



mini'app'les

newsletter

\$2

Vol. 14
No. 5

The Minnesota Apple Computer Users' Group, Inc.

MAY 1991

Calendar
of
Events

M	T	W	T	F
<p>Apple II GS and Apple II Main Meeting* JOINT MEETING Monday, May 13 Highland Park Library, Ford Parkway, St. Paul - 7:00 pm Subject: HyperMedia Tom Ostertag 488-9979</p>	<p>Meet GUY KAWASAKI at 3M Building 224 Maplewood Tuesday, May 2</p> <hr/> <p>Mac Computer Art & Design SIG Is Back!*</p>	1	<p>Mac Main Meeting* 3M Building 224, Maplewood Speaker: Guy Kawasaki 6:30 / 7:00 pm - Mike Carlson 866-3441, Melvyn Magree 559-1108</p>	3
6	7	<p>Dakota County SIG Mac, Apple II, Apple IIGS Burnsville High School Room C264 & 266 - 7:00 pm Subject: Mac/MS Works Speaker: Steve Ethen Demo & Sale of Club Software Tom Michals 452-5667</p>	<p>Apple mini'app'les Board Meeting Lexington Branch Library University & Lexington Aves. St. Paul, MN - 7:00 pm David Laden 488-6774</p>	10
<p>Apple II GS and Apple II Main Meeting* 13 Highland Park Library, Ford Parkway, St. Paul - 7:00 pm Subject: HyperMedia Tom Ostertag 488-9979 Mac Computer Art & Design SIG* School of Communication Arts, 2525 27th Ave S, Mnpls 6:45 pm - Meet at main reception desk Joy Kopp 440-5436</p>	<p>Apple II DTP SIG 14 Murray Jr. High School, St. Paul 7:00 PM Subject: The New Print Shop Speaker: Anderson Bill Warner 490-9554</p>	<p>Apple IIGS SIG 15 Meeting with Apple II on May 13 Mark Evans 377-9000</p>	<p>North Shore Mac CIG 16 Bethlehem Lutheran Church Grand Marais - 7:00 pm Jim Ringquist 218-387-2234</p>	17
<p>Fourth Dimension™ 20 SIG Auto Dyne, 2400 Prior, St Paul Ian Abel 824-8602</p>	<p>MacCAD/E SIG 21 Heath/Zenith Computer Hopkins - 7:00 pm Bill Langer 937-9240</p> <hr/> <p>Microsoft® Works™ SIG* Highland Park Library Ken Edd 631-3679</p>	<p>Mac Desktop Publishing SIG 22 First Tech, 2640 Hennepin, Mpls. 7:00 pm Subject: Text Files in MS Word and Newsletter in Pagemaker 4.0 Speaker: Linda Bryan Bob Grant - 827-6142</p>	<p>AppleWorks® SIG 23 Murray Jr. High, 2200 Buford St. Paul - 7:00 pm Subject: Fonts, Printers & Macros Jim Shield - 434-9836</p>	24
<p>HyperCard™ SIG 27 and Mac Novice User SIG Highland Park Library, St Paul 7:00 pm Subject: Hypertalk Vs The Novice Peter Fleck 370-0017 Tom Lufkin 698-6523</p>	<p>Mac Programmer SIG* 28 Murray Jr. High, St. Paul - 7:00 pm Gervaise Kimm 379-1836</p>	<p>SWAP MEET - Apache Plaza May 18, 1991 10 AM - 2 PM See Pages 6 and 31 for more information</p>		

Notes:

Deadline
for June Newsletter
is May 1st

Deadline
for July Newsletter
is June 1st

CIG - Community Interest Group
SIG - Special Interest Group

* Denotes a change in time or location from previous month's meeting.

Coordinators - Please Call Dick Aura (941-1198) by the 1st Friday in order to have your meeting listed correctly.

**THE CALENDAR FOR
JUNE IS ON PAGE 4**

Board Members:

Officers

President	<i>David E. Laden</i>	488-6774
	675 West Wheelock Pkwy, St. Paul, MN 55117	
Vice-President	<i>Tom Lufkin</i>	698-6523
	2078 Highland Parkway St. Paul, MN 55116	
Secretary	<i>Randy Dop</i>	452-0425
	4128 Meadowlark Lane Eagan, MN 55122	
Treasurer	<i>Open</i>	

Directors

Publications	<i>Open</i>	
Membership	<i>Open</i>	
Software	Tom Gates	789-1713
Operations & Resource	Dick Peterson	473-5846
SIG: Macs	<i>Open</i>	
SIG: Apples	Tom Michals	452-5667

Coordinators

Beginners' Consultant	Earl Benser	884-2148
Dakota County	Tom Michals	452-5667
Shows & Conventions	Marvin Born	757-6567
Volunteer Coordinator	Larry Strathman	724-2833

Mac Users SIG	Mike Carlson (days) Melvyn Magree	866-3441 559-1108
Excel SIG	M. Nightingale	545-9380
Mac Programming SIG	Ian Abel	824-8602
HyperCard SIG	Peter Fleck	370-0017
CAD & Engin. SIG	Bill Langer	937-9240
4th Dimension SIG	Ian Abel	824-8602
Mac Computer Art. & Design SIG	Joy Kopp	440-5436
Mac Novice SIG	Tom Lufkin	698-6523
Smalltalk SIG	Martin McClure	227-9348
DeskTop Pub. SIG	Bob Grant	827-6142
MicroSoft Works SIG	Ken Edd	631-3679
North Shore Mac Users	Jim Ringquist	(218) 387-2234
Apple II Users SIG	Tom Ostertag	488-9979
Apple IIGS SIG	Mark Evans	935-7251
AppleWorks SIG	Jim Shields	434-9836
Apple II DTP	Bill Warner	490-9554
Beginner's Basic SIG	Tom Alexander	698-8633
Languages/Tech SIG	Wesley Johnson	636-1826
Tech. Adviser (hdwre)	Roger Flint	771-2868

Software Director's Staff

Mac eDOM Editor/Prod	Bob Fellows	
Apple // DOM Editor	Tom Gates	789-1713
CP/M	<i>Open</i>	

Liaison Contacts (Contact with non-Mini'app'les SIGs)

Genealogy	Melvyn Magree	559-1108
Medical	Stewart Haight	644-1838
CP/M	Jim Rosenow	(414) 261-2536
PACER Center	Roslie Becker	827-2966

Circulation this issue: 1000

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Questions – Please direct questions to an appropriate board member. Technical questions should be directed to the Technical Director.

Membership – mini'app'les
attn: Membership Coordinator
PO Box 796
Hopkins MN 55343

All members receive a subscription to the newsletter and all club benefits. New members receive a package of member lists and software catalogs.

eDOMs	At Meetings	Mail Order
Members: 5 1/4" eDOMs	\$3.00	Add
5 1/4" System	\$1.00	\$1
3 1/2" Apple/Mac eDOMs	\$5.00	per disk,
3 1/2" System	\$3.00	Max
Non-Members: 5 1/4" eDOMs	\$6.00	\$4.00
3 1/2" Apple/Mac eDOMs	\$10.00	

Make checks payable to: mini'app'les

Mail to Mini'app'les: Attn: eDOM Sales
PO Box 796, Hopkins, MN 55343

Dealers – mini'app'les does not endorse specific dealers. The club promotes distribution of information which may help members identify best buys and service. The club itself does not participate in bulk purchases of media, software, hardware and publications. Members may organize such activities on behalf of other members.

Newsletter Contributions – Please send contributions directly to the Newsletter Manager, Dave Undlin, 6670 West 133rd St., Apple Valley, MN 55124 or upload to BBS. You can also reach Dave at 432-0913.

Deadline for publication for June newsletter is May 1st. An article will be printed when space permits and if, in the opinion of the Newsletter Manager, it constitutes suitable material for publication.

Meeting Dates – Please phone calendar announcements to:
Dick Aura 941-1198.

mini'app'les BBS – 892-3317 8 data 1 stop 0 parity 24 hours

mini'app'les Voice Mail – Number temporarily out of service.

Advertising – Direct inquiries to:
Sharon Gondek – 644-7418
mini'app'les Advertising Coordinator
PO Box 4023, St. Paul, MN 55104

Newsletter Publication Staff

Newsletter Manager	Dave Undlin	432-0913
Editor	Linda Bryan	777-7037
Production Manager	Cindy Reeve	934-7500
Graphics Consultant	Nancy McClure	227-9348
Calendar	Dick Aura	941-1198
Contributing Editor	Steve George	935-5775
Contributor	Steve Axdal	459-9962
Contributor	Randy Dop	452-0425
Contributor	Tom Edwards	927-6790
Contributor	Maridee Ennis	944-7610
Contributor	Peter Fleck	370-0017
Contributor	Chris Gibson	437-8255
Contributor	James Horswill	379-7624
Contributor	Melvyn Magree	559-1108
Contributor	Tom Ostertag	488-9979

Other Contributors: Andy Baird, Phil Shapiro, Jim Richardson, Bill Underwood

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The Fine Print

The Mini'app'les newsletter is an independent publication not affiliated, sponsored, or sanctioned by Apple Computer, Inc. or any other computer manufacturer. The opinions, statements, positions, and views herein are those of the author(s) or editor and are not intended to be the opinions, statements, positions or views of Apple Computer Inc., or any other computer manufacturer. Apple®, the Apple® logo, Apple IIGS®, AppleTalk®, AppleWorks®, Macintosh®, ImageWriter®, LaserWriter®, are registered trademarks of Apple Computer, Inc. LaserShare™, Finder™, MultiFinder™ and HyperCard™ are trademarks of Apple Computer, Inc. PostScript® is a registered trademark of Adobe Inc. Times® and Helvetica® are registered trademarks of Linotype Co.

IF YOU ARE MOVING...

... please let us know six weeks before you move so we can change your address. Thank you.

Copy your newsletter mailing label showing current address in this space:

I.D.#: _____ Exp. Date: _____
Name: _____
Street: _____
City, St., Zip: _____

PRINT YOUR NEW ADDRESS HERE

Street: _____
City, St., Zip _____

MAIL TO: mini'app'les, P.O. Box 796, Hopkins, MN, 55343



*Yes . . .
I'd like to join!*

Please accept my –

mini'app'les MEMBERSHIP APPLICATION.

Please Print or Type:

1. Name _____

Address _____
City _____ State _____ Zip _____
Res. phone _____ Bus. _____
Renew ID# _____ Exp. Date _____

2. Please enroll me as a mini'app'les member.

- | | |
|---|--|
| <input type="checkbox"/> Regular [1st year] \$20.00 | <input type="checkbox"/> Educational \$50.00 |
| <input type="checkbox"/> Renew [one year] \$15.00 | <input type="checkbox"/> Corporate \$100.00 |
| <input type="checkbox"/> Foreign \$30.00 | <input type="checkbox"/> Donation \$ _____
(tax deductible) |
| <input type="checkbox"/> Sustaining \$25.00 | |

3. Please tell us your special interests:

Which personal computer do you use?

- Apple II
- Apple II +
- Apple IIe
- Apple IIc
- Apple IIGS
- Macintosh Plus
- Macintosh SE
- Macintosh II
- Macintosh SE/30
- Macintosh IIcx/IIci
- Laser - Other

Area of Interest?

- Business Application
- Home Application
- Educational Application
- Desktop Publishing
- Other _____

Do you own or use?

- Printer
- Laser Printer
- Modem
- Other _____

- Sponsored by: _____
- Check if interested in volunteer opportunities. Special Area _____
- Check if you do not wish to receive non-club promotional mailings.

You'll receive your new member's kit in 3 to 6 weeks.
Make checks payable & mail to:

mini'app'les
PO Box 796
Hopkins, MN 55343

JUNE 1991

Mac Main Meeting	Thur. June 6	Bloomington Ed. Cen. 90th St. S and Portland - System 7.0	Notes 4 & 6
Apple // Main Meeting	Mon. June 10	Highland Branch Library, St. Paul - CrossWorks	Note 11
Mac Computer Art & Design SIG	Mon. June 10	School of Communication Arts, 2525 27th Ave. S, Mnpls.	Note 7
Apple II DTP SIG	Tues. June 11	Murray Jr. High School, St. Paul	Note 19
Dakota County SIG	Wed. June 12	Burnsville High School, Rooms C 264 & C 266	Note 16
Board Meeting	Thur. June 13	Lexington Branch Library, St. Paul	Members welcome - Note 1
Fourth Dimension™ SIG	Mon. June 17	Auto Dyne, 2400 Prior, St. Paul	Note 2
Microsoft® Works™ SIG	Tues. June 18	Highland Park Branch Library, St. Paul	Note 13
MacCAD/E SIG	Tues. June 18	Heath/Zenith Computers, Hopkins	Note 8
Apple IIGS SIG	Wed. June 19	First Tech Computer, 2640 Hennepin	Note 12
North Shore CIG	Thur. June 20	Bethlehem Lutheran Church, Grand Marais	Note 15
HyperCard™ SIG	Mon. June 24	Hagen Office Equipment	Note 5
Mac Novice SIG	Mon. June 24	Highland Br. Library, St. Paul - Modems	Note 9
Macintosh Programmer SIG	Tues. June 25	Murray Jr. High, 2200 Buford, St. Paul	Note 18
Mac Desktop Publishing SIG	Wed. June 26	First Tech Computer, 2640 Hennepin	Note 3
AppleWorks® SIG	Thur. June 27	Murray Jr. High, 2200 Buford, St. Paul	Note 10

1. Dave Laden	488-6774	5. Peter Fleck	370-0017	9. Tom Lufkin	698-6523	13. Ken Edd	631-3679
2. Ian Abel	824-8602	6. Melvin Magree	559-1108	10. Jim Shields	434-9836	14. Open	
3. Bob Grant	827-6294	7. Joy Kopp	440-5436	11. Tom Ostertag	488-9979	15. Jim Ringquist	(218) 387-2234
4. Mke Carlson	866-3441	8. Bill Langer	937-9240	12. Mark Evans	377-9000	16. Tom Michals	452-5667
Coordinators - Please Call Dick Aura (941-1198) by the 1st Friday of the month preceding the issue month in order to have your meeting listed correctly.							
						17. John Hackbarth	(715) 246-6561
						18. Gervaise Kimm	379-1836
						19. Bill Warner	490-9554

Members Helping Members

Need Help? Have a question the manual doesn't answer? Members Helping Members is a group of volunteers who have generously agreed to help. They are just a phone call away. Please: only call if you are a Member, own the software in question, and only within the specified days/hours listed at the bottom.

<u>Macintosh</u>	<u>Key</u>						
4th Dimension		PostScript	8	Home Acc'n't	20	Graphic Writer II/III	15
Adobe Illustrator	21,24	Power Point	5	Laser 3.5 drives	1	Graphics Studio	
Beginners	13,14	QuickBasic	5,6	PublishIt!	23	GS/OS	3,10
Canvas	5	ReadySetGo		ProTERM	1,23	Merlin 16+	15
FileMaker II	17	Telecommunications	19	Talk Is Cheap	3	Mousetalk	15
Freehand	22	WordPerfect		TimeOut	2	MultiScribe	
General	14,17,18	XPress	21	TO Graph	2	Music Studio	
Helix	16			TO SideSpread	1	PaintWorks Plus/Gold	15
HyperCard	6,9,19	<u>Apple II</u>	<u>Key</u>	TO QuickSpell	1	Prosel	2
MacDraft	5	Applewriter	2	TO SpreadTools	1	TML Basic	3,10
MacDraw	5	AppleWorks	1,2,23	TO Thesaurus	1	TML Pascal	3,10
MacPaint	5	Ascii Express	3	WordPerfect		Writer's Choice	15
Mac OS	4	BASIC	5				
Microsoft Excel	5,6,17,18	Beagle Buddy	23	<u>Apple IIGS</u>	<u>Key</u>	<u>Apple ///</u>	<u>Key</u>
Microsoft Word	4,5,6,14,17,24	BPI Programs		816 Paint		General	12
Microsoft Works	11,17	Datalink 1200	1	AppleWorksGS	15		
Networking	5,6,13,19	Dollars & \$ense	1	APW	20,23		
OverVue		DB Master	7	Complete Pascal	10		
PageMaker	4,6,17,24	Epson LX80	1	DeluxePaint II			
		Hard & software		General	3,10		

If you would like to be a "Members Helping Members" volunteer, please post your name, phone number, area(s) and convenient contact time(s) to Dave Undlin on the BBS or leave message for Cindy at 934-7500.

1. Lloyd Nelson	423-3112	E	8. Fritz Lott	377-3032	E	15. Tom Michals	452-5667
2. Tom Ostertag	488-9979	E	9. Peter Fleck	370-0017		16. Arnie Kroll	433-3517
3. Tom Gates	789-1713	EW	10. Randy Dop	452-0425	EW	17. Michael Foote	507-645-6710
4. Tom Edwards	478-2300	D	11. Ed Spittler	432-0103	D	18. Richard Becker	870-0659
	927-6790	E	12. Bob Rosenberg	377-4300	EW	19. Timothy Kunau	683-3649
5. Earl Benser	884-2148	EW		340-0234	D	20. Steve Peterson	922-9219
6. Dan Buchler	435-3075	E	13. John Hackbarth	715-246-6561	D	21. Jodi Roste	933-1698
7. Ann Bell	422-1115	E	14. Jim Horswill	379-7624	DEW	22. Nancy McClure	227-9348
						23. James C. Fullwood	454-7610
						24. Darryl Zurn	781-7781
							638-0315

D-days (generally 9a-5p), E-evenings (gen. 5p-9p), W-weekends (gen. 1p-9p).
 In any case, call at reasonable hours and ask if this is a convenient time for them. We appreciate your cooperation.

Minutes of the Board Meeting

Board Members in attendance:
David Laden, Tom Lufkin,
Randy Dop, Tom Gates, Dick
Peterson. Excused: Tom
Michals, Jim Horswill, David
Undlin, J.E. Wheeler.
Members in attendance:
Steve George, Thomas
Ostertag, Frank Van Alstine.

The meeting was called to order
by President Laden at 7:05 P.M.
The meeting agenda was dis-
tributed and reviewed. Motion
by Lufkin to accept agenda.
Second by Dop. Carried.

The minutes of the February 14
Board Meeting were submitted
by Dop. Motion by Lufkin to
approve February minutes.
Second by Peterson. Carried.

**Agenda Item 2.1 - President's
Report**
No report this month.

**Agenda Item 2.2 - Vice
President's Report**
No report this month.

**Agenda Item 2.3 - Secretary's
Report**
Randy Dop reported that the
Mini'apples calendar has the
publishing of a ballot in the
April Newsletter and the elec-
tion of officers in April. The
Strictly Business Computer
Show will be in May.

**Agenda Item 2.4 -
Treasurer's Report**
Report for January 1991 sub-
mitted by Dop for Wheeler.

INCOME			
Membership Dues	35.00		
CF Inv Mgt Acct Int	15.35		
eDOM Sales	168.00		
Newsletter advertising	380.00	598.35	
EXPENSES			
eDOM cost of goods	174.51		
Office supplies	8.22		
Telephone	20.31		
Postage, shipping	60.00		
Printing, publications	750.66		
Conf, conv, meetings	11.00	1024.70	
MONTH GAIN			426.35

Checking Account Balance	3760.76
TCF Inv Mgt Acct	2930.18
TCF CD	4000.00

**Agenda Item 2.5 - Member-
ship Director's Report**
Steve George reported that the
Mini'apples membership is
holding steady.

**Agenda Item 2.6 - Executive
Committee Report**
Randy Dop provided notes from
the Executive Committee Meet-
ing that was held March 12, 1991.

**Agenda Item 2.7 - Publica-
tions Committee Report**
No report this month.

**Agenda Item 2.8 - Software
Director Report**
No report this month.

**Agenda Item 2.9 - Resource
Director Report**
Dick Peterson reported that the
rate for Applelink is now \$9.60
per hour.

**Agenda Item 2.10 - Interest
Group Directors' Reports**
David Laden reported that Tom
Michals had contacted him and
all Apple II groups were getting
along fine.

Motion by Lufkin to accept the
Directors' reports. Second by
Gates. Carried.

OLD BUSINESS

**Agenda Item 3.1 - Evaluation
of General Membership
Meeting**
The board discussed a number
of issues concerning the Gen-
eral Membership Meeting.

**Agenda Item 3.2 - Insurance
Policy/Evaluation**
David Laden reported that he is

still working on the Mini'apples
insurance policy.

NEW BUSINESS

**Agenda Item 4.1 - Resigna-
tion of James Horswill as
Mac SIG Director**
Motion by Lufkin to accept the
resignation of James Horswill
as Mac SIG Director. Second by
Peterson. Carried.

**Agenda Item 4.2 - Resigna-
tion of J.E. Wheeler as
Treasurer**
Motion by Lufkin to accept the
resignation of J.E. Wheeler as
treasurer. Second by Dop. Car-
ried.

**Agenda Item 4.3 - Election
Procedures/Committee**
The procedures concerning the
election of members to the
Mini'apples Board of Directors
was reviewed. The nominating
committee will be responsible
for collecting, counting, and
reporting to the board the re-
sults of the election.

**Agenda Item 4.4 - Accep-
tance of Prairie Offset Bid
for Newsletter**
Motion by Dop to accept Prairie
Offset bid of \$834.00 for news-
letter printing. Second by
Lufkin. Carried.

**Agenda Item 4.5 - Aldus
Pagemaker 4.0 Upgrade**
Recommendation for Board
approval: That Mini'apples
upgrade its copy of Aldus
Pagemaker to 4.0 at a cost of
\$150.00. Motion by Dop to
amend the motion by adding
the words "by contacting the
local Aldus office to work out a
possible trade for advertising in
the newsletter or at a cost of
\$150.00 if a deal can not be

Secretary
Report



by Randy
Dop

Board GOTO page 6

Board continued from page 5

made." Second by Lufkin. Carried. The motion as amended is "That Mini'app'les upgrade its copy of Aldus Pagemaker to 4.0 by contacting the local Aldus office to work out a possible trade for advertising in the newsletter or at a cost of \$150.00 if a deal can not be made." Motion as amended carried.

Agenda Item 4.6 - AppleTech '91

Tom Lufkin reported that there will be a group representing Mini'app'les at the AppleTech seminar on April 2 & 3, 1991.

Agenda Item 4.7 - Swap Meet

Motion by Dop to sponsor a swap meet to be held on May 18, 1991 from 10 A.M. until 2:00 P.M. at the Apache Plaza Shopping Center at 38th and Silver Lake Road in St. Anthony Village. Each member is entitled to 1/2 table for free. A member may purchase a full table for \$10.00. The cost for a non-member or commercial vendor is \$25.00. Setup may begin at 9:30 A.M. Randy Dop will handle preregistration. Tables will be provided. Second by Peterson. Carried.

Agenda Item 4.8 - Review of P.O. Box Policy

David Laden provided a proposed newsletter format for the listing of the Mini'app'les P.O. Box and personal addresses of the Advertising Coordinator and Newsletter Editor. Motion by Dop to accept format. Second by Lufkin. Carried.

Agenda Item 4.9 - Evaluation of Beagle Buddy Program

David Laden was contacted by Beagle Bros. Software to see if Mini'app'les is interested in continuing the Beagle Buddy program. David will contact Beagle Bros. and let them

Announcements

Your Club



Submissions
by SIG
Directors
and
Participants

Swap Meet at Apache Plaza Saturday May 18

by Randy Dop

Mini'app'les Computer Swap Meet
May 18, 1991 10 AM to 2 PM
Apache Plaza Shopping Center
38th and Silver Lake Road, St. Anthony Village

Each member is entitled to 1/2 table for free. If a member desires to rent a full table, the cost is \$10.00. The cost to a non-member or commercial vendor is \$25.00 per table. Setup may begin at 9:30 AM. Tables will be provided. Please do not bring your own.

Mini'app'les is accepting pre-registration for the swap meet. Contact Randy Dop at 452-0425 for additional information or to reserve any of the three types of table space. Preregistration may also be made by writing to: Mini'app'les PO Box 796 Hopkins, MN 55343

Macintosh Main Meeting

April meeting notes

by Chris Gibson

I attended the Mac SIG of Minapples in April. Mike Carlson of Hagen demonstrated the StyleWriter and Laserwriter LS. The other speaker was Richard Wright, president of Ragtime USA. He was demonstrating Ragtime 3.1

Ragtime is the leading software package in Europe. It is probably the best package for a business office or newsletter. The program is based on a page layout similar to PageMaker, with four different "frames" available: text, graphics, charts, and spreadsheet. You just draw a frame and select what type you desire. It automatically generates new pages on the import of text, allows you to keep track of what page your text is on ("continued on page xxx"). It does not have master pages per se, but does allow you to automatically generate several different page types similar to multiple master pages.

The demonstration was quite impressive. A free copy was given away, and a special low purchase price offered for that night. If most of your work is in an office environment, I believe you owe it to yourself to seriously look at this program.—Chris Gibson

Guy Kawasaki at 3M May 2

by Melvyn D. Magree

Thursday 2 May Guy Kawasaki will be the speaker at the special meeting of the Mac Users Group. He will be presenting TouchBase and Disk Doubler. And, of course, he will just be Guy Kawasaki.

know that Mini'app'les is interested in having a Beagle Buddy.

Agenda Item 4.10 - Survey/Questionnaire
Tabled.

Agenda Item 4.11 - Volunteer Coordinator

Larry Strathman has volunteered to be the Mini'app'les Volunteer Coordinator.

The meeting adjourned at 9:00 P.M.

Respectfully submitted by
Randy L. Dop
March 14, 1991 🍏

- Thursday 2 May at 7:00 p.m. at 3M, Bldg. 224, in Maplewood.
- Take I-94 to McKnight Road. Go north and stay in the right lane. This will take you into 3M Road. Follow 3M Road to east side of tall complex. You'll see 224 painted on the side of the building.

Our thanks to the folks at 3M, especially *John Grabick* of the 3M Macintosh Users Group for arranging this.

Upcoming Macintosh Main Meetings

May 2: See Kawasaki above.

June: The June meeting will be on 6 June at the Bloomington Education Center at 90th and Portland. We plan to hold most of the rest of our meetings there. Representatives from Apple will be presenting the long-awaited **System 7.0**.

July: There will be no July meeting. (The first Thursday falls on the Fourth of July. We don't want to spoil your picnic!)

August: We have a couple of ideas in the works for the August meeting. Watch for more news in June or July.

September: Mirror Technologies, local manufacturer of Mac peripherals, will show us some new products. At past meetings Mirror Technologies has shown us many of its disk drives and backup devices.

October: *Earl Joseph*, futurist and president of Anticipatory Sciences Inc., will speak on future personal computers.

—*Melvyn D. Magree*

Mac Computer Art and Design SIG (MCAD)

The MCAD SIG returns to operation with a new site:

School of Communication Arts,
2525 27th Avenue South, Minneapolis

Second Monday of the month, 6:45 start. Meet at the main reception desk, since room assignment is yet to be made. Contact Joy Kopp (440-5436) for further information.

May meeting: Monday May 13. May topic was not set at press time.

Mac HyperCard SIG

by *Peter Fleck*

Next Meeting: May 27, 1991. **HYPERCARD VS. THE NOVICE!** Special joint meeting of HyperCard SIG and the Mac Novice User SIG. If you've always wondered what the heck this free application was that came bundled with your Mac, now is the time to ask. Beginners bring your questions; advanced users bring your knowledge and demo stacks. HyperCard regulars note location: Highland Branch Library, 1974 Ford Pkwy, St. Paul.

Other Hyper News: The April meeting was the last at Hagen's Office Equipment. As of April 1, a new site for the Hyper SIG has not been found. If you have suggestions or can help in locating a new site, give me a call (370-0017).

Mini'app'les and the HyperCard SIG would like to express our appreciation and gratitude to *Hagen's and Mike Carlson* for allowing us to use their facilities. —*Peter Fleck*

Apple II Main Meeting

by *Tom Ostertag*

April meeting notes

Tell you the truth, it was a dark and stormy night, but I won't use that for an opening line. The Apple II group met for the first time at the Highland Park Public Library and also for the first time on a Monday night. (At least as far back as I remember...) We opened with announcements and introductions. (Tom Gates was introduced as our current Software Director and after he retires the Software will still be current.) There were a couple of questions, one was about upgrading from a][+ to a //e or a IIGS. What were the pros and cons of such an upgrade. I think the GS won...

Then *John Hyde* demonstrated **The New Print Shop**. He showed how to make banners, choose different graphics, flip them and otherwise manipulate the program. It is an impressive program and it does do a good job. What it produces is right up there with other graphics programs on other platforms.

After John Hyde was done, Tom Gates showed several off the new GS programs that he had available on eDOMs. The first was **Star Trek** which had a great introduction, ship on screen, music, laser flashes and a great retort when Kirk blasted the Space Station. ("Good Move, Sir.") The second game was **Milestone 2000**, a unique card game on the computer. (Except Tom's car crashed right at the beginning and the computer cheated and quit just when Tom was catching up.) The last game was **Columns2** and *Steve George* had a great time doing the demo on that. He was still at it when the librarian asked us to leave. (Hmmm, that doesn't sound right...)

A number of people retired to Baker's Square just four short blocks from the meeting location. (Much better than driving to Byerly's.) After ordering, the discussion turned to magnetic media (...the knives were best...) and other amusing topics most of which I have forgotten (or can't repeat in this type of article...) You just might want to ask Tom Gates about the Breadsticks and the "Butter." Anyway, shortly after that, I

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was told to leave as I was getting too rowdy and only sane, sedate individuals could stay. I have no idea what time they went home...

Next Month, 13 May, *Fred Evans* will talk about Hypermedia. He's not too hyper, but his topic should be interesting. So come on over to the library on the second Monday and enjoy the demo and the camaraderie. (BTW, the big topic of discussion at Baker's Square was how the traffic lights in the City of Minneapolis are controlled.) See ya...—*Tom Ostertag*

Apple II Main Meeting schedule

Highland Park Branch Library, St Paul on Monday nights at 7:00 pm.

Date	Topic	Presenter
5/13/91	HyperMedia	Evans
6/10/91	CrossWorks - Data Interchange	Ostertag
7/08/91	Go Party! - Fun Software	TBD
8/12/91	Telecommunications	Gates
9/09/91	Educational Software	Hyde
10/14/91	Claris Rep/Beginners Night	Gehlen/ Benser
11/11/91	ProSel/Copy II Plus	Ostertag
12/09/91	Games, Games, Games	Evans

AppleWorks SIG

by *Jim Shields*

March meeting notes

The March meeting of the AppleWorks SIG opened on a delightful note—*three new Mini'apples members* were welcomed to the group. They had come to see what SIGs were all about. I hope they didn't go away disappointed. It was a busy evening as usual.

After the regular question and answer period the tip/technique was demonstrated. **Screen Shot 3.0** from the Beagle Bros. **MacroEase** disk was the evening's choice. This macro captures any screen in AppleWorks and saves it into a word processor file for future use. It could come in handy for documenting procedures in a company training manual or (shades of things to come) be used for product demonstrations like the AppleWorks SIG.

The main topic for the meeting was one of the latest TimeOut products called **TextTools**. As the name implies, this product is dedicated to the word processor module in AppleWorks. The features include a mail merge program that is more flexible than AppleWorks, a table of contents generator, indexer, glossary function and a hand full of other features.

Tom Ostertag showed us the ins and outs of **MarkMerge**. Its strongest advantage over

AppleWorks mail merge is the ability to fill in measured spaces in the word processor file. An invoice or check would be a prime example of where this would come in handy.

Les Anderson somehow got the sort end of stick this month because he got to demonstrate the other ten features of **TextTools**. He did a great job considering he only had six minutes apiece to work with. As usual, we run long on ideas and short on time.

There have been numerous reviews of the **TextTools** program in other publications so I won't go into great detail here. From what Les showed us, the program is made up of a lot of small TimeOut applications. Some are just nice handy features like the Glossary or QuickStyles. The real power in **TextTools** is when they are all used together. Synergism is the word I'm looking for - the total effect is greater than the individual parts.

If the word processor module is your strong suite, I'd highly recommend looking into **TextTools**. If you need something more graphic, stop by the May 23rd meeting when we talk about **Ultimate Fonts**. See you there!

Upcoming AppleWorks SIG meetings

Date	Topic
May 23:	Ultimate Fonts, Custom Printers, Macros
June 27:	Program Selectors
July 25:	TimeOut Outliner
August 22:	Word Processor - Basic to Advanced
September 26:	SuperFonts & Graph
October 24:	Database - Basic to Advanced
November 21:	AppleWorks and the Dreaded "Pathname"
December 26:	Spreadsheet - Basic to Advanced

SIG meetings are the fourth Thursday of each month (exceptions noted) starting at 7 pm. Meetings are held at Murray Jr. High School, 2200 Buford, near the St. Paul Campus of the U of M. Enter the school on the west side from Grantham Avenue. Call Jim Shields if you need information on the meetings, 612-434-9836, or write to: 2344 - 147th Lane NE, Ham Lake, MN 55304.

Apple II DTP SIG

by *Tom Ostertag*

March meeting notes

April Apple II Desktop Publishing SIG meeting

The DTP meeting was on Tuesday night (dark, stormy, windy and snowy...) the 9th of April. The topic was stylesheets, but the presenter, *Jim Shields*, was distracted and talked about a number of things including **Telecom**, **ProSel**, **SuperFonts**, etc.

It was decided that after the May meeting (14 May) that the SIG will rest for the summer and come back in September refreshed and ready to have at it again.

BTW, the May meeting will be on optical scanners. Les Anderson will bring his and demonstrate it that evening. Should be a good program to end the season. The meetings at Murray Jr. High, so come on over and visit, learn something, drool over another piece of computer gear or just enjoy the company.

Be there or be a Text Square...Tom

Apple II Desktop Publishing SIG Schedule

Date	Topic	Presenter
4/09/91	Style/Techniques	Warner - Shields
5/14/91	Clip Art/Scanning/Graphic Conv.	Anderson
6/11/91	Fonts and Font Editors (canceled?)	
7/09/91	TimeOut Macros/Publishing (canceled?)	
8/13/91	Drawing Programs (canceled?)	
9/10/91	SuperForms	
10/08/91	Publish It!	Warner
11/12/91	Christmas Letters	Group
12/10/91	Springboard Publisher	Anderson

Mac DTP SIG

Sig director is *Bob Grant* (827-6294). Meetings are the fourth Wednesday of the month at First Tech, 2640 Hennepin Avenue South, Minneapolis, 7:00-9:00.

Mac Programmer SIG

by *Steve Axdal*.

The Mac Programmer's SIG is a very informally run SIG that deals with programming the Mac (to a greater or lesser degree) as well as being a spot where questions and interests on the technical side of the Macintosh are fielded.

The March 26 meeting was in many ways typical. It was held on the fourth Tuesday at Murray Jr. High School in St. Paul, just off Highway 280 at Como Ave. This meeting was better attended than many of our meetings, with twelve people present. *Gervaise Kimm* is the SIG coordinator with *Jeff Brown* (of Steinmetz & Brown) generally leading the technical end of the meetings.

March meeting notes

Jeff brought along his new "portable," a Mac IIsi. It and a hard drive fit very nicely in a Portable carrying case (however, the color monitor took another bag itself). By the April meeting (too late for you readers, alas) we may get a report on connecting multi-sync monitors to the Mac II line.

The main topic for the meeting was a demonstration of TrueType under System 7.0b4.

Jeff had images of the floppy disks and some time was spent generating floppies for those present who wished to investigate TrueType more closely. Not so little time was spent doing this because of an unexpected hiccup in System 7.0b4. It appeared to be unduly conservative of its assessment of the reliability of floppy disks, and several tries were made to format some high density floppy disks whose owner had been using in his own machine without problem. In this case, no degree of reformatting would satisfy the IIsi—it would format and verify, but not mount the disks. Naturally, we found that no one had any other bootable system disks either (there was a disk with a system on it, but we couldn't get the system folder for 6.0.7 blessed under 7.0b4). Eventually some low density floppies were called into service and the evening continued.

Samples of printing using TrueType and CompuGraphic fonts on an HP laser printer were passed around. The font faces were definitely different, tending to be heavier on the CompuGraphic fonts. The (unbiased?) opinion was that the TrueType fonts had printed more quickly than the CompuGraphic fonts which had come with the laser printer. TrueType does not appear to place any particular limits on font sizes, but most applications may enforce a limit of 127 point maximum. *Quark XPress* and *PageMaker* are known to break using TrueType. It was quite impressive to see the the screen fonts increased to 127 pt. size with smooth edges all the way up and down. TrueType from Apple should be available from dealers at no charge, two 800K floppy disks hold the requisite files, including a new version of the *Font/DA Mover*, required for installing the new fonts. Apple recommends using System 6.0.7 with TrueType, though the on-disk notes with it admit it isn't actively hostile to 6.0.5. As one fellow put it, "Somebody at Apple tried it with 6.0.5 and it didn't immediately bomb."

The fonts include Times, Helvetica, Courier and Symbol. All except Symbol include faces for bold and italic fonts. Each font occupies about 70K except Symbol which was 41K.

As has been typical of the last couple of meetings, there was a discussion of features of System 7. While Apple claims System 7 will run in 2 Mbytes, it really needs 5 M. Jeff's system was occupying >2 M, but he admitted that it had a lot of INITs and sounds, both of which are notorious for taking up space. It was emphasized again that you will want to make a good backup of your hard disk before migrating to System 7. It is very likely that you will need to reformat your hard

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disk. At that, some discussion was centered on who was a source of a good SCSI driver for hard disks, particularly removable media drives. Several people at the meeting were able to report on SyQuest drives. The consensus was that the hardware was good, but the driver software could make or break the use of it. The discussion of broken software raised one lament with regards to System 6.0.7, it appeared that neither **Falcon** or **Yeager Flight Simulators** would work.

One of the aspects of System 7 is the use of color to enhance selectivity of objects and as a status indicator. Earlier versions allowed use of virtually the whole palette of colors for icons, text, etc. In the current beta version, you are limited to a preselected palette of 34 colors. These colors have been selected by Apple so that the colors may be recognizably lightened or darkened when the icon is selected. On the one hand, it can be viewed as another example of Thought Police; on the other hand, they work. Perhaps it is best to view the fixed palette as another example of uniformity in the user interface.

A question was raised about the amount of memory needed for program development. Symantec's **Think C** needs at least 2 Mb, since you naturally want to use the debugger and **Think Pascal** is content with less than 2 Mb. **MPW, the Macintosh Programmer's Workbench** from Apple, is, in Jeff's word, THPGE'. Then one fellow piped up and pointed out that he was using **ZBasic** on a 1 Mb Mac+ with no trouble and plenty of room. (In fact, a couple of months earlier he had demonstrated a locksmithing program he had written using **ZBasic**. It was very impressive.) Just before we got kicked out of the school for the evening, a fellow showed of a pair of **After Dark** modules he had been working on, and had some problems with off-screen drawing.

Upcoming Mac Programmer Meetings

The topic of the next meeting has not been fixed. Possible items include a look at **A/UX**, Apple's version of Unix. We hope to get someone from Apple to come and demonstrate it, mainly so that Jeff needn't relinquish 80 Mb of hard disk space to shoehorn **A/UX** into his machine. In keeping with an on-going thread dealing with object-oriented programming, there may be a demonstration of **Actor**, an object-oriented environment for DOS machines running under Windows. (Well, it's almost legitimate, **Actor's** developer first made his mark with **Neon**, a Forth based object-oriented environment on the Macintosh.)

One attendee is working on a translation of **Mastermind** from Basic to HyperCard, and at some point will bring that in for a discussion of methods and techniques. At some point we will look at some

small code samples of System 7 specific stuff, especially intra-application communication calls.

If Apple actually delivers System 7 on May 13, the May meeting could include the new System and a report on its stability after a week of scrutiny.—*Steve Axdal*

Mac Novice SIG

The Mac Novice SIG will not meet on Memorial Day. Instead the group will attend the Mac HyperCard meeting May 27 with *Dick Becker*. In June the group returns to its fourth Monday at the Highland Public Library schedule under the guidance of SIG director *Tom Lufkin*. June 24 meeting: modems with *Tom Heimerman* of MultiTech. July 22 meeting: monitors with a representative from MultiTech.

Volunteers Wanted!

I. Reviewers

A free review copy of **Amazing Paint (Mac)** is available for you if you give it a thorough writeup. Same with *The Little Mac Book*. Possible other titles for willing reviewers to earn. Contact Linda Bryan (777-7037).

II. Gamers (from a post on the mini'app'le BBS MiniInfoNet)

"Okay all you computer game enthusiasts. I received a call from the local coordinator for the Twincon Gaming Convention that will be held here over the Memorial Day Weekend. He would like some of our people to come with computers and demo computer games for the show. I'm sure that some of you that are heavy duty in **Castle Wolfenstein** or **Space Ace** would love to go and show what the Apple II can do. If interested, leave me a message and I will give you his number. I also told him to contact *Tom Lufkin* about arranging this as a Show or Convention activity. If you're interested, give Tom Lufkin a call to get this organized for the whole club."—Tom Ostertag

Editor note: As of press time, there was no formal action on this BBS post. If you are interested in participating, contact Tom Ostertag (488-9976) who will tell you who to contact or Tom Lufkin (698-6523) who is in charge of special events or President Laden (488-6774), probably your best contact for learning how to procede. 🍏

New Members

New Members:

Amis	Robert W	55391	612-476-2429
Beck	Victor W	55113	612-631-2632
Bloom MD	Kenneth E	55455	612-333-6960
Bollag	Frederick J	55437	612-888-2245
Boulanger	Lucille	55411	612-522-0235
Boulton	M S	55417	612-724-5822
Brezina	Wade W	54024	715-485-3585
Filbin	Dan	55417	612-827-7320
Gamec	Tim	55347	612-934-6345
Garrett	Wayne Robert	54082715	549-6273
Heard	Ron	55024	612-431-5516
Kaldun	Mark	55122	612-452-2294
Kaplan	Robert	55408	612-872-7571
Kusserow	Linda	55126	612-483-2137
La Fontaine	Joyce	55418	612-789-1827
Larson	Craig J	55421	612-789-5975
Lassiter	Steven	55403	612-874-1694
Le Plane	Adrian	55407	612-822-7000
Lozowski	Laurene	55116	612-698-3365
MECC		55126	
Melzer	Raymond W	55418	612-789-9337
Morley	Tony	55406	612-724-2339
Mulek	Richard	55304	612-323-1060
Newcomer	Nancy H	55410	612-922-9500
Oliveria	R T	55119	612-739-9424
Oman	Leon	55104	612-647-9668
Peters	Jeff	55427	612-537-2779
Rosen	Michael	55404	612-339-5189
Rueb	James	55454	612-333-3778
Schmitt	Tom	56308	???-763-5572
Smalley	Don	55105	612-698-1984
Smith	Paul	55404	
Thompson	Bruce	55441	612-546-1088
Weisner	Ben	55408	612-823-4228
West	Suzanne	55405	612-377-5985
Wright	Margaret D	55112	612-633-6399
Zahradnik	Mike	55101	
Zumbrunnen	Anne C	55337	612-890-9211

Corporate Members:

Computerland
Hammel Green and Abrahamson Inc
McGraw-Hill Healthcare Group
Norwest Corporation

Educational Members:

Prison Program

Sustaining Members:

David E Laden
Randy Dop
Steve George
Ted May
Thomas M Lufkin

Sponsoring Members:

Chuck Bjorgen
D J Vimr
David E Laden
David W Undlin
Dick Aura
Dick Marchiafava
Dick Peterson
G E Kimm
Harold Watson
Ian Abel
Jason Mooney
Jim Wheeler
Mike Carlson
Nan Kolbinger
Richard Perry
Steve George
Tom Edwards
Tom Gates
Tom Lufkin
Tom Ostertag



Your Club



by Steve
George

Current Apple System Software Available Through Mini'app'les

Software	Version	Date	Format
Apple II, II+, //c, //e			
DOS 3.3 System Master	n/a	09/10/85	5.25"
Apple II System Disk	3.2	07/16/90	5.25"/3.5"
ProDOS 8	1.9	07/16/90	5.25"/3.5"
Apple IIGS			
GS/OS System Disk	5.0.3	10/26/90	3.5"
GS/OS System Tools	5.0.3	10/26/90	3.5"
Macintosh			
System Tools	6.0.7	10/09/90	3.5"
Printing Tools	6.0.7	10/09/90	3.5"
Utilities 1	6.0.7	10/09/90	3.5"
Utilities 2	6.0.7	10/09/90	3.5"
HyperCard Program	2.0	08/31/90	3.5"
HyperCard Stacks	2.0	08/31/90	3.5"
HyperCard Ideas	2.0	08/31/90	3.5"
HyperCard Help	2.0	08/31/90	3.5"
Your Tour of HyperCard	2.0	08/31/90	3.5"
ImageWriter LQ Disk 1	2.0	07/18/88	3.5"
ImageWriter II/LQ AppleTalk	2.0	07/18/88	3.5"
Communications Toolbox	1.0.1	03/20/90	3.5"
32-Bit QuickDraw			3.5"
LaserWriter	6.0		3.5"

Apple System Software disk prices are as follows:
3.5" System disks \$3.00 each.
5.25" System disks \$1.00 each.

Notes:

- The Macintosh System Tools and Utilities disks are available only as a set of 4 disks.
- Members must present proof of ownership of HyperCard in the form of the HyperCard start-up disk or a Macintosh CPU sales receipt dated August 11, 1987 or after.
- The Hypercard upgrade is available only as a set of five disks.
- GS/OS System Disk and System Tools are available only as a set of two disks.
- ProDOS requires 64K of memory on the Apple II and II+.

Oh, My Aching...

Issues in
Computing



by Stephen
Bolles, D.C.

Those of us with opposable thumbs can thank Mother Nature for the evolutionary lift that separated us from our grinning primate ancestors. The reason they are grinning is because our ability to delicately manipulate certain tools, machinery, and utensils has also made us susceptible to injuries caused by repetitive usage of these mechanical marvels. Some blame probably rests as well with those who have developed assembly lines with stations that isolate a person into performing only one type of work, over and over.

This "new breed" of injuries has been with us for a long time, although the variety and severity has exponentially increased as more and more sophisticated operations have been developed for hands to perform. Whether the source is machines which have been created that require similar actions over and over again, poor design from engineers and inventors who have not examined the effective biomechanical use of the human body, or greater and greater expectations for productivity, there is an increasing population of women and men who are suffering repetitive strain injuries to their bodies.

The fact is, the human body is not made to perform one single thing over and over again. Whether someone is placing a box on a conveyor belt while twisting and lifting, executing a keystroke with the hands in a fixed position, or holding a computer mouse and tapping the button over and over, some measure of damage or insult is being performed to their body. The nature of biomechanics is such that when one part of the body is being moved, the parts which support or stabilize the moving part themselves have to be stabilized. Muscles hold the forearm still, for example, while fingers move over the computer

keyboard. These muscles build up tension when forced to sustain this activity for protracted periods of time. Additional muscles must be recruited from the upper arm, shoulder, back and neck, gradually decreasing flexibility and increasing muscular aches and pains and related complaints. If we were to take a microscope and look at what is going on when the fingers are typing the keys over and over again, we would see that the fingers are moving because muscles in the forearms are pulling on tendons which in turn pull the fingers. The tendons are like cables in sheaths; the sheaths are strong, but when the tendons pull on the same stress points over and over again, the tendons get irritated and inflamed. In response, the tendon sheaths get fibrous and thickened. This process, unfortunately, is not exactly done with finesse, and creates less room for the tendons to move in. With this, they continue to get irritated and inflamed. If the person keeps moving the fingers in spite of the inflammation, the tendons begin to be damaged, developing little nicks and cuts in them that gradually irritate the inside of the sheaths, creating more inflammation, and so on. Before you know it, you see someone wearing wristbraces and complaining that they are hitting themselves on the head with them when they sleep. And, if they are continuing to work while the tendons are inflamed, they are reporting that they are not getting any better, as well.

The best known repetitive strain injury (RSI) is carpal tunnel syndrome. This occurs when there is some irritation in one of the carpal tunnels, openings between the carpal bones in the wrists where the nerves and tendons run. It was first noticed in typists, and continues and flourishes with the prolif-

eration of computers and work solely limited to typing—with the greater and greater speed possible on computers. Over the last few years, these injuries have required—and received—more and more attention. Another name for this and other types of injury is cumulative trauma disorder, or CTD. Both of these names describe the mechanism of injury. They are in fact cumulative trauma injuries, because of the small, repetitive insults sustained by limited regions of the body. Those parts of the body most affected are the wrist, arm, and shoulder. To a lesser extent, any joint in the body can sustain this type of injury, and occurs as part of the degeneration we commonly see in necks and low backs. These types of injuries are the single biggest increase in worker's compensation-related cases in the last several years. Some companies have had employees even go on strike for action to obtain furniture and machinery that would not contribute to these injuries.

Typists, and those with typist-type jobs, are those most susceptible to wrist injuries, largely because of the speed possible with present computers, and production requirements. Those working with tools that are improperly designed can also suffer this type of injury. Some concern has been expressed about usage of a computer mouse. These can promote RSI, but are not as great an influence as some other activities. Those injuries related to mouse usage are more likely to be relieved by some simple preventative treatments, or respond more quickly to care, than other types of RSI. Irritation from using a computer mouse generally will come more from the angle of the wrist while using the mouse, coupled with compression of the wrist by resting it on the desktop. This forced extension of the wrist puts the tendons of the fingers

under sustained tension across the bones of the wrist and hand, contributing to their irritation.

The most common progression of symptoms begins typically with tiredness—the first symptom that muscles are being used beyond their normal capacity. When this happens, it is because they are contracted for long periods of time; therefore, relief comes from stretching and rest. For the hands and wrists, stretching is aimed at lengthening the muscles in the forearm that do the movements of these areas. These are all located near the elbow. Pulling the hand backward and pressing lightly on the front of the extended fingers will stretch the muscles on one side of the arm. Bending the hand forward at the wrist and pushing gently on the back of the hand will stretch the other set of muscles on the opposite side of the arm. For the shoulder, pulling the arm across the front of your body towards the opposite shoulder, then pulling it behind your head and then behind your back, will stretch the upper back muscles well. For the neck, gently rolling your head around in circles, first one way and then the other will stretch some muscles. Then you must push your head gently toward each shoulder to the limit of comfort (without causing pain), to stretch more of the muscles affecting the shoulder and arm.

The next set of symptoms, if the tiredness is ignored or improperly addressed, is some measure of pain or paresthesia, or abnormal sensation, from a nerve. These abnormal sensations may include burning, tingling, a “pins and needles” kind of feeling, or numbness. Relief for these symptoms must come from some level of decreasing pressure on the nerve—whether from inflammation, bony compression, or muscle spasm. These remedies usually need to be very specifically applied, and generally call for a certain, specific diagnosis

from a doctor of chiropractic or a medical doctor.

Home care for these symptoms, at least in the early stages, is sometimes all you need. This is the progression of things to try:

1. First use ice. Heat makes inflammation worse; ice decreases it, and acts to decrease the pain. Wrap an ice pack in a wet towel, and lay on the skin of the painful area for no more than 20 minutes. Take it off for an hour, and then use again.
2. Stretch the affected areas, as outlined above. If you have any questions about stretching, one of the best books out is *Stretching*, by Anderson.
3. If the symptoms persist, see a doctor. What exactly does “persist” mean? This will vary, depending on the symptom. If it is muscular aches and pains, try stretching for a good four or five days. If the symptoms are paresthesiae, do not wait more than several days before consulting someone. There are many serious consequences of long-term nerve injury, and you do not want any of them!

Analyzing one’s work station is a complex job, but if the symptoms are recurring, it is essential to do. Some basics include the need for the following:

1. A good chair with full low-back support that is adjustable for height, forward and backward motion, vertical height, and with elbow rests. Your feet should rest flat on the floor, or be supported by footrest. Compression of your thighs by dangling your feet will impair circulation to your limbs.
2. The ability to set the height of the keyboard so that it is level with your hands when they are naturally outstretched from the height of the elbow rests of your chair.

3. The ability to set the height of the copy you are working from. The copy or the tube you are looking at should be at eye level or just a bit below. Having to look always to one side is a source of neck and eye problems. Having to look downward is asking for trouble as well.

These injuries are quite serious, for several reasons. First, many people do not get prompt or adequate attention, and the process becomes a self-perpetuating cycle of injury, pain, inflammation, further activity, injury and pain with more inflammation, and so on. Second, people tend to work in pain and not rest the affected area, which becomes a contributory factor in the ongoing injury. Third, one of the most important aspects of the injury is how people work, with the position they and the machinery are in. When this is not evaluated and corrected, the insult recurs.

So if you are feeling these things, and you have stretched and tried ice, and they are still there, what should you do? Consult a professional. A doctor of chiropractic or of medicine should be your first step. Each has its advantages. As a consumer of health care, you should make an informed choice.

A final word about RSI. Your body is an excellent communicator. You need to be an excellent listener. If you are feeling symptoms, do not ignore them. There are too many people walking around with braces or scars on their wrists and hands that did not need to have the damage get that far.

—Article and graphic contributed by Maridee Ennis

Jigsaw!: "The Ultimate Electronic Puzzle"

Apple IIGS
Software
Review



Review by
Barbara
Matthews,
Apple Dayton
User Group

[I normally don't make many comments in another person's review, but I just feel like I have to this time. Maybe I'm just dense—even with a name like Jigsaw! it wasn't until the third paragraph or so that I found out what the goal/purpose of this software is: it will take a picture, chop it up, and your job is to re-assemble the picture. Seems so obvious now, but on first reading it... Maybe you're like me, so I thought I'd save you a few head-scratches...-C.Ed]

Jigsaw "The Ultimate Electronic Puzzle" 2.0 is the entertainment package to which employers, teachers and their productivity supervisors should say "Just Say No!" This is definitely one of those games that you don't start on when there's work to be done. Addictive is too appropriate an adjective.

Jigsaw takes advantage of the IIGS's graphics as well as sound. It made my \$400+ investment in an RGB monitor all the more worthwhile. Having only one 3.5 drive makes disk swaps annoying. Jigsaw can be copied by dragging the program disk icon to your hard disk and running from there. The documentation provided is on one none by fourteen inch fanfold card with tutorial type instructions called "Getting Started" on one side and a glossary of menu commands on the flip side. The program takes approximately sixty seconds to load from floppy and puzzles are quickly and easily loaded using dialog boxes. The software package comes with one images/graphics disk with twenty-four pictures for puzzling. Additional image disks are available for \$19.95. Graphic screens were easily and directly loaded from Deluxe Paint (Binary type files) and paint type files from Apple-Dayton DOMs. The documentation states that Jigsaw will load any binary, paint, Dpaint or screen format file.

Skill level can be challenged in several ways. The number of pieces can be varied among eight, fifteen, forty or sixty. Eight pieces takes 30 to 120 seconds while 60 pieces can take ten or fifteen minutes. Another way to add to the challenge is to toggle the sound. With the sound on, an audible tone is made when a piece is placed correctly. With the sound off, you rely strictly on visual aptitude. "Hard Way" is another option under the "Goodies" menu. This option brings the puzzle up pre-scrambled and disables the "See Picture" option. If any of your choices proves to be too challenging, the options can be changed and the puzzle can be restarted easily and without penalty. Once you've correctly completed your puzzle, you are given the opportunity to record your name with the time required to complete the puzzle among the top five contestants.

Jigsaw is capable of printing the puzzle. My Imagewriter II printer, directly connected is the standard set up and I did not see where any other printer was readily supported. The puzzle will be

printed as it appears on the screen. That is, if you choose to print while the puzzle is scrambled, the hard copy will be scrambled as well. Jigsaw prints in black/white or color and page orientation can be vertical or horizontal.

Realism is compromised as compared to real-life jigsaw puzzles because all the pieces are identically shaped rectangles as opposed to irregularly shaped puzzle pieces. Puzzle pieces are manipulated solely with the mouse by clicking on two different pieces for an exchange of those two pieces. Another point to remember is that not all graphics are going to be ideal puzzles. That is, if the picture is comprised mostly of an all blue background, more than a few identically colored pieces are going to be difficult to align properly without unique shapes as a guide.

Overall, I gave it a four star rating, which I consider good. I found the game most enjoyable and easy to use. The documentation was minimal but sufficient since the GSOS operating environment is notoriously intuitive. The game is an entertaining diversion that loads both quickly and easily and makes use of the GS's features.

Rating:

Enjoyment ♂♂♂♂
Challenge ♂♂
Graphics ♂♂♂♂♂
Usability ♂♂♂♂♂
Realism ♂♂♂

JIGSAW!, Britannica Software, PO Box 77186, San Francisco, CA 94107. Retail price: \$24 (Programs Plus mail order price) Additional Image disks \$19.95 (List price)

from Apple-Dayton (Dayton, Ohio), 9/90, contributed by Steve George, mini'app'les, stgeorge@pnet51.orb.mn.org or, crash!orbit!pnet51!stgeorge



Mini'Info'Net

Your BBS

892-3317

Katie's Farm

Apple II
Software for
Kids



by David K.
Page
(with lots of
assistance
from his
daughter),
Washington
Apple PI

On the outside of the box (We all *do* know we can judge a book or software by its cover, don't we?), we see a program that will entice the kids to learn and play with our computer. Of course it has *great* graphics and sound and... you get the picture—another one of *those* kids programs, like the other twelve sitting on my shelf here that no one plays with.

Wrong... This is a *great* program. The graphics look like the cover of the box and the animation is very smooth. The kids love the sounds and the colors. Something must be wrong here, a Great program that the kids play and learn with and it's *not copy-protected*. WOW!

OK, what happens in this program, you might say—or did you? First, you should know that Katie is one of the characters in the McGee series. McGee is a small child who is portrayed in the program. It is McGee that the kids move around in the story and watch and learn. This program, *Katie's Farm*, is the second in this series. The software company says there will be more.

The only way to test a kid's program is to let the kids have it to play with. The first thing is to write protect the disk and try to make a copy of the program if we can. No problem—this one isn't protected. It comes on two disks: a boot disk and a play or graphics disk. The second disk must be online any time you play the program. I let my daughter have the copied disks and said start it up. She had no problem, but then again she has been playing with my Apple since she was born. *[Contributing Editor note—the discerning reader will correctly have concluded that a certain amount of artistic license is granted to all WAP authors.]*

The program starts right off with McGee talking and Katie

Katie's Farm GOTO page 28

Welcome to the Wonderful World of EAMON

Apple II
ShareWare
Software
(excerpts from
the Player's
Manual)



by Donald
Brown

EAMON is a computerized version of what are called "fantasy role-playing Games." When you enter the universe of one of these games, you are no longer John (or Jane) Smith, mild-mannered computer hobbyist. Instead, you become a character in a land of adventure, doing almost anything you want.

In the land of Eamon, you will be a member of the select Free Adventurers Guild, which is made up of hardy individuals like yourself who want to live by your wits, defeating horrible monsters and finding glorious treasures. (For those of you who want a more calm life, you will have to wait for the game "Adventurers in the Land of the Certified Public Accountants.")

Unlike most games, there is no single set goal for you to achieve, no way to 'win' the game. Instead, in Eamon, you have a lasting goal to both better yourself and also get rich. If you set for yourself another goal (do good to all princesses, kill all evil wizards, that sort of thing), you may also work towards it in your quests.

To run the adventures of Eamon, you need an Apple II(+,e,c,c+,gs). The other thing you must possess for Eamon is a large dose of imagination.

Far away, at the dead center of the Milky Way, is the planet of Eamon. It doesn't orbit any suns—all of the suns orbit it. The shifting pulls of all of these great bodies bring strange forces to bear upon this planet; twisting light, tides, even the laws of science itself! Strange things happen there, and the citizens of Eamon must always be adaptable, for things are rarely what they seem, and even more rarely what they were yesterday!

You are a citizen of this weird world. You are a free man (or woman) out to seek your fortune in this world of shifting laws and time. You will usually find yourself fighting terrible monsters such as Orcs, Trolls, and Dragons to get their treasure. However, at times you may find yourself fighting such varied opponents as Billy the Kid and Darth Vader! Anything can happen, anything at all.

EAMON is a fantasy role-playing game. This means that the computer will generate a character for you and you will pretend to be that person. You will command your character into fierce battle, where hopefully he/she will emerge victorious and wealthy.

Obviously, not all characters are equal in ability. Three numbers (called attributes) describe various parts of your physical condition. You also will have various

Eamon GOTO page 29

The Art of Human-Computer Interface Design

Book Review



by Phil
Shapiro

[Editor note: I have cut Phil's article for reasons of space. The article no longer contains a listing of the chapter titles with commentary. Sorry, Phil.]

The Art of Human-Computer Interface Design is an anthology of essays, musings, interviews, and editorials on the topic of human-computer interaction. This book pulls together thoughts from a wide range of disciplines, ranging from cognitive psychology to ergonomics to sociology to cybernetics. The writers include some renowned thinkers in the field of human-computer interaction.

How This Book Came to Be

The idea for this book first sprang from the mind of Joy Mountford, the manager of Apple's Human Interface Group., responsible for establishing and enforcing Apple's Human Interface Guidelines. These guidelines are supposed to help software developers to create new software that maintains a consistent interface with all other Macintosh programs.

The reason Apple likes to capitalize the name of these guidelines is to stress that these guidelines are ignored at great peril to the individual software developer. In other words, the Human Interface Guidelines carry about the same weight as the familiar guideline to eat, sleep, and breathe, if you happen to be interested in good health.

So the book first started out being intended as a training manual for Apple employees. But the book grew beyond its original design: "The project quickly began to grow into an idea for a trade book that would give Apple authors a chance to publish some of their work on interface design." Many of the writings in this book are by people in Apple's Advanced Technology Group, Apple's in-

house design-team/think-tank. To round out the perspective, a healthy selection of writings by non-Apple employees was thrown in for good measure.

The Difficulty of Summarizing an Anthology

If some of the titles of these essays sound a mite bit fanciful, it's because the contents of some of these essays are a mite bit fanciful. Not all the gripping sounding titles are gripping, however. And some of the duller sounding titles have stimulating content.

Lamentably, this review is being written in linear space, and so buttons cannot just be added to those essays worthy of detailed review. So this review will proceed down the table of contents, commenting on those essays that seem particularly noteworthy.

It's only fair to state one's biases for the reader to take into account. The bias of this particular reviewer is towards the type of writing that is clear and simple enough to be understood by a layperson. And specificity of ideas is of greater interest than vaguely stated ideas. Consequently, any essay mentioning the amorphous phrase, "paradigm shift," immediately has two strikes against it in this reviewer's eyes.

The Introduction

The book starts out with a well-written introduction by editor Brenda Laurel, framing the central issue of the book.

Laurel states that an interface can be defined in terms of its functionality. In general terms, an interface is that entity which allows human beings to use a machine in an intuitive way. From this perspective, a doorknob is a highly effective interface for allowing human beings to control the opening, closing, and swinging of doors.

A rounded doorknob fits comfortably into a human hand: "the doorknob extends towards the user and its qualities are biased toward the hand."

Do modern day computers serve human needs as neatly and nicely as doorknobs do? Do the computers we use minimize frustrations by allowing us to do our work in the easiest, most intuitive way? Speaking to the issue of frustration, Laurel offers up this gem:

A new version of my favorite word processor offers me twice as many options as its predecessor. Theoretically, I can now customize my environment and achieve more complex and sophisticated goals. But the plethora of options—and the interface conventions that I must learn in order to deploy them—leaves me bewildered and tired. Psychologists call this an increased cognitive load. I call it trouble.

Sympathetic bells ring out in the minds of just about everyone who reads the above lines. This is a fine launching pad for a book about human-computer interactions.

The Contents

To delve into each of the essays in this book would take too much space and effort. Far better to examine several essays closely than many essays superficially.

Koko's Mac II: A Preliminary Report

In a somewhat unusual collaboration, Apple Computer, Inc. has joined forces with the Gorilla Foundation to examine the possibilities of language acquisition among higher-order primates. This is not really as far-fetched as it might seem.

Since 1972, Koko the gorilla has been learning a version of

American Sign Language (Ameslan). Koko's 600 word vocabulary extends far beyond words for food, bodily function, and commonplace nouns. The aim is to see how far a gorilla's expressive ability can develop in an environment rich in interaction with speaking humans, and rich in other intellectual stimuli. Consequently, a Mac II has been outfitted, along with a 19 inch touch-screen monitor, to serve as a voice for the ideas in Koko's mind.

The design consideration for such a computer speak to the general themes developed elsewhere in this book. Gorillas don't have the dexterity to use a mouse, but they can work quite happily pointing to icons using a touch screen. Also, a gorilla's frustrations with a computer might end up being manifested in physically hostile ways towards the computer.

So a one-inch thick glass covering protects the screen of the monitor from the, "2,000 pounds of force an excited gorilla can generate." The computer itself is enclosed to protect it from such flying missiles as unripe bananas and gorilla feces.

The software being used in this project includes three different SuperCard stacks. One of the stacks, called KokoPaint, allows Koko to do simple finger painting using the large-sized touch-screen monitor.

The researchers have come up with an ingenious way to help Koko gain a sense that her actions using the touch screen can have effects on the real world. They have set up the computer so that Koko can control the brightness of the lights in her environment by choosing options on the computer screen. To help firm this idea in Koko's mind, the researchers might consider giving Koko a physical dimmer switch to play with too. Such cause-effect toys are bound to fire up neurons in Koko's mind.

This essay about Koko and her Mac II raises some interesting

sorts of questions. But what the essay fails to state explicitly is that Koko has developed a fondness for playing the Puzzle desk accessory, under the Apple Menu, after all the researchers have gone home for the night. Koko is also scripting a HyperCard stack to be used to help develop higher-order thinking skills amongst the various researchers.

Lessons from Computer Game Design

In this essay, Chris Crawford, a computer game designer, treats us to some insights about intrinsically appealing interfaces of arcade-style computer games. He points out that the interface design for an arcade game is far more demanding than the interface design for a productivity program: "The user of a game feels no compulsion to play the game. If the game's interface is clumsy or confusing, the player simply abandons it. Thus, a game's user interface must pass not a relative test but an absolute test, and a harsh one at that. The user interface must be not merely functional, nor even just easy to use—it must also be fun."

Crawford goes on to discuss three general lessons from game design: 1) Move away from using the keyboard as an input device, 2) Place greater reliance on graphics and sound, and, 3) Emphasize intensity of interaction.

The third of these points goes to the problem of slow computer response time. Modern day users are getting frustrated at having to wait more than a second or two for a computer to respond to a user command. It's not that we are all collectively becoming more irritable. It's just that the wasted seconds of waiting add up to wasted minutes and wasted hours.

The second half of Crawford essay analyzes the problems of nested menus and the increasing complexity we can expect in application programs coming down the pike. These are interesting ideas for the right hemisphere of

your brain to contemplate, but don't whisper a word about this increasing complexity to your left hemisphere.

Interfaces for Learning: What Do Good Teachers Know That We Don't?

Anne Nicol works with Apple's Human Interface Group. Writing from an educator's perspective, Nicol writes about the type of sensitivity that should be an integral part of any design process. One of her messages is that before you understand what works best, you've got to watch carefully where people trip up: "For years, I've been watching children using computers to learn a whole range of subjects and ideas — from programming to history to creative writing. Children work miracles with the machines and overcome all kinds of obstacles that would stymie their parents and teachers. But what interests me are the places where they stumble or get off-track. I learn from the mistakes children make and the misconceptions they develop as they use computers. And what I learn often has relevance for adults as well as for children, for experts as well as novices."

Following this, Nicol discusses the process of "discovery learning," and what can be done to facilitate the ease with which a person discovers how and why something works. Some of the techniques she suggests include giving cues and overviews for users who are unfamiliar with the territory.

One way to give users a sense of the organization of a program is to carefully choose the placement of options in various menus. A well-constructed menu system enables users to create a mental model of how the program hangs together.

Then, using that model, relevant options should be accessible without giving much thought about where to look for them.

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Nicol ends her essay by reiterating her educator's point of view: "But long before there is something to take to the children, designers could begin in the classroom by watching good teachers teach. Look for the ways they set up the environment and prepare their students for new concepts. Watch how they coach and guide students; observe the models they put forth for inquiry."

Apple's Human Interface Group is heading in the right direction when it listens to the insights of Anne Nicol.

Lessons Learned from Kids: One Developer's Point of View

Joyce Hakansson is an educational software developer who has created computer activities, interactive videos, and hand-held electronic toys for children. Among her many credits is the design of the computer gallery at Sesame Place. Sesame Place is the child-centered amusement park created by the Children's Television Workshop. (It's located on the outskirts of Philadelphia, not far from Trenton, New Jersey.)

Hakansson opens her essay by remarking that the academic field of child development is not a new one, but that few studies have been done to find out more about the computer's effect on child development. Viewing the world from a slightly different perspective from Anne Nicol, Hakansson has formulated her own informal theories of what works best in child-computer interaction.

One of the lessons she's learned in her dealings with children is that computers can provide an excellent opportunity for children to work cooperatively. "Research studies have shown that in classrooms where students use computers there is more social communication and cooperative problem solving than in

other classrooms [Office of Technology Assessment, 1988]. This is exactly the opposite effect predicted by early opponents of technology, who warned of classrooms filled with isolated students staring blankly at video screens."

By working cooperatively in learning activities in elementary school, children can have a first-hand taste of the sweet fruit of collaboration. In some instances, kids will be able to transfer these same social skills into their adult work environments.

Hakansson also examines how point-systems in games can motivate children to challenge themselves at steadily increasing levels of difficulty. What does this have to say about how the human mind reacts to rewards? Maybe application programs for adults should incorporate point systems, so that a word processor, data base, spreadsheet, or telecommunications program would give you extra points if you used the program to its full potential. How come adult computer programs don't have a Hall of Fame for experts to enter their names into?

Another part of this essay covers the important topic of the subtle ways that young girls are steered away from taking an interest in computers. Part of the fault for this problem lies with software and hardware developers who develop programs with obviously male-oriented themes. Part of the fault lies with newspapers who allow advertisers of such products to claim in bold type: "Every Boy Wants One." (Hakansson reports of such an actual advertisement.)

Part of the fault lies in outdated attitudes about sex roles and technology. (*i.e.* men are responsible for fixing the car, mowing the lawn, repairing appliances around the house, and programming the VCR). And part of the problem is the absence of role models of adult women who take

a strong interest in working with computers.

The essay ends up concluding that children can think in novel ways, but they need tools to facilitate and support such thinking. Kids will naturally explore around, and engage in discovery learning, when they are given a suitable environment to do such exploration. Kids are naturally self-motivated, so the goal of software designers is to harness that enthusiasm in a constructive, educational way.

User Interface: A Personal View

Alan Kay develops some interesting ideas in this essay. He starts off by placing computer interface design in a historical perspective: "Of course the practice of user interface design has been around at least since humans invented tools. The unknown designer who first put a haft on a hand axe was trying not just to increase leverage but also to make it an extension of the arm, not just the fist... From the earliest use of interactive computing in the fifties—mostly for air traffic control and defense—here have been attempts at user interface design and application of ergonomic principles."

This broader perspective on interfaces in general harks back to Brenda Laurel's introductory remarks about a rounded door-knob being "biased towards the hand." The goal of interface designers, then, is to make the interface biased towards the operations of the human mind.

Kay goes on to talk about how the writings of Marshall McLuhan helped reveal that the computer could serve both as a communications medium as well as a communications tool. For instance, people use computers to help them compose ideas. But they also use desktop publishing programs and presentation graphics programs to help present ideas.

HyperCard, and similar programs, are as much a tool to help people create hierarchies of knowledge, as a tool to access those hierarchies of knowledge.

Kay's writing can be a bit dense at times, such as when he compares his three defined mentalities: the enactive, the iconic, and the symbolic. But it's worth following his train of thought, because behind the abstract language are some intriguing ideas. For instance, in talking about how users are becoming increasingly empowered to choose options in the programs they use, Kay offers up this nugget: "...I believed then (and still do) that the nirvana of personal computing comes when the end users can change the tools and build new ones without having to become professional-level programmers."

Already, there has occurred a blurring between advanced computer users and computer programmers. Given sufficiently powerful software tools, advanced computer users can customize their programs to such a degree as to create something that in early years would be considered a new program. Silently, without much commotion, the advanced computer user has been crossing the threshold into the realm of computer programming.

Kay finishes up his essay developing the concept of agent, or intelligent assistant, that will likely play a part in upcoming computer developments. Computer agents will serve as guides or coaches to help you navigate through information systems. You tell the agent your intellectual interests and biases. The agent will steer you in the direction you'd like to go.

The concept of agency is treated several other times in this book, most fully in the last section of the book titled New Directions.

The Appendices

Any well organized nonfiction book has a good index and a good list of related readings listed by

chapter. This book has two indices: one for subjects and one for names. And the list of related readings takes up a full 22 pages at the end of this book. Browsing through the list of related readings turns up books by social theorists, such as Marshall McLuhan, Jean Piaget, and Bertrand Russell, as well as books by computer theorists, such as Marvin Minsky, Seymour Papert, and Ted Nelson.

Truth is, though, that dividing these authors into two camps creates an annoying sort of distinction. All these authors are concerned with how people use tools. Some concentrate on the people side of things. Some concentrate on the tools. Ultimately all are interested in the same thing.

The only dismaying part of the related readings section is that some of the listed references are totally inaccessible to anyone but professional researchers. Who has the time or energy to go and find: Kling, R. "The Social Dimensions of Computerization." Plenary address given at CHI+GI '87 Human Factors in Computing Systems, Toronto, April 5-7, 1987? Sure would be convenient to have all the listed references available at the call of a mouse-click, on a CD-ROM disc.

Conclusion

The Art of Human-Computer Interface design is a new testament to the fact that Apple Computer, Inc. maintains, to some degree, the original fresh outlook, spunk, and populist vision that the company was founded on. The book sets forth, in chapter and verse, the beliefs, hopes, fears, and speculations of those who will help design the next generation of personal computing tools.

It's a credit to editor Brenda Laurel that the dozens of different voices in this book speak all in a similar tone of voice. While the book benefits from the input of diverse perspectives, the

diverse perspective are harmonious enough to create common themes and threads that are revisited from different angles.

One of the common threads that runs throughout the essays in this book is that every effort must be made to remove any impediments that stand between the user and the computer. To maximize productivity and minimize frustration, we need to think about how to remove those specific impediments that stand in the way.

Applying this thinking to the book itself, a serious impediment to the widespread reading of this book is its hefty price tag. It would be no exaggeration to say that the ideas in this book are valuable enough to be distributed free of charge. For Macintosh users, the book could be assembled into a HyperCard stack. And for Apple II users, the book could be assembled into a floppy book. (For further information about the floppy book concept, see page 39 of the November, 1990, issue of *inCider/A+* magazine.) This would maximize the distribution of these ideas, while allowing those who want to enjoy the tactile experience of this book the option of paying \$27 for that privilege.

Stewart Brand, the moving force behind the Whole Earth Catalogs, wrote an inspiring piece in the *Whole Earth Review* two years ago on how ideas themselves want to be free. It's a very Western sort of attitude that says, "I own this idea. This notion belongs to me." No mind stands alone. We are collectively one mind, not many minds.

Civilization moves forward in direct proportion to the willingness of people to share ideas with no financial, emotional, or other strings attached. Such is the pure state of being of a computer user group, where advice, information, and expert opin-

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Mac Beginners: Why Can't I Open This File?

Macintosh
Procedures



© 1991
by James
Horswill

I've seen it happen more times than I care to remember: Jack is composing a letter in MacWrite. He finishes it, and wants to work on a report he's already started. He closes MacWrite in order to get back to the Finder, double clicks on the icon for the new document, and MacWrite opens again. The problem is, Jack thinks that he has to go back to the Finder to open a new file, and that wastes a lot of time. You may regard this as an extremely basic error, but I've seen novices make it over and over again. So, if you're already confident about opening files, you can stop here. If you're not quite clear about the process, however, read on.

There are two basic ways to open a file: you can double click on its icon in the Finder, or you can use the Open command from within an application. The first method may seem quite straight forward, but it can lead to surprises.

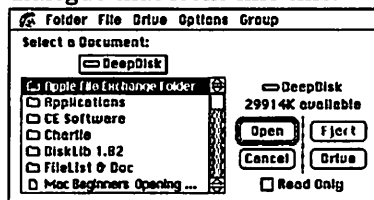
Suppose that you write a letter in MacWrite 5.0. A year later you want to send essentially the same letter to someone else, so you decide to change it slightly and send the new version to person number two. You double click on its icon, expecting it to open. Instead, you get an alert saying that the application is "busy or missing." What does that mean?

You're not running Multifinder, so MacWrite can't be busy. And you know perfectly well that you have MacWrite on your hard drive, so it can't be missing. Well...no. You have MacWrite II on your hard drive. You removed MacWrite 5.0 when you upgraded, remember? The Finder is looking for MacWrite 5.0, not MacWrite II, hence the message, "the application is busy or missing." Many applications refuse to

recognize files created by earlier versions. How can you open your MacWrite 5.0 file, then? You have to open MacWrite II and then open the file from within the program.

Again, if you had created a file in MacWrite and saved it as Text, you wouldn't be able to open the file by double clicking on it. Word processors don't recognize Text files as their own, and hence you get the "busy or missing" dialogue. (For a further discussion of this dialogue, see my article, "One of Our Applications is Missing," in the June 1990 issue of this Newsletter). You have to open Text files from within an application.

So how do you open a file from within an application? It's really quite simple. Open the application by double clicking on its icon. Go to the file menu and choose Open. You will see a dialogue that looks like this:



The box that says "DeepDisk" is actually a pop up menu, (you can tell, because it has a shadow behind it). Put the selection arrow over this menu, hold down the mouse button, and it will pop up, giving you access to other files. It will look something like this:



You maneuver through your folders and disks in exactly the same way you do in any other window. Use the Drive button to switch from one drive to another. You can use the Eject button to change floppies.

When you find the file you wish to open, select it, and click Open.

People are sometimes surprised, even worried, to discover that they can't see all of their files in the Open dialogue window. This is because most applications only display files that they can read. Don't worry if you don't see that FreeHand illustration listed in the MacWrite II Open dialogue. It's still there, but MacWrite II can't open it, so it isn't displayed.

By the way, Microsoft Word has a special Open Any File command. You get it by holding down the Option and Shift keys while pulling down the File menu. The Open command will be replaced by the Open Any File command. When you choose it, Word will display all the files on all mounted volumes, and it will open any of them. Of course, most of these files won't make much sense when opened in a word processor, but you can actually look at the pictures in MacWrite files.

It's important to remember that some applications won't allow the user to have more than one document open at a time. This is true of the original MacWrite, and, unaccountably, it is even true of PageMaker 4.0. The Open command will be dimmed in these applications until you close the open document. You can do this by clicking in the Close box in the upper left-hand corner of the window. Be sure to save the file, of course.

While some applications only allow one document to be open at a time, many allow two or more. You can open several documents at the same time by selecting them all in the Finder, (shift-click, or draw a marquee around them), and then double click on one of them. Once the documents

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ions are offered free of the encumbrance of money. The more we can export this sharing ethic to other sectors of our lives, the better off we all will be.

The Art of Human-Computer Interface Design, Brenda Laurel, Editor, Addison-Wesley Publishing Co., Reading, MA, 1990, 523 pages, \$26.95

—Phil Shapiro

Editor note: This article was submitted by the author, who is a regular writer for Washington Apple PI. He sends us his greetings and compliments the Newsletter. Phil Shapiro has taught with computers in elementary school for the past three years, and recently founded Balloons Software, a new Apple II educational software company. We thank him for his article and his ads. 🍏

Open Files continued from previous page

are open, you can cut and paste between them. This is an excellent way of using previously written text in new documents.

There is still another way of opening files, and that is with a file launching utility like **DiskTop** or a macro utility like **QuickKeys**. But, that's another article.

I would like to close on a personal note. This is probably *Linda Bryan's* last issue as editor of this Newsletter. I wish to express my deep appreciation for all of the help and encouragement she has given me, and for the patience she has shown. I hope that she will somehow find time to continue with the Newsletter, but if she can't, I can only wish that whoever follows her shows half her dedication and enthusiasm. 🍏

Laserwriters and the Environment

If you own or use a laser printer, you may not know that it could be polluting your home, office or school. The pollutant? It's called ozone.

These modern marvels of electromechanical printing technology have become the mainstay hard copy output device for many of us, replacing the slow and reliable dot-matrix printer—the one that made the deafening noise while printing your pages of text and graphics. Today, laser printers are showing up everywhere.

So, just what is it, this ozone?

Ozone is a gas. It consists of three atoms of oxygen (O₃) as opposed to the beneficial and life-giving two atoms (O₂) that all animals and humans need. Ozone is a good thing to have way up in the atmosphere to block out most of the sun's ultraviolet light from the earth's surface.

But down here, it's considered a pollutant. In other words, you really don't want to breathe too much of it! Government safety regulations specify the maximum amount that devices that produce ozone (including laser printers) can emit.

While certain industrial processes produce far more ozone than your laser printer will over its lifetime, its uses in our homes and offices dictate conformity to UL (Underwriter's Laboratories) safety rules. These rules state that your printer may not emit more than an average of .1 part of ozone per million parts of air over a period of eight hours. In other words, very little is allowed.

How can your laser printer pollute your local environment? It's all a part of the process it uses to print your crisp 300 dots-per-inch pages.

First, let's look at a simplified overview of how the laser printer does its job. You send a print job to your printer, where the characters and graphics that make up a page are broken up into tiny spots, or dots, of laser light by an arrangement of mirrors and lenses.

These dots of light strike a special "photoconductive"—or photo-drum—and the electro-photographic printing process has begun. Toner, the powdered, dry "ink" of the laser printer, is introduced and selectively sticks to the charged areas on the photo-drum, making a reverse image of what the final page will look like.

Since your page image is on this drum, it has to be transferred onto the paper. It's at this point that the ozone is produced. The paper moves through your printer between the now-charged image drum and something called a "corona." The corona is an electrically-charged device in the printer that attracts the image off of the charged drum, transferring it to the paper as it moves through the mechanism.

Being a highly charged device (on the order of thousands of volts) and exposed to air, the corona tends to tear apart the nearby, normal, atmospheric oxygen molecules. In their rush to recombine (oxygen does not like to be left as single atoms!) they sometimes recombine into three atoms as well as two. Hence, ozone, or O₃, is produced.

Luckily, the manufacturers of laser printers know this process well enough to have thought of adding an ozone filter to their machines. These filters consist of an activated

Issues in
Computing



By Bill Underwood,
Senior Mechanical Engineer,
Apple Computer Inc.

Ozone continued on page 29

HyperBytes

Making your
scripting
easier



by Tom
Edwards

Michelangelo knew when to stop...
so why the heck can't I learn the same lesson?

I was out at the Apple office in Bloomington in early December to see a presentation of Claris (read "Apple") CAD. After the presentation, the Claris rep, *Jeff Teehan*, put on a little demo of **FileMaker Pro**, for those that wanted to stick around a bit longer. Since I was about 45 minutes from the place where I work, and about 10 minutes from home, and it was about 4:30, I decided to be one of the hangers-on.

Now if you have paid any attention at all to the mags and reviews, you know that FileMaker is a well respected program. The demo certainly showed several amenities to put my Microsoft File into a state of catatonic limbo if I had FileMaker around the house.

As Jeff was building a quick template for his demo file, he used the arrow keys to nudge selected fields around into position. I thought, "Neat! Wouldn't it be nice if HyperCard had a feature like that for fine tuning the position of fields and buttons?" Well, you can guess the rest. HyperCard being the adaptable program that it is, and me the eternal tinker that I am, I further thought, "Why not?" and set about to see if I could come up with a script to use the arrow keys to do just that.

It didn't take too long, and I had some things actually working! Select a field or button, then press an arrow key and zoom (well, maybe not "zoom"), the object would creep off in one of the cardinal directions at the command of a keypress. With this Model T reaction to my Porsche desires, it wasn't long before I added the Option Key into the soup... pressing that down along with an arrow key and the object took a quantum leap of 20 pixels, not just one! (For the foolhardy that want to give it a try, the handler goes in a background or stack script, and don't forget to declare the "whatHit" global in your stack script. Remember, too, this is HC 2.0.)

```
on arrowKey whichKey
  global whatHit
  if the tool is not "field tool" then
    if the tool is not "button tool" then
      pass arrowKey
    end if
  end if
  if the tool is "button tool" then
    repeat with i = 1 to the number of bg
      btns
        if the clickloc is within the rect
          of bg btn i then
            put "bg button "&i into whatHit
            exit repeat
```

```
          end if
        end repeat
      repeat with i = 1 to the number
        of cd btns
          if the clickloc is within the
            rect of cd btn i then
              put "cd button "&i into
                whatHit
            exit repeat
          end if
        end repeat
      end if
      if the tool is "field tool" then
        repeat with i = 1 to the number
          of bg flds
            if the clickloc is within the
              rect of bg fld i then
                put "bg field "&i into
                  whatHit
            exit repeat
          end if
        end repeat
      end if
    put whatHit
    if whatHit is empty then exit arrowKey
    put loc of whatHit into hold
    put 1 into max
    if the optionkey is down then put 20
      into max
    if whichKey is "Left" then
      put item 1 of hold into horiz
      add (-1*max) to horiz
      put horiz into item 1 of hold
      set loc of whatHit to hold
      exit arrowKey
    end if
    if whichKey is "Right" then
      put item 1 of hold into horiz
      add (max) to horiz
      put horiz into item 1 of hold
      set loc of whatHit to hold
      exit arrowKey
    end if
    if whichKey is "down" then
      put item 2 of hold into vert
      add (max) to vert
      put vert into item 2 of hold
      set loc of whatHit to hold
      exit arrowKey
    end if
    if whichKey is "up" then
```

```

put item 2 of hold into vert
add -1*max to vert
put vert into item 2 of hold
set loc of whatHit to hold
end if
end arrowKey

```

Yup. It did work.

Then I thought, "why not make it faster?" Soon I had it broken up into separate handlers, trying to do the "discovery" of the object to be moved as a separate step in order to shorten the "arrowKey" loop. I had more pieces of script code scattered about than marbles in a marble factory after an earthquake. I tried this, and I tried that. I tried hither and I tried yon, but things just went from bad to worse.

Finally, as I found myself scripted into corners so tightly that I almost had to hit the interrupt switch to get out, I figured, "enough, already!" I trashed it all and went back to the point that you see above... at least it works.

I'll just have to learn from the great artists of old. They'd paint a picture, undoubtedly making some changes as they went. When "done," the painting probably hung on the wall for a time, even. Then, after they had learned some more by doing other paintings, they'd go back to that earlier one and paint right over it with a newer, and hopefully better, version. This was a never-ending process, with a canvas that might serve as the basis for the same picture several times over... each with an improved balance, stroke or detail that was superior to the one under it.

And so it is with TWE's "arrowKey" handler to move objects about. I'm going to let it stand and mellow for a while, while I gain just a touch more understanding of HyperCard (I hope). Then I'll come back to it and see what I can do to improve it, perhaps using some pieces that are already there, perhaps "painting it out" for a totally fresh start. But always with the same objective in mind.

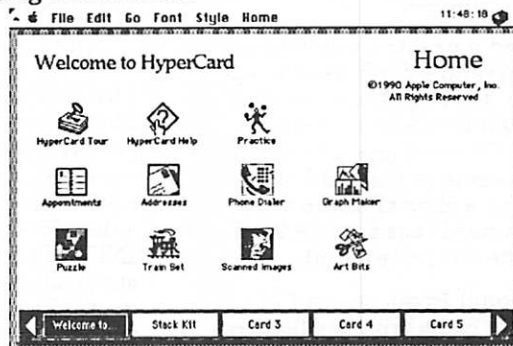
Just like one of the Old Masters.

More strokes later...TWE

Hyper Mystery

The new HyperCard features slicker stack and card designs than the old one. An example is the Home card with its neat navigation buttons across the bottom of the card.

I decided to add similar buttons to a stack I was creating and began looking for the scripting that controls the hiliting of these buttons as you travel from card to card in the Home stack. I used the new debugger, setting a debugging check point in one of the button scripts and then using the Step Into command which follows the message path to wherever the current handler is running. The navigation buttons only have "go" commands in their scripts so I thought there must be an openCard or closeCard message handler lurking on some level which would adjust the hilites. What I discovered was that *there is no command for setting those hilites!*



Who sets for the navigation buttons?

Now I'm curious. I've posted this mystery on The System/AAIS local BBS and so far no one has found an answer. So I've decided to institute the first Mini'app'les HyperCard Riddle Contest. If you're the first one to find the answer to this mystery, drop me a note at 2108-24th Ave. S., Mpls, MN 55406. (Although calling Claris tech support does not disqualify you, preference will be given to anyone figuring this out without calling Claris.) The winner's name will be announced in the newsletter and perhaps we can find a suitable prize (an autographed picture of Bill Atkinson?).

Good luck.—Peter Fleck

Macintosh
HyperCard
Programming



by Peter
Fleck

CLARIS Technical Brief

HyperCard HyperCard 2.0 Phone Dialer Stack

This stack does not work with many modems. It does not even work with all of the modems which are listed in the stack. At this point, there is no workaround other than re-writing the script.

Dear Editor, if you're running HyperCard material this month, include this item from Claris' own Technical Briefs: Another score for HyperCard 2.0!

—Emmeline Grangerford

Personal Press—New DTP Software from Silicon Beach

Macintosh
Software
Review



by Peter
Fleck

I had heard rumors for months about a new page layout program from Silicon Beach, makers of SuperPaint and SuperCard, called Personal Press. This program would—the rumors said—be something easy to use, be low-priced, and include some of the features of its elder relatives, PageMaker and QuarkXpress (Silicon Beach is now owned by Aldus, makers of PageMaker). The *Macintosh Bible* lists Personal Press as one of its “things to come,” saying it’s a “page layout program with a lot of promise.”

I need a desktop publishing program (and I don’t need to spend \$500 for PageMaker or Quark and all the bells and whistles that I’ll never use), so when the card came in the mail offering me (as a SuperPaint owner) Personal Press for \$99.95 (\$200 off the list price), I bit.

Personal Press seemed like a dream come true. Its features include: search and replace of text (or fonts or styles), a spell checker and thesaurus, text and graphics rotation (in one degree increments), AutoCreate templates that allow you to almost produce an entire document from within a dialog box, custom styles (styles include text formatting only and no paragraph formats), previews (or “proxies”) that allow you to see how changes will affect text or graphics from within the dialog box, collapsible palettes to keep your screen from becoming cluttered, and some sophisticated grayscale and image controls.

I really wanted to like this program. I’m a regular SuperPaint user and find it very adequate for my painting and drawing needs. Thus, I tried to overlook how agonizingly slow it performed on my Mac Plus and how often it chose to redraw the screen. I could put up with this

because of the other great features. When I used the Find and Replace command and it kept finding things off-screen (forcing me to quit the dialog box and scroll to the text), I told myself I could put up with this too because of the other great features. When the Find and Replace crashed the machine when I chose the All Stories option, I even believed then that I could put up with this because of the other great features. It wasn’t until the entire front page—all text and graphics—disappeared, that I began to wonder how much I could put up with. (I never found that front page.)

Through a combination of PageMaker and Personal Press, I did get my publication to press and my anger at what I now considered a very buggy program subsided. It *could*, I reasoned, be INIT and cdev conflicts. So I stripped my System and tried again. I used the same document for my tests.

Crash! when using the Find and Replace. Silicon Beach says they know about this one—it has to do with that “All Stories” option in the dialog box—just search individual stories, they said. (It crashed when I did that too, but not as often.)

But what about disappearing pages? Did it happen again? Yes! I was able to repeat the trick—this time with two pages disappearing. To be fair, I have to say that I didn’t lose the material, since I was able to close the document without saving and the pages were back when I reopened it. (I guess the answer is to make sure all your pages are there whenever you’re going to save.)

I did work through the Personal Press tutorial and had no problems—as far as I know all two pages of the tutorial document still exist. *Maybe* my publication

somehow became corrupted, or *maybe* my hardware or software has some strange quirk that conflicts with this program, or maybe this is all some random event that won’t happen again for fifty years.

Whatever the answer, I don’t have the time to figure out if it’s a once-in-a-lifetime occurrence or a truly serious bug. I have shipped my copy of Personal Press back to Silicon Beach. It needs even *more* great features before I can risk dissolving pages.

(*MacWeek*, March 12, 1991, gave Personal Press an overall value of Very Good in their review, saying “it lacks polish but... contains some outstanding features.” They mention low-memory warnings advising the user to save and quit immediately but in their tests, no data was lost.)

PostScript Fonts: 79 Cents Apiece

Macintosh

Font Review



by Andy
Baird,
Macintosh
News
Service

A too-good-to-be-true deal on PostScript display fonts turns out to be even better than it looks.

My philosophy about typefaces was nicely summed up on a recent t-shirt: *The person who dies with the most fonts wins!* That means PostScript fonts, of course—don't even *talk* to me about bitmaps like New York and Geneva. For headlines, posters, ads and all-around typographic variety, there's nothing like having a slew of typefaces available.

Unfortunately, PostScript typefaces have been relatively expensive until recently, with Adobe demanding as much as \$370 for a single type 1 font family (a typeface in several weights and styles). Don't get me wrong—the Adobe fonts are topnotch in quality. But just as there are times when a 79¢ plastic flashlight will do the same job as a \$20 magnesium model with Krypton bulb, for many of us there are times when we need typefaces, but *don't* need to pay premium prices for premium quality. To amass a reasonable library of Adobe faces would cost more than most of us spent on our Macs...but what's the alternative?

Well, here's some good news for you: you can now buy *two hundred fifty* PostScript display fonts for \$195—less than Adobe charges for some *individual* font families. Like Adobe's, these are type 1 fonts, fully compatible with Adobe Type Manager. That means if you're using ATM, you can use them onscreen and on paper at any size you choose, and be assured of the best possible resolution—even with *non*-PostScript printers like the LaserWriter IISC and HP DeskWriter.

What you get

The 250-font package, from FontBank of Evanston, Illinois, comes on about 50 floppies, with a 26-page manual which contains instructions for installing the fonts and full character set samples of each one, so you can see what you've got (not a small consideration when you've got 250 typefaces to keep track of!)

But there's more. Included in the package, you'll also get editable PostScript outline files for all the fonts—files you can open up in Adobe Illustrator 88 and modify to suit your purposes. Want to add a bold, extended swash to that "Q" in your logo? No sweat!

What's more, the package also includes "SmoothFonts" versions of all but four of the 250 typefaces, so if you have Brøderbund's TypeStyler program, you can warp, stretch and

More FontBank material GOTO next page

Fonts and Copyrights

You know it's illegal to copy commercial software (except for backups). You know it's illegal to copy someone else's artwork and use it for profit. You know it's illegal to reprint someone's written work without permission.

So how come most of the fonts in the FontBank collection are lookalikes of well-known commercial typefaces like Cooper Bold, Souvenir, Peignot, Benguiat and others? Isn't this piracy?

No. Surprisingly, it's perfectly legal to make an exact lookalike of any typeface and sell it for whatever you can get. It's been standard practice in the publishing business for hundreds of years, and it's a practice permitted by copyright law in this and most other countries.

The stated justification for this seeming legal loophole boils down to this: there are only twenty-six letter shapes in the alphabet, and if an "A" is recognizable as an "A," then it can't be all *that* original—hence, it isn't copyrightable. Whatever you may think of that logic, the fact remains that the law says you can copy anybody's typeface design to your heart's content.

What you *can't* do is use the same name as the original typeface. That's why you'll find Benguiat called "Bandicoot" in the FontBank collection; Peignot is "Penultimate," Cooper Bold is "Coolsville" and so on. These sometimes whimsical names are FontBank's way of satisfying the law, while providing names which (at least sometimes) remind you of the more familiar ones.

If fonts can't be copyrighted, does that mean you can give these fonts to your friends? In short, are the FontBank fonts public domain?

No! Even though the *shapes* of the characters can't be copyrighted, the computer codes which specify them (remember, a PostScript character is really a miniprogram that tells the computer how to draw the letter) can be—and are. So the files on the FontBank disks are protected by law—but the shapes of the letters are not.

—Andy Baird

Quorum
The magazine of total unanimity

generally distort these to your heart's content.

As an additional bonus, there are 25 decorative borders in encapsulated PostScript (EPS) format included on the final disk.

Character traits

Remember, these are billed as *display* typefaces—that means they're strong, distinctive designs meant mainly to be used at large sizes, in headlines and the like, where richness of character is a virtue...where you want a typeface which calls attention to itself, in order to draw the reader's eyes to a few crucial words ("NOW! MORE RAISINS IN EVERY BITE!"). It doesn't matter if the letter forms are so eccentric that they're a bit hard to read—there aren't that many words to read, so they don't have time to become tiring.

Body text—paragraphs of small type, like what you're reading now—is a very different story. Here, where readability is of paramount importance, I believe in nothing but the best, and that means hinted Adobe typefaces which have been carefully constructed by master craftspeople for the best possible legibility. Here, strong character is a liability rather than an asset, because it distracts the reader from the flow of ideas by calling too much attention to itself. Again, bear in mind that the FontBank typefaces are not intended for this kind of service.

What's the catch?

There's got to be a catch, right? I mean, what kind of quality can you expect in typefaces which cost 79¢ apiece? Well, the quality is far better than you might think. Granted, these are not Adobe faces, with every Beziér control point lovingly hand-placed. Look at the Illustrator-format outline files, and you'll see more control points than necessary on many curves—a

possible clue to these fonts' low cost: they appear to have been autotraced (a process which tends to create more points than a human artist would) and then cleaned up by hand. In theory, the more control points, the larger the fonts' file sizes and the longer their printing times. In practice...well, I can't see the difference. What I can see is



that *these fonts look damn good.*

One small caveat: these typefaces don't have as large a character set as many of the Adobe typefaces. Some of the special and foreign characters you may be accustomed to seeing in the standard Laser-Writer typefaces—things like ΣέβδfÛΩ—are missing from the FontBank character sets. However, this should not be much of a problem for American users.

I should also point out that the bitmapped (screen) fonts supplied with the FontBank typefaces are mediocre, for the most part. Bitmapped fonts are horrendously time-consuming to edit, and FontBank has sensibly decided that since the majority of users will be relying on Adobe Type Manager to generate screen fonts, there was no sense investing large amounts of time and money producing hand-tuned bitmaps. I agree—if you're serious enough about type to want these, you should be using ATM; it does a fine job of rendering these for display, so the FontBank bitmaps don't bother me—I almost never see 'em.

Any other disadvantages? Well, just one that I've found so far. Adobe Illustrator 88 1.9.5 has a bug (acknowledged by Adobe) which results in an odd display anomaly when used with these fonts and ATM: dragging a text block across the screen leaves a trail of copies. These are not "real," in the sense that they don't print and aren't saved with the file, but they can be visually confusing. Forcing a screen update by clicking in the zoom box will make the trails disappear, so it's not a big deal. Since Adobe knows about the problem, and Illustrator 88 is about to be replaced by a major upgrade, this should go away in the near future. In any case, Illustrator is the only program to misbehave this way, according to my own tests and to FontBank.

Service and support

In a word, both are excellent. FontBank ship orders *very* promptly, and deliver, if anything, more than they promise. FontBank's president, Jerry Saperstein, is an affable fellow who maintains a support area on America Online and also frequents AOL's Desktop Publishing area (go keyword MDP), where he answers questions on all kinds of font-related issues—not just about his own products. I've often gotten answers from him just hours after posting my

queries—he's very prompt! If you're on AOL, you can send mail to JerryType or to FontBank—either will reach him.

Also in FontBank's online area, by the way, are free, downloadable samples of three of the FontBank typefaces, so if you have any doubts about the quality of their product, you can try before you buy. (The sample fonts are also available on GEnie and CompuServe.) If you have no network connections, you can write to FontBank at 2620 Central Street, Evanston, Illinois 60201...send \$5 (they take Visa and MasterCard) for postage and handling, and you'll get the three sample typefaces (including type 1 outline fonts, bitmaps, SmoothFont files and editable PostScript outlines in Illustrator format) plus five bonus EPS borders. When you actually see and print these, I think you'll be impressed with the quality.

By the way, if 250 fonts aren't enough for you, you'll be glad to hear that FontBank is about to release another 75, for a grand total of 325 fonts. Pricing is not set yet, but they've already been offered to registered owners as a low-cost upgrade, and you can guess what my response to that offer was! I received them yesterday, and they're just as good as the first 250.

So why suffer from font starvation? With a little help from FontBank, you can soon be wallowing in typefaces for what you'd pay for just one Adobe font!

MUG NEWS SERVICE, 1990

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Macintosh Downloader's Delight: *The Font Catalog*

*Review and
Special
Offer:
Macintosh
Software*



by Peter
Fleck

I have tried to remain indifferent to fonts but because I use a Macintosh, I am forced to fathom them to at least some degree. Still, I could never understand plopping down \$75 to \$100 for a fancy Adobe typeface when my Mac came bundled with several usable alphabets. Shareware and freeware fonts offer a viable alternative but you're never quite sure what you're getting until you've gone through the work of downloading from a BBS, decompressing the stuffed or compacted file, and then adding it to your system. (Font descriptions on a BBS are of no help. What good is "Looks like a Romanized Alexandria" if I've never seen an Alexandria font?)

Enter *The Font Sampler Catalog, Volume 1*, a listing of 100 text, display, picture, and drop-cap Postscript shareware and freeware fonts for the

Macintosh. Perusing this book has allowed me to end my games of font roulette and obtain fonts I know I'll like (or at least like for awhile). Each page of the contains a complete character set, examples printed at a variety of sizes, and sample text blocks set at different sizes and leading. Entries include information about the font's author, the shareware fee if any, and the Postscript type (1 or 3) so users will know if the font is compatible with Adobe Type Manager™.

The catalog ships as 100 loose-leaf pages, alphabetized by font name, and three-hole punched for use in a standard notebook binder. The loose-leaf format allows arranging pages according to preference and for the

Font Catalog GOTO next page

The Zipatone Connection

If the inexpensive PostScript fonts described here sound familiar, it may be because you saw similar ads awhile ago, offering typefaces for about a buck apiece. Well, don't be misled—the two companies are *not* the same! Here's the story.

FontBank's current president, Jerry Saperstein, entered into a business collaboration with graphic-arts supplier Zipatone a year or so back. The joint venture, called TypeXpress, was to offer inexpensive PostScript display fonts similar to those described in the accompanying article. Unfortunately, things weren't too well organized at Zipatone, resulting in *very* slow shipments (they took just under a year to finish filling my order...every few months another few dozen fonts would dribble in) and a poorly made product. For example, the fonts had names like "Toptype123," "Toptype124,"

"Toptype125"... you get the idea. Needless to say, it was pretty near impossible to look at your font menu and remember that "Toptype179" was really a Benguiat lookalike.

Eventually, Saperstein left Zipatone/TypeXpress and founded FontBank, determined to offer low cost typefaces *without* cutting corners on quality and service. In this he has succeeded admirably—the FontBank typefaces are head and shoulders above the TypeXpress product in quality, the files are organized sensibly, and the names are, if odd, at least memorable—Benguiat is called "Bandicoot," and so forth.

TypeXpress has been keeping a fairly low profile lately, but they do occasionally send out mailings which could easily be mistaken for FontBank's. Take the word of someone who has dealt with both outfits—avoid TypeXpress like the plague!
—Andy Baird

**Font Catalog continued
from previous page**

insertion of new pages as future catalogs become available. (Volume 2 will be released in July of 1991, and will feature an additional 100 fonts.)

The Font Catalog, Volume 1 is priced at \$8.00 plus \$3.00 shipping and handling fee (Minnesota residents add 48¢ to cover the 6% sales tax). It is available direct from HyperActive Software, 3712 20th Avenue South, Minneapolis, MN 55407. For more information call HyperActive Software at (612) 724-1596.

Mini'app'les Special: Mini'app'les Members who have purchased **The Font Catalog, Volume 1** can request up to ten fonts from HyperActive Software. To take advantage of this offer, send one or two formatted 3.5" Macintosh disks (depending on the number of fonts desired) to HyperActive Software along with a self-addressed return envelope stamped with correct return postage. Include a short note specifying which of the Volume 1 fonts are to be copied. Fonts will be placed on disk in Compactor compressed format. Users who need the utility to decompress these files can request that this software be copied to their disks.

In order to be eligible for the font copying service, purchasers must mention that they are registered Mini'app'les members in good standing when originally placing their order for **The Font Catalog**.

**Katie's Farm continued
from Page 15**

answering. All the sounds come through loud and clear. The play is enjoyable and selections are different if you select them again or again. Since it is a farm setting you might guess there are a few animals to be heard and played with. There is a horse, a cow, a pig and some chickens, just to name a few. Then of course there has to be a barn and a scarecrow—this is a farm, remember!

I must admit that I thought it was a little short lived as there are only three items that can be accessed from each screen. If you choose the same screen more than once, it is different. But, for a child this is magic... they can do it by themselves. For the older kids, about 6 up to 8, the game is still fun but it is old hat to do it by themselves.

Now comes the scoring part of the review. Everyone has an opinion, even reviewers.

- * For graphics I rate it as a 9: they are very well done and use the screen to its full extent. The father and mother are excellent.
- * For animation, I rate it as an 8: the animation is a little jerky, but, my daughter rated it as a 10, go figure.
- * For ease of play, I rate it a 10: it doesn't get any easier than this!
- * For sound, I rate it as an 8.5: the sound is great but there could be more of it. I know it is about all that could be packed on to an 800k disk, but then most people have hard disks don't they?
- * For ease of use of the instructions that come with it—not any to speak of, it is *that* simple, a 10.

The bottom line is that it is a great kid's program—I liked it also, so I would give it a 9.2 on a scale of 10. It is a game that you should have for your child aged from about 2 to 6. It will give them many hours of fun. Lawrence Productions, 1800

Special Offer: Order from PeachPit Press

Macintosh
and DOS
Books



from a press
release

We have received the following announcement from PeachPit Press, Inc.:

User Group Purchasing Policy

I. Purchases by Individual Members;

Individual members of user groups may contact us by phone, fax, or by mail to order one or more copies of our books at a 20% discount. Shipping costs (\$3 for one book, \$4 for two, \$5 for three) are additional.

II. Group Purchases

User Groups may put together orders for 11 or more books and receive a 40% discount. Mixing titles to reach the minimum order quantity is OK. Shipping costs of \$.50 per book are additional. Appropriate California sales tax applies for orders shipped within California. All books are shipped to one address only. One person (or User Group treasury) is responsible for payment of invoice. Payment terms: net 30 days.

Peachpit Press, Inc.
1085 Keith Avenue
Berkeley, California 94708
(416) 527-8555, (800) 283-9444, (415) 524-9775 (fax)

Editor note: See Chris Gibson's review of The Mac is Not a Typewriter in the April Newsletter for a member's reaction to one Peachpit title.

South 35th Street, Galesburg,
MI 49053-9687

from **Washington (DC) Apple Pi**, 12/90, contributed by Steve George, mini'app'les, stgeorge@pnet51.orb.mn.org or crash!orbit!pnet51!stgeorge

Ozone continued from page 21
carbon-coated substrate such as open cell foam or honeycomb screening. The trouble with filters is, unfortunately, that they get old and lose their effectiveness.

If your owner's manual mentions an ozone filter, make sure to replace it at the recommended intervals. If, on the other hand, there's no mention of it, an inquiry to your dealer is in order. Some printers have access to the filter via a snap-out plastic cover. Some require the dealer's intervention.

In summary, if you notice an unusual odor coming from your laser printer when it starts printing, your ozone filter probably needs replacement. Often, we associate this odor with an "electrical" smell, since certain motors and electrical arcing can also produce it. However, different people have various levels of sensitivity to ozone, so if you can't detect anything unusual, that doesn't necessarily mean that your own filter is OK.

Overall, a good rule of thumb is to replace your ozone filter about every 30,000 pages. In heavy usage, this is about six months of printing at 5,000 pages per month. This way, you'll keep your own indoor environment free of ozone buildup, and avoid breathing the wrong type of oxygen!

MUG NEWS SERVICE, 1990 

Eamon continued from page 15

abilities with weapons, which will increase as you gain experience with them, and learn how to better use them. Additionally, you will be able to learn some powerful magic spells. (Of course, you will have to be taught these spells, and the teacher will charge you for the job!)

EAMON is usually non-sexist—there is full room for both male and female adventurers. However, for simplicity's sake, an adventurer will usually be referred to as 'he'—please understand that it refers to 'she' adventurers also.

contributed by Steve George, *mini'app'les*
(stgeorge@pnet51.orb.mn.org or
crash!orb!pnet51!stgeorge)

Microsoft Word: Save Space With Slow Save

Macintosh
Software
Procedures




by Jim
Richardson

Documents created with Microsoft Word can waste a significant amount of disk space if you are not careful. When Word saves a file, it normally uses "fast save", which is fast, but can use more disk space than if the normal (slower) save is used. I have seen examples where twice or three times the necessary disk space is used. This is significant if your disk is getting full or if you are backing files up onto floppy disks.

There are at least two ways to fix this. The simplest but most time-consuming way is to use "Save As..." and unselect the fast save option every time you save a file, instead of using "Save" (command-S). The disadvantage of this approach is that you must do this every time you save a file.

A second way is to do the following:

1. Select "Commands..." under the Edit menu.
2. Select "Fast Save Enabled" in the list, click "Add" under "Menu:", then click "Cancel". This will add "Fast Save Enabled" to your Edit menu.
3. Pull down the Edit menu. You should see "Fast Save Enabled" with a check mark by it, indicating that the option is turned on. Select the option again to turn it off. Pull down the Edit menu again to verify this.

Now, when you use "Save" (command-S), the file will be saved the slow, space-saving way. You can revert to fast saving at any time by selecting "Fast Save Enabled" under the Edit menu. 

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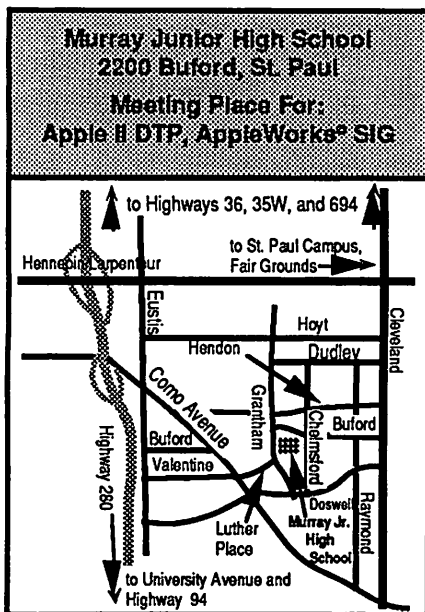
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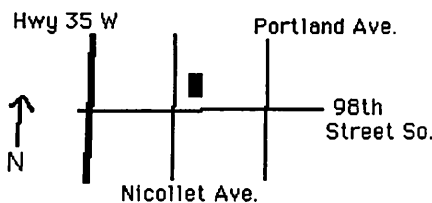
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Map by Dick Aura

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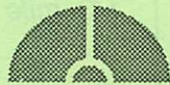
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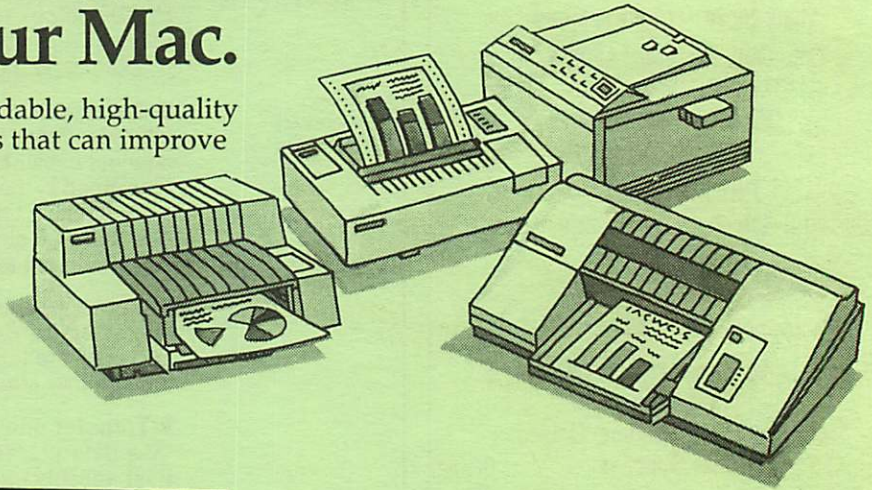
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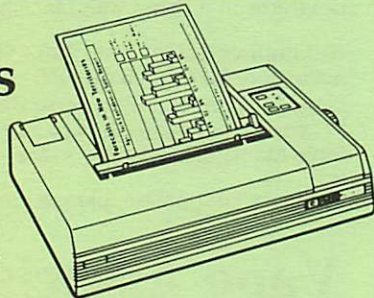
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