUG HotLine (713) 522-2179

The HAAUG Hot Line provides a means for members to learn of meeting topics, news, etc, and to obtain answers to computer-related questions. If you want a return call, leave your name, telephone number, and membership number. If the question pertains to a particular commercial product, please check the list of volunteer specialists in this issue.

Special Interest Groups

SIGs focus on one topic of common interest during these meetings within a meeting. Meeting locations and times are contained in the meeting handout.

SIG Leaders

Apple II SIG Coordinator	
Tom Dillon	376-6502
AppleWorks	
John Slack	491-1747
Advanced Topics	
Bill Hensley	980-4993
Jim Record	353-1119
Advanced BASIC Programming	
Richard Lemay	749-3135
Best of the Public Domain	
Robin Cox	778-1635
Education	
Ann Petrillo	489-7535
Games	
Thomas Carson	861-5425
John Newell	531-9139
Green Apples	
Richard Goss	463-0640
Hardware	
Dave Simek	496-3304
Home Use	
David Jaschke	461-2450
Mike Stoops	242-1312
Mac SIG Coordinator	
Steve Bass	847-4407
Communications	
Mike Conway	495-2292
Desktop Publishing	
Cleland Early	941-7247
Tom Engle	774-9055
Developers	
John Pence	
Games	
Bob Lewis	242-0990
Helix	
Larry Stage	358-1105
Omnis	
Buddy Jacks	299-1555
Programming	
Mike Martin	333-6405
Tips & Techniques	
Steve Bass	847-4407

Public Domain Software Libraries

The Public Domain Libraries are divided into two sections: Macintosh and Apple II.

Macintosh Library

The Macintosh library contains over ninety disks of public domain software. Copies may be purchased at the meeting for five dollars apiece. In addition, there are two directory disks which may be copied for free. These disks contain the listings of what is on the other disks. Also, the latest disk submissions are available for copying.

Macintosh Librarian
Larry Saphier 496-0507

Apple II Library

The Apple II library may be copied at the meeting for one dollar per side. Books are available at the meeting describing what is available in the library.

Apple II Librarian
John Marek 782-3898

Hardcopy Library

The Hardcopy Library maintains an archive of back issues of the *Apple Barrel*, issues of other magazines, and other paper material. It is open to the membership and is available at the main meeting. At present, no provisions for loaning the material have been made.

Hardcopy Librarian
Les Brown 795-2741

"HAAUG Heaven" Bulletin Board System

HAAUG Heaven is HAAUG's computerized Bulletin Board System. The BBS's telephone number is (713) 664-9873 and operates 24 hours a day. The recommended protocol setting is 8-N-1-Full.

Writer's Guidelines

The HAAUG *Apple Barrel* exists to provide the membership with timely information about their Apple computers. We at the *Barrel* hope that readers will write articles on subjects such as reviews, computer techniques, and casual observations of computerdom. For those of you interested in writing for the *Barrel* (hopefully most of you), we have established helpful guidelines to follow when writing and submitting articles.

1. Try to include some form of graphic or table which helps to explain points made in the article. The saying that a picture is worth a thousand words certainly applies here.
2. For those including graphics and tables, please make references to them within your text. This will help both the reader understand what you are saying and assist us in the paste-up of the article.
3. Include references to other sources of information if possible. By doing so, the reader is directed to other useful material beyond that of the actual text.
4. For Apple II users, we will accept text created either in *AppleWriter* or in the *AppleWorks* word processor. We prefer ProDOS, but can handle DOS 3.3 as well.
5. For Macintosh users, we accept text created in either *MacWrite* or *Word*. Please do not include graphics within the actual text. Graphics accompanying the articles should be saved as *MacPaint*, *MacDraw*, or *Chart* files.
6. Articles should be provided on disk as well as printed hardcopy. The hardcopy is primarily used to allow us to see where you as the author place emphasis. (A backup copy for yourself would be advisable)
7. Article submissions can be given to either of the editors or left at the

Apple Answer Desk. Include both your name and phone number with the article to help us communicate with you if problems arise.

We hope that these guidelines will not only help you but also make it easier for us to provide a more consistent and classy newsletter.

Advertising

Rates

Inside Covers	\$100
Full Page	\$80
Half Page	\$60
Third Page	\$40
Business Card	\$15
Other	Contact Editors

Ads are to be prepaid, camera-ready, and received at least one week before the first of the month in which the ad is to appear. Contact either of the Editors for further information.



Random Thoughts

by Cleland Early

Micro-Computers and the "Big Picture"

In the film *Creator*, Peter O'Toole plays a brilliant but eccentric Nobel-prize-winning medical researcher who tries to con a naive graduate student into becoming his assistant. The graduate student, played by Vincent Spano, is at first hesitant to work for such an obviously strange bird, but when Spano's character meets the unpleasant professor for whom he had originally planned to work, the student changes his mind and decides to accept O'Toole's offer.

His prey captured, the off-center professor scratches the four 3-hour courses for which the student had originally registered and substitutes one 12-hour course in "the big picture."

Failed Sentimentality

I've seen the movie a couple of times on cable television, and I'm still not certain what the filmmakers meant by "the big picture." Certainly, the film contrasts O'Toole's character with his colleagues, who get so wrapped up in biological details that they fail to see that ultimately the subjects of their research are human beings.

Unfortunately, despite a promising beginning, the film fails to propose what I consider an acceptable definition of "the big picture." Instead, the film indulges in the sort of quasi-religious, semi-mystical, overly-sentimental, rubbish ideas that marred another otherwise enjoyable film of a few years back, *Altered States*. *Altered States* and *Creator* played repeatedly during the same two-week period on the Showtime cable channel. I found it interesting that two such different films could be so similar thematically.

Both *Creator* and *Altered States* are curious because though they are set in universities and populated by intellectual scientists, the films are at heart anti-intellectual. In both films, tough-minded skeptics who are committed to the scientific method are portrayed as buffoons. Those characters who are able to make great leaps of faith are, on the other hand, are played much more sympathetically. I think intuition has a place in the world, but I also believe that the scientific method has advanced civilization far more than intuition ever will.

Both these films also seem to be saying, somewhat paradoxically, that the "big picture" is really the little picture. Now, I'm all in favor of having a set of close personal relationships with wife, lovers, friends...whomever; but I think it trivializes human existence to suggest that such relationships are more important than anything else.

Despite my intellectual misgivings, I enjoyed watching both films. (*Altered States* is a particular favorite of mine.) Further, the scheduling of *Altered States* and *Creator* on cable TV proved to be unusually timely.

Failed Education

At about the same time, the Carnegie Foundation for the Advancement of Teaching published a study which is deeply critical of the state of the American college. Colleges have become too vocational and specialized, the study suggests. Students are not learning a coherent "larger view," defined in an article in *The Christian Science Monitor* as "a way to think about and understand deeper ethical, historical, and civic issues." "In a complex world," the article continues, "the nation's economic and social health is closely related to colleges' ability to spark student inquiry in these directions, the study says."

The Carnegie Foundation report's complaints are not all that new. An earlier study, published in 1984 by the National Endowment for the Humanities, brings a slightly different perspective to the problem but arrives at similar conclusions. The report, called *To Reclaim a Legacy*, was written by the Secretary of Education, William Bennett, who was then head of NEH.

Students are neglecting study in the humanities, Bennett asserts. He writes that "the humanities can contribute to an informed sense of community by enabling us to learn about and become participants in a common culture, shareholders in our civilization." "We should," Bennett argues, "want all students to know a common culture rooted in civilization's lasting vision, its highest shared ideals and aspirations, and its heritage."

Computers

The vision of the big picture suggested by the Carnegie and NEH studies is closer to what I believe than the concept shared by the two films. Education and society have become much too fragmented, and far too many people, certified as "educated" by institutions of higher learning are indeed woefully ignorant of ideas from the world outside of their chosen profession. We microcomputer enthusiasts are often guilty of a similar failing; most of the time, we fail to see the microcomputer big picture.

Just stand around in the conference center lobby during a

club meeting and sneak a listen to the conversations going on around you. Most likely talk will center on the latest software and hardware or on solutions to some particular problem. You won't hear many philosophical discussions, unless they're discussions of design or marketing philosophy. These topics are certainly legitimate and reasonable items for we microcomputer owners to be discussing, but they aren't the only things we should be thinking about.

I think that anyone who spends time sitting in front of a personal computer would find that his enjoyment of his computer would be enhanced if he spent at least a portion of the time usually devoted to reading cookbook-style computer books exploring elements of the microcomputer big picture—microcomputer history, social and psychological elements of computer culture, philosophical, and, yes, even ethical computer issues.

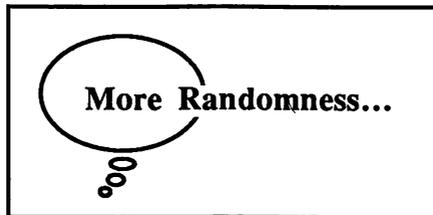
A Different Perspective

Microcomputers have had an enormous impact on society and their impact will only increase in the future; yet, when most people talk about computers' effect on the world, they only mention obvious problems, like automation displacing assembly-line workers.

One author, MIT psychology professor Sherry Turkle, claims that the computer is changing the way humans view themselves. People once considered the brain a region of mystery—home of both that abstract concept, "mind" and the soul. Now people, particularly young people who have been exposed to personal computers, are much more likely to describe the brain as a sort of organic computer. This change in metaphor could have profound implications for society. I think we are less likely to treat others well if we regard them as merely another type of mechanism. The idea's worth pondering.

"Most considerations of the computer," writes Turkle in the introduction to *The Second Self*, "concentrate on the 'instrumental computer,' on what the computer will do." According to Turkle, thoughtful people must also consider the "subjective computer,"

which she defines as "the machine as it enters into social life and psychological development, the computer as it affects the way we think, especially the way we think about ourselves." Turkle's *subjective computer* is but one intriguing element of the microcomputer big picture.



Mac is a Movie Star

Like most confirmed Trekkies, I went to see *Star Trek IV: The Voyage Home* as soon after the opening as I could manage. One of many charming scenes has Scotty and Doctor McCoy touring a plastics factory trying to scrounge some six-inch thick plastic sheets so they can build a whale tank in the hold of their stolen Klingon spaceship. After their tour, Scott and McCoy offer to trade the factory's owner the formula for transparent aluminum (a 23d-century development) for the needed supplies.

The owner is skeptical until Scotty sits down at the computer—naturally a Macintosh, clicks on a few keys ("A keyboard. How quaint," Scotty says), and comes up with the polymer necessary to create the stuff. Maybe I'm wrong, but though the computer is a Macintosh, it appears that the display is not a real Macintosh display. To my eyes, in fact, it looked like a Microsoft Windows display. What a sacrilege!

Naturally, Leonard Nimoy and cohorts couldn't just photograph a Macintosh at work. Motion-picture film is really nothing more than a series of still photographs (slides might be a better analogy) stuck end-to-end and jerked through a projector at a rate of 24-frames-per-second. A device called an intermittent movement makes sure that light is blocked while the frame is actu-

ally moving in the projector. Only when a full frame is stationary in front of the lens does the shutter open and let light shoot through the film. Because our eyes and brains aren't too swift, we perceive these jerky movements as smooth.

Television and computer monitors work differently. Simply, a gun in the back of the picture tube shoots electrons at the front of the tube. This beam of electrons scans from top to bottom and left to right, quickly redrawing the screen to reflect changes in the image. This works fine for humans; again, our eyes and brain don't work fast enough for us to notice. However, a film camera is as likely to catch the tube in mid scan as not. Just about everyone has seen a photograph of a TV screen with a scan line drawn through the middle of the TV picture.

What we see on the Mac screen in the plastics factory in *Star Trek IV* is simply another special effect. If you've seen the picture in *MacUser*, you know that the Mac shown in the movie had been gutted and in reality was nothing more than a Mac-shaped video monitor. The screen video was probably synchronized with the camera to eliminate scan lines.

Recognizing the difficulties, I'm still not sure why Apple, which surely paid to have the Macintosh featured in the film, would allow the filmmakers to use anything but kosher Macintosh screen dumps to make the scene. Then again, Apple did allow the guys who made *Short Circuit* to phony up a color Mac.

Left to their own devices, movies and TV shows will almost invariably screw up their computer facts. Just the other day, I saw a television program where someone was using an Amiga to do something. Trouble was, he was putting his floppy disk into an Apple II disk drive. I can hear the director tell a prop man to "Get some computer stuff." I wish they'd be more careful.

Mac Info

"Macintosh" and "Lisa" are both product-development code-names that stuck.



Mac Magazine Wars

A+ magazine has dropped coverage of the Macintosh, choosing to concentrate on the Apple II line. From a strategic standpoint, their decision makes sense. There's much less competition among Apple II-specific magazines than among their Macintosh counterparts; I can only think of a few Apple II magazines, *Nibble*, *InCider*, and, now, *A+*. *A+* magazine's pages of advertising had been dropping steadily.

The Macintosh magazine market is crowded with worthy competitors. At last count, I was reading seven, count them, seven Mac magazines: *MacWorld*, *MacUser*, *Macazine*, *MacTutor*, *Mac A.P.P.L.E.*, *Macintosh Journal*, and *Nibble Mac*. Frankly, there just isn't *that* much to be said about the Macintosh, as neat and useful as it is. Eventually, there has to be a shake-out.

Strong Competition

If you doubt that the strong competition is having an effect, look at *MacWorld*. For a while, *MacWorld* was usually graphically brilliant but editorially moribund. Now the articles are worth reading, and the reviews are more (for *MacWorld*) hardhitting. *MacWorld* was the first, still has the biggest circulation, and has the highest advertising rates.

While *MacWorld* has improved, the *Macazine* has slipped. The amateurish enthusiasm which used to make the *Macazine* charming no longer seems to compensate for the poorer quality of the magazine's writing. *Macazine* used to cover areas *MacUser* and *MacWorld* ignored—the Lisa/Mac XL, user groups, and shareware. Now topic like shareware programs are frequently mentioned in both of the big two. The *Macazine* was recently sold to Hart Graphics in Austin, so the magazine's survival, which I considered in doubt, may be assured.

MacUser is still my favorite of the general-interest Mac magazines, with

the best mix of rumor, reviews, and opinion. I'd like to trade Doug Clapp's brain-dead column for Steven Levy's intelligent *MacWorld* column, but the rest of the magazine is just fine. *MacUser* has also recently changed owners. Ziff-Davis, publishers of *A+*, bought the magazine, which may also explain why *A+* no longer carries Mac material.

MacTutor will survive because it has a very well-defined audience with whom it communicates very well. There's no other place to go to find so much authoritative information about Mac programming. *MacTutor* has plenty of programming-related advertising and doesn't sell discount subscriptions. *MacTutor's* publishers have wisely resisted the urge to go glossy; their magazine is a meaty, solid product.

The future of another programming-oriented magazine, *Nibble Mac*, seems less clear. My subscription recently lapsed, and I probably won't renew it. *MacTutor* is aimed at pro and semi-pro programmers; *Nibble Mac* was created strictly for weekend programmers and cheapskates who want a source of cheap programs.

There are several reasons why *Nibble Mac* doesn't work for me. The programs in the magazine are usually written in MS-BASIC. I don't own MS-BASIC and probably never will, because I don't like Microsoft or BASIC. *Nibble Mac* promised programs in other languages, but few have appeared. I've also sworn off typing programs from published listings because they never seem to work. Finally, the *Nibble Mac* software has struck me as inexcusably third-rate. In software, as in most things, the old axiom generally applies—you get what you pay for.

Macintosh Journal is a goner. This one wants to be a *Macintosh Consumer Reports* (*Macintosh Journal* accepts no advertising). I've found the material thorough and well-researched. Unfortunately, the magazine has had trouble sticking to its publishing schedule and meeting editorial commitments. Irregular publishing is simply unacceptable when you have to fork over \$30 for a subscription. I haven't seen a similar publication, *MacInTouch*, but I understand it is pretty good.

Mac A.P.P.L.E. is a recent discov-

ery and a pleasant surprise. *Mac A.P.P.L.E.* is a user-group magazine published by the Apple PugetSound Program Library Exchange, the largest user group in the known universe. The magazine is slightly bigger than the *Apple Barrel*—which is to say, thin. However, the articles are printed on glossy paper and their quality is pretty good. One excellent series of articles covered Prolog, the AI language.

Too Much to Read

One reason I find myself reading so many Mac magazines (plus *Byte* and *InfoWorld*) is that it's hard to dismiss any of them as worthless. Quite the opposite, the number of bright people with interesting things to say about Macintosh computers is nothing short of amazing. Still, there's a great deal of overlap.

I'll miss reading *A+*. The Mac articles in *A+* were among the best anywhere, but they were buried in a magazine mostly devoted to Apple II computers. Truthfully, I didn't read most of the magazine, only the Mac stuff. Placing myself in the role of an advertiser, I can see why they would hesitate to place an ad in a magazine with two completely different readerships. There were simply more effective publications in which to invest ad dollars.

Admittedly, most of my sadness over the passing of the *A+* Mac section is based on a more personal reason. Some time last summer I received a phone call from *A+*. At first I thought it was a subscription solicitation. No, it was a woman who wanted to know my social security number so they could pay me for an article I'd submitted. Nothing big, just \$50 for a lengthy Macintosh tip which eventually appeared in the September '86 issue. I felt almost immorally proud. Yes, I'll miss reading *A+*.



Recommended Reading

To Engineer is Human by
Henry Petroski.

Among other things, Petroski suggests that because computers work so quickly and precisely, civil engineers are not skeptical enough of the results obtained through possibly flawed computer simulations. Because of this illusion of accuracy, more potentially dangerous structures are being built. A fascinating and disturbing thought.

Ringling in the New Year, and a New Breed

by Chris Wakefield

For both new and already addicted Mac users, the arrival of the Mac Plus made 1986 the too-long-awaited "Year of the Macintosh." If January's *MacWorld* Expo in San Francisco is any indication, there are hundreds of thousands of users world-wide who wouldn't hesitate to agree.

The Expo packed about two thirds of San Francisco's large Moscone Exposition Hall, and was indeed a sight to behold. Attendance exceeded the hopes of the *MacWorld* advertising sales staff by close to 50%. I was told that the total crowd was expected to be around 35,000. Yet at the end of the 2nd day, with one day to go, there had already been 30,000 attendees.

Personally, what amazed me most was not just how many were there, but at who was there. Sure, there were home users, educators, students,

hobbyists, and hackers, but that wasn't all. There was also another, possibly newer, breed of Macintosh enthusiast, and they turned up at the show in force.

Each day, whole teams of corporate representatives lined up outside the door waiting for the 11 a.m. opening. Then they would traverse each booth and display, deciding how many copies to buy of each hot new item and inquiring about site license discounts. Another question commonly asked was, "How can we make our whole department or our whole staff more productive in their work?" Wherever the answer to this question was intuitively "Mac-like," money or business cards or purchase orders exchanged hands. As a developer of Macintosh software, I'm not a bit disappointed to see so many new users realizing what to many HAAUG members was already known:

the Mac can be a powerful business ally!

MacWorld has already booked Moscone Hall for next year, and I don't mean just part of the expo hall. This time, they've booked the whole building. Also the show will be a week later in January, so everyone will have a chance to catch their breath after the holidays. (Thanks, *MacWorld*.)

So if 1986 was the year of the Mac, largely thanks to the Mac Plus and new software, then what are we to make of 1987? Well, with all the rumors of new Apple products, and with high-speed upgrades and VAR Flat-Macs becoming the latest rage, and all the new software and products seen at the show, 1987 should turn out to be an entirely new "Year of the Macintosh." What more can I say? Happy New Year!

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What the User Gets

Very simply, the software user gets whatever the software author chooses to give within the control rights granted to the author as a reward by the U. S. Constitution (Article I, Sect. 8) and the Copyright Act of 1976 as amended. But the author can sell or give no more than the law reserves for his control, and the user gets no more than what the author intends for the user to have. Although control rights include display and exhibition of a work, the primary temptations confronting every user of all but self-created software are the copying, modification, or distribution of tangibly expressed ideas which in themselves cannot be copyrighted. In other words, the idea for a computer spreadsheet like the plot of a novel is not subject to copyright but the novel itself like the program created to do the spreadsheet is protected under copyright law. So the user gets those rights to the program granted by the author or otherwise allowed by law as an exception called "fair use."

The user acts at his own peril in two ways: neither registration of the copyright nor notice of copyright placed on the work is an absolute prerequisite for computer program protection from unauthorized use; and distribution control rights can be interpreted to mean that merely because software is made available publicly, even through electronic means for downloading, it does not mean necessarily that the software has entered the public domain and thus can be redistributed legally.

Some of the legal questions raised by software use are common to any form of self-expression which is

original, tangible, and subject to perception. Other questions are new because the emergence of unanticipated computer capabilities was not addressed by Congress when the protection of computer program authorship as a subcategory of literary expression was written into the Copyright Act. Thus certainty under the law about what the user gets in some circumstances must be tempered by untested speculation about what the user will get under other circumstances.

When you put money down for a program, you enter into either a sale or lease arrangement. While you may be indifferent about which arrangement you have bought into, the difference is considerable and the rights you get are significantly dissimilar.

If you purchase a copyrighted program disk, you can make as many copies of the program "as you need" in order "personally" to use or archive it. However, as with any literary work, you did not buy the right to make and distribute extra copies (shareware excepted), and you violate the law when you either sell the copies or give them away. If charged with unlawful distribution, the plea that you were an innocent infringer merely out to cultivate friendship and benefit the less fortunate will fall on deaf ears.

A sale transaction also means that you can modify a computer program by customizing it to meet your "personal" needs. But you did not buy the right to distribute the modified versions of the program, and it makes no difference that part of it represents your own work. The parallel here is found in the

William A. Linsley, Ph.D., J.D.
School of Communication
University of Houston

equating of news-story rewriting with program modification. It is unlawful news pirating just as it is unlawful program modification to "bodily appropriate statements of fact, with or without rewriting, and without independent expense, energy, and investigation being expended."

Assume you make modifications for your own use and feel that the ideas, logic, and design are sufficiently altered that the modified work is now yours. How "extensively altered" must the modification be to make the program yours? The best rule to follow is that "no amount of modification is enough to make it yours." By either the simple substitution of synonyms, yours for theirs, or by major revision you cannot pass off an encyclopedia article as being your work, eligible for its own copyright. No less is true for a modified computer program. Two independent, original, and separately created works are required. The first merely can provide the inspiration for a new and creative effort accomplished by an independent expenditure of time and energy which results in design, emphasis, and character choice unlike that found in the first work. The independence of your effort should be such that the author of the program which you bought would have to get a license from you in order for him to use your "modified" version.

The rights pertaining to the purchase and ownership of a computer program do not apply, however, even when you mistakenly believe you bought the software package but in fact you paid a one-time fee to lease the

disk. Generally leasing is not a routine type of over-the-counter retail transaction, and in this case you may not even know that you are a lessee until you tear the shrink-wrap away. What you will find is a license agreement which by breaking the seal on the program disk or signing and returning the agreement you accept its terms. The agreement defines your rights which usually are more limited than those that accompany ownership. Essentially unless the license says that you may do something, you may not do it; and clearly you may not, without license to do so, copy, modify, or distribute the program.

The Copyright Act recognizes the concept of "fair use" as a defense to infringement. If the use of a copyrighted literary work, film, or graphic display is "fair," then a work can be used without permission or other regard for the copyright. The definition of what is "fair" ranges from detailed guidelines for copying materials for classroom instructional purposes to the untested situational uses of computer software. The courts look at such things as the quantity of appropriated material, the nature of the copyrighted work, and the purpose of the use including its effect on the market value of the work. If "fair use" ever is to be an available defense, the user who copies, modifies, or distributes copyrighted software, as true in other fair use situations, will have to show a non-commercial purpose which did not deprive the program author of constitutionally guaranteed rewards for creativity.

Because propriety in the use of any legally protected computer program must be judged on a case-by-case basis to determine whether "fair use" is what the user really gets, this will continue to be an uncertain benefit for computer program users. The success of this defense will be improbable since profit is the author's reward and a substantial amount of software copying and distribution circumvents a purchase from which the author would monetarily benefit.

In general, copyright law is not violated if the user takes advantage of an implicit condition of purchased software, to make copies and modify programs for personal use. However, under a license agreement users get no more rights than the license explicitly provides. Ultimately every user must calculate the consequences of infringement by unauthorized use. Should you provide a copy of either the original or modified software to someone else without express or implied permission of the copyright holder, the statutory damages range between \$250 and \$10,000 with actual damages and attorney's fees as additional burdens. There is no escape from answering this question: Is the fact that you are not likely to be sued for a single indiscretion worth the risk?

NeXT?

Steve Jobs' Company Visits U of H Campus

by William Porter

On 21 January Todd Rulon-Miller, a representative from NeXT, was on campus to discuss the computer that Steve Jobs' post-Apple company is building. A number of persons responsible for microcomputing services on the University of Houston campus were present for Mr. Rulon-Miller's late afternoon session, including William Linsley, Russ Geanangel, and me, who were all eager to find out whatever possible about the machine that no doubt hopes to steal the university microcomputing market away from the Macintosh. I was especially excited because I felt that Jobs would aim at something even better than the Mac—and my excitement had been amplified in the last few months by a major article about Jobs in *Esquire* and a large segment of the PBS show

"Entrepreneurs" devoted to him and the making of the NeXT machine.

Rulon-Miller was not able or willing to be very informative, but we were told a few things. The new machine is being designed to function in a workstation context, and so it will be competing more directly with the Sun or Apollo than the Macintosh. It will run a University of California at Berkeley-modified version of UNIX (!!). It will almost certainly be priced outside the range of most university professors and it will probably not be out before the very end of 1987, if then. All in all, a disappointing presentation. The new Macs will be out soon and should be very attractive both to business and to the academic world. Despite the fact that the NeXT machine is being designed specifically for use in

universities, it seems very possible that missing the market in 1987 will put NeXT behind so far that it won't be able to catch up when the machine is finally released.

But perhaps it would be premature to count NeXT out before they've gotten in. I was not the only interested party watching the "Entrepreneurs" broadcast last fall. H. Ross Perot was watching too, and he was so impressed with Jobs that he decided to invest \$20 million in NeXT (see *Newsweek*, 9 February). Jobs doesn't really need the money but Perot's name and backing will surely lend respectability to NeXT's product and will help Jobs out both with bankers and with prospective purchasers in the academic community. Wait and see....

This article is taken from the February 1987 issue of "U.H.M.U.G. Shots," a publication of the University of Houston Macintosh Users Group.

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Sprint Print now has Desktop Publishing available with Apple Macintosh Plus and LaserWriter Plus!! Macwrite, MacDraw, MacPaint and Pagemaker are all available for you to use!! Standard prices are as follows:*

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Zen and the Art of File Manipulation: Or look Before You Leap

by Phil Booth

This is a sad tale of about how to get yourself into some deep trouble. We all know that floppy disks are fragile. Even the 3 1/2 in. disks in the hard shell. If you do something stupid like turning off the computer while the disk is working you can find yourself with a \$2.00 piece of plastic that once contained all of your financial data. That is what happened to me. I use *Dollars & Sense* as a personal finance manager. I was working late one evening and wanted to look over some past transactions. After setting what I thought were the right search criteria, I soon found that the computer was finding more than I wanted. Instead of letting the computer do its thing and retry later, I shut off the computer. After bringing the system back up, I found that the program would not access the data disk. No problem! I'll go to my backup and do what I wanted to do.

I got the backup and completed the transactions. Then, I get the bright idea of backing up over the old master and getting everything the way it was before I messed up. I should have known that it was not the time to perform any file manipulations. After answering the screen inquiry I thought I hit the return correctly but formatted over the only good copy of my data. Remaining calm, I decided not to do anything else that night. What I was feeling at that time was numbness that I could not get the information off the disk. I let the situation sit for a few days and after talking to a computer using friend, I decided to try to get the system up. After some looking around the documentation and a book on the program, I was able to get the old disk

to work. I very quickly backed up that disk. This time—paying very close attention to the screen prompts—I successfully backed up and was up and running again.

This incident taught me that important information needs to be backed up more than once. It also taught me that you should not do complicated file manipulation when you are tired. By complicated, I mean copying or deleting or making subdirectories. Loading and saving are usually safe because most programs will write to an open file without your typing the file name or selecting a drive. I was careless at other times and deleted a word processing file. After the latest case of file/disk mismanagement I have come up with the following proverbs concerning file manipulation.

- **Thou shalt back up very important disks more than once and keep the backup(s) up to date.** You will never know when both copies of that data disk will crater and put you behind the 8-ball.
- **You shall have only clean, clear thoughts when doing file manipulations.** You must concentrate on what you are doing! You can go back over a word processing file and clean it up, but if you write over the file you cannot retrieve it.
- **Thou shalt not perform complicated file manipulations except loading and saving, while you are under the influence of alcohol or**

exhaustion. This is obvious. Hands can get shaky and hit the return key at the wrong time. Or, you wouldn't be able to see the screen prompts and thereby write over the data disk.

- **Thou shalt read the screen prompts and understand them while you are backing up your files.** Reviewers and users have for a long time complained about the documentation that comes programs. Another problem is decoding the screen prompts. You need to know what the programmer meant when the program prints; "Use Drive 2 as source" or "Use Drive 1 as destination." because you could answer the prompts the wrong way and find that all the data you prepared just got deleted. I know. It happened to me!

I'm sure that you have come up with other rules that govern your use of your computer and programs. I have tried to be a little tongue and cheek in order to point out that you can wipe out some very important data by just hitting the return key at the wrong time. I could go on about the physical handling of disks, but that is another story.

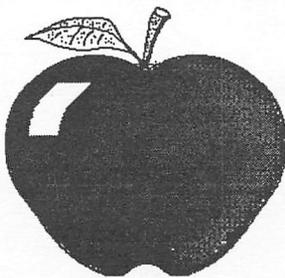
Upgrades and Updates

•Upgrades and Updates

•Nine Common Questions

•AppleShare Mac File Server Announced

•IBM AppleTalk Card Introduced



News from Cupertino

An upgrade is a feature enhancement to an existing software program. Generally there is a fee and it must be ordered directly from Apple.

An update consists of "bug" fixes, patches, etc. Updates are generally provided free from dealers if you bring their original disk.

Here is a summary of the upgrades and updates available for various Apple products:

Hardware

— Apple IIGS Upgrade. Customers take their Apple IIe to the dealer, who installs a new logic board. The upgrade is available for ordering through authorized Apple dealers.

You are eligible for \$100.00 rebate if you purchased your IIe between July 15, 1986, and September 14, 1986, from an authorized dealer and subsequently upgraded this purchase to a IIGS before June 30, 1987. The form must be postmarked by July 15, 1987.

— Apple IIe to Enhanced IIe Upgrade (Apple IIe Enhancement Kit). Customers take their Apple IIes to the dealer, who installs the new chips. The suggested retail price is \$70.00 (including installation).

— LaserWriter to LaserWriter Plus (LaserWriter Upgrade Kit). Customer takes LaserWriter to dealer, who installs 1 megabyte ROM. Customer installs new software using printer installation disk, and also install new screen fonts.

— Macintosh 128K or 512K to a Macintosh Plus. Three Macintosh Plus Upgrade Kits are available:

1. The Macintosh Plus Disk Drive Kit includes an 800K Disk Drive, 128K ROM, and Macintosh Plus Systems Tools Disk and requires dealer installation;

2. The Macintosh Plus Logic Board Kit includes a digital board with one megabyte of RAM and a new back panel for external SCSI port, and requires

dealer installation. This upgrade requires the Macintosh Plus Disk Drive Kit also;

3. The Macintosh Plus Keyboard Kit includes a newly revised keyboard that includes cursor control keys and a built in numeric keyboard.

Apple II Software

— *AppleWorks* upgraded to Version 2.0. Current owners of *AppleWorks* can upgrade to Version 2.0 from September 15, 1986, to April 30, 1987. To order an upgrade, customers complete an *AppleWorks* Version 2.0 upgrade mailer. All orders must be postmarked no later than April 30, 1987. The upgrade purchase price is \$50.

— *Apple Access II* Version 1.2. This version of *Access II* supports the Apple IIGS, and is also compatible with the Apple IIe and Apple IIc. Dealers update their customer's *Access II* disks by copying the new software on to their existing disks, or on to a new 3.5-inch 800K disk.

— *AppleWorks 1.2*. Customers take original *AppleWorks* Program and Startup disk to dealer to be updated free of charge. This version solves some of the non-Apple parallel card printer problems associated with version 1.0 and 1.1.

— *ProDOS 1.1.1*. Customers take original ProDos disk to dealer to be updated free of charge. This version solves the problem of mousetext characters when running the *Convert* utility on an enhanced IIe.

— *SuperPilot*. This version will allow users to use their 80-column card, provides some bug fixes and removes the copy protection scheme. Customers send original disk and their update request to:

Apple Computer, Inc.
Attn. SuperPilot Product Manager
20525 Mariani Ave M/S 3-P
Cupertino, CA 95014

— *AppleWriter 2.0 to 2.1*. Customers take original *AppleWriter 2.0* to dealer who will update it to version 2.1. This version solves non-Apple parallel printer problems associated with using non-Apple printers.

— *AppleLogo 64K*. Apple Logo disks that do not work on a IIc or Enhanced IIe, are replaceable through the Apple Media Exchange Program. Media exchange cards can be obtained through authorized Apple dealers.

Macintosh Software

— *Macintosh 68000 Development System* upgrade to version 2.0. To obtain the *MDS 2.0* upgrade package, customers must make up their *MDS* disk 1 and send the original disk (as proof of purchase), along with \$25 (plus sales tax for California residents) to:

Apple Computer, Inc.
MDS 2.0 Upgrade
467 Saratoga Avenue, Suite 621
San Jose, CA 95129.

Upgrade orders must be postmarked between September 15 and February 28, 1987.

— *MacProject 1.0 to 1.1*. Customers take original *MacProject* disk to dealer for update free of charge. Enhancements include new system and finder, higher calendar range, holidays are updated, pictures greater than 32K may be copied onto the clipboard, and dates around the task box print properly using any LaserWriter driver. *Guided Tour* disks will work on the Macintosh 512 or Macintosh Plus.

— *MacDraw 1.7 to 1.9*. Customers take original *MacDraw* disk to dealer for update free of charge. This version solves some of the bugs associated with the previous version.

— *MacPascal 1.0 to 2.1*. Customers take original *MacPascal* disk and one blank disk to dealer for update free of charge. Enhancements include increased power and performance. Users can now make backup copies and run off of their hard disk.

— *MacTerminal 1.1 to 2.0*. Customers take original *MacTerminal* disk to dealer for update free of charge. This version solves some of the bugs

associated with the previous version.

— *MacWrite 2.2 to 4.5*. Customers take original Mac Write disk to dealer for update free of charge. This version solves some of the bugs associated with the previous version, and is disk based.

— *MacPaint 1.4 to 1.5*. Customers take original MacPaint disk to dealer for update free of charge. This version solves some of the bugs associated with the previous version.

— *Macintosh System Updates*. The following system updates are available through authorized Apple dealers at no charge to you:

Macintosh Plus System Tools or Macintosh 512K E System Tools

<i>AppleTalk Imagewriter</i>	2.3
<i>Chooser</i>	2.3
<i>Clipboard File</i>	1.0
<i>Finder</i>	5.3
<i>Font/DA Mover</i>	3.2
<i>Imagewriter</i>	2.3
<i>Installer</i>	2.2
<i>Installer Script</i> (Mac Plus Update Script)	1.0
<i>Laser Prep</i>	3.1
<i>LaserWriter</i>	3.1
<i>Scrapbook File</i>	2.0
<i>System File</i>	3.2

Macintosh Printer Install

<i>AppleTalk Imagewriter</i>	2.3
<i>Chooser</i>	2.3
<i>Finder</i>	5.3
<i>ImageWriter</i>	2.3
<i>Installer</i>	2.2
<i>Laser Prep</i>	3.1
<i>LaserWriter</i>	3.1
<i>System File</i>	3.2
<i>The Namer</i>	2.1

Macintosh System Install

<i>Clipboard File</i>	1.0
<i>Finder</i>	5.3
<i>Font/DA Mover</i>	3.2
<i>HD20</i>	1.1
<i>Installer</i>	2.2
<i>Installer Scripts</i>	
<i>Mac Plus Update Script</i>	1.1
<i>External Drive</i>	1.0
<i>Scrapbook File</i>	2.0
<i>System File</i>	3.2
<i>Hard Disk 20 Startup</i>	1.1
<i>Choose Printer</i>	2.3

<i>HD 20</i>	1.0
<i>HD 20 Test</i>	1.1
<i>Finder</i>	5.3
<i>Font/DA Mover</i>	3.2
<i>System</i>	3.2
<i>LaserWriter Fonts</i>	1.1
<i>Font/DA Mover</i>	3.2

Lisa Software

— *Lisa 7/7 3.0 to 3.1*. Customers take *Lisa Office System* Disks through 5, *LisaWrite 1* and *LisaProject* to dealer for free update.

Update/Upgrade Trivia

— *Lisa 7/7 3.0*. This version does not work with the Migration Kit. Customers need to update to version 3.1 before they can migrate their files. See update instructions above.

— *MacTerminal 1.1*. This label incorrectly states that it is version 1.0.

— *Switcher 5.0*. There is no upgrade or update from version 4.4 to version 5.0. Due to the significant manual changes, this product must be purchased from an authorized Apple dealer.

— *MacDraw Guided Tour*. If this product does not work properly on the Macintosh Plus or 512K Enhanced, it can be sent to Apple Media exchange for update. The customer must obtain a media exchange card from their dealer and indicate which system they have.

— *MacWrite/Paint Guided Tour*. There is no *MacWrite/Paint Guided Tour* disk available for the Macintosh Plus or 512K Enhanced. Rather than develop a new *Guided Tour* disk, Apple now includes a *Software Sampler* disk with all of Macintosh Plus or 512K Enhanced systems. This disk includes introductory information on *MacWrite* and

Apple Introduces AppleShare Macintosh File Server Software

Apple Computer, Inc. has introduced *AppleShare*, a workgroup file server software that Apple believes will contribute to a dramatic and evolutionary change in the way people work with personal computers.

According to Apple, personal computing is being extended from a single-user phenomenon to a workgroup effort. Users are starting to not only share peripherals on a network, but to send information to one another and actually share the very same documents. Doing so effectively requires that file servers be simple to learn and use, while providing powerful controls over information access.

"*AppleShare* is an extension of the Macintosh concept into workgroups," said Peter Friedman, Apple's marketing manager for desktop communications. "As such, it features all the technology that made the computer family so popular, including its ease of use, consistency across applications and graphics.

"If you know how to use a Macintosh, you know how to use *AppleShare*. And because *AppleShare* works the way other Macintosh applications work—maximizing ease of use and graphics—it requires minimal training and support."

Designed for use by small companies, departments within larger firms, and university faculty and administrators the server software is configured with a dedicated Macintosh Plus personal computer and a hard disk. As many as 25 users can access information—including documents, folders, applications or disks—from anywhere on an AppleTalk network as if it were resident on their own Macintosh. Apple also introduced a print spooler, called *LaserShare* which

offloads the LaserWriter printing queue to a server, freeing individual workstations for other tasks, increasing users' productivity.

As an additional part of Apple's training and support program, the company has developed a Network Administrator's course to teach non-technical users or clerical personnel the routine tasks involved in maintaining an AppleTalk network on a daily basis. Because AppleTalk is so easy to learn and use, the network administrator can maintain the network on his/her own, minimizing service calls and increasing the productivity of all network users. This two-day course is being offered by many Apple dealers and Apple sales representatives.

AppleShare is fully integrated into the Macintosh, so using a server volume is like using a local disk. The only difference is that the entire workgroup uses it. All affected users on the network receive updated information at

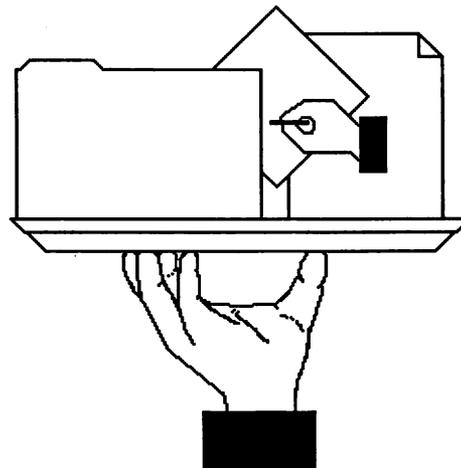
their workstations whenever a document or folder on their server is created, deleted or moved between folders. Accessing a file server over the network is as simple as using the Chooser, a standard Macintosh desk accessory used to select devices such as LaserWriter printers that are on the AppleTalk network.

AppleShare ensures information security with powerful access control features that let users selectively share information stored on server volumes. Access controls are integrated into a new release of the Macintosh *Finder* and use simple, iconic information to describe restrictions.

Both the *Finder* and a new "Get Privileges" desk accessory provide the ability to modify access privileges. All users control access to their own folders, allowing varying levels of access to their co-workers, such as read-only or making changes to documents as appropriate.

AppleShare is the first product to incorporate Apple's published standards for the AppleTalk Filing Protocol (AFP). Independent software and hardware developers now have additional consistent network standards for designing products for the Apple environment. This will result in increasing numbers of network-based software applications and hardware devices.

Nearly all existing Macintosh applications will operate, unmodified, on *AppleShare*. New, enhanced software products—such as Microsoft *Word 3.0* for productivity in document processing—that take advantage of *Apple-*



Share's advanced features are currently under development by dozens of developers, many of whom have announced new products today.

AppleShare is available now for a suggested retail price of \$799. Required hardware includes a dedicated Macintosh Plus and a hard disk as the server. Appropriate AppleTalk Personal Network cables and connectors for each workstation and the server are also required. Workstations on the network may be any member of the Macintosh personal computer family with 512 kilobytes or more memory capacity. An additional network service, such as electronic mail or print spooling can also be run on an AppleShare server. Storage capacity may be increased with additional and/or larger disks for up to hundreds of megabytes of online storage.

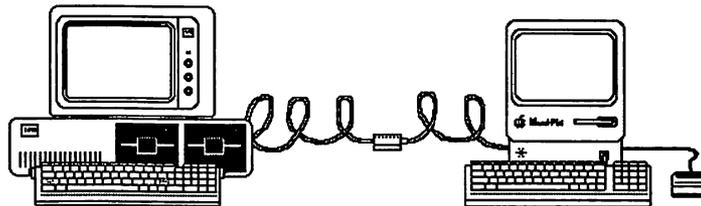
Additional AppleShare servers may be added to a network as well as interconnecting to many AppleTalk networks through bridges. User access remains the same, completely transparent.

The AppleShare file server was designed to support files from multiple operating systems, including MS-DOS. Apple and several third parties plan to provide the required MS-DOS workstation software to connect to AppleShare later this year.

AppleTalk is Apple's powerful network architecture that operates on a variety of cabling schemes, including AppleTalk Personal Network cabling, twisted-pair phone wires, EtherNet, PBX systems, or fiber optics.

Macintosh technology—manifested by ease of use, graphics and unique functionality—features a very high level of software consistency and tight integration across all applications, resulting in low requirements for user support and training. These attributes have contributed to the widespread acceptance of the Macintosh personal computer family across all sizes of business as well as to the increased momentum by third-party developers over the past year.

There are currently over 250,000 AppleTalk devices operating in an estimated 50,000 networks worldwide. Nearly one million Macintosh computers handle business, education and consumer applications.



PC AppleTalk Card Finally Finished

The AppleTalk PC Card allows you to attach your MS-DOS compatible computers to the AppleTalk Personal Network, providing connection to the fastest growing personal computer local area network.

You can enhance your documents produced with PC-based applications by incorporating fonts, styles, and graphics that were previously unavailable. You can print documents of near-typeset quality.

The AppleTalk PC translates documents into the PostScript page description language, allowing you to access PostScript features for creating your own custom graphics and layouts. Other word processing and spreadsheet PC applications that are currently supported by the AppleTalk PC Card are *Wordstar*, *MultiMate*, and *Lotus 1-2-3*. Print file formats supported include PostScript, Diablo 630, and ASCII.

The AppleTalk PC Card establishes a standard from which developers can create MS-DOS applications for AppleTalk. Two such applications are *InBox PC* from Think Technologies and *EtherSC* from Kinetics. *InBox PC* features electronic mail and file transfer between a Macintosh Plus and an MS-DPS system. *EtherSC* is an SCSI Ethernet Interface that allows a Macintosh Plus to run AppleTalk over a directly connected Ethernet.

To use the AppleTalk PC Card you need the following equipment:

- An AppleTalk Personal Network
- One AppleTalk Connector Kit
- An MS-DOS-compatible com-

puter with a minimum of 256K, two double-sided floppy disk drives, or one hard disk and one floppy disk drive, and PC-DOS Version 2.1 or later

-- One LaserWriter or LaserWriter Plus printer.

Technical Specifications

AppleTalk Protocol Support Interfaces ALAP, DDP, ATP, NBP, ZIP, Echo, PAP RTMP. RS-422 serial port (230.4 kilobaud data transfer rate); DMA interface to host PC.

Drive Interface Configuration Accessed through software interrupt Selectable Interrupt Request (IRQ), DMA with parameter block Request and Acknowledge (DRQ and DACK), and I/O Address; default configuration corresponding to PC COM2 device.

Processor Power Consumption (typical) 65C02; 1.8 MHz clock speed, 4 watts at 5 volts DC.

Memory AppleTalk communications controller 8 kilobytes RAM, 8 kilobytes ROM Zilog 8530 SCC.

Accessible Fonts: PostScript Programming Access Courier, Helvetica, and Times Roman. PostScript programming additions may be made directly within the text of a file using PostScript commands so that programming additions can be made available to all documents.

The AppleTalk PC Card will be available for ordering in March, 1987 by authorized Desktop Communications dealers.

TAXSAVER PROGRAM

A FAST INCOME TAX Program, for APPLE II+, IIE, and IIC. Computes your correct tax and prints the return in I.R.S. order for submission to the I.R.S. Program includes form 1040, and schedules 'A', 'B', 'C', 'D', 'E', 'G', 'W', 'SE', and 2441.

Amounts on schedules are posted on form 1040, without any further action. Compute your correct tax in minutes, simply answer questions. Tax preparers will find clients easy to change.

Your tax return is your private affair. Keep your return confidential, and for much less than H&R Block charges.

Program is written in Applesoft (with a short assembly routine). While the program is copyrighted, it is unlocked and copyable for your backup use. Delivery will be in January, on a first in, first out basis. Updates in future years will be available at a substantial discount to registered owners.

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Houston, Texas 77040
or call (713) 937-3710

Answers to Nine Common Questions

Q. I lost the manual to my ImageWriter II. How do I get another one?

A. Apple has five new policies for manual distribution. They are as follows:

— Software manuals. Because of concerns about software piracy, it is an industry-wide policy that software manuals are sold only with the software.

— Manual replacement. Customers may request replacements for damaged or faulty software disks or manuals from Apple's Media Exchange Program.

— Sold separately. The manuals listed below are sold separately:

Code #	Manual
A2L4038	Apple IIc Owner's Manual
A2L2073	Apple IIe Enhanced Owner's Manual

— Sold through the Media Exchange Program. Ask your dealer to check the Media Exchange Program in the Service Library of AppleLink. The list of manuals available separately is also located in the Media Exchange section of the Service Programs binder.

— Addison-Wesley. These manuals are available only through Addison-Wesley Publishing Company:

Code #	Manual
17724-2	AppleSoft Tutorial (with Disk)
17722-6	AppleSoft Reference Manual
17721-8	BASIC Programming with ProDOS (with Disk)
17728-5	ProDOS Technical Reference Manual
17720	Apple IIe Technical Reference Manual
17727	Apple IIc Technical Reference Manual
17739-0	ImageWriter Technical Reference Manual
17740	Instant Pascal Language Reference Manual
17741-2	Apple Numerics Manual

17731	Inside Macintosh, Vol. 1
17732	Inside Macintosh, Vol. 2
17733	Inside Macintosh, Vol. 3
05409-4	Inside Macintosh, Vol. 4
17737	Inside Macintosh, Hardback Version, Vol. 1-3

For more information, and to place orders, contact Addison-Wesley directly:

Addison-Wesley General
Publishing Group
Reading, MA 01867
(800) 447-2226

Q. I need a cable to hook my ImageWriter II to my IIe. My dealer says they don't have one in stock. Can you sell it to me directly?

Apple does not sell our products direct. We sell our products through our network of authorized Apple dealers. If your dealer has trouble ordering this cable, he may be able to make a cable for you. In addition, we are aware of several companies that manufacture custom cables. The following companies have indicated that they are willing to make cables on a case by case basis:

DIA, Inc.
165 O'Farrell, Suite #514
San Francisco, CA 94102
(415) 392-4614

Custom Connections
4862 Bannock Circle
San Jose, CA 95130
(408) 370-0990

Harbor Electronics 650 Danbury Rd Ridgefield, T 06877
(203) 438-9625

Q. Are you aware of a company that makes a BASIC compiler for the Macintosh? My dealer doesn't usually carry programming languages.

A. The Apple Programmers and Developers Association is a professional association whose primary charter is to provide the entire Apple programming community with a highly visible, reliable and inexpensive source for obtaining technical tools and information. APDA will publish, inventory, and distribute to its members, Apple tools, utilities, and technical documentation. They will also carry third-party language products and technical books such as the Addison-Wesley Apple Technical Library. Your dealer or Apple Customer Relations can provide you with information on APDA.

Q. I am trying to make my daisy wheel printer work with my Macintosh Plus. It used to work before I upgraded to a Mac Plus.

A. Apple is aware of a company called GDT Softworks, Inc. who claims to make daisy wheel drivers for the Macintosh Plus. They can be reached at (800) 663-6222.

Q. I have been trying for months to get a Scribe printer ribbon. My dealer says they are on back order from Apple. Is this true?

A. The Scribe printer ribbons are currently on back order. We anticipate having a steady supply of these ribbons sometime after the first of the year. We are aware of an alternate source for these ribbon. This company is:

Global Computer Supplies
2318 East Del Amo Blvd.,
Dept. 64
Compton, CA 90220
1-800-8-GLOBAL
Stock # C2371

Q. Could you give me a list of your 800#s, their extensions and what service they can refer me to?

A. The following is a list of our ongoing 800#'s and their extensions:
800/538-9696, ext. 480 Education Dealers
800/538-9696, ext. 494 Consumer Credit Card Dealers
800/538-9696, ext. 100 Business Credit Card Dealers
800/538-9696 Apple II and Macintosh Dealers
800/538-9696, ext. 500 User Groups

Q. Is there a patch to make AppleWorks 2.0 work with an Applied Engineering RAM card?

A. Apple Computer does not provide third-party software or hardware patches. We suggest you check with Applied Engineering at (214) 241-6060.

Q. I just bought a HD 20SC and have a very annoying whine coming from the fan. This hard disk is a lot louder than the old HD 20. Is there something wrong with this noise or are you coming out with a fix?

A. The fan on the Apple Hard Disk 20SC is louder than the Hard Disk 20. The combination of a different hard drive assembly and the fan produce a louder hard drive.

Q. I have been told that your new computer will include special disk drives so you can run both Apple and IBM software. Is this true?

A. As a matter of policy, Apple does not comment on any speculation regarding new products or product enhancements that we are rumored to be working on. This policy is intended to protect our customers from incomplete or possibly incorrect information before a product is released.

Apple //

F15 Strike Eagle	\$24
MicroLeague Baseball	\$27
Hardball	\$20
Adventure Construction Set	\$36
SunDog	\$27
Infiltrator	\$20
Flight Simulator //	\$41
Sky Fox	\$29
Shanghai	\$27
Toyshop	\$37
Chessmaster 2000	\$29
Hacker	\$27
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Certificate Maker	\$31
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Newsroom	\$40
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Print Shop Companion	\$27
Print Shop Holiday	\$17
Print Shop Graphics 1,2,3	\$17
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ASCII Express Prof. ProDOS	\$97
Home Connection (datacomm)	\$20
PinPoint Spell Checker	\$45
Reportworks	\$89
MacroWorks	\$23
Type!	\$32
How To Program in BASIC	\$19
MouseWrite	\$94
Word Juggler	\$74
MultiScribe 2.0	\$52
Multiscribe Fonts	\$16
AE RAMWorks 64K	\$145
AE RAMFactor 256K	\$194
AE Transwarp Accelerator	\$227
AE Z80 Plus	\$113
AE Time Master][HO	\$105
Apricorn Parallel Graphics	\$67
Grappler+ Plain \$82 Buffered	\$156
Business Card (multifunction)	\$121
Super Serial Imager	\$75
Half Height Drive //e \$124, //c	\$136
Disk Controller	\$34
Touchwindow	\$130
Micromodem //e w/ Smartcom	\$129
USR Courier 1200-\$260, 2400-\$533	
Cauzin SoftStrip Reader	\$163
ImageBuffer 64K	\$71
Ribbon Reinker	\$61
Sony 3.5" SSDD/ DSDD	\$16/\$20
MousePads - \$8 Speed Pads - \$16	
IW Ribbons Black \$4 Color \$6	
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HAVE YOU HEARD?

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Central Point Software is currently marketing a Universal Disk Controller for the Apple][+, Apple //e, and Laser 128 that permits use two of any combination of the following disk drives:

- Apple Disk][
- Apple Unidisk
- Apple Unidisk 3.5
- Mac Compatible 400K
- Mac Compatible 800K

The card, which is about the size of a RAMWorks card, apparently contains circuitry which performs the function of the analog board found in normal Apple // drives. Somehow, it also works with Apple // drives that have the analog card. The card comes with two adapter cables to permit use of drives with DB9 connectors such as the //e drives and the Mac drives. Drives with the older 2-by-10 pin rectangular connectors plug directly onto the board.

Central Point would prefer that you use their \$195 800K Mac drive. An interesting possibility is to use 400K Mac drives which can currently be had at very reasonable prices. Sun Data Systems in Utah is currently selling refurbished 400K Apple drives for less than \$80.

List price of the Universal Controller Card including a copy of *Copy][+*, which itself lists for \$39.95, is \$90. Central Point, located in Oregon, can be reached at (503) 244-5782.

Ready,Set,Go!3 is Ready to Go

Some time back, I sat down and tried *Ready,Set,Go!* and wasn't very impressed. Particularly unpleasant was the need to reduce the view and position a viewing window *à la* Show Page in *MacPaint* in order to work in another part of a document. We already had *PageMaker*, so I decided that if I ever wanted to learn desktop publishing I'd use that, although I didn't particularly like the difficulty of pulling down the window shades to get the text to flow and somehow always managed to fragment the devil out of my text. Then there's the problem with *PageMaker* crashing if you delete too much text.

I was pleasantly surprised when I tried the copy of *Ready,Set,Go!3* that we picked up at the San Francisco Mac Expo. It's faster than *PageMaker*, flowing text is easy to accomplish, and it will reflow text around a graphic if you drop a graphic onto text already placed on the page. It also includes spell checking, optional hyphenation, kerning, the ability to nudge individual characters or groups of characters up or down the desired number of points, and a lot more. Resizing graphics is not as convenient since a window must be called up in which the percent of vertical and horizontal magnification or reduction is specified.

Best of all, the list price of *Ready,Set,Go!3* is \$295, compared to *PageMaker's* \$495. Aldus, watch out! Letraset, the new owner of *Ready,Set,Go!3*, will soon raise the price of to \$395. They also intend to sell only through authorized Apple dealers, since they are the only ones qualified to represent their product. Bah! Humbug!!

Prodigious Performance for Less

MacMemory was showing their new \$1295 TurboMax accelerator board at the Mac Expo that will let the common man soup-up his Mac for considerably less cost than the \$7000 Levco Prodigy board. In fact, MacMemory's magazine ads tell you that, for the price of the other un-named board, you can get the TurboMax and two copies of Excel, one by Microsoft and one by Hyundai!

The TurboMax will work on either a Mac or a Mac Plus and adds a 16 MHz 68000 processor (the normal one is 8 MHz) that more than doubles execution speed. For serious number crunching, a 68881 math coprocessor can be installed that allows calculations to run as much as 60 times faster. The TurboMax adds 1.5 MBytes of RAM and includes a high speed internal SCSI that doubles normal SCSI speed on a Mac Plus and provides an internal SCSI port for 512K Macs.

The TurboMax includes *MaxRAM/MaxPrint* RAM disk and print spooler software, *MaxSave* RAM disk recovery system, *MaxChill* internal fan, and an internal power supply for the TurboMax and any internal hard disk that might be installed. To top it off, a two year warranty is provided.

MacMemory can be contacted at 2480 North First Street, San Jose, CA 95131. Their number is 408-922-0140.

MACazine Magazine News

Buried in the editorial column of the most recent issue of *MACazine* was the announcement that the publication had been bought by their printer in Austin. It seems strange that they would bury the announcement rather than announcing it under banner headlines. It's as though they were ashamed of it.

Speaking of being ashamed, *MACazine* should be chastised for daring to include a full page ad for a record club and another advertising get rich techniques or breast grower creams or whatever it was. I didn't bother to read the ads. I can see that kind of advertising in *Popular Mechanics*. I hate to think that we will have to put up with more and more of it with the passage of time. I intend to write them to express my displeasure and warn them that I will not renew if those types of ads proliferate. I suggest that you do the same.

Another sore point with that issue (which can't be blamed on the new owner) is the total lack of mention of the top-rated Palantir *InTalk* communication package for the Mac in their comprehensive review of available terminal software. I hadn't heard of half of them, yet they left out one of the two programs that were given five mice by *MacUser*. I intend to write them about that too. By the way, Dennis Bilbe, President of Palantir, is a HAAUG member and is our Publicity Chairman.

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For Sale - Mac 512K. Had Apple fattening, so its worth \$200 more than a Brand X fattening if you decide to upgrade to a Mac+ later. Unenhanced but with carrying bag. A bargain at \$795. Call Jack at 467-4215.

For Sale - Imagewriter II 32K buffer card from Apple. Replaced it with an Appletalk card. New \$99, sell for \$70. Call Mike at 358-6687.

The two tickets below are provide free of charge to all HAAUG members courtesy of Southwestern Marketing. Come on out and see the HAAUG booth!

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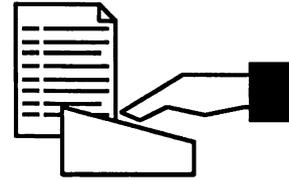
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Program Writer

By Alan Bird



A software review by George Pardue

It's not often that I run across a program that does everything I expected of it, and then some. Programs that fit that category for me are *AppleWorks*, *Merlin Pro* (especially the new full screen editor version), *Family Roots* by Quinsept, and *Copy II Plus*. These are powerful, easy to use programs that I swear by. (*Supercalc3a* is a very powerful spreadsheet mathematically, and I use it when I need the math muscle. *AppleWorks* is much more friendly, and can accept a much longer and wider spreadsheet). I recently found another program that is powerful and easy to use, but first a bit of a background tale of horror.

I recently donated a genealogy utility program that I wrote in BASIC to the public domain via a genealogy group to which I belong. I had received a few requests for copies of the disk, so I made up ten copies to send out. Before making the copies, I "polished up" the master copy by renumbering it with the ProDOS renumber routine in Apple's *Applesoft Programmers Assistant (APA)* utility. (Before you ask, I did have a master backup.) Just before I mailed out the first of the ten copies, I ran it through its paces. Much to my horror, it went into a wild loop. Turned out that the RENUMBER routine in the ProDOS *APA* Version 1.3 has a bug in it that reshuffles the deck when you least expect it. Geez! It took several hours to clear up the mess. I thought Apple would have learned from the DOS 3.3 renumber routine problems, and their eventual fixes.

I called Jerry Williams, my favorite Apple dealer, and asked him if there was a later, bug-free version of *APA* available. He didn't know, but he referred me to the local Apple factory people, who couldn't help me either. Finally I wrote to Tom Weishaar of Open-Apple fame. He recommended

Program Writer by Alan Bird. He said it had a good RENUMBER routine, and was also a modern day *GPLE* that operates like *AppleWorks*.

Without further ado, I called The Software Touch in California and ordered a copy.

When it arrived, I fired it up, and knew immediately that I had a real sleeper of a FIRST CLASS WINNER. It is everything Tom described, and more. It is compatible with ProDOS and DOS 3.3 and the RENUMBER routine works flawlessly.

The best part about it is the ease with which you can write and edit BASIC programs. It boots in ProDOS, but you can select DOS 3.3 if you wish (by menu). It hides itself in main memory or language card memory, your choice. When you load your BASIC program, you don't even know *Program Writer* is there until you activate it. You can still list your program, and edit lines one at a time the old fashioned way (but who wants to).

When you activate *Program Writer* by typing "&&," the screen fills with your previously loaded BASIC program, just like a word processor document. If you are starting a new program, or adding lines to an existing one, you can select automatic line numbering with Open-Apple-A. You can scroll up, down, left and right with the arrows, or use the familiar *AppleWorks* Open-Apple-1 to Open-Apple-9 to move from start to finish within the program. To edit, you simply move the cursor to the desired position and start typing (Open-Apple-E toggles between insert mode and overstrike mode). You simply edit, and move on. No more return key. No more setting the screen width with POKE 33,30 or POKE 33,70. No more having to list lines individually to edit them. You can edit all over the program, and never hit the return key.

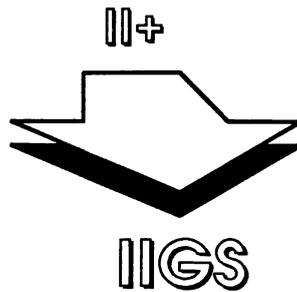
To insert lines, use Open-Apple-I. To delete lines, use Open-Apple-D. To toggle 40/80 column mode, type Open-Apple-X. You can cut and paste with Open-Apple-C and Open-Apple-P, just like *AppleWorks*. To renumber, you move the cursor to where you want to start renumbering and type "Open-Apple-# <rtm>," then move to the last line you want to renumber and hit return. Talk about slick! These are but a few of the commands. The program also supports macros. You can use the twenty-six that are supplied, or create your own. To exit *Program Writer* you type Open-Apple-Q. You can do what you like from there. Save, Run, whatever. To reenter at any time, simply type "&&."

Like I said at the start, it isn't often you find a gem of a program, but I'm convinced I did just that with *Program Writer*. I recommend it for ANYONE who likes to program in BASIC.

Program Writer (\$49.95) is distributed by The Software Touch, 9842 Hibert Street, Suite 192, San Diego, Ca. 92131. They also distribute *AutoWorks*, which Alan Bird also wrote. (No, he ain't my cousin. I don't even know him, but I sure like his work.)

George H. Pardue is a Professional Engineer (Mechanical) who recently took early retirement, and is currently a consultant. He lives in Houston, has been a member of H.A.A.U.G. since 1981, and is also a member of A.P.P.L.E., I.A.C., and A.P.D.A.

Apple II+ Compatibility for a II+ Owner



by Bill Muhlhause

I own an Apple II+ so the answer that anything that runs on a IIe would run on a IIGS was non-responsive to the question asked. I called Computer Craft on Chimney Rock and requested the unrestricted use of a IIGS on which to test my library. The following is a slightly condensed version of my test findings:

- Integer BASIC programs all ran correctly.
- After running Boot 13 from System Master Disk, DOS 3.2 programs would not run properly.
- The SSI series of games booted and ran correctly.
- Shoot'em up games booted and ran with the exception of *Threshold* and *Space Eggs*. However, the IIGS that I used was not equipped with a joystick so I could not briefly test play each game to see if it was running as it should.
- *Gammon Gambler*, *Microgammon*, *Sargon*, *Odyssey*, *Ultima I*, *Stellar Trek*, *Galactic Conquest*, *Choplifter*, *Conglomerates Collide*, *Dark Forest*, *Crush*, *Crumble & Chomp*, and *Eamon* all ran correctly.
- Those of you who have used the Wild Card to back up programs you purchased will find that these copies do not run on the IIGS.

- I use *Letter Perfect 6.0* for word processing. As with all current Apple II word processing programs you must tell the software which 80-column card and printer you are using before using the program. In my case I have a SuperTerm card and a NEC 8023a-c printer. The IIGS I used had the built-in Apple 80-column feature and an ImageWriter II printer. I was able to change from my everyday II+ format to the entirely different format used by the IIGS without difficulty using the reconfigure option furnished by the software. The shift key modification and the printer both functioned smoothly.
- *Data Perfect* and *E Base* (the data base in the club's public domain library) both ran correctly.
- Furthermore, the BPI accounting package and *Dollars & Sense* functioned properly.

In summing up, I found that out of my library of about 200 games, business programs, copy programs, and utility programs that were designed for the Apple II+ only two original copies and DOS 3.2 programs would not run. The only copies that did not run were those copied with the Wild Card. I think that Apple really cares about the people who put them where they are today. Their new IIGS is truly a winner and one that will not require you to throw away all of your software.

IIGSs Anyone?

Since fellow HAAUG members are now taking Apple IIGSs home and getting experience with them, it would be appreciated if we could publish information about first impressions, software incompatibilities, new hardware and software wonders, etc. So, if you have recently purchased a IIGS or have used one, please let other prospective GS buyers know what you have learned by writing an *Apple Barrel* article!

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Apple Access	Patrick Hennessey	342-0643
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	John Slack	491-1747
AppleWriter II	Robin Cox	778-1635
AppleWriter III	Shorty Hirsekron	697-9797
BusinessWorks	Ron Burgess	270-8243
CAD-Apple	Dick Fairman	723-9619
CP/M	Kip Reiner	550-0568
dBase II	H. Helm	529-7405
Data Factory	Dick Fairman	723-9619
Dollars and Sense	Leon Cesazini	467-3650
DowJones Market Analyzer	Ed Hurley	497-8877
Family Roots	Clifton Taylor	462-1698
Home Accountant	Rick Oshlo	578-8530
IAC Calc	Chris Kravits	320-0381
Letter Perfect	Bill Muhlhause	668-3963
List Handler	Rick Kravits	320-0381
MCI Mail	Patrick Hennessey	342-0643
Multiplan	Mackie Brown	688-8655
	Jack Bailie	440-5963
	Glen Ray	359-2103
MultiScribe	Henry Bernstein	728-0081
Palantir	Re Kramer	358-6687
Pie Writer	Ray Fielding	358-4217
Quickfile	Jack Cowart	467-4215
ScreenWriter II	Dick Fairman	723-9619
Space Eggs	T. Sloan Engle	774-9055
Time Is Money	Dick Fairman	723-9619
VersaForm III	Shorty Hirsekron	697-9797
VisiCalc(Advanced)	Gerald L. Penn	498-0079
Wordstar	Ed Haymes	522-1863
Word Handler	Rick Kravits	320-0381

Hardware

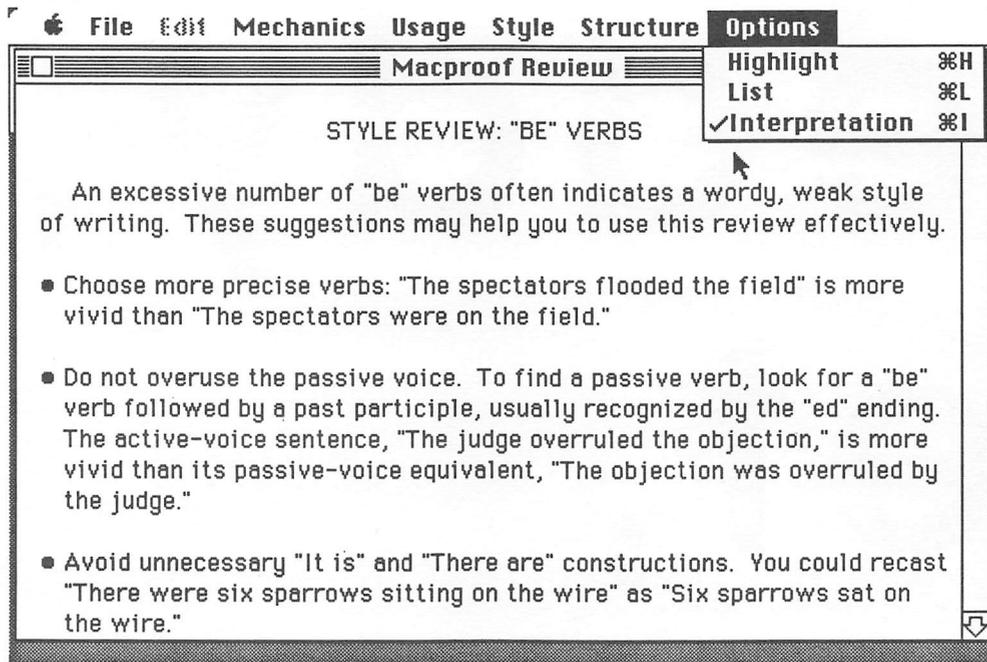
Abaton Optical Character Reader	H. Helm	529-7405
Applied Engineering Upgrade Cards	Bruce Sprague	360-1000
DataFrame Hard Disks	Mike Kramer	358-6687
Mac XL	Mike Conway	495-2292
Sider Hard Disk Drives	Robin Cox	778-1635
Mac XL	Mike Conway	495-2292

Would you like to be a specialist? Leave your name and phone number at the Answer Desk during the meeting or mail it to the *Apple Barrel*.

Macintosh

Aztec C	Mike Martin	486-9169
BeamMac	Ronnie Haws	444-6720
Cricket Graph	Rudge Allen	622-3979
	David Ullman-Dougherty	995-5795
DB Master	Mike Conway	495-2292
Dollars & Sense	Gerald L. Penn	498-0079
Filevision	Mike Martin	486-9169
FrameMac	Ronnie Haws	444-6720
FullPaint	David Ullman-Dougherty	995-5795
Helix	Steve Bass	847-4407
	H. Helm	529-7405
Mac-SIG	Steve Bass	847-4407
MacDraw	Billy Jacobs	480-4410
	Mike Kramer	358-6687
MacDraft	Jim Huck	496-9508
	Billy Jacobs	480-4410
MacLink	Mike Kramer	358-6687
MacPaint	Bill Hailey	682-5147
Mac Transfer	Mike Kramer	358-6687
MacWrite	Bill Hailey	682-5147
Mac 3-D	Larry Stage	358-1105
Megamax C	Chris Flick	363-3153
MGMS CAD	Steve Bass	847-4407
Microsoft BASIC	Tom Dillon	367-6502
Microsoft Chart	Mike Martin	486-9169
Microsoft Excel	Les Brown	795-2741
Microsoft File	Rudge Allen	622-3979
	Mike Martin	486-9169
	Gerald L. Penn	498-0079
Microsoft Multiplan	Mike Conway	495-2292
	Peter Lemettais	523-1390
Microsoft Word	Virginia Conway	495-2292
OverVue 2.0	H. Helm	529-7405
	Neal Scott	890-0532
PageMaker	Re Kramer	358-6687
Ready, Set, Go!	Cleland Early	941-7247
Reflex	Mike Kramer	358-6687
Red Ryder	David Ullman-Dougherty	995-5795
ResEdit	David Ullman-Dougherty	995-5795
Silicon Press	Re Kramer	358-6687
SuperPaint	Mike Kramer	358-6687
TML Pascal	Grady Beaird	529-8420
Tekalike	Mike Martin	486-9169
Thunderscan	David Ullman-Dougherty	995-5795
Turbo Maccountant	Jack Cowart	467-4215
XLisp	Mike Martin	486-9169
ZBasic	Tom Dillon	376-6502

Please remember that the specialists are volunteers and be considerate when you call them. Don't call late at night unless you clear it with them beforehand



Reviewed by Ronnie Haws

MacProof is proofreading software for the Macintosh. It checks for errors or problem areas in your word-processing documents. *MacProof* looks for errors in the areas of mechanics, word usage, style, and structure. Each of these areas corresponds to a pull-down menu with a series of proofreading options.

In the mechanics category the software checks spelling, punctuation, capitalization and double words. Since spell-checking is well known to most Mac users we will examine the spell-checking procedure fully.

You first open your document—*MacWrite*, *Word*, or text-only. Then you ask for it to be spell-checked. In spell-checking, you have three windows, INTERPETATION, LIST, and HIGHLIGHT. During the spell-checking process, the INTERPETATION window tells you that words selected are just not in the dictionary. The LIST window shows the suspect words found. In the HIGHLIGHT window, *MacProof* underlines and bold faces the selected words.

MacProof does a similar three window check (INTERPETATION, LIST, and HIGHLIGHT) in all of its proofing. After mechanics comes usage, which looks for sexist language, racist expressions, confused words, vague words and phrases, overworked phrases

Finding the Write Stuff

ALPS' MacProof is designed to help you improve your writing.

and expressions, and discouraged expressions. It gives information of considerable value and instructions on proper use on probable errors found. These recommendations were easy enough to comply with.

MacProof's next step is style checking consisting of "Be" verbs and nominalizations. Here, it works like your freshmen English teacher, giving unmerciful and vague generalizations on how to get it together. The program really makes you think your work looks bad!

MacProof's last menu is Structure and checks paragraph structure. In the ABRIDGEMENT option, you're presented with the first and last sentence of each paragraph so that you can determine if you were making a point or rambling. In EXPANSION, *MacProof*

spaces everything out for another look.

Because *MacProof* has no real competition, it is great; however, *MacProof* still has many areas for improvement. For example, nearly any other spell checker is better. *MacProof* merely finds words of suspected error and has no correcting capability.

MacProof works along this same line when it finds a punctuation or capitalization error. I would like to be able to change the mistake immediately, but *MacProof* is only a viewer and you can't change anything without returning to your word processor. I tried opening the same document in *MockWrite* while using *MacProof* and making changes. That did not work out. *MacProof* goes completely dead anytime a desk accessory is open, and you have to close the DA before any life will return to *MacProof*.

MacProof's window is one size period, too bad if you wasted your money on a large screen. Remember on top of all this it only runs on a Mac+.

MacProof shows many views of your writing. I know that I benefit from it, and I think many others can. In short, I like the program. *MacProof* helps me, but the program does have a long way to go.

List Price: \$195.50

Copy protection: None.

Automated Language Processing Systems. Provo, Utah.

Ready, Set, Go!3

Completely Redesigned Macintosh Program is Now Worthy Competitor for PageMaker.

Reviewed by Cleland Early

"Desktop publishing" has become such an overused term that it is rapidly losing whatever meaning it once had. New "desktop publishing" programs continue to appear monthly. Most of them claim to be the easiest to use or the most flexible or both easy to use *and* flexible. I've learned to be skeptical about most of those claims.

When the ads for *Ready,Set,Go!3* began to appear in the Macintosh magazines, I was a little leery. While earlier versions of the program were capable and allowed me to produce good results, the page-production process was long and involved.

Manhattan Graphics, publisher of *RSG*, claimed "desktop publishing power redefined." I sent off my upgrade money. After working with *RSG 3* for

a little over a month, I can say that Manhattan Graphics' claims are not overly exaggerated. *Ready,Set,Go!3* is a killer program marred only by the usual early release bugs.

The original *ReadySetGo* was one of the earliest programs designed to allow the user to freely mix text and graphics on the page. The first version of *RSG* was very limited. *RSG 1.0* could only handle one page at a time, and the program didn't use a very standard user interface, more *MacPaint*-like than *MacDraw*- or *MacWrite*-like.

RSG 2.0 was a big improvement. You could create multi-page documents in the new version, but the user interface was still a bit clunky. *RSG 2.1* added "keyboard scrolling," a workaround which helped compensate for the program's lack of scroll bars.

Program Features

Though *Ready,Set,Go!3* maintains the earlier versions' block orientation, the new version operates more like *PageMaker* than the old *RSG*. Figure 1 shows the new *RSG* user-interface. Those of you who are familiar with *PageMaker* will recognize the similarity. However, *RSG3* has many features which the current *PageMaker* version (1.2) simply can't touch.

In developing *RSG3*, Manhattan Graphics has contributed to the blurring of the line between word-processing and page-layout software. *RSG3* still allows you to mix graphics and text however you wish, but it also includes a very capable text editor and a spelling-checker.

A tour of the *Ready,Set,Go!3* desktop begins with the tool palette (upper

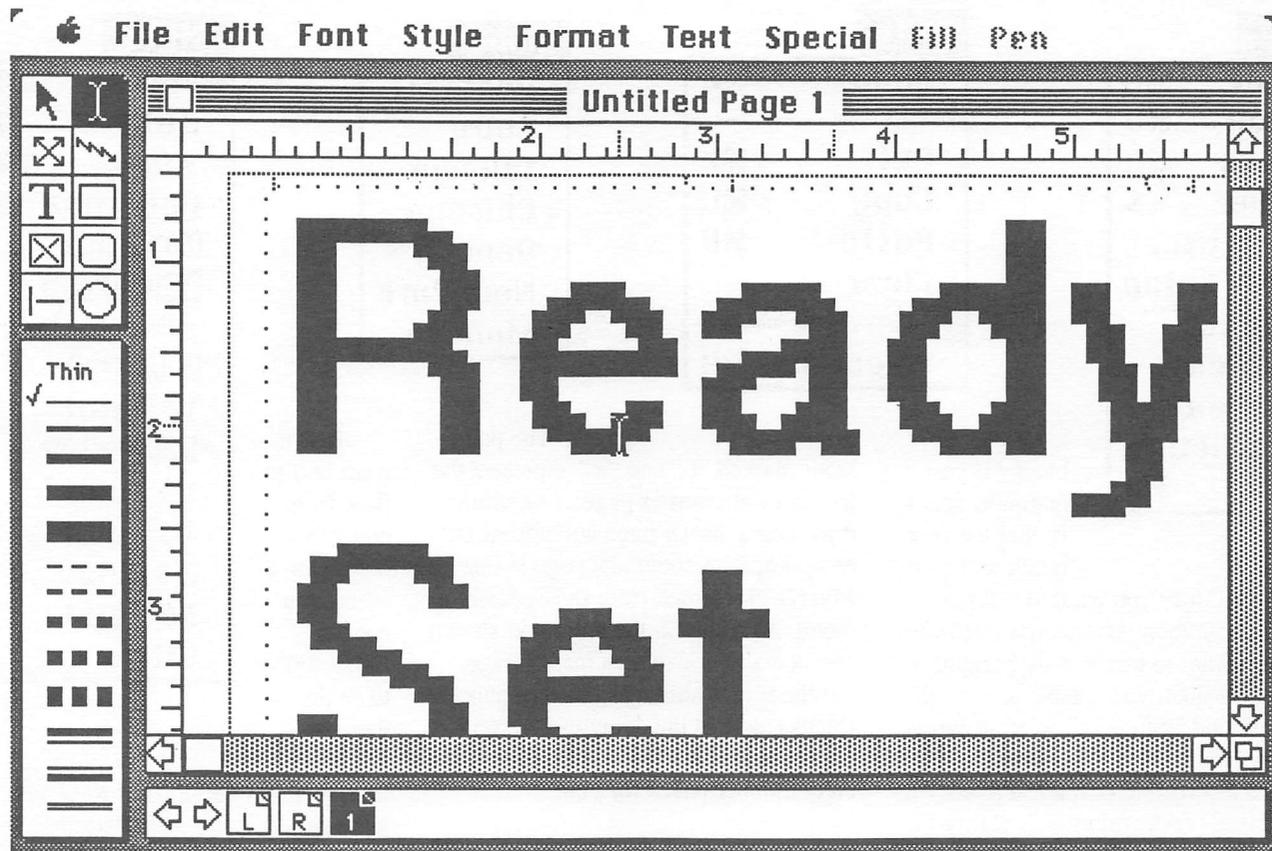


Figure 1. *The Ready,Set,Go!3* desktop.

left). *RSG3* has tools for creating and manipulating text and graphic blocks, a linker tool for linking text blocks in chains, a selection tool, and tools for drawing rules, boxes, and circles.

In the lower left-hand corner, you'll find the line-style selection palette. The selected line style applies both to rules and to the outlines of boxes and circles.

At the bottom of the desktop, you'll see a palette which contains icons representing the document's pages. To jump from page to page, you merely click on the page icon for the page on which you want to work. If there are more pages than will fit on the palette, you can scroll through the list by clicking on the small arrows.

Unlike in earlier versions, the document window has scroll bars. Boxes, circles, and rules can be drawn with any of 39 fill/pen patterns. Pages can be viewed and manipulated in any of five different sizes—sized to fit the document window, half size, three-quarters size, actual size, and double size.

You can choose inches, centimeters, or points/picas for the ruler units.

The specifications in the specification box for each block will also be listed in whatever units you select.

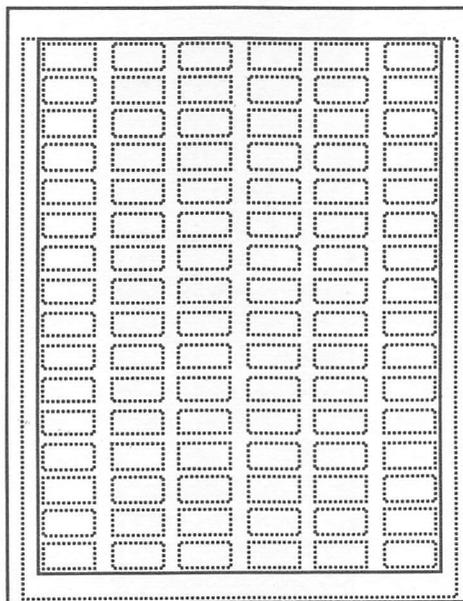


Figure 2. A *Ready,Set,Go!3* grid. The grid makes page design easier.

RSG3 will directly import *MacWrite*, *Microsoft Word*, and text-only files as well as *MacPaint*, *FullPaint*, and *SuperPaint* graphic files. The program can also open *MacDraw* and *MacDraft* files if they've been saved in the PICT format.

The text-formatting features of *RSG* are impressive. Text formats can be varied from character to character if you wish. After selecting a range of text, you can change its format by picking options from the Format menu.

RSG also features automatic and manual kerning, a lightning-fast hyphenation algorithm, and a somewhat clumsy glossary feature which can help you avoid repetitive typing.

The neatest feature of *RSG* is the text runaround. It's possible to create text columns without regard to placement of graphics. After you've entered text, you can actually drop graphics on top of the text, and the text will automatically flow around the picture. This page was created using this technique.

By default, graphics repel text; you can also drop text blocks on other text

File	
New	⌘N
Open	⌘O
Close	⌘W
Save	⌘S
Save as...	
Page Setup	
Print...	
Get Text	
Put Text	
Get Picture	
Quit	⌘Q

Edit	
Undo	⌘Z

Cut	⌘K
Copy	⌘C
Paste	⌘V
Clear	

Select All	⌘A

Font	
BostonII	
Cairo	
Taliesin	
Chicago	
✓Geneva	
New York	
Monaco	

Style	
✓Plain	⌘P
Bold	⌘B
<i>Italic</i>	⌘I
<u>Underline</u>	⌘U
Outline	
Shadow	

9 Point	
10 Point	
✓12 Point	
14 Point	
18 Point	
24 Point	
36 Point	
Other	

blocks if you manually specify that the text block will cause

a runaround (say you want to insert a large pull-quote in your design). However, if you want to mix text and graphics in the same area, you'll have to turn off the runaround feature and position everything by hand.

One last feature of interest to advanced users is the program's ability to incorporate Postscript code. Postscript is the programming language of the LaserWriter. Using Postscript code, you can concoct otherwise impossible special graphic effects, like text drawn on arcs or set at an angle.

Creating a RSG Document

The first step in creating a RSG document is to design a grid for your publication. A grid is a standard tool of graphic design. A well-designed grid will give a document a consistent appearance, yet allow enough flexibility so that the layout doesn't look overly repetitive.

Figure 2 shows a RSG grid. This particular grid is a custom grid, but there are several predesigned grids you can choose. The RSG grid is more than just a visual tool. By selecting Snap To from the Special Menu, you easily can draw uniform text columns.

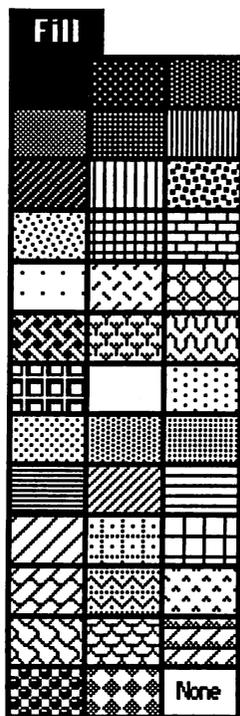
Draw a text or picture block anywhere on the page, and the boundary of the block will automatically snap to the outside of any grid blocks touched by the drawn block. You also have the option of turning Snap To off and positioning the block manually. Thus, RSG3 provides both the fabled ease of use and the equally fabled flexibility.

The next step is creating master

pages. The page icons marked "L" and "R" represent the left and right master pages. Anything drawn on a master page will appear on an appropriate document page if Use Master is selected from the Special menu. In figure 2, the solid box shown was actually drawn on a master page, but the screen shot was taken of another (blank) page in the document. Using master pages, RSG3 can also automatically number pages for you.

Text and Graphics

Once you've created a grid and some master pages, it's time to design your pages. To create a layout, you need to draw text and graphics blocks on each page. You can do this using the grid or by positioning each element by hand.



If you want text to flow from one text box to another, you use the linker tool to chain them together. Unlike in earlier versions of RSG, text

will automatically reflow through the text block chain to reflect changes in the content or shape of the text blocks.

You can import text by choosing Get Text from the File menu or you may create the text directly in RSG. Similarly, you also can import graphics by selecting Get Picture; however, you're restricted to drawing simple lines, boxes, and circles directly in RSG. For more complex pictures, you need to use another graphics program.

The last step, of course, is printing out your creation. RSG prints on the ImageWriter, but for best results, you'll want to use a LaserWriter or another Postscript-compatible output device like the Linotronic 100 or 300. As is the case with most LaserWriter printouts, what you see on the screen is not quite what you get on the page. Be prepared for some tinkering.

RSG Versus PageMaker

Until now, the acknowledged software leader in Macintosh desktop publishing has been Aldus' PageMaker; the president of Aldus even coined the infamous term. Any discussion of a desktop publishing program must consider PageMaker.

Unfortunately, shortly after writing the original version of this review, I

Format

✓Left
Right
Center
Justify

Line Spacing
Paragraph Spacing

Paragraph Indent
Left Indent
Right Indent

Kern
Letterspace
Shift Up
Shift Down
✓Base Line

Text

Find...
Find Next ⌘F
Replace... ⌘R

✓Hyphenation On
Hyphenation Off
Hyphenation Exceptions

Glossaries ⌘G
Tabs ⌘T
Check Spelling ⌘K
Add Word ⌘L

Special

Size To Fit ⌘1
Half Size ⌘2
75% Size ⌘3
✓Actual Size ⌘4
Double Size ⌘5

Insert Page(s)
Delete Page(s)
Go to Page #
Facing Pages

Preferences
✓Snap To
✓Use Master
Design Grids ⌘D
Alignment
Specifications ⌘M
Bring To Front
Send Behind

learned that Letraset, a company which sells dry-transfer lettering, had purchased exclusive marketing rights to *RSG*. Thus, any judgements must be tempered by a fair amount of uncertainty.

Frankly, I'm not optimistic that *RSG* will continue to be such a good product. Letraset seems too intent on making a killing to me. They bought *MacPublisher II*, changed its name to *LetraPage*, and increased its price by \$300.

Now Letraset has dumped *MacPublisher* and raised the price of *Ready,Set,Go!* by \$100. Even worse, Letraset plans to sell *RSG* only through authorized Apple dealers, which means no mail-order bargains. *PageMaker* is still more expensive. *PageMaker* lists for \$495, and is also available only through Apple dealers.

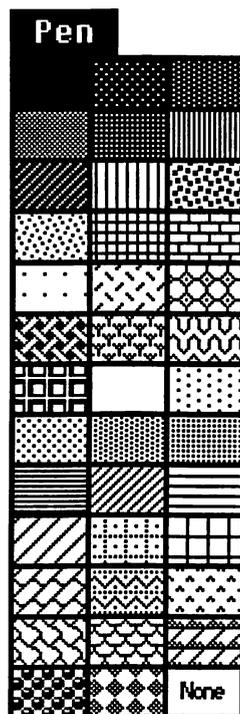
Ready,Set,Go! currently lists for \$295; that price will rise to \$395 February 15. *Pagemaker* is copy-protected; *RSG* has never been copy-protected. Aldus also charges \$75 per year for support.

Manhattan Graphics has provided unlimited toll-free phone support and publishes a free quarterly newsletter. Whether those services will continue un-

der Letraset is anyone's guess.

Feature for feature, *Ready,Set,Go!* 3 is more than a match for *PageMaker* 1.2. The performance of the two programs will be pretty close when Aldus finally releases its new version.

If you are in the market for a desktop publishing program, you owe it to yourself to carefully evaluate both *PageMaker* and *Ready,Set,Go!* 3. Your choice may come down to a question of price and/or style. At least now, you do have a real choice.



Slick and Straightforward

All in all, the new *Ready,Set,Go!* is a slick and straightforward tool for creating attractive documents. Tasks which were tedious in the old versions have been automated. The old version was slow; the new one is fast, fast, fast.

Unfortunately, the program has shown an annoying instability, crashing relatively frequently. Whether these apparent bugs are a major issue depends upon how Letraset deals with them. I've already received one revised version from Manhattan Graphics, but, regrettably, problems have persisted.

Still, I haven't encountered a problem I couldn't work around. Other than the crashes, I have been very pleased with *Ready,Set,Go!* 3, and it should get even better. The revised version contained an expanded dictionary, an improved hyphenation routine, and a much-needed improvement in the tab-setting technique. What the future holds, one can only imagine.

Advanced Macintosh Programming

Filter Functions

by Christopher Flick

For those beginning to program the Macintosh, the volumes known collectively as *Inside Macintosh* can be quite intimidating. However, with patience, you can move through the volumes and eventually understand and even use the information. From the use of Quickdraw eventually comes understanding of the Memory Manager, the Menu Manager, and a varied collection of other chapters from the reference. As the programmer continues with *Inside Macintosh*, he learns not only to use the information but to enhance it through the use of various special techniques usually referred to in sections headed by "For Advanced Programmers." Although frightening in the learning stages of Macintosh programming, these sections can lead to the ability to make the Mac and its software act entirely different.

This ability is afforded in the Macintosh system through the use of alternative procedures to functions or procedures, the manipulation of low memory values, the revectoring of traps, the use of dialog user items, and a great many other techniques. It is through the careful use of such software magic that a seemingly uninteresting project can come alive with possibility. Although many different techniques exist, this article is concerned with just one. In the future, I will try to have other techniques that can help in the development of outstanding programs and products.

Modal Dialogs and Filter Functions

In looking at new programs one of the first things I do is open a dialog and see how it reacts to my hitting the

Return key, Enter key, or the Command-Period sequence. Except for Microsoft and a few other software developers, few programs on the market have built in the ability to answer dialogs through the keyboard. If the handling of such was difficult I wouldn't complain. However, the handling of this interaction is so simple as not to be justified by a professional product.

All of this magic is handled easily through the use of filter functions or filter procs. Yes, you too can do what Microsoft does and too many other developers fail to do.

Probably the majority of Mac programmers have at least created a modal dialog, or they are at least familiar with them. [Reminder: A modal dialog is a dialog box which is drawn in front of all other windows and requires that you dismiss it before you may do anything else. If you click the mouse outside of the dialog, it will just beep.] To invoke a modal dialog, you first create a new dialog (usually by getting one from a resource file), bring it to the frontmost plane, and then handle the user's interaction with it through repeatedly calling `ModalDialog`. `ModalDialog`'s *Inside Macintosh* description is as follows:

```
PROCEDURE ModalDialog (filter
  Proc:ProcPtr;VAR itemHit
  :INTEGER);
```

According to *Inside Macintosh*, after the dialog is created and frontmost, `ModalDialog` "repeatedly gets and handles events in the dialog's window." After it handles an event in an enabled item, it returns that item's item number in `itemHit`. A pseudocode segment

such as the following shows how the `ModalDialog` procedure might be included in the program:

```
create_a_dialog;
repeat
  ModalDialog (NIL, itemHit);
until (itemHit=ouritem);
dispose_dialog;
```

Inside Macintosh also states that if `NIL` is passed for `filterProc` the standard filter procedure function is executed. This means that `ModalDialog` will return an item number indicating the user selecting the OK button if either the Return or Enter key is pressed. However, I want to have more flexibility. Anyway, it is through doing the nonstandard that new avenues are opened. So, let us see the alternate route.

Instead of `NIL` in `filterProc`, you may pass the address of a Pascal function of the following form:

```
FUNCTION MyFilter (theDialog:
  DialogPtr;VAR theEvent
  :EventRecord;VAR ItemHit
  :INTEGER):BOOLEAN;
```

This function will be called every time `ModalDialog` receives an event. This function has the responsibility of looking at the event and modifying the values in the event record and possibly changing the `ItemHit` variable to change the behavior of the dialog in some way. This filter function returns either the value `TRUE` or `FALSE`. If the function returns `FALSE`, `ModalDialog` will go ahead and handle the event in the normal fashion. If `TRUE`, however, `ModalDialog` returns immediately to the program, returning

the value in `ItemHit`. Thus, if you have an OK button in your dialog and it's item number is 1, you can check for either a Return or Enter by looking at the event and then place a value of 1 in `ItemHit`. Then you return TRUE. You have just filtered that event.

Other uses include filtering keys. For example if you are reading a decimal number in a dialog, you probably would want to ignore letters and punctuation marks. Furthermore, as illustrated in the following example, if you have editable text in your dialog, you may want to handle the cutting, copying, pasting, and clearing of text. Again, this is intuitively easy through a filter procedure. Other options exist and I suggest that that you explore.

About Pascal Filter Function

Pascal Filter Function is a self contained Pascal procedure that can be included in a Pascal program and passed as the filter function to `ModalDialog`. This function allows the Return or Enter keys to act as an OK indication, the Command-Period sequence to be interpreted as a Cancel, as well as the editing of a text block in the dialog box with the Command-X,-V,-C, and -B key sequences. This filter function is general enough to be used with just about any dialog. However, feel free to modify it to suit your own needs.

This code is derived from Stephen Chernicoff's *Macintosh Revealed* books. Certain modifications were made because of mistakes in the Chernicoff book and to allow it to run under *Lightspeed Pascal*.

—CLF

Pascal Filter Function†

```

FUNCTION EditFilter (theDialog : DialogPtr;VAR theEvent : EventRecord; VAR
    itemNumber : INTEGER) : BOOLEAN;

CONST
    returnCode = $d;    {Char code for Return}
    enterCode = $3;    {Char code for Enter}
    OK = 1;            {Item number}
    cancel = 2;        {Item number}
VAR
    keycode : INTEGER; {Key code}
    chCode : INTEGER; {Character code}
    ch : CHAR;        {Character that was typed}
    cmdDown : BOOLEAN; {Command key down}
    DlogPeek : DialogPeek;

BEGIN {EditFilter}
    WITH theEvent DO
        IF what <> keyDown THEN
            EditFilter := FALSE
        ELSE
            BEGIN
                EditFilter := TRUE; {Initialize function result here}
                keycode := BitAnd(message, KeyCodeMask);
                keycode := BitShift(-8, keycode);

                chCode := BitAnd(message, CharCodeMask);
                ch := CHR(chCode);

                cmdDown := (BitAnd(modifiers, CmdKey) <> 0);

                IF INTEGER(ch) IN [returnCode, enterCode] THEN
                    itemNumber := OK
                ELSE IF cmdDown THEN
                    BEGIN
                        IF ch = '.' THEN
                            itemNumber := cancel
                        ELSE
                            BEGIN
                                DlogPeek := DialogPeek(theDialog);
                                itemNumber := DlogPeek^.editField + 1;
                                CASE ch OF
                                    'X', 'x' :
                                        DlgCut(theDialog);
                                    'C', 'c' :
                                        DlgCopy(theDialog);
                                    'V', 'v' :
                                        DlgPaste(theDialog);
                                    'B', 'b' :
                                        DlgDelete(theDialog);
                                {Other command-key equivalents}
                                OTHERWISE
                                    {Do nothing}
                                END; {case}
                            END {cmdDown}
                        ELSE
                            EditFilter := FALSE;
                    END; {else what}
                END; {EditFilter}
            END;
    END;

```

†See *Macintosh Revealed Volume II - Unlocking the Toolbox*, Stephen Chernicoff, ©1985

Listing. Sample Pascal Filter Function

Leather Goddesses of Phobos



Less Than Meets the Imagination

Reviewed by Cleland Early

Leather Goddesses of Phobos is the latest in Infocom's excellent line of text adventure games. Written by Steve Meretzky, author of several of Infocom's games including *Planetfall* and *A Mind Forever Voyaging*, *Leather Goddesses* is billed as a bawdy spoof of 1930s pulp science fiction. I'm not sure how well *Leather Goddesses* succeeds as a bawdy spoof; as a game, it works, well, okay.

Different, but the Same

Leather Goddesses is unusual in a couple of respects. First, the game has three playing modes—Tame, Suggestive, and Lewd. Second, Meretzky's creation gives the player the option of playing as a male or as a female.

This last feature is particularly welcome. Female game players frequently complain that adventure games are sexist because they assume you are a male character. However, before you praise Meretzky too highly for his even-handedness, you have to realize that the premise of the game virtually requires

this feature.

Because of the way "you," ahem, *interact* with the other characters in the story, the game might lead to some incongruous, perhaps even embarrassing moments were you not playing a character who shared your sex. I can just imagine what the letters of complaint might have been like.

The idea of having three playing modes—Tame, Suggestive, Lewd—is in fact more a gimmick than anything else. The game's security doesn't really protect impressionable minds, if that's Infocom's intent. If you try to switch to the Lewd mode, the program asks you for your age. Enter anything 18 or above, and the program will let you switch into Lewd. Of course, underage gamers will simply lie.

Anyone curious enough about the game to buy it is going to want to play in Lewd. Unfortunately (or fortunately, depending on your point of view), terming the most risqué mode *Lewd* is a bit of an exaggeration. The parser understands dirty words and the game contains a few chastely described sex scenes. If

the Tame mode is G-rated, then Lewd is at most PG-13

Clever Packaging

Leather Goddesses comes with the sort of imaginative packaging we've come to expect from Infocom—in this case a 3-D comic book and glasses and a scratch-and-sniff card.

At various points in the game, the story will tell you "there's a familiar odor." Then it's time to scratch and sniff. I found about half of the smells easily recognizable. If you expect the smells to be disgusting, you'll be disappointed.

You have to wear the 3-D glasses to read the comic book, *The Adventures of Lane Mastadon*. Like most 3-D processes, this comic book is hard on the eyes. Nevertheless, you should read the comic carefully; it contains several important hints that will help you overcome some of the game difficulties.

Leather Goddesses is set in the year 1936. Your character is abducted from the relative comfort of Joe's Bar in Upper Sandusky, Ohio by the nasty leather

clad females. You awaken, dressed in skimpy clothing, in a jail cell on Mars. You meet Trent (Tiffany, if you're female), a fellow prisoner who has invented a "super duper anti-Leather Goddesses machine." The two of you go off in search of the eight items Trent needs to build his machine.

And, *LGP* has puzzles galore to solve, rooms aplenty to explore and map. With one exception, I found the puzzles in the game to be relatively easy.

Mapping is another matter. Because the action jumps back and forth between widely separated parts of the solar system, I ended with four or five

maps instead of just one.

Ambivalence

Though I enjoyed the game, I am ambivalent about it. Strip away the gimmicks, and you have a pretty routine game. Clearly, the text adventure game genre in which Infocom specializes is growing a bit tired and needs revitalization.

Despite its claims, Infocom has yet to really deliver on the promise of "interactive fiction." In trying to create games which will run on everything from a Commodore 64 to a PC AT or Macintosh Plus, Infocom is limiting its authors to manageable formulas.

Meretzky and the other Infocom authors also need to muzzle their annoying tendency to make fun of the people who buy their games. I don't much like the condescension which permeates the game text. Meretzky plays with our expectations and spoofs the readers as much as his pulp fiction inspiration.

I think Steve Meretzky is capable of doing better than *Leather Goddesses of Phobos*. I found his last creation, *A Mind Forever Voyaging*, a more daring and interesting work. However, for those of you who have not tired of the Infocom recipe, *Leather Goddesses of Phobos* provides more than enough cheap thrills.

Computer Adventure Cartography

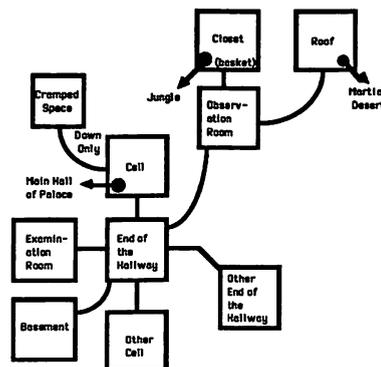
I suppose it's possible to play a computer adventure or role-playing game without drawing a map (or looking at a map drawn by someone else), but I'm sure the game process would be more difficult and game sessions much longer than usual. In computer adventuring, cartography is a necessary but not always pleasant activity.

I guess my dislike of mapping arises because I'm a stickler for neatness and precision. Hand-drawn maps never meet my standards. No matter how careful I am about leaving room for expansion, some part of the map always ends up squeezed together in one corner of the paper. Links between locations curve around each other in a clumsy, circuitous fashion. And what do you do when the link between rooms is an up- or down-link? Notebook paper only operates in two dimensions.

If you like neatness, forget it. When you're drawing something starting from an uncertain origin and leading who knows where, the resulting map is usually a barely decipherable jumble. However, I've found that by adopting the map-making methodology of *The Book of Adventure Games* (Los Angeles: Arrays, Inc., 1984. \$19.95), I can draw better, more understandable maps.

The accompanying illustration

shows a portion of my *Leather Goddesses* map. Game locations are represented by squares. From simple geometry, we know that a square has four sides and four corners—eight points of entry which correspond to the eight main compass points: N, NE, E, SE, S, SW, W, NW. If the top of the page always represents north, then it isn't really necessary to label the links between rooms. A line drawn from the upper right-hand corner always represents a path leading to the northeast, a line drawn from the right side always leads east, and so on.



When two locations are linked, but the path turns somewhere between the two rooms. Suppose, for example, that to move from location A to location B you need to go NE, but to go from location B to location A, you go W. Here, you merely draw a kinked line, but straight on both sides of the kink. The example map shows one kinked link.

Curved lines are used to link rooms that are on different levels. Here, you

do need to indicate a direction. Otherwise, it won't be clear which direction is up. When the line is curved, the side or corner of either location's square touching the line isn't significant. Note that when both levels are fairly extensive, you may be better off drawing separate maps for each level and showing the link in some other fashion.

As useful as these conventions are, your maps still won't be neat unless you draw nice square boxes and straight lines. A ruler is a must, and I like to use a drafting template to draw the boxes.

Even better—if you have a Macintosh and *MacDraw*, you can draw really nice maps. I've placed a couple of *MacDraw* maps in the Mac S.I.G. public domain library, if anyone is interested. I must be slightly crazed because I like to load the adventure game and *MacDraw* into *Switcher* and switch between the two programs.

As for maps drawn by others, I recommend that you not use them unless you get really stuck. I've played eight or nine Infocom adventure games and solved half of them without any help. I used maps from *The Book of Adventure Games* to solve the others and found that I didn't enjoy those games as much as the ones I conquered on my own.

Just looking at a map is enough to give you information which will help you solve the game. Besides, *The Book of Adventure Games* has those fatally tempting hints in the back.

—C.E.

Frame-Mac

Structural Stress Analysis Software for the Mac

Reviewed by Ronnie Haws, P.E.

Frame-Mac brings two dimensional structural analysis to the Mac. With *Frame-Mac* you can input a structure and its loads, analyze them, and output the various stresses and deflections easily.

Frame-Mac is the premier program of the three engineering packages offered by civil engineer Erez Anzel. *Frame-Mac* has all the capabilities of the smaller programs *BEAMAC* and *BEAMAC II*. They are stepping stones to increased performance. Is the next in the series *Frame-Mac 3D*?

Like a typist going from Mark Twain's typewriter to the Mac with *MacWrite*, *Frame-Mac* for the engineer eliminates the drudgery of hours of manual calculations. The program helps you save construction material by letting you manipulate more accurate models than you could realistically create manually.

Extensive Help

Frame-Mac has an extensive help file on line. It comes with a well written 70-page manual. The first twenty pages contain a tutorial, and the rest are reference.

You begin your analysis by entering your structure with the nodes (connecting points) and elements (beams). You can build your structure similar to drawing with *MacDraw*, only customized for the particular job at hand. If you want precision, you can enter location by the keyboard. Once one node is entered at a special location, the program has an align command to conveniently align any other nodes with it.

Elements can be input as in *MacDraw* by drawing a line or selecting two points (nodes) and having the program put an element between them. The elements (beams) are fully structurally

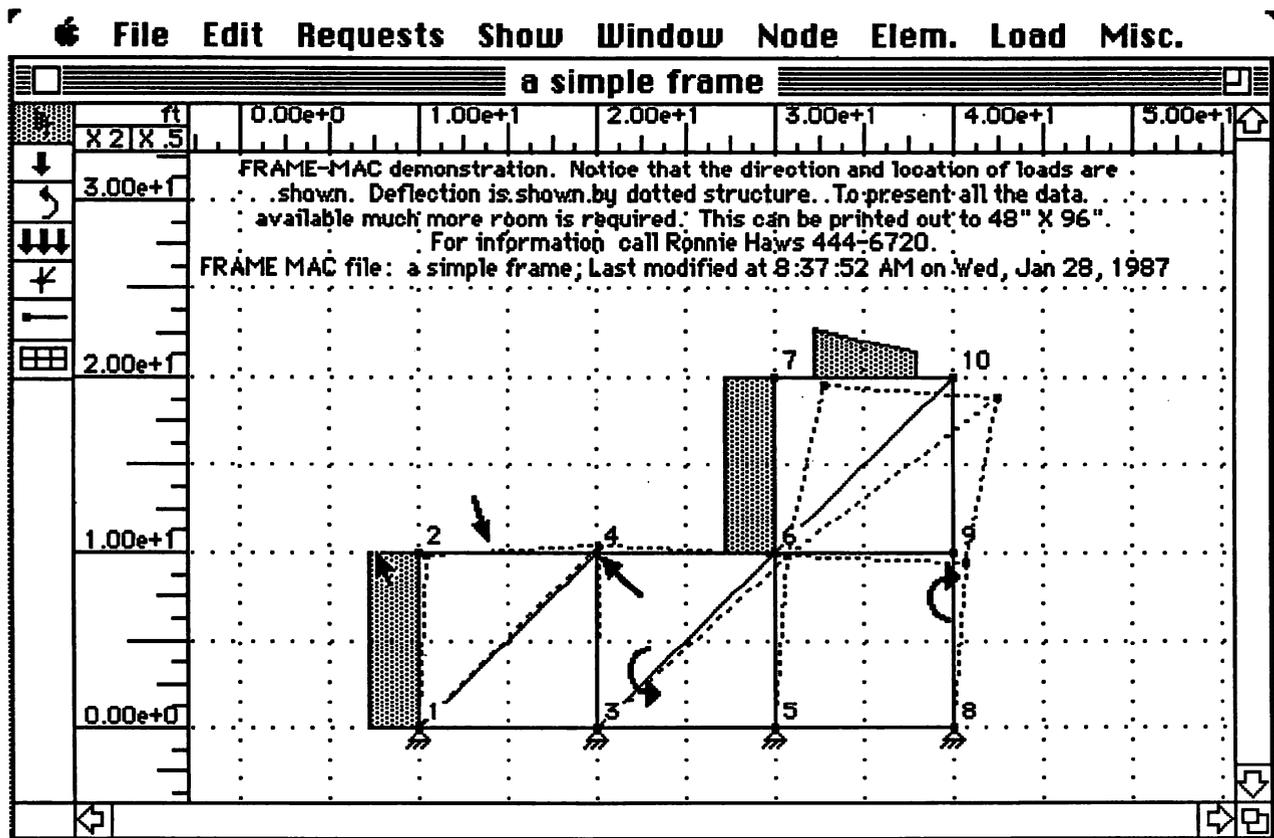


Figure 1. Working with *Frame-Mac*.

specified. *Frame-Mac* comes with a small file of beam properties.

The program gives complete instructions on how to use any word processor (*MacWrite* or other) to make additional libraries using either inch or metric units obtained from handbooks or calculated. The element section properties may also be entered directly in the program. All data must be entered in *Frame-Mac* directly, because *Frame-Mac* will not take structures drawn in *MacDraw* or others.

Look at the example in figure 1. You can see the shape of the structure, the direction of the loads, and how distributed loads vary. The ruler give you a overall size information and you can see the tools on the left.

First Look Deceiving

At first, *Frame-Mac* seemed to require an excessive number of commands to work. To view a node in its own window you must select it, go to the Node menu and select **Show The Selected Node In the Node Window** and the go to the Window menu and select **Node Diagram**.

This program is really set up for a big screen or next-generation Mac where you can have all seven of the windows open side-by-side. You can do that on a regular Mac, but.... If you're stuck with a small screen, *Tempo* and its macros will speed up your single screen-view selection.

Frame-Mac works with a mixture of user-controlled units. More than that, it can make the output in metric for one person and English for another, so that each person may review the analysis in the units that he is familiar with. Actually, there are 64 different user selections on units, very customized for the user. For instance mechanical engineers typically use inches and civil engineers use feet for length of a beam.

Loads can be input by simultaneously clicking the mouse and using the little keyboard. You control direction of load by \pm and x, y-coordinates, and you can visually check or printout the load direction. Each load is in one of twenty-five load classes. Each load class (live, dead, snow, etc.) has its multiplier.

The nodes in a structure are used to control how elements are connected to each other and the outside world. They can be hinged, solid, or restraint in x, y, or rotation axis.

Flexible Output

The output of *Frame-Mac* is extensive and flexible. In the Edit menu **Copy** is supported for *Frame-Mac* and the rest of the Edit menu is available for desk accessories. If you want to modify a screen view you can save it and open in *MacDraw* and add as required. *Frame-Mac* has fairly elaborate controls and can generate a graphics output on ImageWriter or LaserWriter of up to 96x48 inches. In the text report, *Frame-Mac* will print what is requested. This can be a few small items or reams of data (to please mainframe fans). One nice feature is the extensive data you can obtain about a point by selecting it.

Frame-Mac is all that it is advertised to be. If you do any stress analysis of beams or structures, you need this package. It does its job very well and is easy to use. It has no competition on the Mac. The competitive packages require you spend so much time getting the data in that the extra cost of this program would be justified.

If you can use it, get it. You won't regret it.

Frame-Mac 1.1. Structural stress analysis software.

Pros: Thorough 2D structural analysis with good graphics.

Cons: The user interface has a few rough edges when compared to the best Mac products.

List price: Version 1.1 \$495, demo available \$20.

Requires: 512K.

Copy protection: None.

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May 16, 1987
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August 15, 1987
September 19, 1987



This meeting is at the Stouffer Greenway Plaza

