Apple Barrel

About the Cover

It's the last one for this editorial staff.

Editors

Chris Flick
Tom Engle

Contributing Editor

Cleland Early

HAAUG next meets at the Marriot Hotel on June eleventh. Note that this is a second Saturday.

HAAUG

Houston Area Apple Users Group

The Houston Area Apple Users Group is dedicated to helping you get the most from your Apple Computer and the software and peripherals you use with it.

At HAAUG, you can get help, find information, exchange ideas, and share your expertise with other Apple users.

Through meetings, Special Interest Groups, our electronic bulletin board HAAUG Heaven, and the *Apple Barrel*, you'll gain access to an eclectic community— businessmen, housewives, artists, teachers, hackers, students, writers, musicians, engineers.

Whatever your profession or computing interest, you'll find fellowship in the Houston Area Apple Users Group.

Welcome!

When & Where We Meet

In 1988, HAAUG will meet at the Marriott-Astrodome Hotel, 2100 South Braeswood at Greenbriar. We've scheduled meetings as follows:

June 11 (2nd Sat)	July 16
August 13	September 17
October 22 (4th Sat)	November 19
December 17	

Meeting location and dates are subject to possible change, so keep abreast of changes by calling the HAAUG Hot Line.

The Hot Line (713) 522-2179

The HAAUG Hot Line provides a means for members to learn of the meeting time and location and announces any last minute changes. Non-members can also leave their name, address and phone number for more information about the club and an application for membership. If you have a question about a particular commercial product, please check the list of volunteer specialists in this issue.

Club Officials

President
Neal T. Scott — 890-0532

1st Vice President
Mike Barnaba — 527-9953

2nd Vice President
Tom Dolezal — 541-5897

Directors
Cleland Early — 941-7247
Mike Kramer — 358-6687
Dick Lee — 821-1298
Don MacGregor — 530-5034
Charlie Moger — 961-1601
David Scheuer — 464-1228

Secretary
Tom Engle — 522-2179

Treasurer
Jack Cowart — 467-4215

Senior Advisor
Rudge Allen — 622-3979

Membership Chairman
Glenna Payne — 463-0640

Apple Barrel Editors
Tom Engle — 522-2179
Chris Flick — 363-3153

Past President
Robin Cox — 873-2059

Belch Beethoven
Tom Dillon — 376-6502

Vendor Coordinator
Jeanne Boucher — 723-9519

The Board of Directors meets on the first Thursday of the month at the Marriott Astrodome Hotel at 6:30 pm. All

Special Interest Groups

SIGs focus on one topic of common interest during the meetings of these "clubs within a club." The meeting handout contains the SIG meeting rooms and times.

SIG Coordinator
Tom Dolezal   541-5897

Apple II SIGs
Advanced Topics & Assembly Language
Robin Cox   873-2059

Apple IIGS
Tom Dolezal   541-5897
Sam Theiss   578-7130

Apple II Techniques
Bev Cadieux   360-5013

AppleWorks
Don MacGregor   530-5034
John Slack   491-1747

Education
Ann Petrillo   489-7535

Games
Thomas Carson   861-5425
Larry Stehling   347-0821

Green Apple SIG (beginning Apple II)
Glenna Payne   463-0640

Home Use
Mike Stoops   242-1312

Macintosh SIGs
Beginning Macintosh
Brian Hall   644-0506

CAD/Engineering
Ronnie Haws   444-6720

Databases
Larry Stage   358-1105
Buddy Jacks   299-1555

Desktop Publishing
Charlie Moger   961-1601

Developers
John Pence   522-2179

Games
Bob Lewis   242-0990

Graphics
Wayne Bostow   468-6546

HyperCard
Paul Wood   790-0205

Mac II & Business
Eric Kellan   669-0845

Microsoft Excel
Dave Mizner   458-3735

Microsoft Works
George Pierce   526-5103

Programming Workshop
Chris Flick   363-3153

The Benefits of Membership

You'll receive when you join: a Starter Kit containing a disk of public domain/shareware software, a subscription to *Apple Barrel* (a $20 value), and a membership card—your passport to an extraordinary range of privileges, services, rewarding contacts, and discounts.

Best of all, help—whether getting plugged-in and set-up for the first time or trying to mouse your way through a spreadsheet or helping your child with homework or (don't tell the boss) playing a game—help is just a phone call away. Just turn to the directory of experts on the next page!

It's Easy to Become a Member!

Call our HOT LINE— 522-2179— we'll send a brochure and application to you, pronto. Or, come to our next meeting. We'll be there at the Answer Desk ready to help you. Or stop by your friendly Apple dealer or software store and pick up one of our brochures.

A year's membership in the Houston Area Apple Users group is an incredible bargain—just $30. Renewal is only $25 per year—a super deal!

Call today—your Apple will thank you!

by Neal Scott

And now for something completely different...a word from our President...

General

This is my first opportunity to write an article as President of HAAUG and I'd like to first say thanks to all of the volunteers of the club that give their time to make things run. There are too many of you to name individually, in fact, I don't even know everyone who helps out. But to the members of the Board of Directors, elected, volunteer, and drafted; to the SIG chairmen and the assistant SIG chairmen; to the members who write articles for the *Barrel*; to the folks that keep our equipment and bring it to meetings each month; to all those who spend their third Saturdays each month answering questions, passing out membership cards, collecting vendor fees, copying PD library disks, or putting up signs; and to anyone else who "pitches in" to help us out when it's needed, *Thanks!*

The first few months of 1988 have been very trying for HAAUG as we've struggled to find a suitable and consistent meeting place. We hope that things will settle down now with the commitment from the Marriott for our meetings through 1989. With only three exceptions in the next 20 months, we have the third Saturday of each month booked. And the three times that we can't meet on the third Saturday, we've got either the second or day, we've got either the second or

fourth weekend available so the disruption shouldn't be too great. By the way, the three dates that differ are June 11, 1988 (second Saturday); October 22, 1988 (fourth Saturday); and April 22, 1989 (fourth Saturday). In addition, we were able to negotiate a better rate from the Marriott for our meetings, so hopefully we'll also soon be able to make some equipment purchases for the club.

Many people have questioned why it's been so difficult to find us a place to meet every month and why we got ourselves into such a predicament. Well, in the spirit of filling up the *Apple Barrel* here's a recap of the process:

The problem began when we contacted the Marriott-Astrodome last year to firm up our 1988 meeting times and found out that they had already booked other groups on the third Saturday weekends for several months this year. They offered us alternate meeting times, such as the second or fourth Saturdays on some months, even the first Saturday one month, but it was clear that we needed to look for an alternate site rather than juggle our schedule around the calendar. It's easier to change your Saturday morning driving habit at the last minute than it is to change your month's calendar.

A committee was then appointed to look for another suitable meeting location. I emphasize the term "suitable." We all know that Houston is filled with hotels, convention centers, schools, colleges, churches, and others, all looking for our business. However, HAAUG has some very specific requirements when looking for a meeting place and it's not as easy as looking in the yellow pages to find a "suitable" site. It's also a very time-consuming job and time is a valuable commodity these days.

So, what are all these requirements that make HAAUG so special? Well, let me run through them:

MEETING SPACE: Obviously the main criterion. We require a minimum of three large meeting rooms—for the Main Meetings, vendor room, and the Random Room (PD libraries, Answer Desk, etc). Plus a minimum of four, but preferably six,

smaller rooms for the SIG meetings. They must be lighted, air-conditioned, furnished with tables and chairs , and with readily available power.

Surprisingly there aren't that many places that meet this first, basic requirement. Many hotels and churches just don't have adequate space for us.

SCHEDULE: We need a consistent third Saturday meeting date, with facilities available from 8 am to 5 pm.

This requirement eliminates most hotels in Houston. They are in business to fill their guest rooms and since we don't bring out-of-town guests to fill up the hotel, they allow us to book only two to three months in advance and only if they haven't been able to book a convention group. The Marriott is one of the very few hotels that books non-convention business in advance.

VENDOR SALES: Our vendors are both a good draw for attendance and, since we charge them for their tables, they help to offset the cost of the meeting space.

This requirement keeps us out of most public buildings, such as HISD and HCC facilities, and also most churches. Do we dump our vendors to use a school?

COST: The lower the better, if all else is adequate.

We're not cheap, but we ain't rich either. The Marriott had been costing us about $1500 each month, half HAAUG's monthly budget. The new rate is roughly $1000 per month. We can afford it, but with lower costs we could afford more—projection equipment, computers, improvements to HAAUG Heaven.

LOCATION: The site should be easy to find and preferably centrally located.

This is a judgement call. Houston is a freeway city, so almost anything close to a freeway is accessible. But central location means different things to different people. Those who live in the sticks, like I do, are used to driving 10, 20, or even 30 miles to get anywhere. But try to get someone who lives inside the loop to go very far outside the loop and it practically takes an act of Congress. But I guess that's why they chose to live there.

MISCELLANEOUS ITEMS: Other needs to consider are free and adequate parking; handicapped access; telephone line for HAAUG Heaven demos; availability of audio-visual equipment; insurance; convenience of facilities; and probably others I'm not able to think of now.

So, you can see why we have had such a hard time finding a place to meet. Sure, there's probably the perfect place out there, even better than the Marriott, just waiting for us to ask them to let us meet there. And if you know of it, call either Mike Barnaba or myself so that we can look into it. While we've obtained a firm quote from the Marriott, if something better were to come along, we still have the option of moving.

The moving around that we've done the last few months seems to have really hurt our attendance. The past two months at the Westchester have been especially poorly attended, and we've been doing some soul-searching to try to find out exactly why. A combination of events, I'm afraid, hurt us. First off, the location. "Halfway to San Antonio," to quote one disgruntled member. Second, both months meeting days started out as

gorgeous Saturdays and that has always been a kiss of death for HAAUG meetings. Rainy or threatening weather always seems to bring out more members. It's hard to compete with the "honey do" lists or the beach on warm sunny days. Third, we didn't get out a reminder postcard for the April meeting and there wasn't an *Apple Barrel* published during the month. And add to all that the fact that our Hotline answering machine picked that month to crater.

Our next edition of the *Apple Barrel* will include a survey form to express your opinions about many of the activities and aspects of HAAUG, including the meeting location and scheduling. When you receive the next issue, please complete and mail the form back as soon as possible so that we may have your input in the planning of the clubs activities.

Finally, for the past few months I've been putting out a call for help. As you have read in previous editions of the *Apple Barrel*, the current editors have given us notice that their days are numbered as editors of this fine magazine. I'm happy to announce that a new editor has been found and will be taking over this edition. Charlie Moger, who has been HAAUG's Desktop Publishing SIG chairman for the past year or so, will become *Apple Barrel* Editor next month. But the call for help still remains, only now it's to give Charlie a helping hand. If you have some journalistic skills, desktop publishing skills, and/or just some time to dedicate to HAAUG, Charlie can use your help with the *Apple Barrel*. Give him a call and volunteer.

General

Meeting Schedule

June 11	July 16
August 13	September 17
October 22	November 19
December 17	
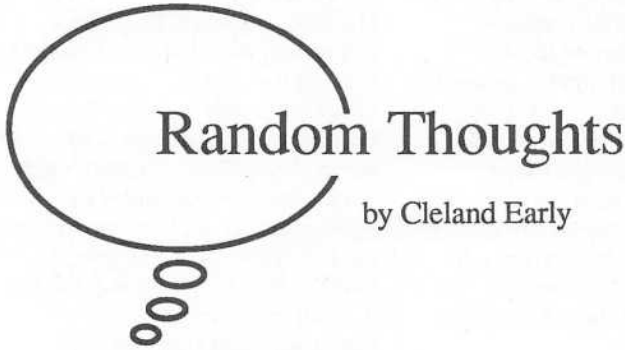
Random Thoughts

by Cleland Early

Filling the Screen

General

"Are you going to have *Random Thoughts* for me?" Tom asked.

"I don't know," I responded. "I've been feeling a little burned out on computers. I do computer work all day and then go home and do some more. I don't have a computer topic in mind; I've been trying to think about other interests."

"I don't care what you write about; just write something…"

***

In the film *Mad Max Beyond Thunderdome*, there's a scene in which a group of guards surrounds Max and leads him to see the character played by Tina Turner. I originally saw the film in a movie theatre and remember the scene because one of the guards is a very tall, athletic, scantily-dressed young woman—just the type I find appealing, muscular without looking mannish.

I mention this because one of the first things I noticed when I again saw *Beyond Thunderdome*, this time on cable TV, was that my dream girl was nowhere to be seen. Unfortunately for my lustful heart, the woman in the movie ended up as a victim of the process known as "scan-and-pan."

Not a new sexual perversion—scan-and-pan is the process by which technicians convert widescreen images so they'll fit on the TV screen. This conversion is necessary because television has a different aspect ratio than a 35mm

film. A TV screen is about 1.33 times as wide as it is tall.

In contrast, the projected image from a standard 35mm film is 1.85 times wider than tall. A Cinema-Scope image, produced by projecting a squeezed film image through a large anamorphic lens, is even wider—2.35 to 1. Seventy-millimeter film creates an even larger screen image, not as wide as Cinema-Scope, but much taller. The 70mm aspect ratio is 2.21 to 1.

So, when you watch a 'scope or 70mm film on television, you see a
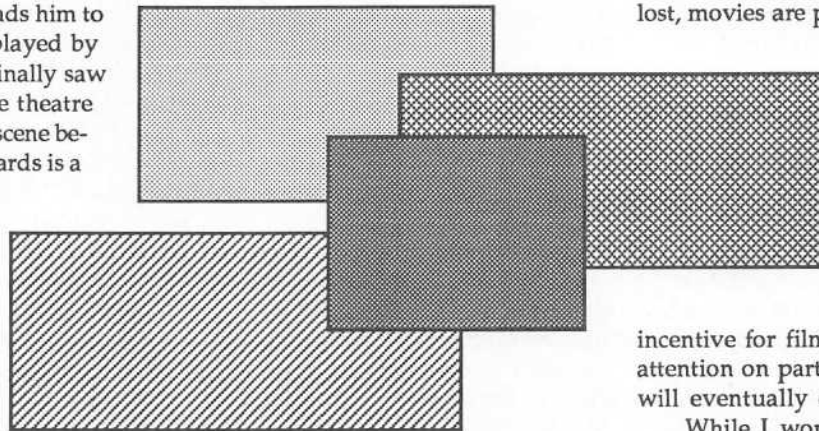
little more than half what you'd see in a movie theatre. Because of this disparity, someone must scan each frame of a feature film, pick out the most "important" information, and create a series of artificial camera pans—at times indistinguishable from the real thing. Unfortunately, scanning-and-panning can create some rather absurd effects, such as film sequences in which crucial participants in conversations are not even seen.

Scan-and-pan problems are more apparent in 'scope films from

the fifties and early sixties, before broadcast television and video became so important to the film industry. Today directors and cinematographers keep the crucial information bunched in the center of the screen so the conversion to TV/video is less difficult. Because of the problems, many directors are reluctant to film in CinemaScope.

Nevertheless, when a film is converted from film to video, we lose much of the texture and ambience the filmmakers worked to create. In addition, because so much of what is filmed is eventually lost, movies are probably less visually interesting than they might be. Ten times more people view films in their video incarnation than in theatrical release, so there's no real incentive for filmmakers to lavish attention on parts of the film that will eventually disappear.

While I worry that details like Mad Max's stunning guard are missing from video versions of my favorite films, I'm more concerned that most viewers are unaware that they are missing anything. Even worse, some people don't care that what they're watching on television is artistically inferior to what they'd see in a movie theatre. After all, there are cretins who actually prefer garishly-colorized, glowing pastel versions of *Casablanca* and *The Maltese Falcon* to the purer black-and-white.

Until some system of widescreen, high-definition television

arrives (and there's no assurance that that the powers that be will select one of the uncompromised competing systems, for any decent variety of HDTV will obsolete existing TV broadcast and receiving equipment), we're stuck with scan-and-pan or the only slightly less undesirable "letterboxing" technique.

A film that has been letterboxed includes the complete widescreen image but masks off a portion of the screen at the top and the bottom. The resulting image is therefore smaller than it would otherwise be. I've watched a few letterboxed films and initially found the experience somewhat disconcerting, so I can understand why scanning-and-panning has become so prevalent. However, I think I'd rather have the full film image than a full television screen.

Then again, we could forsake the video store for the local movie theatre; yet, while a movie theatre holds the potential for showing a film to its best advantage, in practice most movie theatre film presentation is third-rate.

Scratched or otherwise damaged film; poorly adjusted, underpowered or clearly broken soundsystems; inattentive, indifferent theatre personnel who let films go out of frame or focus; tiny screens; bizarrely shaped or sloped auditoriums; stereo films not shown in stereo-equipped auditoriums...I could go on and on.

I love movies, but I hate movie theatres. I estimate that some 70 percent of the time I have a bad experience when I go to the movies. Then again, I'm more critical than most other moviegoers because I used to manage a movie theatre (actually three different theatres) and operate projection booth equipment, so I know how a film is supposed to look and sound.

Still, while I cringe at green roller scratches and squirm in my seat waiting (usually in vain) for *someone else* to go and tell the fools to turn on the Dolby stereo, I wonder why more people don't notice these things and gripe. I wonder why film critics don't rap theatre chains for the chains' bush-league operations. Why do audiences float there like fish in a tank and accept

inferior film presentation?

Therein lies the key. Until audiences complain about inferior theatre presentation, theatre chains will continue to stress quality in their ads and public relations, but do little to ensure that the quality actually shows up on the screen. Until customers demand that video translations of films more accurately reflect the filmmakers' efforts and intentions, video distributors will take the easiest path.

***

"No mention of computers anywhere," Tom said, shuffling the papers.

"You said it could be about anything," I said.

"You took me seriously," Tom said. "I didn't expect you to take me seriously."

"Actually," I improvised, "there is a computer parallel. Translating a work of art from one medium to another is always problematical.

"Novels never quite translate from the written to the spoken word. Movies don't quite translate from film to video. Computer programs, themselves a sort of artwork, don't always migrate well from one computer or from one technology to another.

"The computer world has a similar set of associated problems. A large audience that may not entirely understand or appreciate what they are missing, particularly when Macintosh programs are ported to MS-DOS machines running *Windows*. Converting Mac programs to run under *Windows* is the microcomputing equivalent of scanning-and-panning or colorization.

"In the translation process we find a group of undesirable alternatives. Finally, money rules, rather than artisitic integrity.

"There's your link," I concluded. "Movies, computers, aspect ratios...it all fits—if you think about it."

As usual, Tom was skeptical and refused to think about it. "Hum," he hummed. "Sounds tenuous to me, but it fills two pages. And, what's this *cretin* stuff? I happen to *like* glowing pastels."

I sighed. There is no hope.

FullWrite Professional

Well, *FullWrite* is finally out. The wait was worth it, for *FWP* is the best word processor I've seen for any microcomputer. *FWP* combines the ease of use of *MacWrite* with the power of *Word,* and then some.

The official release of the program had once again been delayed since Ashton Tate acquired Ann Arbor along with *FWP.* Since the acquisition, I lived in fear that the dweebs at Ashton Tate would be unable to resist the urge to tinker with what was a nearly perfect application program. Well, I'm here to report that A-T actually improved *FWP,* adding support for the *Word 3.0* file format and an excellent online help facility.

The *FWP* interface follows the Mac interface guidelines to the letter; yet, the clever programmers at Ann Arbor have managed to come up with many useful extensions.

One thing I don't understand— A-T has substituted the bitmapped Chicago font for the bold-faced laser font used in the prelease manual. Tacky looking, and not a good advertisement for a program that is supposed to produce pretty documents.

Coach Professional

There is one bad thing about *Full-Write*—Deneba's *Coach Professional* doesn't work with it. At the risk of repeating myself, *Coach* is the best spelling checker I've ever seen.

Coach works interactively and in batch mode with most programs that include word-processing functions and works under *MultiFinder. Coach* is very speedy and includes a variety of configuration options. When the program finds a suspect word, it beeps and pops a menu up in the middle of the screen from which you select the correct spelling.

Coach has all kinds of nice touches and displays an attention to detail most programs can only dream about. When the conflicts are resolved, *FullWrite Pro* and *Coach Pro* will be an unbeatable team.

General

by Phillip W. Booth
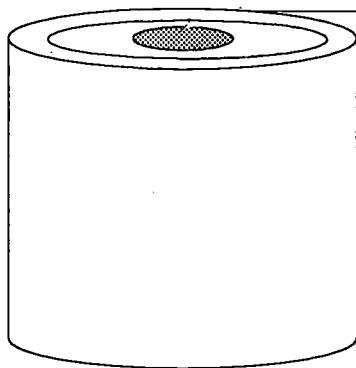
Personal Accounting: Another Look

Apple II

O ne of the reasons given for the purchase of a personal computer when personal computing was getting started was to work as a fancy checkbook register. That was one of the poorest excuses for buying a computer. Manual accounting systems have been around since the Renaissance bankers or even before. So why complicate life by doing a simple task on a computer? One reason I've found is discipline. There is something about recording every financial transaction that controls my urge to spend—especially with plastic. When I first got my Apple II, I got a word processor, then a database manager and a spreadsheet. Those were (are) the most popular personal computer applications. I also bought a personal accounting program and after getting it up and running (that's another story), I have been doing my personal accounting with it.

Dollars & Sense is one of the best personal accounting systems for the Apple II, in my opinion. The market for these types of programs must have gone soft because there have been few new systems brought on the market. Some that are available include *Managing Your Money* from MECA that carries noted financial writer Andrew Tobias's stamp of approval. Broderbund has also published a program called *On Balance*. All of these applications do one thing; they help you to gather and classify financial transactions. Some are easier to use. Others have features not offered by others. But the bottom line—to borrow an accounting phrase—is the information that they gather and report.

Their "gathering" is a misnomer; you have to enter the transactions, and as it is stressed in the documentation you are the only one that determines how accurate that information is. To borrow a trite saying, garbage in garbage out. This is where self discipline starts. If you want the program to give you the information that you want, you must enter all the data. One idea to get this accomplished is to set aside one time a week to do your data entry. I do mine on Saturday. I collect all my charge card receipts, receipts for transactions paid for by check, ATM slips and deposits. Then the data is entered and the account disk is brought up to date.

Dollars & Sense

The rest of the article relates to the program *Dollars & Sense* and how it is organized. When you first start up *Dollars & Sense*, there are several housekeeping chores that need to be taken care of. The program runs under the Apple Pascal operating system so it comes with a set of disk utilities to do disk copying and formatting. ProDOS utilities like *Copy II Plus* will copy but you get a "COPY NON-STANDARD DISK" message. Furthermore, it will not catalog the *D&S* disk.

On first startup you will be asked where your data disk will be, what kind of printer you have and in which slot it is located, and other setup data. The next thing to do is to format an "Account Disk." This will be your data disk and you are asked to name it like a ProDOS volume. I have been giving my account disk the name Philip C. Booth 87 for this year. Then you will be asked for the month and year of the start of the disk. It is important to note that it cannot be changed once the selection is made. If you start you disk for example in June, month 06, your disk will work until you get back to June. If you want your "fiscal year" to run from January to December you will need to *extend* your disk; that is, carry the account forward to the new disk.

Now comes the fun part. Take a piece of paper or boot up your word processor and come up with your account list. Accounts are either Expenses (places you spent

Apple II

money including food, housing, phone, computer, etc.), liability (places you owe money including credit cards, car loans, house mortgage, loan shark), income (sources of money including salary, income from business, interest on savings, stock dividends), and assets (things you own, savings accounts, money owed to you but not paid, cash, insurance polices, and annuities). Checking accounts are a separate account classification. As I said above, write down this list and then get back into *D&S* and follow the prompts to define your accounts. See, you've already gotten organized. It is here that you can start a budget process for yourself on the expense side by entering amounts allocated to each item. The program can help you track these expenses against your budget and tell you if you are on line or getting off the line. All of this is variable and can be changed at any time. Also, new accounts can be added to your list. Budgeting is not necessary for this program to work but again this is part of the discipline that the program can enforce.

Now that the system is setup, and accounts determined, transactions can be entered. From *D&S*'s main menu, select Enter Transactions. The next screen is the account selection screen. It is here that the main account is selected. A main account could be Cash, Checking Account, or Credit Card. For this example, let's use the

Checking account. This screen will also let you set the date and the check number. Once the Check number is set it will automatically increment by one so you should not have to reset it often. After all the selections are made the next screen is the transaction screen.

This screen has both spreadsheet database features. It looks like a spreadsheet in that there are row and columns and in that you can enter an unlimited number of transactions. It is like a database because each of the columns are data fields. For Checking account transactions there are seven fields. The first field is the check number field. This will also display "Dpst" for a deposit and "Misc" for other transactions such as debiting check service charges and withdrawals from ATM machines. The next field is the Date, followed by Payee (who you wrote the check to). Following that is account distribution, then a small field that will contain either a "T" or a "-".

Pressing a "T" here indicates that this has tax implications. The two fields following are debit and credit. In the upper right hand corner of this screen will display the balance and it will change as checks are written and deposits made.

Above is a representation of the Checking account transaction screen. You see the check numbers, date, payee, account distribution, tax field and debit and credit fields. The first two transactions are fairly straight forward. I owed Exxon for gas purchased on my credit card $126.23 (when you buy 30 gallons of high test a week it adds up). I also owed Master card 55.67 (too many movie rentals I guess). This is where the power of a personal accounting system starts. When I save this session both Exxon and Master Card balances will be decreased by the amount paid. The transaction involving Compubits is a little different. I bought a box of printer paper priced at $49.95. The

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Balance  950.35
2232   12/13   Exxon                        Exxon cred    - 126.23
2233   12/13   Master Card                  Master Card   -  55.67
2234   12/13   Compubits (Box of Paper)                      53.94
                                            Computer      -         49.95
                                            Sales Tax     T          3.99

Dpst   12/15   from Ken for voice work      Eclipse Inc   T        100.00
```

Checking Account Entry Screen

Apple II

transaction is like the ones above until you get to the distribution field. I entered a command to tell the program that I was going to split the distribution, the total amount of the check is entered in the debit field, then accounts named Computer and Sales Tax show up in the account distribution field. Computer and Sales Tax are expense items somewhat like black holes—money goes in but never comes out.

I like to track how and where my money is spent. So I created several expense accounts—one of them is Computer and another one is Sales Tax. The distribution field shows an account called Computer in the tax field and there is a "-" indicating that this item has no tax status. The debit field is empty but in the credit field you see the sales price of the paper because that amount is credited to the Computer account. Since I decided to split this transaction I also wanted to keep track of how much sales tax I pay even though that deduction has been done away with. So in the next line we see an account called Sales Tax. I decided to put the "T" in the tax field and the amount of the sales tax paid in the credit field. The last entry is a deposit for some voice-over work I did. $100.00 goes in the credit field, and both the checking account and the income account Eclipse Income gets credited with $100.00. When this session is saved all the accounts

listed in the distribution field will be updated.

This feature is one of the reasons that I use the system—it is somewhat like a relational database. Any account can be searched and any transaction on that account will show even if that transaction did not originate in the account. What you get out of a program like this is information that you can use to make your financial game plan for the year. If you determined that you would only spend $150.00 a month on car expenses or $1800 a year. Searching the Car expense account can give you the information month by month. *Dollars &Sense* can present this information in a graph form also.

Why go through all the work of entering all of the transactions anyway. As I said above, it provides that crutch to keep me on the straight and narrow. I enter all transactions and distribute them to the appropriate accounts. If I spend money it goes to an expense account; if money is paid to me, it goes to an income account. I distribute my income to several accounts (ie. University Salary, Eclipse Income, Interest Income etc.). Thus, I can get a reading on my tax liability. On the other hand, even though the interest expense deduction is being phased out you still can get some of it if you have good records. The records that a program like *Dollars & Sense* generate can go a long way in

helping you complete the dreaded 1040 form. If you operate a business, you need to keep, in the words of the IRS, "Accurate and contemporary records," to take business deductions. These types of systems help keep those record, and to me are less cumbersome than paper records. I can also keep up with the value of things like retirement programs. That is what computers are for, to take data and give information. The information I use most is my checking account balance and the outstanding balance on credit cards. I can also get a cash flow analysis and a net worth statement. Since I can't print money I have to plan so I don't spend more than I make. Seeing those numbers on the screen and also seeing how much you pay in interest, is a gentle reminder that you should not max out your Master Card.

I got into a discussion in the vendor room at a HAAUG meeting. The jist of the conversation was the need for a system like *Dollars & Sense*. Some of the people presented thoughts that they weren't necessary and they really aren't. *Dollars & Sense* helps me keep my financial house in order. The same can be done with a spreadsheet or a database manager. I just find that the structure of the program was a help and I didn't have to reinvent the wheel. I don't know much about *Hypercard* but I wouldn't be surprised if I didn't see a personal accounting stack available for download. Yes it is a pain to enter the transactions but if you have a system and follow it, it becomes second nature.

1987: A Year in Review

by Ellen Leanse

It hardly seems possible, but it's true—with this issue of Quick Connect, we close the door on 1987 and open it to the new opportunities awaiting us in 1988.

In many ways, 1987 took all of us by surprise. We started off with a relatively simple challenge: how to build on the program we commenced in 1986. We ended with issues of far greater complexity: how to serve a rapidly changing User Group community, and how to position the User Group Connection for a vital, ongoing role in a new Apple—an Apple addressing a broader realm of users and user solutions than in any year before.

The people behind the Apple User Group Connection: (clockwise from upper left) Judy Chang, Phyllis Farnam, Joan Tabb, Ken Eddings, Ellen Leanse, and Terry Mock.

You've Changed

The profile of the User Group community has changed dramatically this year. Last year, we classified nearly all known groups as local ones—traditional User Groups functioning in communities, open to the public, and offering a variety of services. In the last twelve months, a considerable number of specialized, private User Groups have been established, significantly changing the complexion of the community we serve. The table on page two says it all.

As the nontraditional segments grew, we sought ways to address their unique needs while still building our outreach to community groups across the country. In reaching out, we involved groups of all kinds in events such as AppleWorld℠

and the User Group University that followed it, in functions at the MACWORLD℠ Expo and AppleFest,® in several regional User Group meetings and a national event in Dayton, in an Advisory Council representing diverse User Groups and, perhaps above all, in our monthly communications exchange.

We've Changed

Because you've changed, so have we. In September of this year, we officially joined forces with Apple's Developer Co-Marketing group—an entity that had already proven itself of great value in bridge-building with Apple's third-party development community.

We drove our move into this group because of the parallels between their needs and those of the User Groups we work with: communications, development, and involvement in major programs, to name a few. We also felt that Developer Co-Marketing shared similar goals, such as our commitment to weaving our constituency—developers and User Groups—permanently and integrally into Apple's fabric.

In addition, the Connection staff has doubled to meet our new challenges. Last January, we were a team of three: Cathy Hoolihan, Phyllis Farnam, and me. Cathy went on to evangelize the User Group message to the Apple dealer

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1987: A Year in Review

community, while Phyllis planted her feet on the ground and watched her responsibilities grow.

Since then, we've added staff dedicated to specific types of User Groups: Joan Tabb for Government and Business groups, Judy Chang for Community User Groups and Apple Computer Clubs, and a soon-to-be hired manager for University-based User Group programs. Phyllis champions User Group communications and events, and I continue my work in developing the relationship between Apple, User Groups, and the audiences we serve.

The team is backed by Terry Mock, our valiant Area Associate and overall great supporter, and—at least till his master's degree lures him back to Ohio —Ken Eddings in Special Projects. Lots of changes in just twelve months!

> **Apple is more committed than ever to developing our rapport with the User Group community.**

User Groups by Interest Area

	1986	1987
Community/Local	541	632
University	86	93
Business	38	65
Government	1	10
Special Applications	47	61
Total:	713	852

Summary

Apple is more committed than ever to developing our rapport with the User Group community. And the Connection is optimally placed and staffed to fulfilling that commitment. We anticipate less change and more forward momentum than in the last year, and feel ready to work as a team towards our common goal. 1988 will be the third year that Apple has had a Connection with you, the User Group world. And all of us— Phyllis, Joan, Judy, Ken, Terry, "TBH" (an Apple acronym for "To Be Hired"), myself, and the many people at Apple who support our cause—know it will be the best year yet.

Best wishes for a happy, fulfilling New Year,

Ellen Leanse
Program Manager and Chief Evangelist
The Apple User Group Connection

> **TRIVIA**
>
> What breakthrough product did the developers Bricklin and Frankston bring to the market?
>
> *Answer on Back Page*

Introducing . . . A New Column

> **♦ SPECIAL FOCUS ♦**
> **USER GROUPS**

> **Apple's Government Affairs group is in direct contact with Apple users and the User Groups who represent them.**

As you know, Apple's User Group community is continually expanding to include groups with specific interest areas. To keep you informed of the specialized activities in these interest areas, we're adding a special focus column for business, government, education, community, and "junior" User Groups. The following article, featuring an update on Apple's outreach to government users, kicks off this discussion area.

The Government Connection

Our tax dollars are supporting the purchase of computers, including Apple systems, in government. So we think you might want to know how these systems are being used.

This column is designed to keep you in touch with interesting updates regarding Apple in government. If you have questions on Apple's government program or government User Group activities, write to Joan Tabb, Program Manager for Government and Business User Groups, who will be contributing to this column on a regular basis. Contact her at AppleLink: TABB1, or at the Apple User Group Connection, M/S 36AA, 20525 Mariani Ave., Cupertino, CA 95014.

Did you know that Apple has a Government Affairs group, alive and well in the Washington, D. C. area?

Bill Poulos, Manager of Government Affairs, explains that the group serves mainly as a lobbying base for end-user concerns, monitoring public policy issues and local, state, and national legislation that affect Apple Computer and its customers. As such, their work puts them in direct contact with Apple users and the User Groups who represent them. Bill says that User Groups "have a tremendous grass-roots input and are a great asset to Apple's efforts to gain presence in the government arena." That's why Bill is working to incorporate User Groups into his program, where he feels they can really have an impact on Capitol Hill. One example: Current legislation is being proposed by the FCC to raise rates on interstate telecommunications services. This is a hot issue on which User Groups can really make a difference.

What is Apple doing to bring government User Groups together?

This month, Apple will bring key government User Groups together in a first-time-ever conference designed to explore the special issues of Apple User Groups in a government setting. The User Group Connection and other Apple personnel will meet with leaders of government User Groups to learn more about their special programs, services, and opportunities in the government environment. This conference should initiate an ongoing dialogue between government User Groups and Apple.

> *With a smile* . . . A flyer appearing in several locations at the Pentagon: "MS-DOS. Just Say No." And the Pentagon User Group takes full responsibility. Hmmmm. A sign of affection, or a sign of the times?
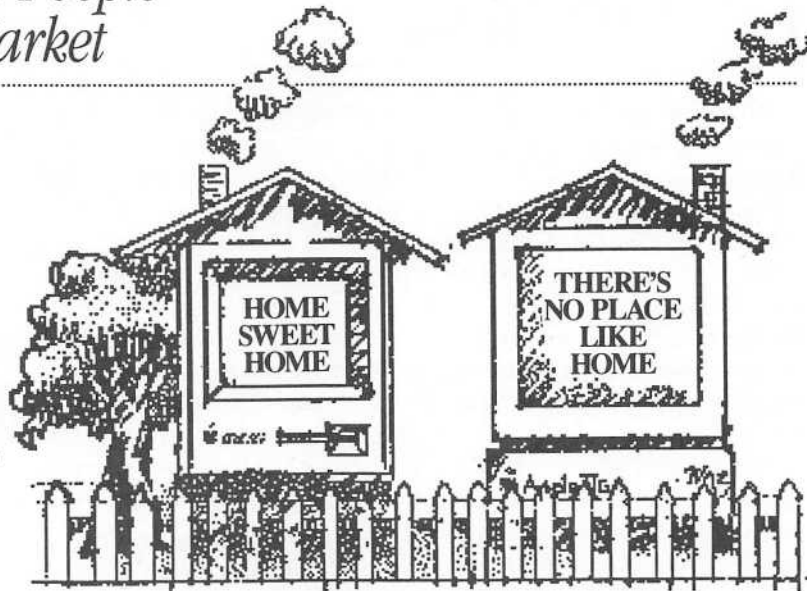
The Power of the People– Apple's Home Market

Who buys more Apple® computers than any one else? Who first put Apple computers in the schools and on the desktops of America?

The same people who made the Apple logo the second best recognized logo in the world: **individuals.** People like you who got behind Apple technology and told everyone and anyone who would listen. You proved the power of the people. Today, individual purchasers buy more Apple computers than business, more than educational institutions, and more than government.

First Apple empowered individuals by giving them access to computer technology and information. Now, individuals are empowering Apple by representing the largest unit volume market Apple addresses. But then, the individual has always been the center of Apple's universe, according to Bill Larson, Apple's manager of the Home Marketing group (formerly Consumer Marketing). In fact, selling to individuals is precisely what sets Apple apart from other Fortune 500 computer manufacturers.

Today, individuals represent Apple's second largest revenue center, and in terms of rate of sales, they've made Apple the largest single computer manufacturer in the consumer market. "It's really the individual that has made Apple so successful," says Bill, "and because my group markets to individuals, I think we represent a lot of the heart and soul of Apple."

Who are these individuals who make up the home market? In short, they are parents with children who use computers in school, people seeking personal development through computer use, and anyone who does work at home. Home learning and the personal office are the major reasons why people buy personal computers. "It's a complex market," says Bill, who points out that just on the business side, there are over 20 million people who do work at home—the non-self-employed who bring work home from the office, and the self-employed who operate their businesses from home. The latter group alone includes entrepreneurs and salespeople; the whole service industry of freelance creatives —writers, artists, video producers; and home business networks like Avon, Mary Kay, and Shaklee. "These people are twice as likely to own a home computer as the general population," says Bill, "and if they own one, they are twice as likely to own a modem. They also spend 50% more on software and peripherals than the average computer user."

How do you reach such a broad spectrum of people? By offering them the solutions they all need. "Our new solutions approach represents a major shift in how we communicate with the home market," explains Bill. "Home business, home learning, and home publishing are all applications desired by individual users working with developers and dealers. We want to build momentum for true home solutions. You'll see us doing more and more of this kind of thing—reaching out to the third-party community while communicating with the customer about what the specific components of the solution really are. We're working with our dealer channel to ensure that the total solution is available at the point of purchase."

Another way to reach home users is through a resource Bill considers worth its weight in gold: User Groups. "They are our real evangelists," claims Bill, "because they are out there demonstrating the positive word of mouth that drives this business. That's worth more than an extra million dollars for advertising or 100 more salespeople. Why? Because User Groups are so effective as Apple advocates."

"User Groups are the opinion leaders of the industry," Bill continues, "and as such, we need to be more tapped into them in terms of what we do well, what we can do better. I plan to go and speak with User Groups directly. I think that kind of personal interaction is valuable. They need to hear from the horse's mouth, so to speak, what Apple is doing, and we need the feedback about whether it's what the marketplace wants."

To help Bill implement his marketing plans, Apple has given him the largest program budget of any marketing group in the company and the go-ahead to triple his staff next year. In fact, if the Home Marketing group itself were a stand-alone company, it would be in the Fortune 500—and larger than Compaq Computer. Obviously, Apple's commitment to the home market has not been eclipsed by its success in other markets. As Bill puts it, "Our roots are in the individual, and we haven't lost touch with our roots."

"It's really the individual that has made Apple so successful."

"User Groups are the opinion leaders of the industry."

TRIVIA

What was the first Apple program that would start up with the same disk on an Apple II and Apple II+?

Answer on Back Page

Apple's Man from France: Jean-Louis Gassée

"The need for the benefits of the User Group in some ways remains forever..."

"It so happens that there is no such thing as a computer becoming simpler at constant power."

"At dinners where I'm buttonholed by people . . . , I am no longer simply Jean-Louis Gassée, forty-three years old, vaccinated, married, father of three children, lover of puns, music, and California, curious about rhetoric and psychoanalysis, a voracious magazine reader, a math freak who wandered into the business world. I am, rather, an emanation of Apple; I represent a function, a culture, a technology." *

And, one might also add, the future. As Senior Vice President of Research and Development, Jean-Louis is the architect, the inspiration, and the driving force behind the technological innovations at Apple. As a technologist par excellence with the sensitivity of a poet, the probing mind of a philosopher, and the worldview of a visionary, few are better equipped to help shape the future of personal computing than the man from France. While his eyes may be focused beyond the next generation of computers, his feet are firmly planted in the real world of here and now, his ears listening to the feedback, ideas, and suggestions of today's Apple users. That's the message we got when we visited Jean-Louis at Apple headquarters for an exclusive interview for Quick Connect. We asked for his views on User Groups, their future, and, of course, the future of personal computers. He gave us a potpourri of insights into today and tomorrow. Here they are.

What is your attitude toward User Groups today?

I've always prized User Groups, both personally and as a manager at Apple, because I believe they are very connected to our company, to our roots. After all, Apple was born at the Homebrew Computer Club. Pooling the knowledge of special interest groups helps our customers value their computers, and that's very basic and very important.

*From The Third Apple by Jean-Louis Gassée, copyright © 1985 by Hachette, English translation copyright © 1987 by Harcourt Brace Jovanovich, Inc. Reprinted by permission from Harcourt Brace Jovanovich, Inc.

Also, I think that User Groups have some less direct functions. A lot of good ideas are coming from User Groups. We get a lot of good feedback from them. Sometimes they have suggestions and ideas that show trends, uses in personal computing that we, with our blinders, might not see. The most excited people get into User Groups, so you have an exaggeration of market feedback, but then you can read some tendencies that you couldn't read otherwise if you only had the law of averages applying.

Steven Jobs was quoted as saying that as computers become simpler, there will be no need for User Groups. What do you think is the future of User Groups?

Were computers to become that simple! The problem is that each time you make a computer, assuming that you don't increase its complexity but make it simpler, you're going to reach more people of less proficiency. So the need for the benefits of the User Group in some ways remains forever as you reach parts of the population that do not have the same skills in using computers as the early adapters.

Are you saying that computers will become simpler?

It so happens that there is no such thing as a computer becoming simpler at constant power. The power of computers escalates, so the number of things you can do with them escalates. And in some ways, computers are becoming more complicated even though we try to engineer them to compensate for that. We're in a phase where the complexity

Jean-Louis Gassée, Apple's Senior Vice President of Research and Development; founder of Le Club Apple, the first Apple User Group in Paris; and member of two User Groups—Boston Computer Society and A.P.P.L.E. in Seattle

of the computer is growing, but I would argue that if the power the user needs grows faster than the complexity, you have a problem. With a little bit more complexity, users might have more things to contend with, but they will get much more done. And they will see that it's a good deal for them. Right now, we are in that phase with the Macintosh® II and the Apple IIGS® computers. Our newer computers are more powerful and in some ways more complex, but our customers don't seem to be disappointed by that.

But there is still simplicity. That's what I like about the SE. When I travel, I sometimes take an SE, and all I have to do is plug in the power cord, the keyboard cord, and I'm in business. This is great. Another example is the Macintosh II. We don't call it a Mac II for nothing. There's a heritage there—you have more configurations like the Apple II. But although it's more configurable and thus more complex, it is not more difficult to use. Actually, we tried to do things in the Mac II to make things easier to configure. For instance, you can put any card in any slot without telling the computer where anything is. It's that easy to configure. There are no dip switches to tell it your disk drive is in slot 6 or 7. And the compatibility of the cards is guaranteed by the Nubus™ protocols. If you observe the protocols, you are guaranteed that the cards will work together. We are putting some higher-level protocols in place so that you can have multiple processors on multiple cards, and there will be a way to coordinate their work so they all cooperate.

In your book written in 1985, you predicted that the Apple II would acquire more memory, speed, disk storage capacity, better color, and graphics with better resolution. You predicted that the Mac would acquire "brothers that would continue to develop its charm." All of this happened. What's next?

The example I use and continue to use is the Honda Civic. Actually, I have just been vindicated by Honda. Their new Civics look like the old Civics, but they improved the suspension, they rounded some corners, they sharpened this, they changed that, and they put a little more pep in the engine. That's what we're going to do with the Macintosh computers. The Honda Civic is a good metaphor for the Macintosh. Honda proved that you don't have to be a giant to beat General Motors. But I worry much less

> *"The Honda Civic is a good metaphor for the Macintosh. Honda proved that you don't have to be a giant to beat General Motors."*

about the competition than I do about the customer. My worry is how do we take care of the customer, what can we do to please the people who feed us, not what the competition is doing.

In your book, you implied that 5th-generation computers will not have artificial intelligence. Why?

I didn't mean to say that artificial intelligence will never happen. What I'm saying is that the applicability to our business in the near future is not there. Artificial intelligence right now is unable to do simple things. The simple things are very sophisticated. One example is a spelling checker. Why aren't there any good spelling checkers? Because spelling needs to understand content. Checking spelling has to understand the language, otherwise it won't know the difference between "her" and "here." There is no technology today that can deliver 99.999% or more accuracy, because it needs to understand such breadth of context.

Still, there has been a lot of progress with artificial intelligence. There are expert systems which are vertical applications that allow you to store some knowledge that is easily translatable

into simple algorithms. We can expect that our computers will someday have an inference manager built into the operating system, but it won't check spelling any time soon. And it won't translate English into French any time soon either, because we don't understand language in and of itself.

Many users tend toward the low-end machines. But we've heard concerns expressed that Apple's marketing seems to be emphasizing the high-end business machines. Could you comment on this?

We are not emphasizing business at the expense of something else. Apple is very strongly committed to education, for instance, and to the home market. What we want to emphasize is the office at home. Again, let me take the example of the Honda. Honda was the cheapest car at one time. Now it's not. But customers keep buying Hondas in great numbers. So now you have people buying Yugos. That's OK. You can make Hondas, you can make Yugos. You can't be all things to all people.

Right now, I've been beating my own brains for two and a half years figuring out how to make a $1,000 retail Macintosh. There's no way we can do that. Why? Because we enriched the user interface, we put HyperCard™ out, we put the MultiFinder™ out. People don't want anything less. They don't want a Mac Junior. There's a certain quality of what we want to implement, how we want to implement things. In general, our standards, regardless of our lapses, are such that we don't feel we can make a good business making Yugos. That's only my opinion. But the customers seem to agree, if you look at the numbers. In the end, it's a business, and the free market votes. That doesn't make the other machines bad at all, and I really mean it. But Apple is different. We have different criteria, different margin structures, so we can feed a lot more money into R&D and service and support. That is a style of the company that goes with the style of the product.

> "I've been beating my own brains for two and a half years figuring out how to make a $1,000 retail Macintosh."

Apple's Man from France: Jean-Louis Gassée

"When I went on sabbatical for seven weeks in France, I took a Mac II, a Mac SE, two modems, and a LaserWriter Plus to do some serious hacking..."

What is the most exciting thing about your job?

The most satisfying part is working for a very good group of people. I admire them. I have this incredible, deep satisfaction that, my God, this is what I wanted to do. Never in my life have I felt stronger that I'm working for an organization versus them working for me. That's very nice. That's what I like most.

How would you like to be remembered?

I'd like to be remembered as having helped people succeed. That is my success. What deeply satisfies me is when I see people succeed because of a number of factors of which I am one. I can look across the street to Acius and see some of that as well. But I'm just a factor. They did it. I didn't. Sometimes, as long as I'm not an obstacle to my people's work, I am earning my living!

If you had one thing to say to User Groups, what would it be?

To Macintosh users, I'd say use HyperCard. This is the greatest thing since Macintosh. When I went on sabbatical for seven weeks in France, I took a Mac II, a Mac SE, two modems, and a LaserWriter® Plus to do some serious hacking—something I can't do during my life here, because between my work and family, I don't have much time for hacking. There, I could stay up till 3 AM and not worry about tomorrow morning's staff meeting. I discovered that the combination of HyperCard and HyperTalk™ is one of the best things that happened since the Macintosh. HyperCard can really have an impact on how we as human beings empower ourselves intellectually.

To everyone, I say this: User Groups can weigh on us to do things, and they can do things for themselves by really getting the best out of their machines. That, we cannot do for them. And when they do that, there's going to be a change in the culture, a change in certain forms of literacy, and a change in the way we work. There's going to be a change in the way we communicate, the way we learn things, the way we enjoy knowledge. In the end, what do we do on earth? We do very few things. We structure our time and create meaning. And User Groups can have an impact on that and I hope they realize this. When you make computers, you want them to be used as well as they can be. Emotionally, that means a lot to us at Apple.

Just Add Water!

Just Add Water
That's the title of Apple's soon-to-be-published resource guide for User Groups.

Want to start a User Group? Expand an existing one? Offer more services and work with your community? The only ingredient you need is *Just Add Water*! That's the title of Apple's soon-to-be-published resource guide for User Groups—a veritable recipe for success for new groups, old groups, large groups, and small groups. There's something for just about everyone, including topics on:
• getting connected with Apple
• starting a User Group
• maintaining a User Group

• developing organizational strategies
• communicating with other User Groups
• working with Apple dealers
• obtaining shareware
• implementing creative projects (vastly different from the noncreative variety!)
• understanding your group's nonprofit tax status

Expect *Just Add Water* to be available early in 1988. Look for further news in Quick Connect or check the AppleLink® network.

While interning at the Apple User Group Connection, Ken Eddings, a graduate student of applied philosophy at Ohio's Bowling Green State University, cooked up Just Add Water *just for you.*

A User Group's Best Friend: FidoNet

How would your User Group like to communicate with thousands of Macintosh users across the country and send mail to almost any networked computer in the world? You can with a FidoNet-compatible bulletin board system. Thanks to special "gateway" software for the Macintosh called TabbyNews, you can now link up your Macintosh with thousands of FidoNet-compatible bulletin boards throughout the country. Ported to the Macintosh by Michael Connick, a New Jersey-based computer consultant and author of the Mouse Exchange BBS program, FidoNet runs under Mouse Exchange and provides nationwide conferencing and electronic mail capabilities.

With FidoNet compatibility, you can also join the nation's fastest growing on-line service for Macintosh owners: EchoMac. A national Macintosh Forum, EchoMac is a FidoNet conference that serves an estimated 10,000 users on 125 bulletin boards across the country.

For more information, contact your nearest FidoNet bulletin board or contact SMUG at AppleLink UG0031, BMUG at AppleLink UG0001, or write to BMUG, 1442A Walnut Street, #62, Berkeley, CA 94709. In the Bay Area, you can also use your modem to call the Macintosh Tribune at (415) 923-1235 or Mac Q at (415) 661-7374.
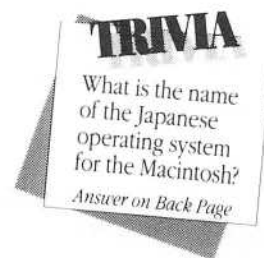
FidoNet makes it possible for Macintosh bulletin boards throughout the country to be linked.
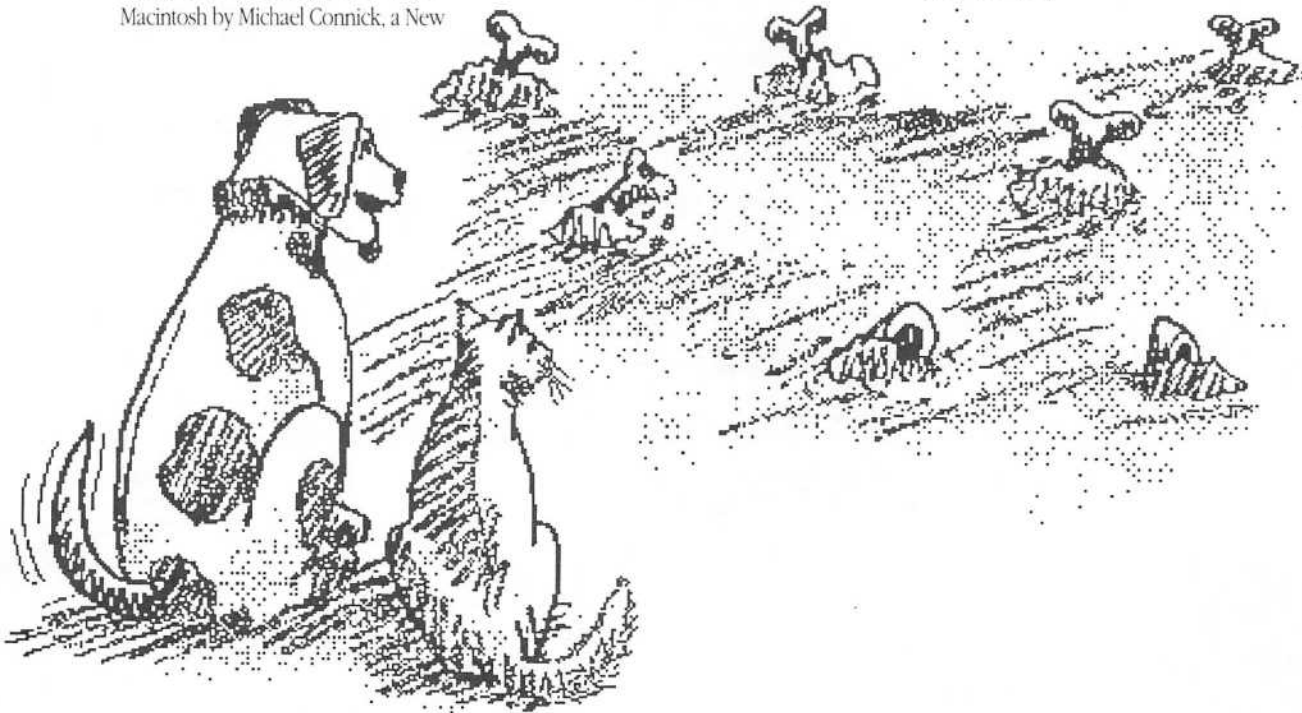
1988 Calendar of Events

January 15-17	**MACWORLD Expo** San Francisco, CA	
April 8-10	**National Apple Users Group Conference** Ann Arbor, MI	313-662-1199
May 20-22	**AppleFest** Boston, MA	
June 10-12	**Southwest Apple User Group Conference** Phoenix, AZ	602-277-8511
August 10-12	**MACWORLD Expo** Boston, MA	
September 16-18	**AppleFest** San Francisco, CA	

If you would like to have your national or regional User Group event printed here in future issues, please write to Phyllis Farnam, Apple User Group Connection, 20525 Mariani Ave., M/S 36AA, Cupertino, CA 95014.

TRIVIA

What is the name of the Japanese operating system for the Macintosh?

Answer on Back Page

QUICK BULLETINS

TRIVIA TEASERS

Answers

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AppleWriter™

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Binary and digit

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The ENIAC

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KanjiTalk

Did You Know?

The Macintosh, along with MicroPhone™, was on board during the World Cup Power Boat Races held recently in Guernsey, England, calculating speed, charting distances, and obtaining up-to-the-minute information on weather conditions. According to John Burdick of Saginaw, Michigan, a consultant to the Power Boat Association of America, "The Macintosh computer is so fast that we rely on it to perform essential tasks for these races."

Improved Access to the User Group Community

The Apple User Group Connection happily announces the conversion of our User Group database to a relational database program. This means that we can better direct appropriate developers, prospective members, and other User Group advocates to you. We will also be able to respond more quickly to changes in your groups by having a faster update mechanism and less lost mail, and can get more timely information to you. The new system is currently being installed, and we look forward to sharing its benefits with you in the near future.

Happy Holly-days
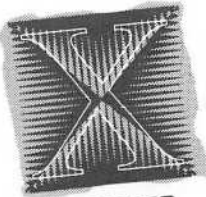
In Apple's History...

DECEMBER

1976– Apple I computer boards are now sold through ten retail stores in the U.S.—from San Francisco to Chicago to New York.

1977– First year sales close at $774,000.

1980– Apple goes public with 4.6 million shares at $22 per share. Every share is bought within minutes of the offering.

1981– Apple achieves a $1 billion annual sales rate.

1983– The Apple III+ is announced and the ImageWriter is introduced.

1984– Michael Jackson is presented with a Macintosh at the end of his "Victory Tour" in Los Angeles.

1985– Apple buys 14 pages of advertising in USA Today, all of them focusing on the Apple IIe and IIc.

1986– Over 200,000 AppleTalk® networks are now in place, making it one of the world's most preferred local area computer networks.

Staff

Editors: *Phyllis Farnam and Ellen Leanse*

Contributors: *Jean-Louis Gassée, Bill Larson, Joan Tabb, Ken Eddings, and Terry Mock*

Writer: *Janet Joers*

Design and Production: *Aplin, Uno & Chibana*

Announcing the Arrival of the LaserWriter II Family

Like the best of families, the second generation of the Apple® LaserWriter® family is not only bigger, it's better. Featuring significant enhancements in speed, quality of output, network capability, and paper handling, the three new arrivals are also completely upgradeable. Thanks to a new modular design, all three LaserWriter II printers can grow as you do in performance, power, and sophistication. In fact, flexibility seems to run in the family. And that's only part of the story.

Family Traits

The family resemblance starts with the names: LaserWriter IISc (for SCSI), LaserWriter IINt (for network), and LaserWriter IINtx (for network expandable). On the outside, you might find it difficult to tell them apart: all three printers share the same good looks and compact design, they weigh less than their predecessors, and all sport the platinum color to conform with the rest of the Apple family.

On the inside, they share the same new Canon LBP-SX engine that prints up to eight pages a minute and uses a new toner cartridge providing blacker blacks and a longer life than previous LaserWriter cartridges. Since the engine's controller boards are interchangeable, you can upgrade whenever your needs change, preserving your original investment.
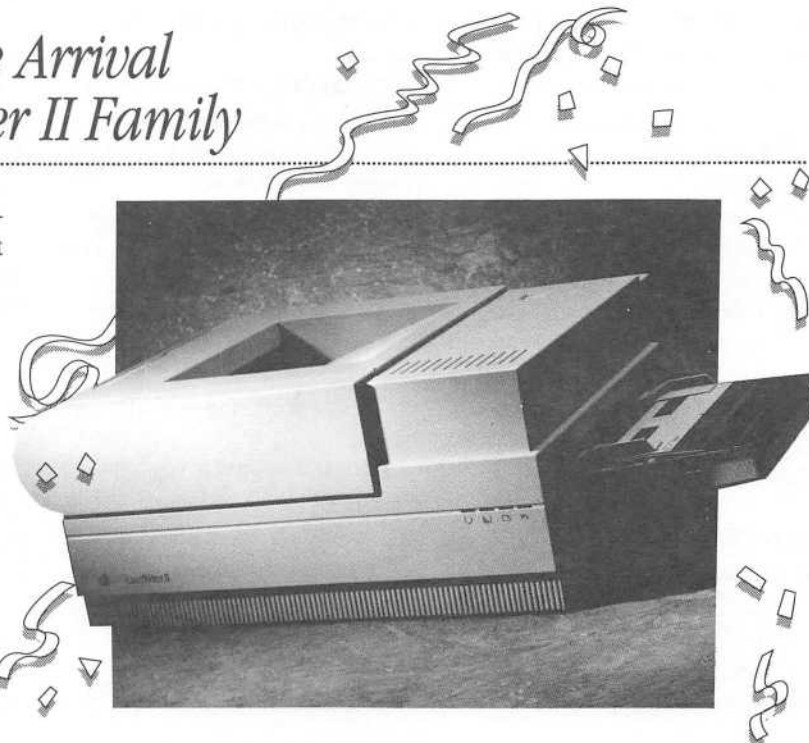
In the best family tradition, each printer supports full-page, high-resolution text and graphics (providing 300-dot-per-inch resolution over the entire page), and background printing with MultiFinder™ so you can continue to use your computer while printing. And the printers will accept many kinds of materials, including standard photocopy paper, letterhead, labels, envelopes, and transparencies.

The whole family comes equipped with an adjustable manual feed slot that makes it more convenient to print envelopes and labels, a facedown output bin that allows forward collation of up to 100 pages, a

removable letter-size paper cassette that holds 200 sheets of paper, and a faceup output tray to facilitate heavier gauge paper. Options include a 200-sheet legal-size paper tray and an envelope tray that holds 15 envelopes.

Although the new family members have a lot in common, each printer has its own personality and special talents. Here's a closer look at each printer.

LaserWriter IISC

The LaserWriter IISc is an entry-level, single-user laser printer. It brings the individual Macintosh® computer user full-page, high-resolution text and graphics at an affordable price.
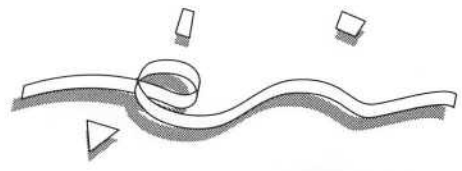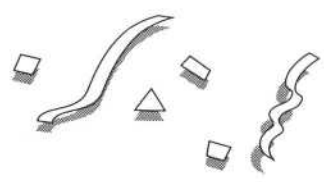
Announcing the Arrival of the LaserWriter II Family

The LaserWriter IINTX provides . . . unparalleled performance and flexibility, including print speeds up to four times faster than previous LaserWriter printers.

These three new products represent a major advance in laser printing.

The uniqueness of the LaserWriter IISC lies in how it processes documents. Instead of using the PostScript® page description language, the printer relies on the Macintosh to image the page completely inside the CPU, similar to printing with ImageWriter® printers. Since no fonts are resident in the printer, they must be installed in the system file of the Macintosh. The printer is shipped with a disk containing the four most popular font families —Times,® Helvetica,® Courier, and Symbol—in 9 to 24-point sizes. Additional fonts will be available in the future.

The LaserWriter IISC also features a SCSI interface connector that transfers data at high speed for faster printing and allows daisy-chaining of up to six additional peripheral devices. Configured with 1 megabyte of RAM and 16 kilobytes of ROM, the printer is compatible with the Macintosh Plus, Macintosh SE, and Macintosh II with System 5.1 software. And of course, it can easily be upgraded to a LaserWriter IINT or a LaserWriter IINTX.

LaserWriter IINT

The LaserWriter IINT is Apple's new mainstream, network printer that is ideal for large office workgroups who need to share printing resources. The printer can be used with an Apple IIGS® and Macintosh (512K and up) computer, as well as an MS-DOS,® OS/2, UNIX,® or virtually any computer with an RS-232 port and the appropriate software.

The LaserWriter IINT features built-in support for the AppleTalk® Personal Network, which means that up to 31 users can share the printer. It is also compatible with the Apple LaserShare™ Print Spooler, and supports Diablo 630 emulation, which allows direct connection to nearly any computer via its RS-232 interface. Because the printer works with any software that outputs PostScript-compatible files, it offers unlimited flexibility in creating and manipulating text and graphics.

The LaserWriter IINT comes with 11 built-in fonts in a full range of sizes and styles, including Times, Helvetica, Courier, Symbol, Helvetica Narrow, ITC Avant Garde,® ITC Bookman,® ITC Zapf Chancery,® ITC Zapf Dingbats,® New Century Schoolbook, and Palatino.® With 1 megabyte of ROM and 2 megabytes of RAM, performance is improved when using multiple fonts and there's plenty of room to download a variety of additional fonts.

The LaserWriter IINT is compatible with the Macintosh 512K, Macintosh Plus, Macintosh SE, Macintosh II, and Apple IIGS. A simple board swap upgrades this printer to a LaserWriter IINTX.

LaserWriter IINTX

The LaserWriter IINTX is Apple's top-of-the-line, expandable printer, providing unparalleled performance and flexibility, including print speeds up to four times faster than previous LaserWriter printers.

The printer includes all the features of the LaserWriter IINT and much more. It is the first laser printer from Apple to feature a 68020 microprocessor, running at a clock speed of 16 megahertz. Configured with 2 megabytes of RAM, the LaserWriter IINTX is expandable to 12 megabytes for even faster page processing and printing.

In addition to the same 11 resident fonts in the LaserWriter IINT, the LaserWriter IINTX features a built-in font expansion slot that allows you to add Font Expansion Cards (that will be available from third-parties) for additional high-speed, ROM-resident fonts. An external SCSI port enables you to connect up to seven external hard disks for the storage of additional fonts.

Like its closest relative, the LaserWriter IINT, this printer supports the same connectivity and compatibility with a wide variety of computers and operating systems, with the addition of LaserJet Plus® emulation—the widely used standard in MS-DOS and OS/2 environments.

The LaserWriter IINTX is compatible with the Macintosh 512K, Macintosh Plus, Macintosh SE, Macintosh II, and Apple IIGS.

The Beginning (and End) of an Era

Because these three new products represent a major advance in laser printing, they replace the existing LaserWriter products in Apple's product line. Of course, Apple will continue to service and support these printers, and will continue to provide the letter-sized and legal-sized paper cassettes, toner cartridges, and upgrade kits.

For more information on Apple's newest family, contact your authorized Apple dealer.
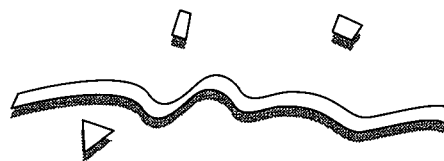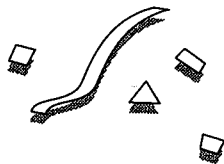
# *Face the Music with Apple's New MIDI Interface*

by Tim Knight

On January 15, Apple Computer introduced to the music world its own MIDI Interface at the NAMM show in Anaheim, California. NAMM (the National Association of Music Merchants show) was the perfect place for Apple to enter the music market. It was here that developers and musicians who had been using Apple computers for years got their firsthand look at the software packages and equipment that could make any Apple IIGS* or Macintosh a music powerhouse.

Apple's isn't the first MIDI interface on the market, but then, MIDI hasn't been around very long, either. In fact, it didn't even exist until about 1983. The acronym MIDI stands for Musical Instrument Digital Interface, and that very nicely sums up just what it is. MIDI connects computers to electronic musical instruments, which can range from keyboards to violins to guitars and saxophones. Because the computer can serve as the "brain" behind the music while the instrument serves as the "brawn," MIDI can marry these two devices so that together they can serve as a musician's workstation, a music teacher, or a digital recording studio.

Origins of MIDI

The MIDI standard came about when a group of manufacturers decided that without a communications standard to connect their respective instruments to one another, the electronic music market would be in disarray and a whole lot smaller than it could be. Despite the fact that these companies were in competition with one another, they cooperatively

* The Apple II software originally designed for use only with a MIDI card and not with the built-in serial port of the Apple IIGS may require developer modification for use with the Apple MIDI Interface. Contact the appropriate software publisher for further information.
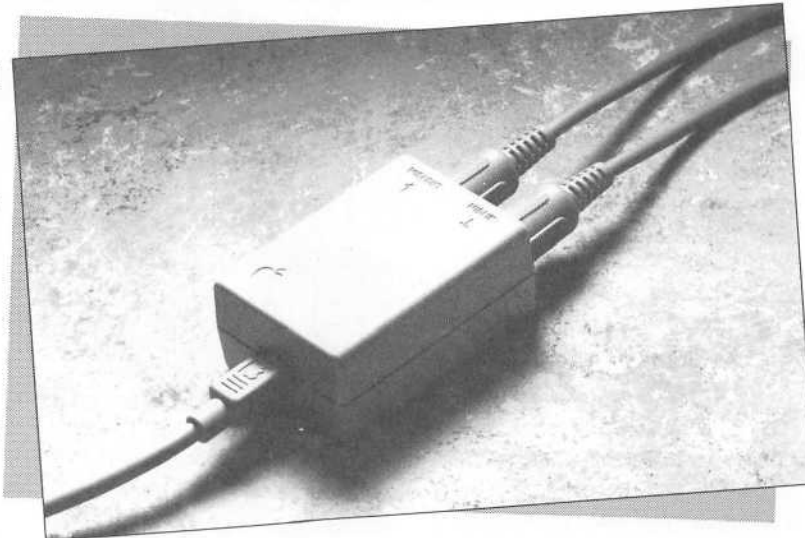
developed a standard interface that all of their instruments (mainly electronic keyboards) would abide by.

The original purpose of MIDI, therefore, was to connect keyboard instruments to one another. For example, you could spend a lot of money on the highest quality keyboard (called a "master keyboard"), and connect it to other keyboards that produced better sound. The master keyboard could control the other keyboards, and the musician could not only play music through any instrument he chose, but he could also change the sound that any keyboard used directly. The days of musicians running around on stage from one keyboard to another were over.

Since the MIDI interface was electronic, people soon discovered that they could connect their computers to the instruments as well. Not only could the computer send information to the keyboard, the keyboard could send information back to the computer. This meant that a computer could contain an entire 15-track masterpiece in memory and

replay it through the keyboard with all of the sounds, special effects, and timing that the original musician used. The computer could also store any sounds and send them to the keyboard through MIDI, giving a musician literally thousands of sounds from which to choose.

Because the keyboard could also send information to the computer, the computer could monitor what was happening on the keyboard. For instance, the computer could display a short song for a student to play, and the student could try to play it on the keyboard. If he got it right, the computer congratulated him, and if he got it wrong, he could try again. The same held true for ear training and learning to read notes.

Apple's MIDI

Throughout Apple's history, there has been a growing number of people interested in using their Apple computers for music. The original Apple II could play some basic songs and sound effects, and, for its time, it did a remarkable job. Third-party developers soon produced cards for

Continued

MIDI stands for Musical Instrument Digital Interface, and that very nicely sums up just what it is.

Meet Laura Reynolds: A New Connection

Apple computers and education have always been a winning combination. With the help of new technologies such as hypermedia, simulation, and artificial intelligence, they are creating dynamic new learning environments at our colleges and universities.

Now there's another winning combination to ensure that the trend continues. Laura Reynolds, Apple's former manager of College Relations, has joined the User Group Connection as the new Program Manager for Higher Education User Groups. It's her job to bring people and ideas together in mutually beneficial ways—something she's been doing for years.

Laura joined Apple nearly four years ago as a Staffing Specialist for the engineering organization. In this role, she became convinced that Apple's future depended on its success in hiring top engineering students from universities

> **"I will be the link between Apple Corporate, Apple field sales and support, and the university User Group communities."**

around the country. Two years ago, she took this conviction a step further and became the manager of Apple's College Relations group. It was an assignment Laura described as both rewarding and challenging. "We needed to establish a process to identify and attract new creative talent to Apple. In doing so, I got to know not only the students, but also university faculty and administrators,

and other Apple people involved in the higher education channel. It's an incredible area to work in. Everyone is excited about our products and Apple as a company. We're creating new learning environments, delivering information beyond traditional media. John Sculley predicts a '21st century renaissance' in higher education—and on-campus User Groups will play a part in bringing this about."

The key to making this happen, Laura says, is sharing information and generating new ideas and programs. "I will be the link between Apple Corporate, Apple field sales and support, and the university User Group communities. I am excited to be part of the User Group Connection."

User Group members interested in contributing ideas may contact Laura on AppleLink® at REYNOLDS4, or by writing the Connection.

I Know You—Do You Know Me?

by Terry Mock

I probably know your group from meetings, newsletters, or phone calls. I may have mailed information to your "Ambassador", our key contact with your group. I may even have changed your database User Group profile. Just who do I think I am, accessing your files and even calling some of you by your first names? I'm Terry Mock, the User Group Connection's new Area Associate (or "AA" as Apple people like to call us).

As the Connection's AA, my job is to support this hardworking gang of six—particularly Ellen Leanse and Phyllis Farnam—and Apple User Group Ambassadors who call or write us for information. I make it a point to "personalize" your contact with the Connection, answering your questions when I can, and referring you to the right people when I can't. When people call or write about starting a User Group, I send them a

> **Terry can help with questions pertaining to the User Group Connection. General questions from customers should always be referred to an Authorized Apple Dealer or to Apple's Customer Relations department at 408-973-2222.**

"welcome kit" that contains the basic essentials to get them familiar with our program. If someone wants to join a User Group in their area, I let them know who to contact and when the next meeting will be held.

I'm also maintaining the new User Group database, which involves updating information on nearly 900 Apple User Groups across the country and adding new User Groups. I also peruse the many newsletters received and identify information of interest to all of Apple.

After only a few short months on the Connection's staff, I've already made a great many User Group contacts long distance, and look forward to meeting many more at the various Apple events throughout the year. In the meantime, I can be contacted at the home office. The best way to reach me is by writing the Connection at 20525 Mariani Avenue, M/S 36AA, Cupertino, CA 95014, or by contacting me on AppleLink at MOCK.T.

Before joining Apple, Terry Mock earned a degree in history from the University of California at Los Angeles. Later, she worked at a Bay Area TV news station writing scripts and hosting a weekly public affairs show. Her experience in broadcast journalism has come in handy at the User Group Connection—she helped proof and correct some of this copy of Quick Connect long before it was "broadcasted" to you!

Bringing Products to Market: Apple Shifts Gear

Changes are afoot in Apple's marketing organization and it all has to do with a new group called Product Marketing. The establishment of this group marks a turning point not only in how Apple develops and markets its products, but in how Apple responds to its customers. In short, Apple is putting more input into output. Here's how.

Until recently, Apple's overall product direction and strategy was driven by R&D without the benefit of a centralized product marketing group. According to Kirk Loevner, the manager of Product Marketing, "Over the last few years, we built the kinds of things we knew we needed to build—we opened up the Macintosh architecture, added color capability and larger screen options to the Macintosh, improved the graphics and sound capabilities of the Apple II family, and added other things we knew were needed by the marketplace." Today, however, things are not so clear-cut. "We're at a point now where we have a lot of different directions to choose from. We need to have a clearer idea of what our customers want and the directions our customers want us to go. That's the reason we formed this group. Our job is to get a better handle on our customer needs and to provide a set of inputs to R&D so that our future products reflect those needs."

That job involves getting input from a variety of information channels, including the customers themselves. Besides direct customer contact through Advisory Councils, meetings at Apple's headquarters, and face-to-face contact in the marketplace, User Groups are seen as an important source of information—important enough, in fact, for Kirk to include a consultant on his staff to explore ways of working directly with User Groups. "User Groups are people who have the most loyalty to Apple," says Kirk, "and they're the ones who use our products the most. They also have a lot of great ideas. We want to make sure that we hear those ideas and cycle them through R&D so that our future products can incorporate some of their suggestions."

Kirk emphasizes that while direct customer contact is important, it is only one channel among many for obtaining the information they need. The reason is that most end users have no way of foreseeing whole new applications and uses of products that new technology could bring about. "If you asked a customer three years ago what they would want to do with their personal computers, no one would have said, 'I want to do publishing from my desktop,'" Kirk explains. "That wasn't something people even thought of

three or four years ago. It was a combination of factors that led to the creation of this new market. One factor was the introduction of new technologies, like laser printing and Macintosh technology, that let users manipulate text and graphics on the desktop. The other factor was the end user need. Very few users foresaw the marriage of these technologies and end user needs."

That's why Kirk's group also works closely with Apple's resellers, sales force, developers, dealers, and others. The group is currently exploring new ways to get information, such as through application labs and focus groups who beta-test new technologies.

The advantages of obtaining this kind of feedback to influence product development are obvious. The end users benefit by getting the kind of products they need, and Apple benefits by reaching more customers in more market segments. The final result is that Apple becomes more responsive to the people it serves. And that benefits everyone.

"Our job is to get a better handle on our customer needs . . . so that our future products reflect those needs."
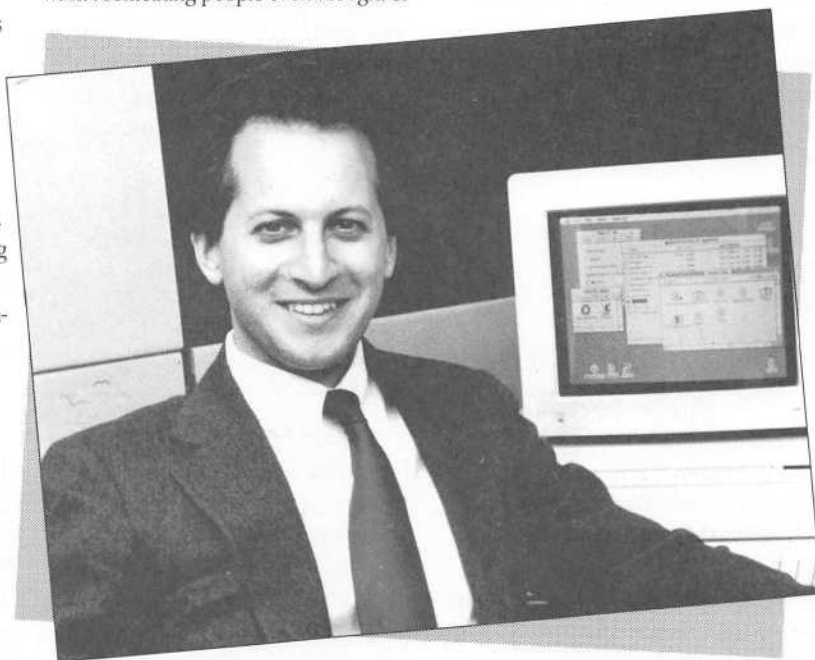
Kirk Loevner, manager of Apple's Product Marketing Group

The Entertainment Connection

by Ken Eddings

MEGA is the first professional association to address the needs of Macintosh users in the entertainment industry.

If Tinseltown conjures up images of glittering affairs and star-studded extravaganzas, you already have some idea of last December's MacMusicFest 1.0. Staged in Hollywood, hosted by Filmsonix (an Apple VAR), and held at Paramont Pictures on several sound stages managed by Record Plant, the gala event was attended by over a thousand people interested in the latest computer offerings aimed at their profession—the entertainment field.

On display were hundreds of hardware and software products that manipulate sound and graphics—products that have made the Macintosh the computer of choice for many in the entertainment industry. And of course, there were stars aplenty. People like Apple Fellow Alan Kay, Apple's Consumer Marketing Manager Bill Larson, and Apple's Advanced Technology Sound Manager Mark Letczner were hosting sessions and panel discussions attended by people like former-Eagle Don Felder, television producer Bob Frazer, songwriter Michael Sembello, and a host of other industry artists, producers, and writers. And not to be upstaged, a troupe of Macintosh computers kept everyone entertained.

Also on hand were major musical instrument manufacturers, such as Fairlight, New England Digital, Yamaha, Kurzweil, and E-mu Systems, who exhibited the latest products designed for computer interface. Software developers, such as Digidesign, Opcode, Passport Design, and HB Imaging, demonstrated new programs for composing, scoring, transcribing, sequencing, playing, recording, and publishing music.

But perhaps the highlight of the affair was the debut of a new national special interest User Group: MEGA, the Macintosh Entertainment Guild of America. MEGA is the first professional association to address the needs of Macintosh users in the entertainment industry. With plans to offer such services as a monthly newsletter, an electronic bulletin board, an emergency telephone help line, discount plans for equipment purchases, and advice and encouragement to software developers, the group expects to build a national organization with several thousand members.

Said Peggy MacAffee, director of MEGA, "We're very pleased with the enthusiasm generated here today. Newcomers as well as experienced professionals involved with the music and entertainment industries had the opportunity to share ideas and learn about the revolution that is taking place due to advancements in personal computers."

Anyone interested in learning more about MEGA, the entertainers' professional association, should write to Peggy MacAffee, Director, MEGA, 1032 North Sycamore Avenue, Hollywood, CA 90038.
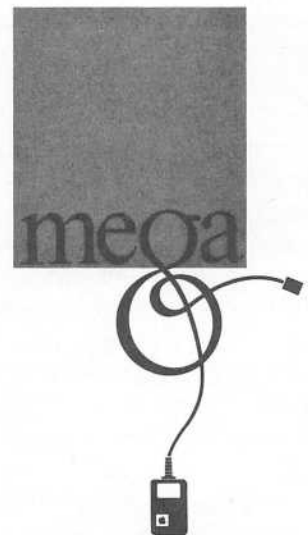
The Home Connection

by Judy Chang

... Parents will have as much fun as their children designing their projects and competing for prizes. ...

"Computers in American Life" is a topic that covers a lot of ground. It's also the name of a contest for student members of registered Apple computer clubs and their parents.

Sponsored by Apple Computer Clubs, the contest is designed for parents and children to create projects that illustrate how personal computers are used in American life and how computers have changed lives in America, whether for learning or productivity in schools, at work, or at home.

Through the Computers in American Life contest, Apple Computer Clubs creates an opportunity to increase awareness among parents of the integration and significance of computers in everyday life, the potential of computers in the future, and the value for educating themselves and their children about computers. And of course, parents will have as much fun as their children designing their projects and competing for such prizes as an Apple IIGS, software, savings bonds, and other goodies.

Do members of your User Group have children who belong to an Apple computer club at their school? Why not encourage these parents to find out for themselves what Computers in American Life is all about? For complete contest guidelines, judging criteria, and prizes, have them write Computers in American Life Contest, Apple Computer Clubs, 5000 Park Street North, St. Petersburg, FL 33709. Deadline for entries is April 30, 1988.

Special Education Gets an Assist

Computers can have a dramatic impact in helping disabled individuals realize their full potential in communicating, learning, working, and playing. Now you can too, with the help of a new special education resource guide developed by DLM/Teaching Resources and Apple Computer. *Apple Computer Resources in Special Education and Rehabilitation* is the most comprehensive collection of Apple-related resources of its kind in print today.

The guide includes: (1) information on how computers can affect the lives of disabled students and adults; (2) descriptions of more than 1,000 products, organizations, and publications that exist to support disabled individuals using Apple computers; and (3) an alphabetical listing of more than 400 product manufacturers, organizations, and services.

The guide, which retails for $19.95, is available exclusively to Apple User Groups at a 10% discount if ordered before April 30, 1988. To order your copy at this special price, send a copy of this article along with your name and billing address to DLM, P.O. Box 4000, Allen, TX 75002.

This guide is the most comprehensive collection of Apple-related resources of its kind in print today.

Apple's New MIDI Interface

the Apple II to further enhance its musical abilities, allowing it to play many instruments at once for more complex songs.

When MIDI was introduced, things really began to happen in the world of computers and music. Quite a few developers produced MIDI interfaces and software for both the Apple II and the Macintosh computers, and electronic music specialty magazines grew in popularity. After the Apple IIGS was introduced, it became clear that Apples were the computers of choice for professional musicians, composers, and music educators. It happened that the Apple IIGS computer's 15-voice sound chip became one of its most popular features. That's when Dave Wilson of Apple's Advanced Technology group decided to take the final step. Late in 1986, he developed Apple's MIDI Interface.

What Dave created was a MIDI interface that could connect an Apple IIGS or any Macintosh to a MIDI-compatible instrument. And even though a MIDI is a MIDI is a MIDI, Dave's had some real advantages for the user. It was small (if you didn't know better, you might think it was an AppleTalk connector). It didn't need a power supply. And it was compatible with most of the MIDI software that was already available.

The Apple MIDI Interface comes with the basic accessories you need to connect your Apple IIGS or Macintosh to a MIDI instrument, including:

▶ The interface itself, which is small enough to carry in your pocket
▶ The two MIDI cables to connect the interface to the instrument
▶ The peripheral cable needed to connect the interface to the computer

There's also a growing list of music software currently available. For professionals, some popular Macintosh choices are Professional Performer from Mark of the Unicorn, Master Tracks Pro from Passport Designs, Sequencer 3.0 from Opcode Systems, and Sound Designer from Digidesign. If you're more interested in experimenting with or learning about music, try Music Construction Set from Electronic Arts or The Music Studio from Activision, both of which work on the Apple IIGS.

For more information on Apple's new MIDI Interface, see your authorized Apple dealer.

After the Apple IIGS was introduced, it became clear that Apples were the computers of choice for professional musicians, composers, and music educators.

David Wilson of Apple's Advanced Technology group, creator of the Apple MIDI Interface

QUICK BULLETINS

Wanna Beta?

Apple is looking for a few good beta testers.

To become a tester, all you need is an Apple IIe, IIc, IIGS, or Macintosh and a modem. It's that simple. Interested applicants should be willing to spend two to three hours a week testing the beta product and provide feedback and suggestions via questionnaires, phone interviews, and bug reports.

If you are interested in becoming a beta tester, please send your name, address, phone number (specify day or evening), age, User Group name, and type of computer (Apple IIe, IIc, IIGS, or Macintosh) to:

Samuel Project
10355 N. DeAnza Blvd., M/S 37R
Cupertino, CA 95014

User Group members selected to participate will be notified by mail; those not selected may be contacted for future testing.

Your request must be received by April 30, 1988.

Did You Know?

• The Apple logo was designed in 1977 by Rob Janov, a Regis McKenna art director.

• Steve Jobs used to get his birthday presents early. In February of 1982, his picture appeared on the cover of Time magazine—just nine days before his 27th birthday. The following year, his picture appeared on the cover of Fortune magazine—two weeks before this 28th birthday.

• The Macintosh was announced at Apple's third annual shareholder's meeting on January 24, 1984. The year before, Apple had announced two new computers: Lisa and the Apple IIe.

• The millionth Disk II was produced in January of 1983.

Everything You Need to Know…
(But Were Afraid to Ask Your Kids) About Computer Learning.

That's the title of a 26-page guide for educators and parents recently published by the Software Publishing Association (SPA). The guide is filled with information about how computers are being used in schools and at home and answers many questions on software applications and selection criteria.

Apple Computer Clubs is able to offer a maximum of 10 complimentary copies of this guide to each User Group who mails a request (that includes the name of your User Group) to the address below. But hurry! Supplies are limited.

User Group SPA Booklet
Apple Computer Clubs
5000 Park Street North
St. Petersburg, FL 33709

News Bulletin!

"First Lady" of Space, Astronaut Dr. Sally Ride, has been nominated to a seat on Apple's Board of Directors. A confirmed Apple Enthusiast, Dr. Ride will bring her vast perspectives on technology, government, higher education, and arms control to Apple's board. Votes will be cast at the January 27th shareholders meeting. Look for more information in future issues of Quick Connect.

Staff

Editors: *Phyllis Farnam and Ellen Leanse*
Contributors: *Anne Artmeier, Judy Chang, Ken Eddings, Tim Knight, Kirk Loevner, Terry Mock, and Laura Reynolds*
Writer: *Janet Joers*
Design and Production: *Aplin, Uno & Chibana*

HAPPY NEW YEAR!

Using Two Joysticks with the Game Port

by Charlie Aselin, Advanced Topics SIG

Apple II

The game port is a 16 pin IC plug (9 pin on the IIc) that has everything you need to set up two joysticks or four paddles with three buttons. To find the game port inside your Apple IIe, remove your Apple's cover and look past your keyboard towards the back of the computer. On the right, almost in the corner, is the game port. If you have a IIGS, you have the same game port inside of your computer, but it is right in the middle of the motherboard just below your expansion slots. In addition to the three buttons mentioned above, a fourth button can also be wired to the game port. To understand how the game port works, take a look at it and match it to Figure 1. The right side of pins are numbered 1 thru 8 from the bottom up and the left side of pins are numbered 9 thru 16 from the top down.

The game port connects to the outside world through the joystick port. On the Apple IIe, IIc, and IIGS it is located on the right side of the back of the machine. The plug is called a female DB-9 connector. Because it only has nine pins it doesn't have all the features of the game port, but it does have enough to run two joysticks or four paddles with only 3 buttons. This configuration uses up 7 pins, with the eighth and ninth pins used as power and ground wires.

Looking at the female DB-9 on the back of the computer, the pins will be arranged as in Figure 2. Also, if you look at the wire side of a male DB-9 joystick connector, it will be wired the same except that it will probably only have six wires.

If you want to make a two joystick pigtail connector the wiring isn't all that hard. The pigtail has three DB-9 connectors, one male and two female. The first female side of the pigtail would be wired just the same as any store bought joystick for an Apple II. The other female side of the pigtail would be wired to swap button 2 for button 0, PDL 2 for PDL 0, and PDL 3 wire for PDL 1. The +5 volt and ground wires will remain in the same place. You will wire the connectors as shown in Figure 3. The connectors and wire can be purchased from Radio Shack. Six-wire telephone cable works well. For the pigtail connector I recommend using 16-wire or greater ribbon cable.

For a fourth button you can add a jumper wire to either pin 9 or 16 of the game port. But, because the joystick port on the back of the machine is fully used, there isn't an empty pin to wire the extra button. You could wire the pigtail directly to the game port making the fourth button connector available. By the way, before I confuse anybody further, Apple starts counting paddles and buttons with 0, therefore the fourth button would be button number 3. I have found detailed information about this fourth button, but it deals mostly with an Apple II Plus computer.
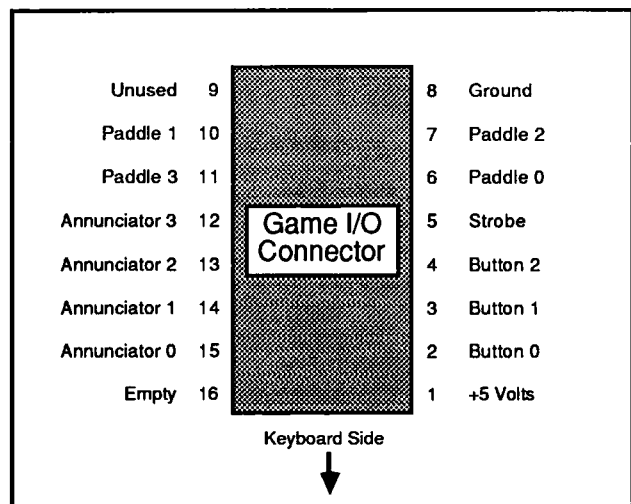
On the Apple II Plus you can jumper the game port connector using a pair of micro-test clips from Radio Shack (Part #270-370). Find the chip numbered H14. It is just below the game port. H14 pin 4 is connected to the cassette port. On the right side of the chip (numbered

Unused	9		8	Ground
Paddle 1	10		7	Paddle 2
Paddle 3	11		6	Paddle 0
Annunciator 3	12	Game I/O	5	Strobe
Annunciator 2	13	Connector	4	Button 2
Annunciator 1	14		3	Button 1
Annunciator 0	15		2	Button 0
Empty	16		1	+5 Volts

Keyboard Side

Figure 1. The Game I/O Connector pinouts as seen from above.

the same way as the game port) count the pins from front to back starting with pin 1 and count up to pin 4. Pin 4 is where you will jumper the wire. Remember pin 9 or 16 is not in use on the game port. In a pledge to uniformity, it is suggested that pin 9 be used on the game port. For the IIe, IIc and the IIGS I have searched all the available Technical Reference Manuals but was not able to find any information about a jumper for a fourth button or diagrams of the game port or the cassette port. I would suggest that if you wire a pigtail for two joysticks, programs you write should use one button on each joystick: button 0 on joystick #1 and button 2 on joystick #2.

For programming purposes button addresses are:
   Button 0 = 49249 or -16287
   Button 1 = 49250 or -16286
   Button 2 = 49251 or -16285
If you wire a special jumper for button three, its address will be:
   Button 3 = 49248 or -16288
For programming purposes, the paddles can be referenced using statements such as X= PDL(0) (or PDL(1,2 or 3).

Figure 4 is a short program for testing paddles and buttons, taken from *A+ Magazine*, February 1984.

I want to give *A+* and Ken Glickfield credit for the help received from the article. The *Apple IIe* and *Apple IIGS Technical Reference Manuals* were also quite helpful.
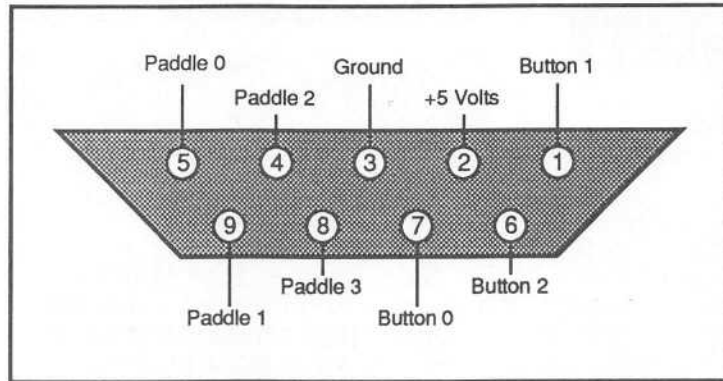

Figure 2. Pinout diagram for the DB-9 Female connector on the back of a IIe.

Joystick Pigtail Wiring Connections

Male DB-9		First Female DB-9		Second Female DB-9	
Pin 1	Button 1	Pin 9	Paddle 1	Pin 9	Paddle 3
Pin 2	+5 Volts	Pin 2	+5 Volts	Pin 2	+5 Volts
Pin 3	Ground	Pin 3	Ground	Pin 3	Ground
Pin 4	Paddle 2	Pin 5	Paddle 0	Pin 5	Paddle 2
Pin 5	Paddle 0	Pin 7	Button 0	Pin 7	Button 2
Pin 6	Button 2	Pin 1	Button 1	Pin 1	Button 1
Pin 7	Button 0				
Pin 8	Paddle 3				
Pin 9	Paddle 1				

Figure 3. Wiring connections for the joystick pigtail.

Apple II

```
100 HOME
200 HTAB (6): VTAB (8): PRINT " PDL(0) PDL(1) PDL(2) PDL(3) "
300 HTAB (6): VTAB (10)
400 PRINT PDL(0)"  " PDL(1)"   "PDL(2)"    "PDL(3)"    "
500 BTN(0) = PEEK (-16287) > 127:BTN(1) = PEEK (-16286) > 127
600 BTN(2) = PEEK (-16285) > 127:BTN(3) = PEEK (-16288) > 127
700 HTAB (6): VTAB (12): PRINT "BTN(0) BTN(1) BTN(2) BTN(3)"
800 HTAB (6): VTAB (14): PRINT BTN(0); " "; BTN(1); " ";
900 PRINT BTN(2); " "; BTN(3);" ";
```

Figure 4. Listing of a short program for testing paddles and buttons.

Desktop Publishing Comes To Apple II's !

by David Jaschke

Desktop Publishing. As stated, the reader assumes that this article must be about new Macintosh software. No way! This is about the Apple II series of computers and not exclusive to the IIgs either!

Features of *Publish It!*

Publish It!, is a desk-top publishing system for 128K enhanced Apple //e (65C02 processor), Apple //c or IIgs computers, and all compatibles. It is a ProDOS system and supports most popular printers and printer interfaces. Because it features a "Macintosh User Interface" to control all aspects of the program, you must have either a joystick or mouse to use *Publish It!* With the "Menu Bar" at the top of the screen, you can select file information and handling, font and type styles, page defaults, edit text, position "objects" and control the display window. Each function features a "pull-down" menu with select bars. Dialog boxes pop up to make choices. There is a "toolbox" on the left side. With it you can select objects with a pointer, insert text, link text together, create text and graphic outlines, and draw lines, boxes and circles. Page numbering can be selected and made automatically. "Elevators" and "scroll arrows" allow you to position yourself in your document when viewing it at a size that prohibits you from seeing the complete document on the screen.

features a "Macintosh User Interface"

Publish It! includes flexible page layouts, a variety of fonts and print styles, the ability to import text from other applications including *AppleWorks*, and the ability to import both high-resolution and double-high-resolution graphics. All those wonderful guides and tools found in other desk-top publishing programs such as rulers, selectable page guides, precision placement of text and graphics, and high power functions such as kerning and leading can be found in *Publish It!* Kerning is controlling the space between letters and words. Leading is controlling the space between lines and paragraphs.

How To Design The Perfect Magazine Article

The concepts used by *Publish It!* are simple to understand but difficult to perform. First of all, look at this or any other magazine. Don't read the words, just view how the text is laid out. The start of an article usually has a large area with very large type. This is the 'hook' to get your interest in reading the article. Sometimes text is set out in a separate block and the type is enlarged to convey important ideas. Other text may appear in 'sidebars' that contain additional information about the subject of the article. These and other page layout concepts need to be understood in order to get the most out of *Publish It!*

Publish It! allows you to get the feel of how to use their product by taking you thru a newsletter set-up process. They have already supplied a page layout, text files, and a graphic clip art. While this tutorial approach allows you to experience the process of creating a newsletter page, it does not allow you to fully understand the importance of the page layout process.

What Is Included

Publish It! includes four double-sided disks. One disk is the program itself and samples of newsletters and other documents. Another two sided disk contains six font styles each with two to six different point sizes. And there is two disks of clip art files. The reference manual is brief and to the point. I feel that the manual should spend a little more time explaining some of the concepts of publishing and some of the more difficult tricks to mixing text and graphics together.

simple to understand but difficult to perform

The first thing to do is write your articles on some other word processor system, such as *AppleWorks*. *Publish It!* will import files from *AppleWorks* and *Bank Street Writer* and it will import any standard ASCII Text file from any other source. The program does have a powerful word processor, but it is slow. After bringing your text into your document you can edit it, add "sticky spaces" and "hidden
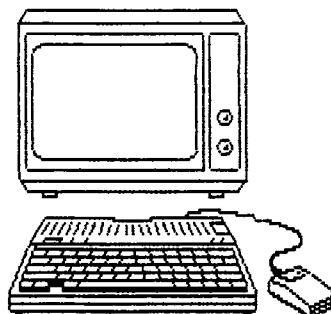
hyphens", and use the find and replace functions to correct or change your document.

If you need any special art work, use another graphic product to produce this art work. Graphics can be imported from *Dazzle Draw*, *MousePaint* and *Beagle Graphics* as well as any other high-res pictures. *Publish It!* does not import graphics from *Print Shop* or *Newsroom*. Any art that you wish to use must be moved to a ProDOS disk and the graphic must be the exact size that you want. *Publish It!* allows art work to be no larger than 4 2/3" by 2 2/3". That is if the whole screen is "clipped", then this is the maximum print size. Next decide the type of document that you are going to publish and plan the layout of your document.

Using *Publish It!*
Now you are ready to use *Publish It!* All pieces of a document are considered to be "objects". An object can be positioned, moved, resized and placed is either foreground or background. Select the size of your document from one of the seven sizes allowed. Next select the "Text Tool" to allow you to provide for text layout positions. Create several large text work areas. You do not need to worry about being exact here as you can later go to the "Objects Menu" to precisely place the text block. Next select the "Graphics Frame Tool" and place boxes for graphics in your layout. If you wish to include lines, boxes or circles, you can select and use the appropriate tools. Now use the "Pointer" to select an object and pull down the Object Menu. The "Show Specifications" dialog box allows you to precisely place text and graphic objects

Now you can import your text.

Select the insertion "I-Beam Tool" and place it in a text outline box. You use the "File" menu to import your text. Don't worry about the size of type or even the font style as you can wait until you have your text in place before you decide on the type style and features. *Publish It!* allows you to choose plain, bold, italic, underline, outline, shadow and superscript or subscript print styles for each area of text. That is you can select a different font and/or type style for each word or even a character in a word. If text overflows a text object, you can link two or more text objects together, even over multiple pages.

---

print type is not "grainy" or "dotty"

You can clip graphics from the supplied art work or you can clip from either a high-resolution or double-high-resolution pictures. The graphic tools are meager with only four supplied: line, rectangle, round-cornered rectangle, and circle. There is no free-drawing tool nor can you add text to a graphic object.

The printing process produces an excellent professional appearing product. The print type is not "grainy" or "dotty" looking, this is because *Publish It!* uses your printers' high density (72 x 120 DPI) mode to print with. And you can select a "double strike" function to make the output darker.

What Is Missing
As good as *Publish It!* is, I feel that it could stand a few improvements. The graphic tools are too few and restrictive. There needs to be a "free hand" drawing tool and the ability to add text to a graphic. Text and graphics should be allowed to overlap and there should be a "inverse text mode".
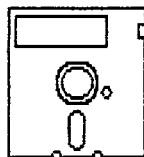
Publish It! cannot print in color eventhough both the ads and the outside of the box show color on sample documents. The ability to import text and graphics from other sources is an important feature. If *Publish It!* could also use both *Print Shop* and *Newsroom* graphics directly this would be a formidable publishing product.

What *Publish It!* Can Do For You
Publish It! is a powerful addition to the Apple II line of software. It allows you to use your eight-bit computer to its fullest limits without restricting you to preselected text placement and size. Your creativity is all that stands between you and a professional looking document.

Publish It! is sold by Timeworks and retails for $99.95. It is a fine addition for the price to any serious Apple II publisher. I am very pleased that Timeworks has produced a useful product without any copy protection on it. With a few more enhancements and additions, and I believe that they will enhance this product, *Publish It!* will be the desk-top publishing leader for some time to come.
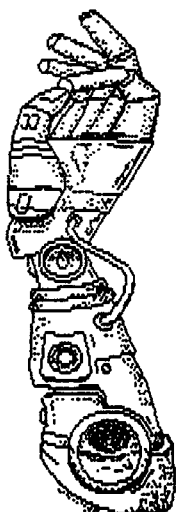
This artical was layed out using *Publish It!* on an enhanced Apple IIe with 128K and was printed on a Star Micronics, Inc. Gemini-10X.

By John W. Daut

Apple II

The Three H's for AppleWorks: Hints, Helps, and Hiddens

AppleWorks is undoubtedly the most widely used word processing program among Apple II computer users. It is an extremely versatile program, but one with many features and abilities that are forgotten or overlooked by its users.

Converting text files to word processing files

Some users of *AppleWorks* are also BBS users who download programs in text file form. Some have programs and their documentation, in text file form, on the same disk. It is easy to load these text files into *AppleWorks* and convert them into word processing files that can be edited, printed, or saved to an *AppleWorks* data disk. Since *AppleWorks* is a ProDOS- based program, it will not load files stored on a DOS-formatted disk. But a text file saved on a DOS-formatted disk contains the same information as that same file saved on a ProDOS-formatted disk. The secret of loading DOS text files into *AppleWorks* is to use a program like *Copy II Plus* to copy the files from the DOS disk to a ProDOS disk.

To load a text file into *Apple-Works*, first catalog the data disk by choosing "Other Activities" from the main menu. Then choose "List All Files On The Current Drive" from the next menu. Note both the pathname prefix (located beside "Disk Volume /" near the top of the index card outline) and the filename you want to load (as listed in the catalog). Press ESCAPE to return to the main menu and select "Add New Files To Desk Top." Then select "Word Processor" and "From A ASCII File." Type in the pathname:

Example: /Files (Prefix)/ Appleworks.Story (Filename)

Then press RETURN again. After the file loads, type in the title you want to use for the new file and press RETURN again.

One excellent reason for converting text files is editing Applesoft BASIC programs that were downloaded in ASCII text form. These programs often have syntax errors in the form of "Carriage Returns" that divide long program lines (sometimes two places in a line), conforming to word processor rather then programing rules. These may be deleted from the line in the word processor mode. You may also change parts of the program. For instance, you could customize "Print" statements.

Change: 310 PRINT : PRINT "A Public Domain Program"

To: 310 PRINT : PRINT "Distributed By Texas BBS."

The file may then be "Printed To Disk" as an ASCII text file and executed into a BASIC program.

Using *AppleWorks* in programming

While you are thinking BASIC programs, why not use *AppleWorks* when you type BASIC and/or machine language programs from magazines or when you are writing your own programs from scratch. You don't need a global line editor or have to retype entire lines to correct mistakes. Just type in the program as an *AppleWorks* word processor file. You can then edit and rewrite the program, using the familiar *AppleWorks* commands, until you have it the way you want it. When you are satisfied, "Print"

the file to disk and execute it to a program. If you find an error later, or want to revise the program, just reload the text file. You can then make your changes, print it to a disk again, execute it, and have a corrected program.

Converting data files from other word processors

Another reason for loading text files is to be able to use data files from other word processing systems. Many computer users who now swear by *AppleWorks* started out using a different program (e.g.,*AppleWriter*). Since a number of these programs use ASCII text files for data storage, converting them allows you to use *AppleWorks* to revise and print them.

Using the OPEN APPLE commands

A good example of the forgotten/overlooked commands is the "OPEN APPLE - H" (Screen Dump) command. Many times, we would like to see part of a word

processor project on paper, rather than on the screen, to get a better prospective. Pressing "OPEN APPLE - H" dumps everything on the screen directly to the printer, as is. This skips all of the questions relating to printing a paper or placing the cursor on a certain spot.

"OPEN APPLE - E" (Insert) is another seldom-used command. It changes the cursor type: one choice is the Flashing Underline cursor that inserts what we type at the cursor and moves the existing text one space to the right; the other choice is the Flashing Rectangle cursor that replaces anything it is placed over with whatever we type.

Using "OPEN APPLE - K" (Calculate Pages) to divide the current word processor file into pages will let you know the exact size, in pages, of the file you are working with.

When you have more than one file in the desk top and have to switch back and forth between them, use "OPEN APPLE - Q"

(Quick Change). This displays a menu of the files on the desk top. Use the arrow keys to select the one you want, and press RETURN to make a fast change.

If you want to see your selected carriage returns and printer options, press "OPEN APPLE - Z" (Zoom). Press it again and they disappear. This is almost a necessity when you want to edit an Applesoft program that is in text form.

One of the best ways that I know to become proficient with the *AppleWorks* word processing program is to use the "OPEN APPLE - ?" (Help) command often. It will tell you almost anything you need to know about the OPEN APPLE commands. Don't be the frequent user who overlooks the versatility of the program because you only use the commands you are familiar with and never press "OPEN APPLE - ?."

by Alan M. Siegel

A Brush with GraphicWorks 1.1

Macintosh

The call came about 9:00 pm, two days before the January HAAUG meeting:

Me: "Hello, your address please?" (You see, since I discovered that the reason why I've been getting so many wrong number calls was that my phone number differed by one digit from the number of a busy pizza delivery service, I've been taking orders..."Large Pepperoni? That'll be $32.50." Hee hee, you get the point.)

The Voice: "Alan, this is Chris Flick, from the Apple Users Group."

Me: "Yes?"

Chris: "Remember winning the copy of *GraphicWorks 1.1* at the HAAUG meeting?"

Me: "Vaguely."

Chris: "Remember when you were asked to review *GraphicWorks 1.1* for the membership?"

Me: "Not at all."

Chris: "Well do you think you could learn the program and have something for us at the meeting this Saturday?"

Me: "Make it February's meeting and you've got a deal."

Chris: "See you then."

Or so it went (sort of). Here I was, a graphics babe in the woods, a regular caveman with a crayon. What was I to do? I started with the nifty new spiral-bound manual. It began with a discussion of panels, easels, primitives, and text balloons. After profound procrastination I decided that an hour of reading the manual would probably equate to 10 minutes of actually using the program.

I was right! The baffling terms started to make a lot of sense. First start with a panel— this holds easels (where you draw and paint) and text balloons (where you type text). Then on to primitives—basic shapes that you can later manipulate (à la *MacDraw*). Then let your creations go wild. Soon *GW* (as I began to call it) was duplicating, distorting, adding perspective, rotating, shading, and skewing.

"Big deal," you may say. "What can it do for me?" you may add. Well, for starters, it is an extremely powerful, yet very easy to learn and use general purpose paint/draw/write/print program. It allows you to integrate *bitmapped graphics* (like those in *MacPaint*) with *object oriented graphics* (like those found in *MacDraw*) and tie it all together with text. You can work on several layers of a drawing at once. This allows for instance the user to do architectural drawings—one layer for walls, another for electrical work, another for plumbing, etc. Even color separations are possible using different layers. Furthermore, the user can view all layers at once or separately. It even allows you to assign colors to any object's "foreground" and "background," for simple color printouts on an

ImageWriter II and for color displays on a color monitor.

One feature of the program I found particularly interesting was the various options you have for working with and displaying your creations on the screen. First your normal display can be seen in any desired resolution in DPI (Dots Per Inch for us neophytes). Then you can view your entire layout shrunken to 1/8th its size to get a feel for how it all looks on the page. Further still, a feature called ThinBits™ allows you to manipulate objects in this shrunken state. And, of course, what graphics program would be complete without FatBits. *GW* gives you the option of small, medium and large FatBits (sounds like a contradiction in terms: small FatBits!).

GraphicWorks gives you quite a bit of control over how images will interact with one another. For example, say you want to steal an existing image from a *MacPaint*, *MacDraw*, PICT, or any TIFF file and add it to a graphic already in *GW*. The program allows you to specify which parts of the images will appear and which will be hidden. (Do you want white space around the borrowed image to block out the other image or not?) *GW* has 9 different "ink" options for this: MATTE, COPY, NOT COPY, OR, XOR, etc.

Built into the program are features for producing posters (up to 32 times the size of your graphics) and greeting cards. No longer do you have to layout the card by hand or rotate it manually. *GW* will do it all automatically while preserving the WYSIWIG principle.

Macintosh
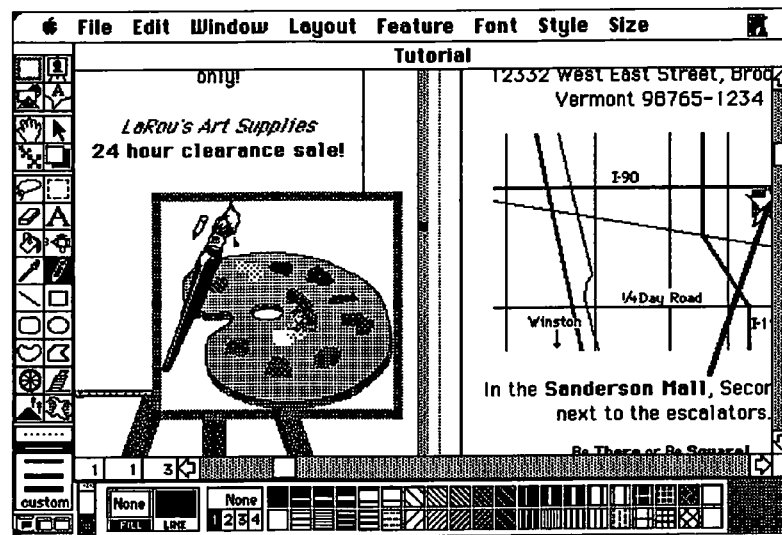
The GraphicWorks 1.1 screen provides a complete set of tools within easy reach.

Bundled with *GraphicWorks* are templates that you can modify for your own use: sample restaurant menus, brochures, ads, business forms and cards, storyboards, "clip art" style borders for greeting cards, newsletters, even admissions tickets. Anyone can produce high-quality work in a very short amount of time with just simple modifications to these templates.

Take the ease of use of *MacPaint* and *MacDraw*, together with some really useful tools (the airbrush is my favorite), a clear, well illustrated manual and online help screens all for a *not copy protected* price of $145.95 (or less if you shop around) and you've got a truly versatile desktop publishing program.

Chris' Plug

With the release of *GraphicWorks 1.1*, the power to which I had grown accustomed in the original *ComicWorks* (or *GraphicWorks*) increased several fold. The already long list of features was extended with the addition of features like PICT primitives, TIFF import, color support, paint image effects like free rotation, skewing, and perspective. Beyond the new features, the use of the program was somewhat simplified in version 1.1.

Of the programs that I use in putting together the *Apple Barrel*, *GraphicWorks* is one of those that I could not get along without. For me, it ranks right up there with *PageMaker* and *Adobe Illustrator*. If a program can be changed so incredibly in going from version 1.0 to 1.1, I can't wait for version 2.0.

Need Help? Call one of HAAUG's many volunteer specialists (just not too late at night or early in the morning).

Volunteer Specialists

Macintosh

BeamMac	Ronnie Haws	444-6720
Cricket Draw	C. V. Rao	358-1868
Cricket Graph	Rudge Allen	622-3979
	David Ullman-Dougherty	995-5795
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
	Juan G. Moreno	497-6308
JustText	Kathleen Gresham	993-9028
MacDraw	Billy Jacobs	480-4410
	Kathleen Gresham	993-9028
	C. V. Rao	358-1868
MacDraft	Jim Huck	496-9508
	Billy Jacobs	480-4410
MacLink	Mike Kramer	358-6687
MacMoney	Ted Lee	980-7242
MacPaint	Bill Hailey	937-8624
MacTransfer	Mike Kramer	358-6687
MacWrite	Bill Hailey	937-8624
	Kathleen Gresham	993-9028
Mac 3-D	Larry Stage	358-1105
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*	Gerald L. Penn	498-0079
Microsoft *Multiplan*	Peter Lemettais	523-1390
Microsoft *Works*	C. V. Rao	358-1868
OverVue 2.1	Neal Scott	890-0532
PageMaker	Re Kramer	358-6687
	Kathleen Gresham	993-9028
	C. V. Rao	358-1868
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
Thunderscan	David Ullman-Dougherty	995-5795
Turbo Maccountant	Jack Cowart	467-4215
Works Plus Spell	C. V. Rao	358-1868
ZBasic	Tom Dillon	376-6502

Apple II

Apple Access	Patrick Hennessey	342-0643
AppleWorks	Jack Cowart	467-4215
	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
Data Factory	Dick Fairman	723-9619
Family Roots	Clifton Taylor	462-1698
Home Accountant	Rick Oshlo	578-8530
Letter Perfect	Bill Muhlhausen	668-3963
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
Quickfile	Jack Cowart	467-4215
ScreenWriter II	Dick Fairman	723-9619
Space Eggs	Tom Engle	774-9055
Time Is Money	Dick Fairman	723-9619
VersaForm III	Shorty Hirsekron	697-9797
VisiCalc (Advanced)	Gerald L. Penn	498-0079
Word Handler	Rick Kravits	320-0381

Hardware

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Mac XL	Mike Conway	495-2292
Radius FPD/ Accelerator Card	Bruce Sprague	360-1000
Sider Hard Disk Drives	Robin Cox	778-1635
SuperMac Hard Disks	Bruce Sprague	360-1000

Pass it on!

Become a specialist by listing your name here. Contact the editors and give them your name and number. Bug them until they actually put you on the list. Answer questions. "Sort of" experts welcome.

HAAUG

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Apple Barrel

Ideas and help for users of Apple II and Macintosh computers